

**Lear's Supplication Foreshadowed in *Wuthering Heights***

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### Abstract:

This research aims at examining the literary linguistic relationship between Bronte' *Wuthering Heights* and Shakespeare's *King Lear*, and whether or not Emily Bronte is influenced by Shakespeare's use of language especially in *King Lear*. The language used in *King Lear* particularly by Lear himself as the protagonist of the play has fascinated Bronte and therefore she has adopted the same linguistic ability to her hero Heathcliff.

Shakespeare and Bronte use the language of supplication as an important dramatic canon in the process of presenting and imaging their characters. They are unique writers who teach their characters how to develop their power of supplication. The characters are fully aware that they have a mission of learning and improving the supplicating capabilities through the ongoing struggles and hostilities they face. Joyce Carol (1983) states that because of the level of language **Wuthering Heights** strikes its readers as it

is managed by the novelist to be a number of things: a romance that brilliantly challenges the basic presumptions of the "romantic"; a "gothic" that evolves—with an absolutely inevitable grace—into its temperamental opposite; a parable of innocence and loss, and childhood's necessary defeat; and a work of consummate skill on its primary level.

**Wuthering Heights** and **King Lear** are rich texts that are full of the images of language of supplication. This language refers to a situation in which the speaker is left with his deep soul to express his inner feelings in a dramatic linguistic horizon. Douglas Burnham (2000) argues that the linguistic narrative techniques used in *Lear* aim to create order from chaos, and are essential to understand *Lear's* stages of transformation. The reader is influenced by the powerful supplicant source of language used by the speaker. The speakers in both **King Lear** and **Wuthering Heights** are always using complicated textual images that are gradually acquired and these images are used to evaluate the situation of the speaker and then they lead the audience to have an unforgettable experience.

The research mainly focuses on how Emily Bronte has adopted Lear's language of supplication and then she provided her protagonist Heathcliff with these linguistic images of supplication. Both Lear and Heathcliff are supported with this kind of language which is called the language of supplication which incites fantasy, dream, imagination and reality. It becomes an important tool for the reader to evaluate the characters as well as the text. It is always developed and improved and this reflects the tremendous ability of Shakespeare and Bronte. Their actors and characters have become important and unforgettable in the world of language.

Both Lear and Heathcliff force their audience and readers into their poetic language and the dramatic from that are vague in the beginning, and later their language becomes visible as the readers find such clear pleasure as they trace the characters' development in learning the language of supplication.

**Key Terms:**

Supplication  
Adoption

Redemption

Transformation

### **Literature Review**

*King Lear* and *Wuthering Heights* are considered by many critics as the best achievements in the world of Literature. Shakespeare and Bronte provoke many varied critical interpretations in the fields of morals and linguistics. Both writers examine their characters' linguistic development as they are transformed from one stage of linguistic into another.

A.C Bradley (Shakespearean Tragedy, 1904) considers *King Lear* as a story of Lear's education and redemption. The phrase "education and redemption" is connected with Lear's development linguistically and morally. Lear's language is widely changed and developed, and the process of education is connected with the stages of redemption.

Moreover, the stages of redemption are necessary for him to develop linguistically, as he acquires the elements of supplication, which later become important not only for Lear but also for others around him. David Margolies thinks that "*King Lear*" focuses on the importance of the individual in the society with his different ways of thinking and convincing through the use of language.

Furthermore Jerald W. Spotswood (1998) thinks of "*King Lear*" as a radical transformation adopted by the individual to subvert the whole society. Similarly, Brian Grick (1997) studies "*king Lear*" as a complex linguistic pillar that needs further investigations.

On the other hand, *Wuthering Heights* is considered by many critics and readers as a baffling linguistic book that needs further contemplation. The richness of the book continues to inspire critics till today, and as Nicholas Marsh(1999:245) says **"this is such an original and idiosyncratic text that it stands outside any continuity in literary development.... *Wuthering Heights* draws on a variety of inspiration from further precursors,.....Bronte's achievement had the effect of opening a wide range of new possibilities for the novel."**

*Wuthering Heights* reflects Emily as a philosopher and as M.Heger expressed that Emily ought to become a philosopher. She had, Heger said, a head for logic, and a capability of argument, unusual in a man, and rare indeed in a woman.

No wonder that Emily has been influenced by William Shakespeare and has acquired the sense of philosophy from him, and she developed it in her own way. Some of Emily's characters have the prototype background from Shakespeare. And as Muriel Spark and Derek Stanford (2008:243)

suggests that **"none the less, it is interesting to notice that Emily's heroine bears the same name as Shakespeare's Katherina, in The Taming of the Shrew."**

In addition, Q.D.Leavis (2008) considers Shakespeare **"being generally the inspiration for those early nineteenth –century novelists, who rejected the eighteenth-century idea of the novel."** Leavis thinks that Emily Bronte had some trouble in getting free of a false start- a start which suggests that we are going to have a regional version of the subplot of Lear's "Lear's world can never be avoided in *Wuthering Heights*."

### **Discussion:**

#### **1-1 Introduction to King Lear**

**King Lear** is a story about two fathers, Lear and Gloucester. It is the story of the natural law of madness which is thematised in such a way that the conflict between nature and human "love to rule" is brought to the foreground. M.Czubak says that in **King Lear** Shakespeare presents common conflicts such as age and youth, reason and love, reason and madness, reality and appearance, order and confusion, and life and death.

This dynamic overshadows, to some extent, disguises what truly lays at the heart of human. It is a common story in Elizabethan England, as it was commonly believed to be based on historical fact. However, it was an important contribution to the world of drama.

In the play, Lear decided to divide his kingdom among his three daughters and his condition of this division is stated in his statement:

***“But first, I should like to know how much you love me” (1-1-55-60)***

It is a normal test if we think over Lear's age, otherwise Lear would not think of the division at all. His three daughters are set in a public competition of flattery, and the fate of the whole kingdom depends on this competition. Goneril as the oldest child speaks first:

***“Sir, I love you more than words can wield the matter,  
Dearer than eyesight, space, and liberty,  
.....  
Beyond all manner of so much I love you.” (1.1.55–62)***

Goneril's words have served their purpose and Lear has swallowed this emptiness flattery. He rewards Goneril for what she has said. He then turns to the second candidate Regan saying:

**“What says our second daughter,  
Our dearest Regan, wife to Cornwall? Speak.”**

Regan is not less clever as her sister Goneril. She knows well what her father needs and therefore she repeats almost what her sister has said and adds some other linguistic spices:

**"I am made of that self mettle as my sister,  
..... And find I am alone felicitate  
In your dear Highness' love." (1.1.71–78)**

Both Regan and Goneril become the master of the whole scene as if they are given the whole stream of melodramatic sentiments so they are able to convince their stupid father. Because she lacks the kind of eloquence, Cordelia fails while she is sincere in her love:

**Lear: "To thee and thine, hereditary ever,  
Remain this ample third of our fair kingdom,  
.....  
A third more opulent than your sisters? Speak.  
Cordelia: Nothing, my lord.  
Lear: Nothing?  
Cordelia: Nothing.  
Lear: Nothing will come of nothing: Speak again.  
Cordelia: Unhappy that I am, I cannot heave  
.....  
Lest you may mar your fortunes." (1.1.89–97)**

It is noticed that Lear is shocked as he has wished Cordelia to give him a professional speech about love. He mistakes the flattery of Goneril and Regan as the truth and sees Cordelia's speech as a lack of love. But Cordelia is inflexible and self-righteous. She should manage to satisfy the rashness of her father which threatens disaster and such rashness may

breed evil from Lear's irresponsibility like. Cordelia says "nothing" and her "nothing" fails her which expresses her courageous and selfless stand against that evil. Cordelia tells her father that she loves him because he is her father. He refuses to give any parts to Cordelia because of her honesty. Lear is presented as an unreasonable and stupid king who does not hold the sovereign power; since he is easily deceived by Regan and Goneril; as Kent says:

*"Let it fall rather, though the fork invade  
The region of my heart. Be Kent unmannerly,  
..... To plainness honor's bound,  
When majesty stoops to folly." (1.1.155-157)*

This verbal competition of Lear's daughters implies a relationship between their speech and the land they will inherit. The same proclamation is used against Kent as he has been banished by Lear while he is the most loyal servant. Soon Lear finds out that his two daughters, Regan and Goneril have been lecturing about love and their sweet words are not more than an opportunistic exercise.

Lear has experienced a very long journey, full of mental and physical sufferings. He has undergone harsh remarks and brutal treatment from his children. He has been forced mercilessly from his houses and become miserable, disheartened and dejected common beings. However, he has learned how to be a human being and to learn that *"Unaccommodated*

*man is no more but such a poor, bare, forked animal as thou art''  
(3.4.55-57)*

### **1-2 Meaning and purpose of supplication in King Lear:**

Speech plays an important role in both plots from the beginning to the end. The character is provided with an encyclopedia of eloquence and if such encyclopedia is missing the character's role in the minds of the reader is vacuum. The actors are carefully chosen to elucidate Shakespeare's language. They invite the audience and the readers to recall how language can incite fantasy, dream, imagination and reality. The performance of the actors is evaluated by the use of the language which is used mostly to describe the landscapes of Shakespeare's imagination as "hot and moist". The word and the body are tied together to create a kind of gloominess of the atmosphere, and this has played an important role to transfer this kind of gloominess to the audience and the reader. Shakespeare definitely must have meant for it to be done with the connection of word and body. And this is why the actors especially in the case of **King Lear**, perform Shakespearian properly. The audiences are more amused by this kind of combination of the word and the body than they are impressed by Shakespeare.

The use of supplication is a new modern tool that is used to help the readers to understand the play. It is a rich idea which brings the readers into the poetic language and the dramatic form which becomes later very visible, and then the reader finds such clear pleasure when he traces Lear's development in learning the language of supplication. The stream of supplication is an aesthetic dimension that one cannot neglect its importance. It revolves around one of the most important themes the dramatist wants to convey to his audience, so the reader has to put his eyes clearly on the process of Lear's supplication, and how it leads Lear to change from one form of a learner into another one. Therefore the play is regarded as a unique configuration of skilled discourse and structure as its diction and design present a critical horizon.

Bradley who perceives that **King Lear** is a work of verbal and theatrical which lies far away beyond the reach of all the critical approaches. In order to solve such a dilemma of the play, one has to keep reading it again and again so that he may get a clear overview of the kind of supplicant transformation Lear has undergone.

The use of language is highly impressed by the readers as they are indulged in the situation of the text. The constant juxtaposition of town

and country, day and night, law, order and disorder, dream and reality are not felt by the reader. The language seems more dominant than the presence of the actors. The actors try to use their presence to force ideas such as love, law, and force but they can't. However, their language does that. The desire of Shakespeare is to convey his message to the audience, and this is more successfully done through the use of the language more than the role of the actors. The language is used as a kind of supplication to the dramatic performance of the play. It simplifies the creditable job of the actors to interpret the lines. The actors are accompanied by many faults and vices, however, their language raises them above to the degree that they are not even appeared to regret their fallen state. The language becomes their key to the play effect. Not only this, but the characters are provided with a type of language that may give them opportunities to be reevaluated again and again by their audience, and to take over the play emotionally, and thus, they are able to leave their audience in a kind of positive confusion.

As far as the emotional effect is concerned the language plays an important role in the performance of the characters. The audience feels indebted for the actors' performance, and they forget the vices that may accompany the actors. Whenever the audiences observe any vice, or there may be a shortage in the production, the language fascination helps the

audience to build a new kind of interpretation. Therefore, the audiences are pleased by what they see and hear.

### **1-3 The Characters' supplication: analysis and effect**

Supplication of the soul begins in the opening scene of **King Lear**. Shakespeare uses a very high rigid system of language, which we have called before the poetical language even in the simple sentences used in the text. For example if we notice the opening sentences by Kent as he says:

*"I thought the King had more affected the Duke of Albany than Cornwall" we will find that Kent is about to leave his soul. As Gloucester replies, "It did always seem so to us; but now..." (1-1-67)*

We do not know what each person hides, or what the qualities of each person are. However, the language reflects a strong degree of supplication. It is a strange kind of desire that the actors carry on when they speak. Kent expresses his deep affection towards Albany, and a word such as "thought" shows us that Cornwall is a kind of devil.

Later, Gloucester is talking to Kent about Edmund, *"I have so often blushed to acknowledge him, that now I am brazed to it"(1-19-21:78*

Here the reader is given a hint that he will accompany a devil person. At the same time, the goodness of Gloucester's soul is clearly left in the coming sentence while he is speaking about Edgar:

***"But I have a son, sir, by order of law, some year older than this, who yet no dearer in my account (1-19-21:78)***

The audience is supplicated as he hears this kind of language that bears the soul's supplication. The actors have managed to keep their true characters hidden from each other up to the point where the play begins. However, if the audiences think fully of the speech given through the use of supplication, they may be able to get into the actors' soul. Therefore, the elements of supplication should be exchanged to get into the real message behind the text.

The story of the play goes on, and the readers, together with the audience are taken deeply into the depth of the actors' souls. Lear reveals his hidden soul through the opening sentences as he is addressing his daughters. To a great extent, Lear appears as a merciful supplicant to the soul of his daughters start from his eldest, Goneril:

***"While of you shall we say dot love us more?  
That our largest bounty may extend  
Where nature doth with merit challenges," (1-19-76:79)***

Lear has been commonly described as a strong character in this speech, however, if we examine his words, we will notice how weak supplicant he is. He is always shown as a beggar to his daughters to satisfy his soul. He is a hungry common man with a weak and empty soul. It is not the vanity as many said, but Lear's emptiness leads him to be rash and makes the fate of his kingdom depends on. His language has divulged his inner supplication, and this is why his daughters, Regan and Goneril are treated as gods who granted the soul its food, rest and clemency. These gods have accepted their servant supplication. Lear is rash and rash as he first decides to divide by saying:

*"Our eldest-born, speak first" (1-1-54''80)*

Moreover, Lear has not spent much time on the stage after he comes in. He just says few words before revealing his intention of dividing the kingdom. If there is even just a scene before the opening scene, we will expect that Lear has committed a sin, and now he needs his gods to forgive him. When he speaks to Goneril, he speaks as a man of a weak soul, of a servant needs to submit his prayer. Not only this, Lear is not yet sure whether his god may accept his prayer or not. However, his supplication to Goneril meets fully acceptance. She answers Lear's

supplication as a god with his repentant servant and as a mother with her disobedient child:

*"I love you more than words can wield the matter;  
Dearer than eye-sight, space and liberty;  
As much as child e'er lov'd, or father found'  
..... Beyond all manner of so much I love you." (1-1-54-  
61:80)*

Goneril continues but this time she is clear that she loves "Lear" as a mother or a father with their child and this is what the poor servant Lear needs:

*"As much as child e'er loved or father found;" (1-1-58-:80)*

The first scene reflects the seeds of supplication and the nature of supplicants which carry the play's deepest meaning. Goneril is revealed to be clever and strong while Cordelia has not decided yet her god. She is still confused to whom she shall send her supplication. Lear is foreshadowed as a weak supplicant. His supplication has been partly accepted, and his thanks to god is expressed as:

*"of all these bounds, even from this line to this,  
"With shadowy forests and with champains rich'd  
With plenteous rivers and wide-skirted meads," (1-1-63-65-  
:81)*

This supplication is used as a foreshadowing to the places Lear will run into when he is forced out of his kingdom. Nevertheless, Lear's desire of satisfaction has not reached its peak. He has supplicated his other god, Regan:

*"What says our second daughter?  
Our dearest Regan, wife to Cornwall?  
Speak." (1-1-66-67:81)*

He comes out as a weak man begging medicine from one person to another. It looks as if he is infected by a terrible virus, and the remedy of that is available in the stream of language. Regan does not, however, give him his ultimate cure when she says:

*"In my true heart  
I find she names my very dead of lov'd" (1-1-71-:80)*

What does Lear want more than this statement of forgiveness or love as it is usually named? Regan does not stop but continues as she has about now to come to the point of realization that Lear needs more remedy. She adds:

*"Only she comes too short: that I profess  
..... In your dear highness' love" (1-1-72-  
76:80)*

Lear is considered here as a hypocrite servant whose deep supplication is clearly revealed. Regan and Goneril exchange the hypocrite supplication with this poor servant. Therefore, as a truthful god, Cordelia is stumbled. She cannot go side by side with the high stream of language of supplication. She is described as a god of different approaches: Let my servant taste the pain he causes. She stands as a poor supplicant .She is secretly supplicating her real god to save her and provide her with the linguistic tongue that Lear wants. Cordelia says (aside):

*"And yet not so; since I am sure my love's  
More ponderous than my tongue" (1-1-77-78:81)*

She is supplicating both her soul and her God. The language used is very rich of meaning and intention. It shows how true Cordelia is. As a matter of fact, the supplicant uses the language to face his reality: it may come from his inner feelings, or the feeling he has is shown either towards himself or others. Cordelia is blaming herself even before she speaks. She supplicates as to have a ponderous tongue so that she may be able to utter her inside. It is a kind of inner supplication when you know but you don't know what you know. Here, Lear is in his first journey of supplication. He is not yet pleased of what he has heard from Regan and Goneril. Cordelia is Lear's last stage here; therefore, he offers her more than her sisters, wishing that she can provide him with the seeds he needs

in his journey of learning to be a good supplicant. He supplicates her using words such as "our joy", to start her outside supplication. So that he can inherit some. Lear looks as if he is travelling so far and he does not have enough provisions. If Cordelia supplicates what Lear wants, things may change, and Cordelia would get some of the country divisions. The tongue of supplication, however, is different from one person to another. Regan and Cordelia have two different methods of supplication, and Cordelia has her own. Each has its own affect on the audience and the reader. Regan and Goneril show a well-balanced method of supplication, while Cordelia does not. Lear does not reveal his best degree of supplication, or maybe he is learning. However, the language of supplication used by Lear reveals that he is more experienced than Regan or Goneril. Consider the following utterances by Lear:

*"To thee and thine, hereditary ever,  
Remain this ample third of our fair kingdom  
..... Now, our joy,  
Although the last, not least; to whose young love" (1-1-80:84)*

*With some other utterances by Regan or Goneril:*

*"I do love you more than words  
Can wield the matter" (1-1:54-55-80)  
"A love that makes breath poor and speech unable;" (1-1-59-60)*

Lear's utterances of supplication are more balanced although they are not complete. However, the language of Regan and Goneril clearly reveals their hidden intention or the degree of hypocrisy they hold. Thus, this kind of supplication conveys *"the sense of many notes in the characters designs and their dynamic, changing patterns"*.

*(Rosenberge 1978: x)*

When actor supplicates, the internal balance disturbed and as M.CZUBAK(1989) observes that *"the balance shaken; we observe a constant clash of truths and values"*.

#### **1-4 Supplication Created A New Lear:**

The depiction of supplication is one of Shakespeare's major concerns, seeming that one of the recurring clues to the ideas of the play is the functioning of language of supplication. He has linguistically illustrated various cases of using language as a media of supplication. In **King Lear**, Shakespeare presents a King who is astutely conscious of the power of supplication. The most celebrated figure among other actors in this play who seems to be a tutor and learner at the same time is Lear, who is depicted as a powerful source of supplication, and is always aware of the functioning of supplication. This is why he moves on from one daughter to another looking for another source of supplication to mortify

his linguistic power. He is presented as being ignorant of his monarchy, however, he is fully aware of the supplicating power he has. He is always exercising the power of supplication over other actors. This power is available all the time to Lear and absent most of the time with other characters. It is multiple and has different forms in the case of Lear. It is like a chain which starts at the very early beginning of the play, moves step by step; first with his daughters, the time he divides his kingdom, then when he is rejected, when he is out in the storm and finally his meeting with Cordelia. These occasions show the climax of the power of supplication in which Lear examines his use of supplication. Moreover, Lear exercises this power of language to present different sections of the society, such as the rich, the poor, the vagabonds, the monarchs, the dukes...etc.

Shakespeare uses the language of supplication as an important dramatic canon in the process of presenting and imaging his characters. He is a unique dramatist who teaches his actors how to develop their power of supplication. The actors are fully aware that they have a mission of learning and improving the supplicating capabilities through the ongoing struggles and hostilities they face. It is not Lear, but Hamlet, Othello and Macbeth who are entirely dramatised through the idea of supplication. However, **King Lear** embarks upon the concept of supplication and

presents Shakespeare as highly conscious of using supplication through a light of fame and immortality in the audience souls.

Lear is created as a mindful supplicant but as an ignorant King. However, he is able to live inside his companion as well as the audiences eternally. When we listen to his supplication, we forget what he has done as a King of monarchy. His power of supplication is unassailable. Therefore, the meaning of monarchy is changed here which is based on the possessions of supplication. One can notice the vital importance of language in this play as Lear becomes with the passing of time an important source for supplication. Lear ignores and loses his kingdom, however; it is because of his power of supplication, people such as Kent, the Fool, and Edgar and later on Cordelia, do not leave him at all. He disposes himself of the land but he possesses people's thoughts and minds.

Yet Lear loses his kingdom, he is still the King of supplication. Goneril asks Lear to reduce the number of his attendants, and Lear gets angry and irritated. The real supplication of Lear starts this time, the time the fool calls him "**Lear's shadow**":

*Lear: Does anyone know me? This is not Lear:  
Does Lear walk thus, Speak thus? Where are his  
eyes?.....*

*Who is it that can tell me who I am?*

*Fool: Lear's shadow? "*

He has been transferred linguistically into the real world of supplication. His language will be changed completely as if he is in the world of Saga. He has practically dethroned himself of a heavy career that prevents him from learning. He has joined the Fool, an important and unforgettable actor, whose language is very rich philosophically. However, the fool's language lacks the image of being a supplication.

Now, Lear has a modern power which is the language of supplication. He is portrayed as a shrew learner who knows how to utilize people's minds, hearts and thoughts, and at the same time how to gain people's sympathy and respect. At the beginning of the play, Lear is opposed by Kent and others, while later Kent supports him. The process of learning is easily perceived and obviously plain in the King as the play progresses. The modernity of language becomes visible as it introduces Lear to the world of supplication. **King Lear** is therefore considered Shakespeare's greatest play because of its modernity of supplication. R.A. Foakes(1993:224) writes, *"for the regarded as the central achievement of Shakespeare, if only because it seeks more largely than the other tragedies to the anxieties and problems of the modern world"*

Lear has achieved a kind of supplicant transformation started by the necessary confrontation with his daughters at the beginning of the play. Lear is provided with an amazing fluency that casts him in the likely role of the world-fluent philosopher, providing the audience with some instructions. *"Speak, no more, out of my sight, hear me, away! By Jupiter, Cease your quest of love.....etc"*. Therefore Lear's confrontation with Cordelia in the first scene reveals how Lear is gradually transferred into a very clever learner. He says: *"Nothing will come of nothing: speak again?"* which reflects how the supplication of mind reveals itself into Lear's development. And then it is noticed how Lear's stage of language goes down as he utters:

*"How, how, Cordelia mend your speech a little,  
Lest you may mar your fortunes" (1-1-49-59:83)*

The coming utterances also reveal that Lear does not know how to come back again up the ladder of supplication until he says:

*"Let it be so; thy truth than be thy dower:  
For, by the sacred radiance of the sun.  
.....  
And as a stranger to my heart and me  
Hold thee from this forever." (1-1-49-59:83)*

The reader realizes how Lear has brought out what he has been looking for. He has become the master of anger that may later lead to the stream of supplication. He then starts supplicating his bottom heart:

***"So be my grave my peace, as here I give  
Her father's heart from her"***

The power of supplicant language is about to burn Cordelia and Kent. Lear is pleading Kent not to interfere using short utterances but full of powerful supplicating images:

***"Kent, on thy life, no more" (1-1154:88)***

Lear becomes a powerful supplicating speaker, however, when he is confronted with the fool, he becomes a weak learner. The fool is adopted as a master of idioms and proverbs in the play. When the fool and Lear are present, the linguist fool attracts our attention for he dominates the whole place, and becomes the master. An explanation of this is that Lear is an immature learner, but when he will be given all the linguistics skills of being a real supplicant the fool disappeared from the play.

The second obvious stage of transformation is when Goneril asks her father to control the rowdy and undisciplined behavior of his knights and of himself too, and if he does not do that she will herself take some disciplinary measures. Shakespeare unconsciously presents Lear as a bomb of intellect which contains the language stream and as soon as this bomb is irritated, that language comes out heavily. Carlyle writes:

***"There is more in Shakespeare's intellect than we have yet seen. ....Shakespeare's art is not artifice; the noblest worth of it is not there by plan or pre-contrivance. It grows up***

*from the deeps of Nature, through the noble sincere soul who is the voice of Nature." (Carlyle, Thomas, 122:1979)*

If we notice the conversation between the Fool and Lear before Goneril comes in, we will notice that "the bomb" is still cool. As soon as Goneril pops up in the scene, and she starts irritating Lear, the language of supplication is observed intensely:

*"Are you our daughter" (1-1-129)*

Then he adds:

*"Doth any here know me? This is not Lear:  
Does Lear walk thus? Speak thus?  
Where are his eyes?  
Either his notion weakens, or's discerning.  
Are lethargied. Ha! Waking? 'tis not so.  
Who is it that can tell me who I am?" (1-1-129)*

It is worthy appreciating and evaluating the inner landscape of the language of supplication used by Shakespeare, as if the whole beauty of English language has been condensed into this play. Lear acquires this strange swiftness of supplication gradually from the beginning of the play. He does not hastily seize this rank of the language supplication he is showing now. He addresses Goneril that she is a vile and heartless creature fit to be hated. He curses Goneril awfully, wishing that she would become barren and incapable of conceiving a child and if she has a child, that child would be a source of torment to her.

***“I would learn that; for by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters” (1-1-130)***

Goneril accuses Lear's attendants of being rude, debauched and impudent. However, Lear replies her in an amazing supplicant way that his followers are men of the choicest qualities which are most difficult to find in this world. At the same time; he curses her of being vile and heartless creature:

***“Detested kite! Thou liest.  
My train are men of choice and rarest parts,  
.....  
Which, like an engine, wrenched my frame of nature  
From the fix'd place, drew from my heart all love,  
And added to the gall. .” (1-IV-232)***

We cannot attribute foolishness to Lear because his use of such kind of language causes a kind of blissful agony. When we hear Lear saying his supplication, we need him to say it again and again. He is provided with a gift that is not used in any other play. It is superb and sublime which offers something different and equally compelling, and all that reveals the beauty of Shakespeare's language that forces people to remember such beauty. In praising Shakespeare's genuine and use of language, Brook says that Shakespeare's had ***“and external capacity to observe, an extraordinary capacity to assimilate, and an extraordinary capacity to***

*remember,*” which enables him to control the audience’s minds and grow the unforgettable seed of knowledge. (Brook, Peter: 1999)

This creates a kind of a poetic language which is the linguistic ability used by the actors to transform the human language into that kind of sublime which is called the language of supplication. It is the language that enables the audiences or readers to define where they are, and who they are, what they feel, and what they do. Lear’s supplication becomes a great feast where anybody is invited. His supplication with nature, people or his gods, is used as a multi-purpose instrument; it helps us to define ourselves and at the same time reveals our personality from the inside. Furthermore, it is the guide to our thoughts and actions particularly when we are irritated. Therefore when Lear is irritated, he uses powerful words that involve powerful images and that makes his speech of supplication unique, as it creates a strong bridge between him and the listener. For example, in Act 11, Scene 1V, Lear’s language of supplication expresses his degree of anger as he speaks to Regan requesting her not to drive him mad. Lear says:

*“I prithee, daughter, do not make mad:  
I will not trouble thee, my child; farewell,  
.....  
A plague-sore, or embossed carbuncle,” (1-1v-221-228:185)*

However, his anger with Regan reveals different kinds of supplication:

*"Thou wicked creatures yet do look well-favoured  
When others are more wicked; not being the worst  
Stands in some rank of praise." (1-1v -259-261:186)*

This time, Lear's supplication reaches a strong stream of philosophy that will be increased later:

*"O; reason not the need; our busiest beggars  
No I'll not weep" (1-1v, 268-:188)*

His supplication includes two important images: the image of the past, which is considered as a sin, and the image of the present and future. Lear cannot believe that the people around him are cheating him and what they have told him is "nothing". The word "nothing" represents the sinful past which becomes one of the routes Lear needs to supplicate god. It is this sinful past, together with his division of the kingdom, that drives him to this kind of supplication. He has reached an important step which is the realization of the presence of god, whatever this god is, nature or universe. Therefore he remembers those whom he has misjudged such as Cordelia:

*The Fool: "Can you make no use of "nothing"?"  
Lear: "why no, boy; nothing can be made out of nothing"*

Therefore, he says later concerning his earlier latitude towards Cordelia: "*I did her wrong*", and against his other daughters "*Monster ingratitude.*"

Regarding the present and future, Lear's speech prepares us to the new Lear, well-balanced, sympathetic and reasonable. He has violated the law of nature before, but now he respects nature as it becomes the only source for him that may bring him peace. He now realizes his past and present, too. The aging ruler represents a very sympathetic figure as he stands here for nature for the purpose of supplication

In Act 111, scene11 the stormy scene forces the reader to recognize Lear's inadequacies and lacks of another force. Lear's rule in the play is figured out as a pilgrimage which means a spiritual quest. His supplication affirms a humanistic approach of his identity in the world he has destroyed. Regan and Goernril have stolen his throne as a lack of language strength. And because of that lack, Lear falls disastrously into the trap of his daughters, and he gets casts out. However, we know now that Lear has learnt a lot about himself. We are aware of the growth of Lear's language of supplication. As a supplicant, Lear now has become a teacher. He teaches others the significance of names, titles and manners, and the importance of man's essential nature. He knows well that the real supplicant should not live only for himself, and this is why he is now

concerned only for himself, but also for the poor wretches "That fast hast within thee undivulged crimes".

Finally, Lear learns to see beyond himself, and how to conquer others' hearts and minds. He identifies himself with the audiences as they begin to understand and feel him. He perceives now how others suffer. We become his companion as he puts his calamity in our case, and we are tracing it. He demonstrates himself as a true paining servant who is supplicating for god to purify himself out of the sins he has committed, and the readers begin to sympathize with him and forget what he has done before. Lear supplicates to get a spiritual physician to heal his sins and to rebuild what he has destroyed. He has achieved this at the end of the play when he is reunited with Cordelia. She is considered as god's messenger and spiritual physician to cure her father. When Lear awakens after he sleeps by Cordelia's physician, he says, "*You do me wrong to take me out o'th'grave*" (Iv, v11,)

## 2-1 An Overview of Wuthering Heights

Bronte's **Wuthering Heights** tells the story of two families told one after the other. The first is about Cathy Earnshaw's relationships with Heathcliff and Edgar Linton. They present the first generation. Their all-

encompassing love for one another, and how this unresolved passion eventually destroys them both.

The second story outlines Catherine Linton's relationships with her two cousins, Linton Heathcliff and Hareton Earnshaw who present the second generation.

There are two narrators Mr. Lockowwd and Mrs Nelly Dean and through them we get to know that Heathcliff is adopted by Mr Earnshaw and treated as a son in the family till Earnshw's death. However, things changed as now Hindley becomes the head of the family. He treats Heathcliff badly and things get worse when Catherine decides to marry Edgar. Catherine loves Heathcliff but she knows she cannot marry him. Heathcliff is disappointed and he leaves Wuthering Heights, and after three years he comes back as a fine rich gentleman. He becomes as a monster who wants to revenge from those who have caused him suffering.

Heathcliff starts his journey of revenge by gambling with Hindley so he can take over Wuthering Heights easily, and then he lets Isabella, Edgar's sister, fall in love with him. Heathcliff's plan of revenge is very successful as he becomes the real owner of Wuthering Heights and when he has a son from Isabella, he is also the new owner of Thrushcross

Grange. Moreover he tries to force his power over the second generation but he cannot. Cathy and Hareton get married in spite of Heathcliff's desire.

## **2-2 Heathcliff's Adaptation of Lear**

In **Wuthering Heights**, Emily Bronte uses the language of supplication brilliantly as it is portrayed with the plot. The language of supplication can be clearly observed if we trace the story of Heathcliff from its beginning. We will be able to see how Heathcliff's language situation is improved after it passes through different dramatic stages as it is in the case of **King Lear**. Heathcliff' language of supplication in the beginning of his story is completely different from its case at the end. Like Lear, Heathcliff starts his journey, of acquiring the language of supplication as a learner and after he gets its basic elements he becomes an important linguist in the realm of supplication.

Heathcliff's life as a lover to Catherine and as a servant to Hindley, are his two earlier stages of learning the language of supplication. The second stage dramatically shows how his language of supplication changes after Catherine decides to get married to Edgar, how he comes to

revenge from those who have caused him his sufferings, and then later how Catherine's death creates a kind of linguistic supplication out of him. We first encounter Heathcliff in chapter four when he is speaking with Hindley about some cloths Mr. Earnshaw has bought for them. He said to Hindley:

*"You must exchange horses with me: I don't like mine; and if you won't I shall tell your father of the three thrashings you've given me this week, and show him my arm which is black to the shoulder"*

*(Emily 40:43)*

His language is direct and free of any poetical images. It is also ironically enough that Heathcliff is presented as a poor man, or a bastard who is transformed by the people around him such as Catherine, Mrs. Dean and others from being a man of ordinary English into a speaker of a highly sophisticated language, full of the images of supplication. At the moment, he is speaking the everyday language but later his speech changes. Thus, speech difference is an important linguistic clue that the novelist tries to demonstrate. Bronte demonstrates the presentation of Heathcliff as a learner in such a way that startles the readers. Heathcliff uses the dramatic narratives that help in the production of his character. A man comes from nowhere and without clear relatives or family heritage helps Bronte artistically to let Heathcliff reinventing himself

through the new speech he will use later to engrave his place either inside the people around him or the readers that will be fascinated later by his linguistic supplication.

When Catherine and Hindley go to Thrushcross Grange, they are peering into the windows and making fun of Edgar and Isabella, the Linton Children. They are heard and the dogs chased them biting Catherine on the ankle. Heathcliff runs away alone, and goes to Nelly Dean. His language with Nelly has not yet clearly developed and it is free of any images of supplication:

*"I would have been there too, but they had not the manners to ask me to stay", Heathcliff says.*

*Nelly asks him, "What in the world let you wandering to Thrushcross Grange?"*

*Heathcliff: "Let me get off my wet clothes, and I'll tell you all about it, Nelly" (Emily-44)*

Heathcliff embodies a common language, and maybe it is less complicated than the language of Mrs. Nelly Dean. However, these utterances are important for Bronte as she needs a base to demonstrate her brilliance of transforming Heathcliff into the ladder of supplication. His utterances are sharp and clear. There is a kind of normal speech as he says:

*"Cathy and I escaped from the wash-house to have a ramble at liberty, and getting a glimpse of the Grange lights, ..... Or reading sermons, and being catechized by their manservant, and set to learn a column of Scripture names, if they don't answer properly?" (-Emily-50)*

These are carefully chosen to reflect what kind of man Heathcliff is. There is a repetition of tense forms "eating –drinking–singing—laughing" in one sentence which shows how strong Heathcliff is even in his speech, and how his speech is deprived from any kind of beauty.

Heathcliff's language is used as a vehicle by Bronte for the purpose of transforming him into a supplicant. However, she needs some other vehicles to push him a head and trigger the elements of supplication. Therefore, the more Heathcliff indulges into the problems of love, the better supplicant he becomes. He is presented as a very flexible learner as he is involved into the action.

The emphasis on natural speech continues as he describes to Nelly Dean what happens: *"I told you we laughed" he answered, "The Lintons heard us, and with one accord, they shot like arrows to the door; there was silence, and then a cry, 'oh, mamma, mamma! Oh, Papa! Sh mamma, come here, Oh, Papa, Oh!'" (Emily-51)*

To finish his sentences, Heathcliff has to engage into a description of some incidents so that his speech is well-balanced and supplicated: **"I had Cathy by the hand, and was urging her on, when all at once she fell down."Run, Heathcliff, run!" She whispered. (Emily:52)** However, his speech is given some glimpses of what is called "Poetical inspiration" that will later help Emily Bronte to modify him into a beautiful supplicant. For example Heathcliff says to Nelly describing the dog that chased Catherine at the Thrushcross Grange:

*"I heard his abominable snorting, she did not yell out....no! She would have horns of a mad cow. I did, though! I vociferated curses enough to annihilate any fiend in Christendom"* (Emily-52)

It is clear that Emily adopts some images of supplication into this natural speech. But such images are not used abundantly. She has prepared us step-by-step to a new supplicant. Heathcliff says, *"I saw they were full of stupid admiration; she is so immeasurably superior to them---to everybody on earth, is she not, Nelly? (Emily:53)*

He uses a strange linguistic skill as he uses repetition and exaggeration while he is describing Catherine. Bronte establishes her characters' authority over a specific kind of language. The world in which Bronte places her protagonists is a place of language hierarchy where they have to pass through some different learning stages.

Cathy stays in Thrushcross Grange for five weeks, a period enough to change her appearance of a lady. When she comes back, Hindley uses this as an advantage to irritate Heathcliff as he says:

*"You may come and wish Miss Catherine welcome, like the other servants"*  
*"Shake hands, Heathcliff," said Mr. Earnshaw condescendingly; "Once in a way, that is permitted."*(Emily:56)

Heathcliff is agitated and cannot control the flexibility of his tongue, and when he can, he only replies *"I shall not"*. The novelist comments on how the situation has dominated the linguistic ability of Heathcliff saying: **"replied the boy, finding his tongue at last." Heathcliff continues, "I shall not stand to be laughed at. I shall not bear it."**

**(Emily:55)**

Heathcliff's language is dry and pale and may be as dirty as he is. Nelly says: *"but I even did him the kindness to call him a dirty boy, and bid him wash himself, once a week,"* (Emily:55)

When Catherine apologizes, he cannot even moderate his language. He says, *"You needn't have touched me"*. Then he pauses for sometimes

as he cannot even link two complete sentences. He adds: "*I shall be as dirty as I please, and I like to be dirty, and I will be dirty.*" (Emily:55) Heathcliff's language cannot adopt his position. His language now does not place him either as a servant or as a gentleman. He tries to change this, as he is learning that his mistake lies in his appearance. He asks Nelly Dean to help him correcting his mistake, "*Nell, make me decent, I decent, I'm going to be good.*" (Emily:57)

Although Heathcliff is hurt by Hindley, he cannot raise his language situation. There is still time for Heathcliff to learn and feed his language with some of Shakespeare's poetical images. In this regard, Heathcliff says to Nelly about how he will pay Hindley for his misbehavior:

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

*Nelly: "For shame, Heathcliff, "It is for God to punish wicked people, we should learn to forgive"*

*Heathcliff: "No, God won't have the satisfaction that I shall," he returned; "I only wish I knew the best way! Let me alone, and I'll plan it out: while I'm thinking of that I don't feel pain." (Emily:84)*

Catherine tells Nelly that she cannot marry Heathcliff and Heathcliff is overhearing the conversation that takes place between Nelly and Catherine. Ironically enough, he hears Catherine saying, "*It would*

*degrade me to marry Heathcliff."* He leaves immediately and he does not hear Catherine saying: *"That she loves him and "he's more myself than I am."* (Emily:83)

Heathcliff leaves Wuthering Heights for three years and Edgar marries Catherine. The conversation between Nelly and Catherine stimulates Heathcliff to prepare him for the next linguistic stage. Heathcliff reappears again as a rich man and a different speaker that even the reader is confused about his being rich and his new phase of language. We consecutively indulge into the action of the story as we keep watching and listening to what Heathcliff does and says. Therefore, we are surprised as Heathcliff begins using different kinds of language such as:

*"And I like her too to attempt it, except in a very ghoulish fashion. You'd hear of odd things if I lived alone with that mawkish, waxen face: the most ordinary would be painting on its white the colours of the rainbow, and turning the blue eyes black, every day or two: they detestably resemble Linton's"* (Emily:84)

And as soon as he is irritated by Catherine, the deep reflective supplication is pouring out:

*"And as to you, Catherine, I have a mind to speak a few words now, while we are at it..... I'll convince you of the contrary, in a very little while! Meantime, thank you for telling me your sister-in-law's secret: I swear I'll make the most of it. And stand you aside!"* (Emily:107)

Bronte writes that Catherine is amazed as she replies, *"I have treated you infernally-and you'll take your revenge! How will you take it, ungrateful brute? How have I treated you infernally?"*

Heathcliff supplicates:

*"I seek no revenge on you, 'replied Heathcliff, less vehemently. "That's not the plan. The tyrant grinds down his slaves and they don't turn against him; they crush those beneath them. ....Having leveled my palace, don't erect a hovel and complacently admire your own charity in giving me that for a home. If I imagined you really wished me to marry Isabel, I'd cut my throat."*

(Emily:110)

Here Heathcliff reminds us of Lear while he is speaking to Regan and Goneril. Lear is amazed by Goneril's behavior as he says:

*"Life and death! I am asham'd  
That thou hast power to shake my manhood thus,  
.....,  
To temper clay. Yea, is it come to this?  
Let it be so." (1-1v-234)*

Similarly, Catherine and Heathcliff are confronted by Edgar. She locks up the door and causes Edgar to fight Heathcliff who says, *"Cathy, this lamb of yours threatens like a bull. It is in danger of splitting its skull*

*against my knuckles. By God! Mr. Linton I am sorry that you are not worth knocking down."* (Emily:114)

Heathcliff's new approach of using language attracts us as readers with its dark passion and as a result, he misguides us from observing his tragic flaw, and instead we focus on his new techniques of language. This will be clearly reflected in the coming life of Heathcliff.

Cathy is very sick and hates her place and her life is destroyed. She is in longing for her past and her old companions. Meanwhile, Heathcliff plans to grow with Isabella, and she runs away with him. When they come back, they settle in Wuthering Heights. Nelly visits them and Heathcliff is eager to hear news of Catherine's situation and asks Nelly to arrange a meeting between the two. As Nelly refuses to do so, Heathcliff is forced to use an extreme degree of supplication. In other ways, Heathcliff's wound is irritated, and the language of supplication is used as remedy for that. He says to Nelly:

*"You suppose she has nearly forgotten me? "Oh, Nelly! You know she has not! You know as well as I do, that for every thought she spends on Linton, she spends a thousand on me! .....what he has not?"* (Emily:146-147)

This scene can be taken as a summary of Shakespeare's language used in **King Lear**. Heathcliff pauses a little and adds: **"If he loved with all the**

**powers of his puny being, he couldn't love as much in eighty years as I could in day" or "Two words would comprehend my future – death and hell! Existence, after losing her, would be hell." (Emily:146-147)**

It is interesting here that Lear has used the same utterances after losing his kingdom. The rhetorical skills are well-illuminated by Bronte, to the degree that we miss this book, whether it is a novel or a play. This kind of supplication can be traced within the limitations of the Shakespearean dramatic universe. Lear and Heathcliff are able to locate the dramatic beauty and novelty of their speech, to the degree that each word reveals a lot. All their words are significant from the beginning of their journey of learning.

### **2-3 Heathcliff New Linguistic Transformation**

When Catherine sees Heathcliff, she has caused him again a pain, as she claims that both Edgar and Heathcliff have taken her heart. This meeting between Catherine and Heathcliff is called by some critics an earthly meeting as Heathcliff and Catherine well speak their wonderful stream of language. Lear is repeated to be seen again in the body of Heathcliff as he utters words such as ***"Don't torture me till I am as mad as yourself?"*** **(Emily:155)**

Heathcliff's supplication here reflects a new character. His words reveal a new character state as he says: *"Are you possessed with a devil? To talk in that manner to me when you are dying? Do you reflect....torments of hell"?*

**(Emily:156)**

This kind of supplication becomes dominant and shows how Bronte's language tends to reveal a kind of innovation and intellectual linguistic skills. Heathcliff continues:

*"You teach me now how cruel you've been----cruel and false. ....You deserve this. You have killed yourself, Yes, you may kiss me, and cry; and wring out my kisses and tears: they'll blight you-they'll damn you."* (Emily:157-158)

This speech highlights the death of the old Heathcliff and announces the birth of a new supplicant. He has become a new "pagan" as he associates a connection between God and Satan as he says *"nothing that God or Satan could inflict would have parted us,"* (Emily:158) The word pagan includes the new phase of Heathcliff's supplication. The treatment of supplication is central to Bronte's development as a serious novelist and this kind of development echoed in Heathcliff's supplication which intends to impress the reader with a new degree of consciousness. It has taken the readers to its peak as the reader assigns a meaning to Heathcliff

and Cathy's problem. This problem acquires a new transformative linguistic potential. The reader is involved deeply in this scene of Heathcliff's new transformation. Heathcliff is seen as a martyr of death but when his language is evaluated, the reader hopes to be this martyr who expresses both literally and linguistic reality—of pain, pleasure, misery and joy-, and this is significant— for Heathcliff who seems to be Shakespeare's new production. Heathcliff says, *"It is hard to forgive, and to look at those eyes and feel those wasted, "he answered."Kiss me again; and don't let me see your eyes! I forgive what you have done to me. I love my murderer –but yours! How can? (Emily:158)*

Heathcliff finds pleasure as he experiences pain in his supplication. The reader, too, experiences this pain as he sympathetically identifies himself with the martyr Heathcliff. As a result the reader becomes a sympathetic witness to Heathcliff against Catherine and other characters. The reader's aesthetic evaluation and state of realization corresponds to the martyr's new position of supplication. This becomes clear when Heathcliff shows us his reaction to Catherine's death as he gets angry that Catherine has not mentioned his name. Heathcliff says:

*"May she wake in torment!" "Why, she's a liar to the end where is she? Not there- not in heaven –not perished –where? ..... Only do not leave me in this abyss, where I*

*cannot find you! Oh, God! It is unutterable! I cannot live without my soul!"* (Emily:163)

It is obvious that the reader feels sympathetic with Heathcliff and the loss he feels. However, does the reader sympathize with the old Heathcliff or the new one?

Finally, the language of supplication becomes inextricably woven into a character's identity. Both Lear and Heathcliff experience their affirmation of being through their use of supplication. Heathcliff and Lear have undertaken many places of supplicant transformation to complete their character through a series of violent episodes. Their language of supplication is a must to have a fully knowledge of their character. Their use of supplication has greatly developed throughout the two works. Maturity of supplication has been growing with the character development from the beginning of both, **King Lear** and **Wuthering Heights**, till the end.

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