

# Subordination in Emily Bronte's *Wuthering Heights*

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## Abstract:

The present study investigates Emily Bronte's use of subordination as a syntactic in her novel *Wuthering Heights*. It attempts to show how Emily Bronte's use of the subordination serves to convey the meaning, message and view to the readers of his novel. In this study, the researcher has adopted the analytical approach. The study includes an introduction, a theoretical background about subordination as a syntactic features, an analysis of Bronte's use of the complex sentences in her novel *Wuthering Heights*, and a conclusion.

## التبعية في رواية "مرتفعات وزانج" لإيميلي برونتي

الباحث/ وائل عبدالله عبداللطيف السيد

جامعة بورسعيد، كلية الآداب، قسم اللغة الاجلزية، تخصص اللغويات

## المخلص:

تبحث الدراسة الحالية في استخدام إيميلي برونتي للتبعية كمعنى نحوي في روايته "مرتفعات وزانج"، وتسعى الدراسة لإظهار كيف أن استخدام إيميلي برونتي للتبعية يخدم في إيصال المعنى والرسالة والنظرة إلى قراء الرواية. اعتمد الباحث في هذه الدراسة المنهج التحليلي. وتتضمن الدراسة مقدمة وخلفية نظرية حول التبعية وتحليل لاستخدام برونتي للجمل المعقدة في روايتها "مرتفعات وزانج" وخاتمة.

## Introduction

Emily Bronte's *Wuthering Heights* is one of the most famous books in English literature. It is not only "one of the most widely read books in the English language," but also Emily Bronte has won "lasting fame" due to the novel's "literary originality and power" (Peterson, 1992: 3).

Emily Bronte's novel "made a great impact on the mid-nineteenth-century literary scene by transgressing conventional limits on what was printable." This was related to issues of "the depiction of extremes of emotion and violence, hints of necrophilia, and contempt for the marriage bond," which helped "to excite as well as shock contemporary readers." The impact of *Wuthering Heights* was increased by the mystery of the authorship under a pseudonym (Ingham, 2006: 215). *Wuthering Heights*, one of the best known love stories in English literature, is Emily Bronte's "individual creation." It is an extraordinary, unique novel (Marsh, 1999: 194-5). It is "so unlike any other production of its own time" (Marsh, 1999: 197). From among her sisters' works; Charlotte's *The Professor* and Anne's *Agnes Grey*, Emily's *Wuthering Heights* "is unquestionably the work of greatest original genius" (Henneman, 1901: 229).

The focus of the present study is on subordination as a syntactic features in Emily Bronte's *Wuthering Heights*, and to what extent Bronte employs subordination to serve her artistic and narrative techniques in the novel.

The study of subordination and coordination as syntactic features serves to come to a complete understanding of not only the sentence structure but also of a whole literary text. The author is hidden behind his text, and a syntactic analysis of the text discloses many literary, linguistic and artistic aspects about the text and the author.

## Subordination

Etymologically, the term subordination is derived from the Medieval Latin "subōrdinātus," where the Latin preposition 'sub' or prefix 'sub-' means "under, beneath" (Wedgwood, 1872: 659) or

underneath. The Middle English "ordain" means "arrange" or "dispose" (Hoad, 2000: 325). The adjective subordinate means "subsidiary" or "secondary" (Hoad, 2000: 469). The verb 'subordinate' (-ate suffix) means "to put in a lower or inferior rank or class" (Chesla, 2004: 55).

Technically, subordination is usually defined on the basis of clause embedding and dependency. Subordination is a "kind of embedding," or a "part to whole" relation that "occurs when one clause is made a constituent of another clause" (Quirk et al., 1985: 44).

Subordination (also hypotaxis) is the "phenomenon by which one clause, the embedded clause or subordinate clause, forms a constituent of a larger clause, the matrix clause" (Trask, 1992: 268). A language is said to have to have subordinate clauses "when it has a grammatically distinct subcategory of clause whose most prototypical members characteristically function as dependent within the structure of a larger clause" (Huddleston et al., 2006: 208).

Beside dependency, Aarts (2006) defines subordination on the basis of prominence: "if an element  $\alpha$  is subordinate to an element  $\beta$ , it is less prominent than  $\beta$  and usually  $\alpha$  is dependent on  $\beta$ ." In other words, "the subordinate element or string is syntactically at a lower level in the overall structure than the element or string it is subordinate to" (Aarts, 2006: 249).

Subordination refer to "linking linguistic units so that they have different syntactic status, one being dependent upon the other, and usually a constituent of the other" (Crystal, 2008: 462).

Subordination refers to the type of syntactic structure where one clause (a dependent clause) is embedded as part of another clause (its main clause) (Biber et al., 2002: 222-224).

Subordination is a situation where "a cognitive asymmetry" is established between linked main that "overrides" and the dependent. This is to say the dependent "is (pragmatically) non-asserted, while the main one is (pragmatically) asserted" (Cristofaro 2003: 33).

Lehmann (1988) defines subordination as a "grammatical relation R connecting syntagms X and Y is a relation of *dependency* iff X occupies a grammatical slot of Y or vice versa. In a dependency relation, Y *depends* on X iff X determines the grammatical category of the complex and thus its external relations." Moreover "*Embedding* is the dependency of a subordinate syntagm" (Lehmann, 1988: 181-2).

This study is going to investigate and consider a complete statistical account of all types of subordination used by Emily Bronte in *Wuthering Heights*. Thus, the term subordination, in the present study, is going to be used in a general broad sense as a syntactic linking device where an embedded clause functions as a dependent constituent within a larger structure.

### **Functional-syntactic classes of subordinate clauses**

According to their function and position inside larger units, subordinate clauses are classified into three basic types; complement, relative and adverbial clauses (Cristofaro, 2003: 1), (Thompson et al. 1985: 238), (Huddleston et al., 2006: 215) and (Miller, 2002: 63). Another functional classification involves; nominal, adverbial, relative and comparative clauses (Quirk et al. 1985: 1047) and (Leech, 2006: 109). In this section, the complement, relative, adverbial types of subordinate clauses will be discussed.

### **Complement Clauses**

Complement clause are subordinate clauses which function as noun phrases and "usually represent an embedding structure at the subordinate end of the continuum," which means "a clause within another one" (Thompson et al. 1985: 238). Complement clauses are traditionally called 'noun clauses' because they are "functionally" like nouns (Huddleston et al., 2006: 214), and "occur in slots in the main clause that can be occupied by ordinary noun phrases." The term 'complement clauses' reflects the fact that whether main clauses "are incomplete pieces of syntax which require a modifier,"

or complete clauses; complement clauses convey "the content of the idea" and fill out "the meaning" (Miller, 2002: 63-4).

Examples of complement clauses are given in (11a, b) from Miller (2002: 63).

(11) a. Elizabeth regretted *that she had met Wickham*.

b. Catherine feared *that the Abbey was haunted*.

Huddleston et al. argue that sometimes the subordinate clauses are not in complement function as in *He'll resign, whether he is found guilty or innocent*. But "that is no reason for assigning them to a different category;" that is why they stopped using the term 'complementizer' and used the term 'subordinators' (Huddleston et al., 2006: 215).

### Relative Clauses

A relative clause is a subordinate clause which serves to modify a noun and is usually "a clause within a noun phrase" (Thompson et al. 1985: 238), which means it "is usually a constituent of the noun phrase whose head it modifies" (Trask, 1992: 238).

Conventionally, on the basis of their semantic relation with their antecedent, relative clauses are divided into two types; (i) defining/ restrictive/ integrated and (ii) non-defining (or amplifying)/ non-restrictive/ supplementary relative clauses (Trask, 1992: 238), (Quirk et al., 1985: 365), (Crystal 2008: 411), (Richards et al., 2002: 147), (Bussmann et al., 1996: 999) and (Huddleston et al., 2006: 210). In this section, the two types of relative clauses will be discussed.

#### A: Restrictive Relative Clauses

Restrictive (or defining) relative clauses are "closely connected to their antecedent or head prosodically, and denote a limitation on the reference of the antecedent" (Quirk et al., 1985: 366). That is to say, they "limit the set of possible objects the noun specified by the clause can refer to" as in *Here is the book that you were looking for (and none other than that one)* (Bussmann et al., 1996: 999).

Restrictive clauses are "essential for identification" (Trask, 1992: 238), for giving "additional information about a noun or noun

phrase in a sentence" (Richards et al., 2002: 146); that is why they are not optional, they are "obligatory" (Bussmann et al., 1996: 999). Restrictive relative clauses, also known as "integrated relatives", that are "tightly integrated into the larger construction containing them, both prosodically and informationally" (Huddleston et al., 2006: 210).

Restrictive clauses usually begin with *who*, *which*, *whom*, *whose*, or *that*, and in written English are not separated from the noun by a comma as in (12) from Richards et al. (2002: 147).

(12) a. *The man whom you met is my uncle.*

b. *The woman that you want to speak to has left.*

### **B: Non-restrictive Relative Clauses**

Non-restrictive (non-defining or amplifying) relative clauses are "parenthetic comments which usually describe, but do not further define, the antecedent" (Quirk et al., 1985: 366). They give "additional information" but do not "restrict or define the noun or noun phrase" (Richards et al., 2002: 147). In addition, non-restrictive clauses add "further information about the NP, without being required for identification" (Trask, 1992: 238), so they are "optional" and "amplifying clauses" (Bussmann et al., 1996: 999).

Non-restrictive relative clauses are "supplementary relatives" which "are more loosely attached: they are set apart prosodically (and usually marked off punctuationally), and the information they express is presented as supplementary rather than an integral part of the larger message" (Huddleston et al., 2006: 210), as in (13) from Crystal (2008: 411).

(13) *The Bible, which I often read, is my favourite book.*

### **Adverbial Clauses**

While adverbs modify verbs, adverbial clauses modify main clauses within a subordinate construction. They are called adverbial clauses because they have the "characteristics of adverbials;" they are optional and mobile (Leech et al 1982: 95). They are "adjuncts, since they are typically optional constituents in sentences" (Miller, 2002: 66).

In English, adverbial clauses "are typically marked by the presence of subordinators such as *after, when, whenever, while, as, although, because* and *if*" (Trask, 1992: 10).

Adverbial clauses convey or support their main clauses with "a range of semantic relations similar to those borne by adverbs, such as time, manner, place, instrument, circumstance, concession, purpose, result, cause or condition" (Trask, 1992: 10). That is why they are "traditionally classified according to their meaning, for example adverbial clauses of reason, time, concession, manner or condition" (Miller, 2002: 65).

Thus, it can be concluded that subordination is a syntactic device serves to join linguistic units together. Subordination refers to clause embedding or dependency. Subordination joins two clause which aren't of the same rank; a dependent clause (of lower rank/level) is embedded in an independent clause (of higher rank/level). That's to say, the dependent clause is less prominent than the independent clause. Based on their function and position inside larger units, subordinate clauses are classified into three basic types; complement, adverbial, and relative clauses.

### **Complex sentences in *Wuthering Heights***

Complex sentences will be classified in the following sections into various sub-types according to the position of the subordinate clause(s).

#### **1. Initial Position**

In this section, complex sentences with subordinate clause(s) in initial position will be discussed. The table below shows the total number of the complex sentences with subordinate clause(s) in initial position in Emily Bronte's *Wuthering Heights*.

Table 1: Complex Sentences with Subordinate Clause(s) in Initial Position.

	1	2	3	4	5	Total
	[S]M	[S][S]M	[S][S]M	[S][S][S]M	[S][S][S][S]M	
Catherine	10	0	0	0	0	10
Heathcliff	16	3	1	1	0	21
Hindley	1	1	0	0	0	2
Lockwood	8	0	0	0	0	8
Nelly Dean	37	4	2	1	٢	46
Edgar Linton	2	0	0	0	0	2
Isabella	5	0	1	0	0	6
Hareton	2	0	0	0	0	2
Linton H.	0	1	0	0	0	1
Cathy L.	3	2	0	0	0	5
Zillah	2	0	0	0	0	2
Mr. Earnshaw	0	0	0	0	0	0
Mr. Linton	0	0	0	0	0	0
Mrs. Linton	0	0	0	0	0	0
Joseph	0	0	0	0	0	0
Frances	0	0	0	0	0	0
Mr. Kenneth	0	0	0	0	0	0
The Girl	0	0	0	0	0	0
The servant	0	0	0	0	0	0
Total	86	11	4	2	٢	105

**Type 1: [S]M**

[’But, Nelly, [if I knocked him down twenty times,] that wouldn’t make him less handsome or me more so.]

[voc A \_\_\_\_\_ SPOC]

[ASPOA]

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This sentence is taken from Chapter 7 of the novel. Heathcliff.. After spending five weeks at Thrushcross Grange, the Lintons, Edgar and Isabella, are invited for the Christmas party at Wuthering Heights. Heathcliff is worried about Catherine and her relationship with Edgar. He puts himself in unfair comparison with Edgar Linton. He asks Nelly Dean to make him 'decent'.

When Catherine stays at the Grange, Hindley reduces Heathcliff's status to a servant. When she returns as a lady and begins to court Edgar, Heathcliff feels ashamed of his appearance and his position, as a servant. He is aware of his inferiority; he knows that how low his "scale of reference" is compared to Edgar who depends on his "social hierarchy, birth and refinement determining worth" (Sonstroem, 1971: 56).

When Catherine returns from her stay at the Grange, she has an obvious "somatic" change. Heathcliff feels that his relation with Catherine is in danger, that's why he has to find himself a "noble birth" to be like Edgar Linton (Van Ghent, 1952: 195).

Heathcliff's low self-esteem and his feelings of racial difference and inferiority stems from himself and others as well. Heathcliff is fully aware that he "is socially inferior to Linton" (Eagleton, 2005a: 101). Likewise, "he is treated as inferior to others around him" (O'Callaghan et al., 2020: 161); both the Lintons and the Earnshaws ascribe "racial inferiority" to him (Morrison, 2010: 274).

Nelly Dean places herself in the position of Heathcliff's "protector," who "bolsters his self-image" and raises his egoism (Snodgrass, 2005: 173). Heathcliff's "naïve oversimplification of the social barriers confronting him" makes him put his confidence in Nelly Dean who "places herself in a false position when she encourages Heathcliff to assert his physical superiority over Edgar." But Heathcliff perceives that Nelly "is misguided in trying to bolster his ego by raising the prospect of a fight with Edgar" (Loxterman 1971: 79-80).

Heathcliff's use of the second conditional clause in hypothetical situation, verifies and confirms the same result. It is impossible for Edgar to be 'less handsome' than Heathcliff, or Heathcliff to be

‘more’ handsome like Edgar. The subordinate clause reflects the fact that Heathcliff’s inner feeling of social and racial inferiority turns into an inferiority complex when he encounters Edgar Linton. Heathcliff feels inferior when he compares himself with Edgar. He feels that Edgar is more handsome than himself. He can’t change his features, countenance or origins to the like Edgar, or he can’t change Edgar’s to be like him.

**Type 2: [S[S]]M**

[[’Oh, if God would but give me strength [to strangle him in my last agony,]] I’d go to hell with joy,’]

[ij A \_\_\_\_\_ SPOA]  
[cj SPOiOdA \_\_\_\_\_]  
[POA]

This sentence is taken from Chapter 17 of the novel. The next morning to Catherine’s death, and Heathcliff’s and Hindley’s fight, Isabella tells Hindley how fiercely Heathcliff beat him the night before. The two men start fighting again. Heathcliff tramples on Hindley who is ‘convinced of his inadequacy for the struggle.’ Hindley wishes that God would ‘give’ him ‘strength to strangle’ Heathcliff, then he’d ‘go to hell with joy’ after that.

Hindley wants to take revenge on Heathcliff whom he hates from the very beginning, and who takes control over Wuthering Heights recently. The Heights is the place that once belonged to Hindley, that’s why he can’t bear to see his servant foundling Heathcliff as the owner of the Heights. As a result, Hindley tries to kill Heathcliff but he fails. On the contrary, he is savagely bean by Heathcliff (Bastug et al., 2012: 8).

This scene reflects that Hindley has his own notion regarding death and the afterlife world. He puts himself in “a new space of death” which “lies outside the opposition between heaven and hell.” Either Hindley doesn’t want to go to heaven because, for him, it isn’t a place of joy, or he wants to go to hell because, for him, it isn’t a place punishment, that’s why he “does not fear the suffering associated with it” (Myburgh, 2014: 28). Thus, Hindley “shapes

this twisted theology into the most resounding blasphemy of all” (Pearsall, 1966: 271).

Hatred and revenge make Hindley try to kill Heathcliff. After failing, he longs for the strength to try again. Hindley’s second conditional clause with ‘if’ reflects his awareness of his inadequacy for his struggle against Heathcliff, which leads to his despair. He has nobody to help him but God. Hindley wants God to ‘give’ him nothing in his life but the ‘strength’ that enables him ‘to strangle’ Heathcliff even if it is the last moment in Hindley’s life. The infinitive clause ‘to strangle him in my last agony’ reflects Hindley’s eagerness to revenge himself on Heathcliff. It also indicates Hindley’s interference about his own death when he can take Heathcliff’s soul with him to ‘hell.’ After killing Heathcliff, Hindley will be ready and happy to ‘go to hell with joy.’

**Type 3: [S][S]M**

[[‘If Linton died,] I answered, ‘and [his life is quite uncertain,] Catherine would be the heir.’]

[A \_\_\_\_\_ SPC]  
[cj SP]+[SPC]

This example is taken from Chapter 21 of the novel. While Cathy and Nelly Dean wandering and exploring the moors, they meet Heathcliff and Hareton. Cathy has never met Heathcliff before. Heathcliff encourages Cathy and Nelly to visit Wuthering Heights and see his son, Linton. Here, Heathcliff tells Nelly about his desire to have the cousins, Cathy and Linton, fall in love and get married. Nelly tells him that if Edgar ‘died,’ Cathy ‘would be the heir.’ Heathcliff tells her that, according to the law and ‘the will,’ Edgar’s ‘property would go to’ him, to Heathcliff. That’s why, he plans for the ‘union’ of Cathy and his son, Linton.

After disinheriting Hareton and turning him into a servant in his own property, Heathcliff becomes a master in Wuthering Heights. Now, Heathcliff plans to do the same with the Grange. He wants to disinherit Cathy and possess Thrushcross Grange as well. That’s

why, he starts his machinations to get Cathy married to his invalid son even if by force.

It seems that Heathcliff gets the information from Edgar's lawyer that there is 'no clause in the will' that "excludes" Cathy's husband, whoever he is or will be, "from inheriting her patrimony." That's why, Heathcliff plans for the marriage of Cathy and his son in order to make sure that "everything that Cathy owns and would inherit becomes Linton's and thus effectively his own" (Myburgh, 2018: 64).

Heathcliff employs his "cunning manoeuvres" in order to take over the Grange through his son, Linton. When Linton marries Cathy, he will "automatically own" her property after her father's death. Good luck serves Heathcliff when "Edgar dies before he can change his will," which means Edgar's property and estate will legally be "falling into Heathcliff's control." Not only luck but also Heathcliff's cunning that lead to this conclusion. When, before his death, Edgar sends for his lawyer to change his will, Heathcliff plots "to delay his arrival until after the man had died" (Ingham, 2006: 126).

After Edgar's death, Thrushcross Grange "is inherited" by Cathy and "passes by right to her husband." That's why, Heathcliff plans for Cathy to be "kidnapped and married off to the repellent Linton" (Barnard et al., 2007: 385-6). Heathcliff's use of Cathy "as a means to acquire the Linton inheritance" puts him in the image of an "oriental despot" who "uses women" to fulfil his goals (Michie, 1992: 137). Cathy's marriage to Linton Heathcliff will lead to her "full possession and subordination" to Heathcliff (McMaster, 1992: 10).

Nelly Dean makes good use of the second conditional clause with 'if' to tell Heathcliff that it is impossible or imaginary for him, through his son, to inherit or take over Edgar's property. She wants to draw his attention to the fact that it is completely unrealistic or will not likely to happen in the future because Cathy will be Edgar's 'heir.' Nelly Dean tries to make Heathcliff change his mind, and not to use Cathy in his revenge machinations against the Lintons.

**Type 4: [S[S[S]]]M**

[[If I imagined [you really wished me [to marry Isabel,]]] I'd cut my throat!']

[A \_\_\_\_\_ SPO]

[cj SPO \_\_\_\_\_]

[SAPOA \_\_\_\_\_]

[PO]

This example is taken from Chapter 11 of the novel. Nelly Dean catches sight of Heathcliff embracing Isabella in the garden of the Grange. Nelly tells Catherine, and as a result, Catherine starts a quarrel with Heathcliff in the kitchen. Catherine offers to convince Edgar to allow the marriage if Heathcliff truly loves Isabella. Heathcliff says that Catherine has wronged him when she abandoned him and opted Edgar Linton, and that he will take revenge against all who have degraded him.

When Catherine tells Heathcliff about Isabella's feeling towards him, "she gives him a weapon to avenge himself against" Edgar, whom he "despised for having taken his Catherine from him." Although Heathcliff says he seeks 'no revenge' on Catherine, "unconsciously he aims his arrows at her, for it is she who caused his wound to bleed so profusely as to never allow healing." Thus, Heathcliff is back with an outside "veneer ... but his inner being had not altered" (Knapp, 1991: 126).

Heathcliff tells Catherine that she has treated him 'inferentially,' and that she is 'a fool' if she imagines or thinks that he will 'suffer unrevenged.' He thanks her for telling him Isabella's secret that she loves him which he promises to make the best use of. This scene reveals how much "anger, agony, humiliation and degradation" Heathcliff feels when Catherine chooses Edgar Linton over him due to his racial, social and economic inferiority. Heathcliff believes that Catherine, by her marriage to Edgar, has demolished his life, "destroyed his palace of love," and he will never "accept a hut instead in charity, by allowing his marriage from Isabella" (Althubaiti et al., 2011: 100-1).

Heathcliff plans to marry Isabella against Catherine's wish. He wants to pay it back to Catherine; to torture her as she previously did to him when she opted Edgar over him. In their quarrel about Isabella, "jealousy torments and tantalizes" both Catherine and Heathcliff by turns (McCann, 2007: 282). This scene reflects "the destructive consequences of thwarted love" (Shannon, 1959: 100). Although Heathcliff has "has no particular intention to destroy" Catherine, she is "the first character in the novel to suffer visibly, and indirectly at the hands of Heathcliff." Heathcliff's actions, after his return, lead to Catherine's "total ruination." Initiating a love relationship with Isabella arouses Catherine's "feelings of jealousy." Jealousy overwhelms Catherine "in the sense that if she cannot have Heathcliff, no one can, and certainly not her sister-in-law", Isabella (Ingi, 2013: 9).

Catherine still loves Heathcliff, that's why, she doesn't want him to marry Isabella. Catherine can't have Heathcliff for herself and doesn't want him to be with Isabella. Thus, we can say that, the "story of Catherine and Heathcliff" reflects the "implacable conflict between passion and society." It is a story of "an absolute commitment and an absolute refusal" at the same time (Eagleton, 2005b: 133).

The second conditional clause with 'if' reflects the fact that Heathcliff is sure that Catherine doesn't want him to marry Isabella. It is only jealousy that incites Catherine to offer to ask Edgar's permission for their marriage if Heathcliff really loves Isabella. Using three embedded subordinate clauses, one inside the other, indicates that it is imaginary or impossible for Catherine to accept Heathcliff's marriage to Isabella. The whole sentence is a threat that shows both desire and refusal of passion; tormented love.

**Type 5: [S[S][S]][S[S]]M**

[[Though I cannot say [I made a gentle nurse,]  
and [Joseph and the master were no better,]  
and [though our patient was as wearisome and  
headstrong [as a patient could be]], she  
weathered it through.]

[A \_\_\_\_\_ A \_\_\_\_\_ SPOA]  
[cj SPO \_\_\_\_\_] [cj SPCA \_\_\_\_\_]  
[SPO]+[SPC] [cj SP]

This sentence is taken from Chapter 9 of the novel. Heathcliff runs away after he overhears Catherine telling Nelly Dean about her marriage to Edgar Linton, and that it will degrade her to marry Heathcliff. Heathcliff leaves Wuthering Heights that night and disappears. The night is very cold and stormy. Catherine goes out to search for Heathcliff. She spends the whole night outside in the rain waiting for him to return. She catches fever. Nelly Dean nurses her through the fever at the Heights.

Nelly Dean's silence allows Heathcliff to "overhear and leave," which causes Catherine's marriage to Edgar to "go forward." Nelly's failure and "inconvenience" here is an example of "her inevitable adherence to expediency or her own comfort," that leads to Heathcliff's and Catherine's separation, Heathcliff's disappearance and Catherine's serious illness (Mathison, 1956: 122).

Nelly's failure to tell Catherine that Heathcliff is overhearing their conversation "is scrupulous and right;" as it serves to put Catherine in front of a mirror to see the real "nature of her own feelings" towards both Heathcliff and Edgar Linton. Nelly Dean's telling Catherine or keeping silent about Heathcliff's presence and departure are the same because Catherine is determined to marry Edgar, and any confrontation with Heathcliff now is useless, as she will go ahead with her "disastrous plans anyway" (Fraser, 1965: 232-3).

When Heathcliff disappeared after hearing Catherine's confession to Nelly Dean about her approval of Edgar Linton's marriage

proposal, Catherine “sought him in the chill wind and rain of the moors.” As a self-punishment, she stayed up all night outdoors waiting for his return. As a result, she gave herself a fever and became sick. Catherine’s illness that night will affect all her life, especially during her marriage. It “debilitated” her and made her “psychologically more likely to be irritated and physically less able to bear it” (Loxterman 1971: 157). When Heathcliff runs away, Catherine's falls ill and is diagnosed with a brain fever. It seems that her “illness begins when she separates herself from Heathcliff, her other self” (Jordan, 1992: 44-5).

Catherine’s illness is the direct consequence of Nelly Dean’s self-judgment of the situation, and keeping silent of Heathcliff’s presence and overhearing their conversation.

The first adverbial clause of contrast with ‘though’ with two embedded zero-that clauses reflects that all the household of Heights are not happy and satisfied with Catherine and her actions. Even in her serious illness, Nelly Dean takes care of and nurses her not in a proper ‘gentle’ way. The second adverbial clause of contrast with ‘though’ with an embedded adverbial clause of comparison with ‘as’ shows that even in her illness, Catherine is ‘wearisome and headstrong.’ Thus, despite the ill nursing service she received, and despite her stubbornness ‘as a patient,’ Catherine ‘weathered it through.’

### 1. Post (Final) position

In this section, complex sentences with subordinate clause(s) in post/final position will be discussed. The table below shows the total of the complex sentences with subordinate clause(s) in post/final position in the novel.

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Table 2: Complex Sentences with Subordinate Clause(s) in (Final) Position.

	1	2	3	4	5	6	7	8	9	10	11	Total
	M[S]	M[S][S]	M[S][S]	M[S][S][S]	M[S][S][S]	M[S][S][S][S]	M[S][S][S]	M[S][S][S]	M[S][S][S][S]	M[S][S][S][S][S]	M[S][S][S][S][S]	M[S][S][S][S][S]
Catherine	64	20	7	2	0	7	0	0	2	0	0	102
Heathcliff	109	28	19	1	1	4	3	6	2	2	0	175
Hindley	15	2	2	0	0	0	1	1	0	0	0	21
Lockwood	70	18	15	0	0	10	5	3	3	1	2	127
Nelly Dean	365	92	71	9	10	18	17	14	12	4	9	621
Edgar Linton	14	0	3	0	0	0	3	1	0	0	1	22
Isabella	39	10	6	2	0	6	3	4	4	2	0	76
Hareton	10	1	0	0	0	0	0	0	0	0	0	11
Linton H.	27	5	0	0	0	1	2	0	0	0	0	35
Cathy L.	60	15	5	0	2	5	3	3	0	0	0	93
Zillah	8	1	0	0	0	0	0	0	1	0	0	10
Mr. Earnshaw	0	1	0	0	0	0	0	0	0	0	0	1
Mr. Linton	0	2	0	0	0	0	0	0	0	0	0	2
Mrs. Linton	1	0	0	0	0	0	0	0	0	0	0	1
Joseph	2	1	0	0	0	1	0	0	0	0	0	4
Frances	0	0	0	0	0	0	0	0	0	0	0	0
Mr. Kenneth	5	1	0	0	0	0	0	0	1	0	0	7
The Girl	0	0	0	0	0	1	0	1	0	0	0	2
The servant	0	0	0	0	0	0	0	0	0	0	0	0
Total	789	197	128	14	13	53	37	33	25	9	12	1310

**Type 1: M[S]**

[He's exactly like the son of the fortune-teller  
[that stole my tame pheasant.]]

[SPCA\_\_\_\_\_]

[SPO]

This sentence is taken from Chapter 6 of the novel. When Heathcliff and Catherine were caught spying on the Lintons at the Grange, Catherine was taken care of while Heathcliff was thrown out of the house because color, appearance and strange language. At first, the Lintons recognized Catherine and in order to recognize Heathcliff they started to scan and inspect him from far as if he was a caged animal. The children, Edgar and Isabella, were terrified. Isabella said that Heathcliff is 'exactly like the son of the fortune-teller'.

Heathcliff's race, dark skin, foul language and appearance forced his classification as a lower class gypsy, his being an exiled outsider in society, and his racial otherness. Heathcliff faced denial and rejection upon his first arrival at the Heights. Likewise, he finds himself again a rejected outsider at the doors of the Grange.

This scene shows that a person is treated according to his/her "social class and race." Catherine, due to "her social class," is treated with all "kindness," taken inside the Grange, and her injuries are cared for. On the contrary, Heathcliff receives the violent treatment that suits "his race and behavior." Heathcliff, once inside the Grange, starts "behaving as one of a lower class, cursing and using improper language and being of a different race, spawn the Lintons' anti-imperialistic behaviour." Heathcliff is pushed outside the Grange because he is "from a different race," and to the Lintons, he is "as less worth than those of a lower social class." When Isabella recognizes Heathcliff as 'the son of a fortune-teller', it is as if she calls him "a gypsy since they were usually fortune tellers" (Larsson, 2013: 13-4).

When Catherine and Heathcliff are caught spying on the Lintons, there appears a clear divergence in their treatment. While Catherine "is welcomed inside," Heathcliff "is immediately treated as a criminal." Examining and inspecting Heathcliff carefully, the Lintons come out with the conclusion that "he looks like a gypsy," who is dragged out of the house to watch them from the window "as they offer comfort to Catherine" (Beaumont, 2004: 142). Noteworthy, the window which separates Catherine and Heathcliff from the Lintons when spying on them is now the same window

that “separates Catherine and Heathcliff from each other” (Spear, 1985: 10).

The Lintons’ “ill treatment” of Heathcliff incarnates “the postcolonial binaries like savage/civilized, master/servant, good/evil, barbaric/gentlemen” (Raj, 2015: 111). Thus, Heathcliff’s “questionable racial background also separates him from polite society.” Here, the Lintons, upon seeing Heathcliff for the first time, immediately classify him as an outsider and “equate his physical features with villainy.” In addition to their racial comments on Heathcliff, Catherine laughs at Isabella’s comment, and enjoys their company inside the Grange while Heathcliff “remains locked out, his racial otherness precipitating his enforced exile” (Lodine-Chaffey, 2013: 208). Moreover, Releasing the Grange bulldogs to attack Catherine and Heathcliff represents a “concealed brutality” of the higher class Lintons (Eagleton, 2005a: 106).

Catherine who used to laugh “with” Heathcliff, now she laughs “at” him. When Isabella says that Heathcliff is ‘exactly like the son of the fortune-teller that stole my tame pheasant,’ Catherine laughs, which reflects “the tragic duality” of her “identity.” Catherine’s laughter here reflects her “irreconcilable longing for both these tame pheasants and the gypsy brat.” She wants to possess and “love both Heathcliff and Edgar” (Lewis, 1989: 88).

The Lintons’ inhuman and unethical treatment to Heathcliff reflects their racism. They inspect and examine him from far like a caged animal. Upon first seeing Heathcliff, Isabella takes him for a gypsy, unethically likens him to ‘the son of the fortune-teller,’ and asks her father to ‘[p]ut him in the cellar.’ The relative clause with ‘that’ reflects Isabella’s simple and innocent identity. She isn’t originally racial by nature, but the high class environment and lifestyle at the Grange foster racism and move it on to the successive generations. The whole sentence gives a vivid picture of Heathcliff’s appearance, dark skin and miserable condition.

**Type 2: M[S[S]]**

[‘At the Grange, every one knows [your sister would have been living now, [had it not been for Mr. Heathcliff.]]]

[*ASPO* \_\_\_\_\_]

[*SPAA* \_\_\_\_\_]

[*PSPA*]

This example is taken from Chapter 17 of the novel. When Heathcliff beats Hindley savagely the next day to Catherine’s funeral, and when Hindley wishes God to just ‘give me strength to strangle’ Heathcliff, Isabella tells him that ‘it’s enough that he has murdered one of’ the Earnshaws. Isabella says that ‘every one knows’ that Catherine ‘would have been living now, had it not been for Mr. Heathcliff.’ Then she adds that everyone was happy before Heathcliff came, he came to spoil everyone’s life.

Heathcliff’s arrival to Wuthering Heights disturbs the happiness of Hindley, and his arrival to Thrushcross Grange disturbs the happiness of Catherine, Edgar and Isabella. Heathcliff spreads hatred, jealousy and bad toxic atmosphere wherever he goes. He never forgets those who ill-treated, abused or degraded him. He always seeks revenge on anyone who wrongs him, he never forgives.

When Isabella is ready “to escape from her abusive marriage” to Heathcliff (Myburgh, 2017: 2), she pronounces the truth to Hindley that Heathcliff’s love for Catherine kills her, and that it is better ‘to be hated than loved’ by Heathcliff. Heathcliff’s love is killing (Larsson, 2013: 21).

Isabella uses the third conditional to explain that present circumstances would be different if something different had happened in the past. She wants to tell Hindley that his sister, Catherine Earnshaw, ‘would have been living now,’ if Heathcliff had not appeared in their life. Thus, Heathcliff is the direct source of Catherine’s death and everybody’s suffering and unhappiness in the both The Heights and the Grange. In addition, Isabella’s use of the third conditional reflects her regret and sorrow for Catherine’s

death, even if she knows that Heathcliff marries her while he still loves Catherine.

**Type 3: M[S][S]**

[‘You love Mr. Edgar [because he is  
handsome, and young, and cheerful, and rich,]  
and [loves you.]]  
[SPOA \_\_\_\_\_]  
[cj SPC]+[PO]

This example is taken from Chapter 9 of the novel. When Catherine confides to Nelly Dean that Edgar Linton has asked her to marry him, and that she has accepted his proposal, Nelly Dean subjects Catherine to catechism and asks why she likes Edgar. Catherine counts the various reasons she loves him for. Nelly Dean repeats and confirms the reasons; she says Edgar ‘is handsome, and young, and cheerful, and rich, and loves’ Catherine.

Catherine finds it difficult to take the decision and choose between Heathcliff, her real love, and Edgar Linton, her gate to society and fortune. In order to put an end to her deep thinking and “the complex emotions that war within her,” she decides to opt Edgar and leave Heathcliff behind. She seeks Nelly Dean’s approval and confirmation as an adult sanction to her decision. She tells Nelly that she will marry Edgar for Heathcliff’s good; she wants “to rescue Heathcliff from Hindley.” Catherine goes so far to tell Nelly that she and Heathcliff will not be separated even after her marriage to Edgar (Mills, 1996: 414). Catherine’s hesitation and confusion makes her “quick shift from the selfish pride of ‘it would degrade me’” to marry Heathcliff “to the self-sacrifice” of using Edgar's “worldly attractions and advantages” for Heathcliff's “needs and desires” (Loxterman 1971: 98).

Catherine, in her reply to Nelly’s question about her motives for marrying Edgar, stresses that it is a financial reason. Catherine wants Edgar because ‘he will be rich,’ and she will ‘be the greatest woman in the neighborhood.’ Moreover, Catherine declares she can use her new social and financial status to help Heathcliff “in

his plans to rebel against his class position” (Cory, 2004: 17). Catherine decides to marry Edgar not only because ‘he is handsome, and young, and cheerful, and rich, and loves’ her, but also because she, as she believes, through her marriage to Edgar, “will be able to raise Heathcliff out of his degradation” (Spear, 1985: 37).

Catherine’s double face, when she accepts a proposal from Edgar Linton, even though she loves Heathcliff, proves that her past relationship with Heathcliff and “being happy together turns into a joke” (Tong, 2016: 232). Catherine’s rejection of Heathcliff and marrying Edgar Linton is a “form of betrayal” which “leads to jealousy and jealousy leads to violence” (McCann, 2007: 246-7). Betraying Heathcliff is “a denial” of his “humanity.” Catherine denies “his right to humanity and sends him spiraling into his own attempts to reverse the injustices that attend property and marriage in the novel” (Dellamora, 2007: 544). Catherine’s choice between Edgar and Heathcliff seems to be “the pivotal event of the novel, the decisive catalyst of the tragedy” (Eagleton, 2005a: 101).

Catherine chooses Edgar over Heathcliff based on “upper-class/lower-class scale” (Sonstroem, 1971: 56). Edgar Linton, from the upper class, will elevate her socio-economic status, whereas Heathcliff, from the lower class, will degrade her to a beggar status. Catherine’s love for Heathcliff lacks the “social ambition” and financial sources to sustain it (Phillips, 2007: 96).

Unable to choose between Heathcliff and Edgar Linton, and unable to abandon either of them, Catherine plans “to keep both of them.” She tries to persuade herself that her marriage to Edgar Linton will benefit both herself and Heathcliff. She will gain “the high social position that only Linton can provide her with,” and also she will be able to help Heathcliff (Seichepine, 2004: 210-1).

The adverbial clause of reason with ‘because’ highlights the main and basic reasons for Catherine’s love for Edgar Linton. Coordinating the reasons in a polysyndetic style, with the repetition of ‘and’ before each of the reasons, lays emphasis on each of the reasons to show that each one is of equally importance. It is important for Catherine to have a ‘handsome, and young, and

cheerful, and rich' husband. The omission of the subordination conjunction 'because' and the subject 'he' in the second adverbial clause of reason refers to the fact that Edgar's love for Catherine is of a secondary or lower importance compared to the previous four motives; being 'handsome, and young, and cheerful, and rich.'

**Type 4: M[S[S]][S]**

[ 'In our walk along the moor: you told me [to  
ramble [where I pleased,]] [while you  
sauntered on with Mr. Heathcliff?'] ]  
[ASPOi Od \_\_\_\_\_]  
[PA \_\_\_\_\_ A \_\_\_\_\_]  
[cj SPA] [cj SPA]

This sentence is taken from Chapter 10 of the novel. After his return and with his many visits to the Grange, Isabella gradually develops a crush on Heathcliff. During a walk on the moors, Catherine and Heathcliff ignore Isabella. Isabella feels that her presence is unnecessary and undesired. She becomes jealous and angry because Catherine wants to talk, walk and be closer to Heathcliff. Moreover, Catherine asks Isabella 'to ramble' away while she 'sauntered on with Mr. Heathcliff.' Here, Isabella confronts Catherine about this situation.

Heathcliff loves Catherine but Isabella Loves him. That's why Isabella is jealous of Catherine. It is noteworthy that, Isabella's obvious jealousy in this situation, and Catherine's divulging of Isabella's infatuation with Heathcliff give Heathcliff "the idea and method" to take revenge on Edgar by means of his sister, Isabella. Heathcliff develops his plan of revenge against Edgar Linton after Isabella puts herself "in his power" by her "own volition." Then "he takes the fullest advantage" of Isabella (Hagan, 1967: 311-2) after "she has thrown herself at his feet" (Watson, 1949: 97). Moreover, Heathcliff isn't really interested in Isabella or her passion towards him, but he is interested in the fact that "she is her brother's heir" (Wasowski, 2001: 34).

Isabella's love for Heathcliff is disastrous (Kimber, 2011a: 235). Isabella's attraction to Heathcliff that leads to her elopement and marriage is an example of "a young woman's vulnerabilities due to the absence of a good mother figure." Isabella might not have come to such miserable future life with Heathcliff "if her parents or at least, her mother was still alive at the time" (Mayumi, 2016: 7). Catherine's jealous of the potential love relation between Isabella and Heathcliff makes her humiliate Isabella and expose "her passion in the presence of Heathcliff" while walking on the moors (Hagan, 1967: 308). Isabella suffers Catherine's harsh treatment and domination in the presence of Heathcliff after his return. Catherine's jealousy incites her to try to "put her sister-in-law off her love for" Heathcliff. She continues to show "her characteristic disrespect for Isabella," and to disclose Isabella's love for Heathcliff in his presence (Tytler, 2014a: 193). The infinitive clause 'to ramble' reflects that fact that Isabella is undesired/unwelcome companion. It also causes Isabella's degradation and humiliation. The embedded adverbial clause of place with 'where' indicates that the place 'where' Isabella likes to 'ramble' is less important than the action of rambling itself. Catherine wants Heathcliff for herself only. The adverbial clause of time with 'while' indicates that Isabella is angry due to being ignored by Catherine and Heathcliff, and feeling that her presence is unnecessary or undesired. The whole sentence reflects Catherine's desire to put Isabella away from Heathcliff's way. The sentence also reflects the jealousy of both Isabella and Catherine.

**Type 5: M[S[S][S]]**

[‘You are one of those things [that are ever  
found [when least wanted,] and [when you are  
wanted, never!]]]

[SPCA \_\_\_\_\_]

[SPCA \_\_\_\_\_]

[cj AP]+[cj SPCA]

This sentence is taken from Chapter 12 of the novel. After their fight over Heathcliff, Catherine locks herself in her room and falls

sick, while Edgar locks himself in his study among his book. Edgar's indifference increases Catherine's illness. She is angry because he doesn't come to her to apologize and check on her while she is ill. When he knows about her illness, Edgar rushes to her to find her in a state of delirium. Catherine tells him that she doesn't 'want' him; he is useless to her. When she 'wanted' him in her illness, she 'never' 'found' him beside her.

Catherine "is distraught that she is dying and Edgar has not come to her, begging forgiveness." She waits for Edgar "to tend to her in her weakened state," but he doesn't. As a result, Catherine cruelly tells Edgar that she doesn't 'want' him (Wasowski, 2001: 38-9).

After Heathcliff's return, his fight with Edgar Linton causes "Catherine's decline." She naively thinks she can keep both Edgar and Heathcliff; she wants the "cooperation between the two men." Edgar makes it clear that 'It is impossible' for Catherine to be friend of him and Heathcliff simultaneously. She has to 'choose' between them. Failing to achieve her desire, Catherine "seeks death as a release from the unendurable tension created by her inability to synthesize the fragmented segments of her personality" (Gold, 1985: 70). The two men's fight leads Catherine to realize that she can't have both of them, which impels Catherine "into an intense will for sickness, and eventually death" (Krishnan, 2007: 35-6).

When Edgar and Heathcliff quarrel, Catherine takes ill because she "cannot bear being controlled." Edgar Linton, "despite his angel looks and gentle manner, is a controlling husband;" whereas Heathcliff, "despite his devil's looks and fierce manner, is a liberator." Thus, with Edgar, Catherine is transformed from "an outdoor life to an indoor one." While with Heathcliff, she was associated with "freedom and the moors." So, Catherine "vacillates" between freedom with Heathcliff, and "refinement" and "confinement" with Edgar (Jordan, 1992: 46-49)

Nelly Dean's indifference to Catherine's suffering during her illness reflects her "failure of empathy," and her "intolerable rage and aggression." Moreover, she gives Catherine a false image about Edgar's concern. She tells her that "Edgar cares little for her

suffering as well” (Schapiro, 1989: 42). Nelly Dean is the true hidden “villain” in the novel. She not only keeps Edgar ignorant of Catherine’s dangerous condition, but also she creates “a false impression of Edgar's response to the situation” (Hafley, 1958: 199-208). Catherine comes to realize Nelly’s betrayal and in her delirious states that ‘Nelly has played traitor.’

Here, Catherine “finally rejects Edgar” because he refuses the connection between her and Heathcliff while she is his wife at the same time. Edgar brings about “separation between herself and Heathcliff” (Vargish, 1971: 9). Before, Catherine “jilts Heathcliff by marrying Edgar,” and now, she “rejects Edgar for forbidding her to receive Heathcliff in the marital home” (Levy, 1996:165).

Again, Nelly Dean’s self-judgment when Catherine is ill is really ‘serious’, and reflects “her deficiency.” Nelly considers Catherine’s “illness both willful and minor” (Mathison, 1956: 112). Catherine tries “to break down Edgar utterly with the weapon of her threatened illness,” after the fight between him and Heathcliff. In addition, Nelly Dean “decides foolishly” to convince Edgar “to disregard” Catherine and her agony while locking herself in her room. Here, Nelly proves to be totally “mistaken” (Fraser, 1965: 234). Nelly Dean’s hiding of the truth in many occasions, and her silence when she should speak is a “reprehensible” behavior. She doesn’t tell Edgar about Catherine’s dangerous condition which leads to Catherine’s death heartbroken. This situation reflects the fact that Nelly Dean “directly affects the characters and the course of actions in the novel.” Besides her role as a narrator, she has also a role in “energizing the plot” (Goldfarb, 1989: 58-9).

Catherine’s use of the relative clause with ‘that’ reflects her asceticism and lack of desire for Edgar Linton. Referring to Edgar as a ‘thing’ reinforces the same idea. Catherine no longer sees him as her husband; he is merely ‘one of those things.’ The two embedded adverbial clauses of time with ‘when’ give two contradictory functions related to Edgar. Edgar is always ‘found’ when she is in no need of him, whereas when she wants him, he is ‘never’ ‘found.’ The whole sentence reflects Catherine’s angry because of Edgar’s indifference to her suffering and illness.

**Type 6: M[S[S[S]]]**

[This endurance made old Earnshaw furious,  
[when he discovered his son [persecuting the  
poor fatherless child, [as he called him.]]]

[SPOAA \_\_\_\_\_]

[cj SPOA \_\_\_\_\_]

[POA \_\_\_\_\_]

[cj SPO]

This example is taken from Chapter 4 of the novel. Mr. Lockwood asks Nelly Dean to tell him about Heathcliff's history. Nelly tells him about Heathcliff's first introduction to the Heights household. Hindley detests both Heathcliff and the way his father loves for him. He takes the best advantage of any opportunity to turn his father against Heathcliff. On the contrary, when Mr. Earnshaw discovers that Hindley, 'his son', 'persecuting the poor' Heathcliff, he becomes 'furious'. 'He took to Heathcliff strangely, believing all he said.'

Despite his unwelcome reception at the Heights, Heathcliff appears to be "very patient, uncomplaining child" (Spear, 1985: 9). He is a "blameless" 'silent' child who used to endure 'Hindley's torments'" (Mathison, 1956: 119).

Nelly Dean's account of Heathcliff's introduction into the Earnshaw household "provides sympathy for both Heathcliff and Hindley." On the one hand, Hindley hates and feels jealous of Heathcliff "for displacing him from his father;" he "has usurped the love of both his father and his sister." On the other hand, Heathcliff "is an orphan who is ready to accept the members of a family that is not fully ready to accept him" (Wasowski, 2001: 23). Notwithstanding, Heathcliff brings jealousy into the Heights household, he is the one "who suffers most extraordinarily from it" (Carlisle, 2012: 48).

Hindley, from the very begging, starts to hate the interloper Heathcliff. Hindley finds that Heathcliff takes his place and his father's affection. Hindley is deprived of his father's love with the presence of Heathcliff. Hindley starts 'to regard his father as an

oppressor rather than a friend, and Heathcliff as a usurper of his parent's affections and his privileges.' As a result, due to his feeling of being replaced and his feeling of jealousy, Hindley starts to be violent with Heathcliff. Mr. Earnshaw fails to be fair when distributing his affections among the children. He never thinks about the outcome of neglecting his son, Hindley.

Nelly Dean describes Heathcliff, upon his first arrival at the Heights, "as most likely accustomed to abuse" (Lodine-Chaffey, 2013: 209). Before coming to the Heights, and while he lives neglected and homeless in the streets of Liverpool, Heathcliff "develops several qualities, such as endurance and optimism that are helpful afterwards to realize his aims" (Tong, 2016: 231). It seems that Heathcliff is not 'sullen' by nature; it is the surrounding environment and the people he live with that make him "patient in adversity." In wuthering Heights, Heathcliff becomes "hardened, by getting so used to Hindley's blows" and Nelly Dean's "pinches that he would not cry out or accuse anyone" (Loxterman 1971: 71). Mr. Earnshaw's "preference for Heathcliff" results in Hindley's "emotional damage," "roughness" and violence (Lock, 2019: 70). Once arrived at the Heights, Heathcliff brings about jealousy in the household. Hindley's hatred and jealousy are transformed to violence towards Heathcliff in the shape of 'blows' that Heathcliff endures 'without a wink or shedding a tear'. Hindley's violence and ill-treatment to Heathcliff make Mr. Earnshaw angry, that's why he "rebukes Hindley" and shows more affection towards Heathcliff than before and more than he shows towards anyone else even his daughter, Catherine (McCann, 2007: 249).

The foundling Heathcliff doesn't only take "the place of Hindley in old Earnshaw's affections," but also "he takes Hindley's place as the master of the Heights" He produces a "radical displacement;" he comes "from outside, from the other," and brings with him "instability into the world" of Wuthering Heights (Vine, 1994: 341-2). In order to make his adoption of Heathcliff formal and legal, old Mr. Earnshaw "does give the orphan the name of his deceased son." Then, all the problems and disorders "begin with Heathcliff's displacement of Hindley" (Stevenson, 1988: 74-7).

The use of three embedded subordinate clauses, one inside the other, reflects how much old Mr. Earnshaw is obsessed with the outsider Heathcliff. His affection towards him is overwhelming that makes him blind to his own son, Hindley. The adverbial cause of time with 'when' and the *-ing* adverbial clause (Cling) show that Mr. Earnshaw sees with one eye. He can see 'his son persecuting' Heathcliff, but he can't see the reasons incite Hindley to do that. Moreover, the adverbial clause of time with 'when' also reflects Mr. Earnshaw's rapid response to the discovery of Heathcliff's 'endurance' of Hindley's persecution, he instantly becomes 'furious'. The adverbial clause of manner with 'as' reflects that Mr. Earnshaw may want to compensate the child Heathcliff for something hidden and not mentioned in the novel, or maybe he feels uneasy conscience towards 'the poor fatherless child'. The whole sentence arouses many question marks about Mr. Earnshaw's relationship to Heathcliff, his exaggerated affection towards him, and his preference of Heathcliff over his own natural children.

**Type 7: M[S][S[S]]**

[He looked up, [seized with a sort of surprise at her boldness;] or, [possibly, reminded, by her voice and glance, of the person [from whom she inherited it.]]]

[SPAA \_\_\_\_\_]  
 [PAA]+[APAA \_\_\_\_\_]  
 [ASPO]

This sentence is taken from Chapter 27 of the novel. After being lured to Wuthering Heights by both Heathcliff and his son Linton, and after being imprisoned and kept as a captive with a promise to be set free after she is married to Linton Heathcliff, Cathy tries her best to get the keys from Heathcliff's 'iron' fist. Nelly Dean narrates how Heathcliff is taken by the strong resemblance between Cathy and her mother, Catherine Earnshaw.

After Catherine's death, Heathcliff continues to see her in everything and everywhere. Everything reminds him that Catherine "has existed

and that he does not possess her” (Wolfreys, 2005: 112). Heathcliff’s torment at Catherine’s loss is increased by “the continual reminder of her in Cathy the younger” (May, 2011: 422). This resemblance emphasizes Heathcliff’s “outraged sense of loss” (Stoneman, 1996: 352).

Heathcliff is about to hit Cathy when she, ‘exerting her utmost efforts’, tries to get the keys from his hand by applying ‘her nails’ and ‘her teeth pretty sharply’, but he ceases the moment he looks into her eyes which remind him of her mother Catherine. Heathcliff “is prevented from hitting Catherine this time because of something he sees in her eyes ... a resemblance to his own” Catherine. Cathy’s and Hareton’s eyes ‘are precisely similar, and they are those of Catherine Earnshaw’ (Hatch, 1974: 53). Heathcliff’s grief at his big loss reappears when he meets Catherine’s daughter, Cathy. Heathcliff both “detests and loves” Cathy and Hareton at the same time “because they look so much like the first Catherine” (Miller, 1982: 65).

Heathcliff never forgets his Catherine; he never forgets her ‘boldness’, ‘voice and glance’. He sees her in all faces. The two *-en* adverbial clauses (Clen) show how much Heathcliff is taken and surprised by the strong resemblance between Cathy and her mother, Catherine. The *-en* adverbial clause (Clen) with ‘seized’ indicates that Cathy has the same ‘boldness’ of her mother. The *-en* adverbial clause (Clen) with ‘reminded’ reflects that she has her mother’s ‘voice and glance’. The relative clause (RCI) reflects that Cathy has ‘inherited’ the physical and spiritual features of her mother. The whole sentence shows Cathy as a real personification of her mother; another Catherine that Heathcliff can see and touch.

#### Type 8: M[S][S][S]

’Tut, tut!’ [said Heathcliff, [stretching out a hand] and [dragging him roughly between his knees,] and [then holding up his head by the chin.]]

[PSA \_\_\_\_\_]  
[PO]+[POA]+[APOA]

This sentence is taken from Chapter 20 of the novel. Against Isabella’s will before her death that Linton ‘might be left with’ his uncle Edgar, Heathcliff insists to take the child with him to the

Heights. Nelly Dean goes to deliver the child to his father. Heathcliff's reception is not comfortable at all, he deals with young Linton as a property of his own. He also makes comments on his physical appearance and weak figure.

Death takes Isabella from you her son Linton, now Heathcliff takes him from the Grange and the people he knows. Linton never knows before that he has a father. Heathcliff, to Linton, is a strange person. Heathcliff is like death that irritates his stability and peaceful life.

Although Heathcliff "is shocked at Linton's sickly appearance, but claims ownership of him," and declares his plan to use him to revenge himself on both the Lintons and the Earnshaws (Spear, 1985: 20). Heathcliff has no parental affection to his son; Linton is merely 'a feeble tool' that he plans to use "to rape and degrade the second Catherine" (McMaster, 1992: 2). Having full control of Linton Heathcliff after Isabella's death, and later using him to control the Grange is a kind of Heathcliff's "dynastic schemes" for which he devotes himself (Barnard et al., 2007: 150).

Heathcliff transforms the Heights into a prison, a detestable place that nobody likes to visit. After Isabella's death, her son, "the hapless Linton," is brought to the Heights as a "new victim" to be "brought to ruination a little quicker than his predecessor" (Ingi, 2013: 14). Heathcliff "has no tolerance for his weak offspring" (Wasowski, 2001: 52), although young Linton "is weak, self-pitying" child (Barnard et al., 2007: 151).

Linton Heathcliff, upon his first appearance, looks like the Grange people and life style more than The Heights. Heathcliff dislikes his son because he looks like his uncle Edgar Linton (Tong, 2016: 235).

The use of three successive *-ing* adverbial clauses (Cling) reflects the rough, harsh and mechanical way in which Heathcliff receives his son Linton at the Heights for the first time. The *-ing* adverbial clause with 'stretching' reflects the fact that Heathcliff gets Linton to be with him by force and against his mother's will. The *-ing* adverbial clause with 'dragging' shows that Heathcliff puts Linton under his full control; confines him 'roughly between his knees'.

The *-ing* adverbial clause with ‘holding’ indicates that Linton is going to be prepared to perform his role in Heathcliff’s plan of revenge.

**Type 9: M[S][S][S][S]**

[I’m wearying [to escape into that glorious world,] and [to be always there:] [not seeing it dimly through tears,] and [yearning for it through the walls of an aching heart: but really with it, and in it.]]

[SPCA \_\_\_\_\_]  
[PA]+[PA]+[POA]+[POA]

This sentence is taken from Chapter 15 of the novel. The dying Catherine confides to Nelly Dean about her being tired of this world from which she wants ‘to escape’. She feels tormented while living in this earthly world, and that she longs for death as an alternative place for her soul to rest.

Catherine doesn’t only feel she is physically imprisoned inside the Grange, but also she feels her soul is spiritually imprisoned inside her body. She wants to escape the boundaries of her body and social conventions.

Before her death, Catherine finds herself trapped in the prison of her body, and she longs for death as a way out (Spear, 1985: 63). Catherine, in this scene, is on the “vertical axis between the two poles of elation, of liberation” waiting for her into ‘the glorious world’ after her death, “and of anxiety, of destruction” that she is already suffering in this earthly life (Laar, 1969, 51-52). Considering her physical body as her prison is an evidence of Catherine’s “growing sense of powerlessness.” She feels ‘enclosed’ inside the ‘shattered prison’ of her female body. That’s why she yearns for “freedom from her body, her life, her marriage, and everything that confines and restricts her.” Heathcliff doesn’t give Catherine the freedom she looks for before her death. His “ruthless” embrace of her symbolizes his last attempt to “control and restrict her ... as a desired possession” in this physical world

(Crouse, 2008: 187). At the threshold of death, Catherine yearns for her liberation and a “release from the physical confinements” of The Grange. She looks forward to an “escape from Thrushcross Grane, from the adult identity that she experiences as a condition of exile, and the confinements of the embodied self” (Marsden, 2014: 137).

In this scene, Catherine “shares with Heathcliff a powerful erotic and emotional exchange, full of passion, cruelty, wasted effort and hunger.” Catherine’s death puts an end to any possible physical or earthly reunion between her and Heathcliff in this world, it is a forever earthly denial. Catherine’s death is “a rejection of Edgar, of a life with him, of a married intimacy with him,” and moreover, it is “a refusal to be a mother to their child.” Catherine believes that death will give her control; she will free herself from all the earthly confinements and restrictions, and she thinks she will take Heathcliff with her into the ‘glorious world’ (May, 2011: 421). Catherine believes that death “leads to vitality... rather than cessation.” In this world, she feels torn away between "her dual selves—one being the proper lady who marries the gentleman Edgar Linton and the other the wild child of storm and strife, wedded to the heath and cliff” (Lutz , 2015: 62).

Catherine doesn’t fear death, she fears “the emotional sterility of separation.” She ignores life, and demands death as an escape from her worldly separation from Heathcliff, hoping the afterlife world will be a place of reunion (Harris, 1980: 114-5). Moreover, death will not give Catherine the happiness she looks forward to “unless Heathcliff is there too.” She will not be happy while divided from Heathcliff “who is more herself than she is” (Wolfreys, 2005: 109). In addition, Catherine “welcomes death as the restoration of primary narcissism, her final, unanswerable assertion of grandiosity, and her last chance for a world in which she can be active” (Masse, 2000: 151).

Catherine doesn’t only desire an “escape from the prison of the world,” but also she needs “a relation to the other realm without mediation-neither through the water of tears nor through the bodily forms of the heart.” She also declares that “she cannot exist in the

other world without uniting first with her lover” (Fleishman, 1978: 46)

The world around Catherine doesn’t care about or understand her sufferings, it also doesn’t “allow her to satisfy her two different desires at the same time.” Catherine can’t have Heathcliff for herself and Edgar’s wealth at the same time. Consequently, she wants to escape into the ‘glorious world’, “where she can be herself, without being caught by worldly views” and restrictions (Oda, 2010: 10).

When Catherine’s “world fails to accommodate the contradiction or conflict” between her love for Heathcliff and her formal marriage to Edgar, she restores to death as an escape, “literally suspended between the two men—and their houses and worlds” (Barr, 2018: 78).

The two infinitive adverbial clauses reflect that Catherine welcomes death as an ‘escape’ from her worldly sufferings and agony. Moreover, she longs for an eternal stay into the ‘glorious world’, where she will find relief and happiness. The two *-ing* adverbial clauses reflect her current sufferings in this world. The *-ing* adverbial clause with ‘seeing’ (Cling) reflects the fact that Catherine’s current life, full of agony and tears, gives her a blurring vision of ‘that glorious world’ which she yearns to, and as a result she looks forward ‘to be always there’ where there is no agony or tears. The *-ing* adverbial clause with ‘yearning’ (Cling) reflects how much agony she feels in her heart, and how much she longs for that world to relieve her ‘aching heart’.

**Type 10: M[S[S]][S[S]]**

[Earnshaw swore passionately at me:  
[affirming [that I loved the villain yet;]] and  
[calling me all sorts of names for the base  
spirit [I evinced.]]]

[SPAA \_\_\_\_\_]  
[PO \_\_\_\_\_]+[POiOdA \_\_\_\_\_]  
[cj SPOA] [SP]

[And I, in my secret heart (and conscience never  
reproached me), thought [what a blessing it

would be for HIM [should Heathcliff put him  
out of misery;]] and [what a blessing for ME  
[should he send Heathcliff to his right abode!]]  
[cj SAPO \_\_\_\_\_]  
[ASPAA \_\_\_\_\_]+[AA \_\_\_\_\_]  
[PSPOA] [PSPOA]

These two examples are taken from Chapter 17 of the novel. Isabella is now aware that she has been deceived by Heathcliff who degrades, humiliates and abuses her. Heathcliff declares their relationship as a one-sided love. In a self-defense mechanism, Isabella declares that she hates Heathcliff. When Hindley locks Heathcliff outside the Heights and plans to kill him, Isabella refuses to open the window for Heathcliff to get into the Heights. She warms Heathcliff and advises him to go away to avoid being killed by Hindley. Here, Isabella's situation may reflect one of two possibilities, or both together; (i) Isabella may still love Heathcliff, or/and (ii) she doesn't want a violent cruel incident to happen in her presence. Isabella, "despite her wish to be rid of Heathcliff, cannot countenance his murder" (Spear, 1985: 18). Although Isabella, during Heathcliff's "violent invasion" into the Heights at the night of Catherine's burial, "wants Heathcliff dead," she "cannot finally see harm done him." That's why she warns him (Moser, 1962: 9-10). As a result, Hindley gets angry, affirms to Isabella that she still loves 'the villain yet', and calls her 'all sorts of names'.

When Heathcliff insists to break into the Heights regardless of Isabella's warning, Isabella feels that she isn't part of that struggle, she 'shall not meddle in the matter'. In her 'secret heat', Isabella starts to think of the benefits and privileges if Heathcliff manages to get in to the Heights. Hindley will get rid of his 'misery', if Heathcliff kills him. Isabella will get her freedom, if Hindley kills Heathcliff and sends him 'to his right abode'.

At the Heights, Isabella experiences a transformation in her genteel character. She has been "transformed into a different person far removed from the naïve" Isabella of the Grange (Oda, 2010: 5). She gradually gets rid of her "deep fear" as a lady, and gains "a strength of character," that helps her survive among the Heights people.

Hindering Hindley from “his murderous intention against Heathcliff” displays Isabella’s “considerable fund of rationality and good sense” (Tytler, 2014a: 196). Moreover, When Hindley shows his pistol to Isabella, and declares his intention to kill Heathcliff, Isabella’s response shows “a darker and more intrepid” side of her character. The genteel Isabella desires for “masculine power.” Here, Isabella shows “a tremendous psychological depth that we have not seen before in her character” (Pike, 2009: 361-2). Isabella’s behavior is affected due to her stay at the Heights, especially after her love for Heathcliff is turned into hatred. She becomes “as wild and bloodthirsty as anyone else at the Heights, and thinks seriously of helping to kill Heathcliff” (Figs, 1982: 14<sup>o</sup>).

Heathcliff’s being shut out of the Heights, and his attempts to get in through the window simulate Lockwood’s dream when Catherine’s ghost tries to get in through the same window. In addition, Isabella’s “ambivalence of terror and fascination at the prospect of Heathcliff’s entry are precisely Lockwood's feelings in the second dream” (Fine, 1969: 23).

The use of the *-ing* adverbial clause with ‘affirming’ along with ‘that’ clause reflects that fact that Isabella’s physical behaviors, and her verbal and emotional reactions make it clear that she still love ‘the villain’ Heathcliff. The *-ing* adverbial clause with ‘calling’ and the zero relative clause reflect Hindley’s anger because of Isabella’s attitude towards Heathcliff despite the humiliation, degradation and abuse she continually reveries from him. The whole sentence reflects the overwhelming bitter hatred that governs the Heights and its inhabitants.

The two *wh-* adverbial clauses and the two conditional clauses reflect the radical transformation in Isabella’s character. Applying the probability theory, Isabella starts to think about the potential benefits and advantages if Heathcliff kills Hindley or vice versa. If Heathcliff manages to kill Hindley, Hindley will get the ‘blessing’ and advantage of being get rid of his ‘misery’. Isabella also may get a ‘blessing’ if Hindley kills Heathcliff; she will be free from Heathcliff’s confinements and ill-treatment forever.

**Type 11: M[S][S][S[S]]**

**Subordination in Emily Bronte's *Wuthering Heights***  
**Wael Abdalla Abdelatief Elsayed**

مجلة وادي النيل للدراسات والبحوث الإنسانية والاجتماعية والتربوية (مجلة علمية محكمة)

[But I've been as happy [musing by myself  
among those stones, under that old church]:  
[lying, through the long June evenings, on the  
green mound of her mother's grave,] and  
[wishing - yearning for the time [when I might  
lie beneath it.]]]

[cj *SPCA* \_\_\_\_\_ ]  
[*POAA*]+[*PAA*]+[*POA* \_\_\_\_\_ ]  
[cj *SPA*]

This sentence is taken from Chapter 25 of the novel. Edgar Linton is near to the time of his death. He tells Nelly Dean about his happiness with his daughter, Cathy, and his worries about her happiness after his death. Edgar longs for his death that leads to his reunion with his wife, Catherine.

Edgar's remarkable speech here is one of high "thematic significance, symbolic patterning, and emotional resonance." Edgar yearns to reunite with his wife, Catherine, which foreshadows Heathcliff's "yearning for a 'nearly attained heaven' with" her. Edgar dies in peace because he believes that "he would reunite in spirit with his wife" (Leung, 2008: 29-31). Edgar Linton longs for the time when he lies beneath the earth which "will provide his last home, protecting him from the storms and tempests raging round the Heights." He has a conviction that "his last journey" will be "to the hill churchyard, his life has already thinned out into a dream, a memory" (Laar, 1969: 54). Although it is hard for him to leave his daughter, Cathy, and despite he is worried about her happiness and future life, Edgar welcomes death "since death will reunite him with his wife," Catherine (Myburgh, 2014: 29). Although he feels 'happy' with his daughter, Cathy, Edgar is content to die, and wishes and yearns for the time when he might lie in his grave (Newman, 2018: 215).

The structure of the sentence puts Edgar between the first two *-ing* adverbial clauses which refer to his happiness with his daughter, Cathy, and the second two adverbial clauses which refer to his eternal happiness with his wife, Catherine. Edgar finds his happiness between his two Catherines. While he is 'happy' with Cathy 'on the green mound of her mother's grave', Catherine joins their happiness from

‘beneath’ the grave. The *-ing* adverbial clause refers to Edgar’s ‘wishing – yearning’ for his happiness and reunion with his wife, Catherine. The location of the adverbial clause of time with ‘when’ is remarkable; it is embedded inside the ‘wishing - yearning’ clause which indicates that Edgar’s happiness and reunion with Catherine is embedded ‘beneath’ the ground.

## 2. Internal Position

In this section, complex sentences with subordinate clause(s) in internal position will be discussed. The table below shows the total number of the complex sentences with subordinate clause(s) in internal position in the novel.

Table 3: Complex Sentences with Subordinate Clause(s) in Internal Position.

	1	2	Total
	M[S]M	M[S][S]M	
Catherine	1	0	1
Heathcliff	0	1	1
Hindley	0	0	0
Lockwood	1	1	2
Nelly Dean	13	1	14
Edgar Linton	0	0	0
Isabella	0	0	0
Hareton	0	0	0
Linton H.	0	0	0
Cathy L.	1	0	1
Zillah	0	1	1
Mr. Earnshaw	0	0	0
Mr. Linton	0	0	0
Mrs. Linton	0	0	0
Joseph	0	0	0
Frances	0	0	0
Mr. Kenneth	0	0	0
The Girl	0	0	0
The servant	0	0	0
Total	16	4	20

**Type 1: M[S]M**

[He's always, always in my mind: not as a  
pleasure, any more [than I am always a  
pleasure to myself,] but as my own being.]

[SPCA \_\_\_\_\_ A]

[cj SPC]

This example is taken from Chapter 9 of the novel. Catherine tells Nelly Dean about her consent to marry Edgar Linton despite her great love for Heathcliff. Catherine decision's to marry Edgar Linton comes from her need to be socially and financially elevated. Her acceptance to Edgar's proposal doesn't cease her from expressing and affirming her spiritual bond with Heathcliff.

This scene reveals Catherine's "dual nature." She describes her tremendous love for Heathcliff, notwithstanding she decides to marry Edgar Linton (Wasowski, 2001: 32). Catherine's contradiction reaches its peak when she decides to marry Edgar Linton despite her love for Heathcliff. Her thoughts of the social position and wealth don't change her feelings towards Heathcliff. Catherine "senses no contradiction between the exhaustiveness of her love for Heathcliff and her formal marriage to Edgar Linton" (Barr, 2018: 78). What is more interesting is that Catherine herself is aware of this contradiction and "contrast," but she is torn between the two men; her true love, and the source of wealth and high social status (Spear, 1985: 13).

In this scene, Catherine, through her assertion of their "oneness, union, and merger," forms "the reader's impression of their adult passion and of the rest of the novel" (Boone, 2007: 128-9). Here, Catherine speaks about Heathcliff "in terms of equivalence and fusion" (Bowering, 1999: 28). Catherine's words suggest "what the lovers might have found in one another and what they lost" (Lenta, 1984: 72).

Cathy declares and affirms that "her 'being' is so closely linked to Heathcliff's that her very existence is somehow dependent on his" (Wang, 2008: 75). Thus, Emily Bronte, here, "clearly establishes the metaphorical bond" between Catherine and Heathcliff (Meyer, 2007: 167). Catherine's words make it clear that she and Heathcliff

have the same “intersubjective being,” and share “a single soul between two bodies” (Dellamora, 2007: 541). Thus, Catherine claims that “Heathcliff is to her as she is to herself: identical” (Merino, 2004: 124).

Catherine tries “to explain to Nelly the dilemma of her feelings for Heathcliff.” She loves him more than words can express. She feels Heathcliff is ‘more than’ herself than she is. (Spear, 1985: 37). Catherine affirms “the foundation of her identity in the necessary existence of the other.” She declares her identity as Heathcliff, and characterizes “his existence as hers” (Cottom, 2003: 1082-3). Here, Catherine’s words give an “implicit covenant, based on love,” between her and Heathcliff (Fike, 1968: 135). This scene of Catherine’s “self-exposure” shows her “deep, buried ‘true’ self, with all its rage and pain.” Moreover, Catherine’s statement indicates the “fused identity” of Heathcliff and hers (Schapiro, 1989: 37-41).

However, this spiritual bond will be soon “broken into opposites” due to the financial and social conventions to which not only Catherine and Heathcliff, but also everyone exists in this patriarchal society “are bound.” (Miranda, 1990: 20-1). Catherine, by her marriage to Edgar Linton, not only betrays Heathcliff, but also “contrasts sharply” with her love for Heathcliff; she betrays her own self (Stonum, 2011: 29). Catherine believes that she isn’t abandoning Heathcliff by her marriage to Edgar Linton. She trusts that “not even she herself could separate them.” There “is no possibility of abandoning Heathcliff, because the foundation of their bond is insensible to empirical reversals” (Phillips, 2007: 98). This scene makes the reader halt and have a flashback to remember Catherine’s scratches that Lockwood discovers in her bedroom at the very beginning of the novel. Catherine writes ‘CATHERINE EARNSHAW, here and there varied to CATHERINE HEATHCLIFF, and then again to CATHERINE LINTON’. Although she is Catherine Earnshaw and will be Catherine Linton after her marriage to Edgar Linton, and although she is never married to Heathcliff, from among her names, she writes Catherine Heathcliff. It means that she “considers herself as Heathcliff” she

“builds her self-identity” on him, and her love for him is “natural love” (Sun, 2015: 173).

The position of the comparative subordinate clause (CCI) is of great significance. Catherine, putting the (CCI) in the middle of the sentence, refers to the fact that Heathcliff is located in the middle of her ‘mind’, heart, life and universe. Being ‘always, always’ in her ‘mind’ indicates that she is so in love with him that no other thought enters her mind. Catherine’s statement that Heathcliff to her is as her ‘own being’, is a manifestation of their perfect love and spiritual oneness.

### Type 2: M[S][S]M

[In every cloud, in every tree - [filling the air  
at night,] and [caught by glimpses in every  
object by day] - I am surrounded with her  
image!]

[AA \_\_\_\_\_ SPO]  
[POA]+[POA]

This sentence is taken from Chapter 33 of the novel. Toward the end of his life, Heathcliff loses his desire for revenge. Heathcliff becomes totally haunted by Catherine; he sees her face in everything and everywhere. He describes to Nelly Dean how the memory of Catherine haunts him. He claims to see her in everything, in ‘every cloud, in every tree’. Her presence is ‘filling the air at night, and caught by glimpses in every object by day’. He is totally ‘surrounded with her image’.

Heathcliff’s ever-lasting love for Catherine even after her death makes him continue to see her everywhere in everything. He can’t escape her, he sees her face in all faces around him. As a result, Heathcliff becomes dispersed and tormented in life. Consequently, he longs for his reunion with her in the grave. Gaining control over the two estates, the Heights and the Grange, and doing well in his revenge plan, Heathcliff suddenly decides to stop his revenge. He “loses the will to punish his enemies for separating him from his love,” Catherine. Heathcliff feels he is near to his end. “He becomes absorbed instead by the environment itself and a violently

receptive relation to the world around him” (D’albertis, 2016: 137-8). Heathcliff comes to the conclusion that his life for the purpose of revenging himself on those who have caused his separation from Catherine, “delays” his reunion with her. Heathcliff doesn’t “find any reason to continue living” anymore. Thus, “he will give himself to nature, where Catherine’s omnipresence is reminiscent of his painful loss.” He feels that Catherine exists, “melted into every form of the outer space, chases him, and is rendered perpetual” (Pérez Alonso, 2010: 189).

Catherine returns to haunt Heathcliff “in a terrifying and malevolent way and will not give him peace” (Oates, 1982: 440). After Catherine’s death “all the matter of life becomes, for Heathcliff, replete with that tragedy.” Her absence has left traces of intensity in the objects touched by her, or associated with her” (Lutz, 2015: 67).

At the end of the novel, “language fails to convey the deep nature of their shared soul,” because “[m]eaning, like the soul, always escapes the vessels created to hold it.” Heathcliff believes that “reunion with the long-dead Catherine, visual signs have no meaning except what he projects onto them” (Homans, 2006: 281). Heathcliff, before his death, takes “the landscape as a representation of [Catherine], because the landscape is literally replaced by her image.” There is a “tendency to render the landscape symbolic,” which is depicted clearly in Heathcliff’s “vision of [Catherine’s] spirit in the landscape” (Homans, 1978:14).

Heathcliff can’t separate himself and his memories with Catherine, from the landscape and nature. Here, before his death, he shows “how he cannot separate history from terrain, how he sees both, intertwined together.” Catherine is not only haunting Heathcliff, but she also haunts the landscape, the moors and the whole nature around Heathcliff. All his memories with Catherine on the moors and everywhere “still ‘live’ in its landscape,” which brings Heathcliff “his torment and death.” Thus, the "natural world" of Wuthering Heights is “filled with reminders of history, culture, and memory” (Godfrey, 2011: 12-13). Heathcliff feels that Catherine

not only “fills the air with her presence,” but also “all the forms of the objects outlined in the air, clouds, trees, will be symbolic messengers of Catherine's presence for the remainder of his life on earth” (Laar, 1969: 29).

The above quoted sentence by Heathcliff is “as vigorous as his personality.” Although he talks to Nelly Dean about “the apathy which is at last overtaking him; the vigour is still present” in his speech. Heathcliff expresses his inner feelings towards the dead Catherine as if she still exists, and his agony for her loss, “in a slower tempo, in a forcefulness of syntactical design rather than in the pungency of short individual phrases” (Rosebury, 1988: 189). Here, in describing the effect of Catherine’s death on Heathcliff, Emily Bronte uses the passive voice through Heathcliff’s tongue in order to convey “both the passion and pain” of his own being. Thus, the passive voice is used “to convey the felt experience of suffering” (Scarry, 2022: 163). Emily Bronte portrays Heathcliff’s yearning towards his reunion with Catherine in a powerful poetic language that “transforms Heathcliff for us again into a man to be pitied, if not to be understood” (Spear, 1985: 30).

The *-ing* adverbial clause (Cling) and the *-en* adverbial clause (Clen) both reflect that Heathcliff is ‘surrounded’ with Catherine’s ‘image’ twenty four hours a day; day and night. At night, her presence is ‘filling the air’ in the whole universe. At daytime, Heathcliff ‘glimpses’ her face ‘in every object’ around him; in ‘every cloud, in every tree’. He is totally overwhelmed and haunted by ‘her image’. The position of the two subordinate clauses in the middle of the sentence also indicates that Catherine is the core axis of Heathcliff’s life. Moreover, juxtaposing and joining the two subordinate clauses with the coordinator ‘and’ reaffirms the idea of Catherine’s continual and overwhelming haunting of Heathcliff. The whole sentence shows that Heathcliff's love for Catherine doesn't fade away even after her death.

### 3. Pre and post position

In this section, complex sentences with subordinate clause(s) in pre and post position will be discussed. The table below shows the total number of the complex sentences with subordinate clause(s) in pre and post position in the novel.

Table 4: Complex Sentences with Subordinate Clause(s) in Pre and post Position.

	1 [S]M[S]	2 [S]M[S][S]	3 [S]M[S]{S}	4 [S]M[S][S][S]	5 [S]M[S][S][S][S]	6 [S][S]M[S]	7 [S][S]M[S][S]	8 [S][S]M[S][S]	Total
Catherine	4	0	0	0	1	1	0	1	7
Heathcliff	6	0	0	0	2	0	2	0	10
Hindley	3	0	0	0	0	0	0	0	3
Lockwood	4	1	0	1	0	2	0	0	8
Nelly Dean	13	7	6	5	3	5	3	3	45
Edgar Linton	0	0	0	0	0	1	0	0	1
Isabella	1	2	1	0	1	0	0	0	5
Hareton	1	0	0	0	0	0	0	0	1
Linton H.	0	0	0	0	0	0	0	0	0
Cathy L.	1	0	1	0	0	1	0	0	3
Zillah	0	0	0	0	0	0	0	0	0
Mr. Earnshaw	0	0	0	0	0	0	0	0	0
Mr. Linton	0	0	0	0	0	0	0	0	0
Mrs. Linton	0	0	0	0	0	0	0	0	0
Joseph	0	0	0	0	0	0	0	0	0
Frances	0	0	0	0	0	0	0	0	0
Mr. Kenneth	0	0	0	0	0	0	0	0	0
The Girl	0	0	0	0	0	0	0	0	0
The servant	0	0	0	0	0	0	0	0	0
Total	33	10	8	6	7	10	5	4	83

Type 1: [S]M[S]

[[If he loved with all the powers of his puny  
being,] he couldn't love as much in eighty  
years [as I could in a day.]]  
[A            *SPAA*            ]  
[cj *SPA*] [cj *SPA*]

This example is taken from Chapter 14 of the novel. Heathcliff wants Nelly Dean to arrange a meeting with Catherine at the Grange, or even carry a letter to her. Catherine is ill, and Nelly wants to keep her physically and mentally safe, that's why she refuses both requests from Heathcliff. He insists, and in order to convince her, Heathcliff starts talking about how much he loves Catherine. He says that his love for Catherine is so powerful than that of Edgar's.

Despite Heathcliff's cruel and violent nature, his words here reveal the true nature of his soul. He appears to be a passionate person with intense and powerful love. His love is powerful and intense the same as his character. Heathcliff's "passion and commitment ... frightens Nelly" that she agrees "to carry a letter to Catherine" (Wasowski, 2001: 42).

The "rhetorical power" of Heathcliff's statement is not only a "metaphoric humiliation of Edgar," but also "an assertion that he and Catherine share 'depth,' as distinguished from Edgar's shallowness" (Stevenson, 1988: 62). In Heathcliff's impassioned statement, he "compares his deep affection for Catherine to Edgar's pale version of his love" (Harrison, 2002: 118). Through Heathcliff's declaration and explanation of his love for Catherine, Emily Bronte highlights "the contrast between Edgar's coldness and Heathcliff's passionate intensity." Heathcliff loves Catherine "with the whole of his being" with "an entirely selfless love ... fuelled by a burning passion within him" (Wasowski, 2001: 16).

Heathcliff's declaration here express his "total attachment" to Catherine. Moreover, he "manifests his devotion for Catherine and his unconditional love by acknowledging the torment of his existence after her Death." (Pérez Alonso, 2010: 194).

Heathcliff's declaration demonstrates that his love for Catherine is greater than Edgar Linton's could ever be. The second conditional

with 'if' reflects that it is impossible or imaginary for Edgar to love Catherine with all his 'powers', and even if he does, it is completely unrealistic. The adverbial clause of comparison with 'as' (CCI) shows that Heathcliff's love for Catherine far exceeds Edgar's ability to experience love. The whole sentence (i) reflects Heathcliff's awareness of the kind and degree of feelings that Edgar Linton has for Catherine, (ii) reveals Heathcliff's intense and sincere feelings for Catherine, and (iii) includes hidden abuse and humiliation to Edgar Linton.

**Type 2: [S]M[S][S]**

[[To be sure,] one might have doubted, [after the wayward and impatient existence she had led,] [whether she merited a haven of peace at last.]]

[A SPA A]  
[PC] [cj OSP] [cj SPOA]

This example is taken from Chapter 16 of the novel. Nelly Dean describes to Lockwood how she found Catherine's dead body directly after her death. Nelly describes how Catherine passed away in peace, and how her corpse and features were in complete peacefulness. Nelly goes on to express her doubts about Catherine's happiness in heaven.

Catherine's peaceful serene death suggests that she "gives up the world freely for a better world," and convinces Nelly that Catherine "has achieved peace" (Hatch, 1974: 60). Nelly Dean describes Catherine's corpse and her peaceful features but she is unable to assert what is related to the eternity, or the afterlife. Nelly Dean doubts that Catherine is 'happy in the other world' that's why she "expresses a somewhat conventional philosophy about death, suggesting that Catherine has gone to 'perfect peace', 'divine rest'," in order to "convince herself" (Spear, 1985:17). Here, Nelly Dean "struggles to understand the life and death of her mistress, Catherine." She "admits her own ignorance," and "professes her inability to understand." Nelly Dean's ignorance and limited

knowledge “act as a screen through which we view the story itself” (Marsh et al., 2002: 95).

Nelly Dean “does use guesswork, and interprets on the basis of what she observes,” acting on “the basis of what she believes, introducing her concepts of good, evil ... into her words.” Expanding her thoughts on Catherine's death and her state of happiness in the afterlife, Nelly Dean “asks Mr Lockwood whether 'wayward and impatient' people are happy in heaven.” Nelly's question has two facets; first, Nelly asks about “the extent of God's mercy;” she wants to know if “God merciful enough to allow a wayward girl like Cathy into heaven,” secondly, Nelly asks “whether Cathy would be happy in heaven.” Nelly's knowledge of Catherine's “emotional connection to *Wuthering Heights* and *Heathcliff*” makes her find “it hard to imagine her happy away from these physical presences - even in heaven” (Marsh, 1999: 14-17).

The peaceful appearance of Catherine's corpse and the quiet peaceful way of her death give Nelly Dean an idea of the peaceful place in which Catherine's soul will rest in the afterworld. She draws a connection between. Nelly seems uncertain whether the ‘wayward’ Catherine will be ‘happy’ if a peaceful afterlife. Nelly is aware that Catherine doesn't “want to go to heaven because she does not believe that she will be happier there than she is at the Heights” (Myburgh, 2014: 24-5). Nelly Dean believes that heaven is “the ending of human suffering and the movement to a far better place on earth.” Taking “a conventional and religiously orthodox view of heaven,” Nelly Dean doesn't think that Catherine “would be happy in heaven” if she “retained [her] terrestrial characters.” Nelly isn't sure about Catherine's fate, she doubts whether Catherine is happy in heaven or not (Newman, 2018: 213-4).

Nelly's description of Catherine's peaceful death mirrors “Catherine's hopes for death – plenitude, a filled-up joy.” Nelly describes Catherine's death as one of the “beautiful deaths,” where “the visage of the lifeless appears like that of an angel or a saint, a vessel for an ethereal light.” Despite the fact that death “stops meaning,” Emily Bronte claims that the characters in *Wuthering*

Heights “might start up again, if the vital spark still lives; the object might open out into more meaning, a more perfect meaning.” (Lutz, 2015: 65-7).

By using the infinitive clause, Nelly Dean tells the readers not to take her words hundred percent correct, and they need to depend on their own analysis and interpretations. Nelly shows that despite Catherine’s peaceful corpse and quiet death, she is uncertain and doubts Catherine’s happiness in the afterworld. The adverbial clause of time with ‘after’ reinforces Nelly’s doubts especially because of her knowledge of Catherine’s ‘wayward and impatient existence’ before her death. Again the indirect yes-no question with ‘whether’ reinforces Nelly’s uncertainty about Catherine’s happiness and ‘peace’ in the afterlife.

**Type 3: [S]M[S]{S}**

[[One day, as she inspected this drawer,] I  
observed [that the playthings and trinkets  
[which recently formed its contents] were  
transmuted into bits of folded paper.]]

[A \_\_\_\_\_ SPO \_\_\_\_\_]  
[cj SPO] [cj SA \_\_\_\_\_ PO]  
[SAPO]

This sentence is taken from Chapter 21 of the novel. Nelly Dean discovers secret love letters from Linton in Cathy’s drawer where she used to keep her ‘playthings and trinkets’. Cathy’s drawer now is full of ‘bits of folded paper’, as she accumulates a mass of letters.

Through Nelly Dean’s character, Emily Bronte “ingeniously produced the exactly needed combination of servant, companion, and saucy antagonist.” Nelly Dean “keeps secrets,” and “intercepts letters between young culprits” (Woodring, 1957: 303). Edgar commands Cathy to stop contacting with Linton, and visiting the Heights. As a result, she becomes “very secretive” despite her young age (Spear, 1985: 21). Nelly Dean’s “curiosity and suspicions” lead her to discover young Cathy’s secret letters. Cathy

promises “to stop the correspondence” and Nelly promises “not to tell Edgar” (Goldfarb, 1989: 60).

When Edgar forbids Cathy from visiting Linton at the Heights, and when Nelly Dean refuses to allow her to write letters to Linton, Cathy “uses literacy and writing as a way to rebel against” both her father and Nelly Dean. Cathy’s secret “rebellion through writing” resembles the way Emily Bronte and “some female authors had to hide their engagement with writing,” using “pseudonyms in published works” (Saarnisalo, 2020: 57-8).

Despite her complete knowledge of Heathcliff’s plan to get Cathy married to his son, Linton, in order to control the Grange, Nelly keeps Edgar blind about the secret love letters between Cathy and her cousin, Linton Heathcliff. Nelly decides to deal with this issue herself because she fears to “lose her position at the Grange if she evokes Edgar’s displeasure by failing to protect Cathy” (Myburgh, 2017: 3).

Nelly Dean’s desire to avoid troubles usually ends up with a “major failure.” Upon suspecting secret correspondence between the young cousins, Cathy and Linton, Nelly Dean doesn’t “question Cathy,” but tries her best to search Cathy’s belongings and to open her “locked drawer.” While the discovery of her secret letters causes great “agony” to Cathy, Nelly doesn’t show any sympathy or respect to her green feelings, “since to her both the letters and their author are contemptible” (Mathison, 1956: 122-6). After each of her “failures with Cathy, Nelly prefers to conceal the bitter truth from Edgar.” She decides to take on the “responsibility of concealing them from Edgar.” Here, when she discovers the cousins’ love letters, Nelly instead of discussing “the matter in a general manner with Edgar,” she continues to conceal “the most crucial details from him” (Shunami, 1973: 458-9). Instead of telling Edgar about “the clandestine letters from Linton to Cathy,” Nelly Dean decides to burn the letters, and enjoy “feeding the fire with the letters and seeing the flames rising high” (Laar, 1969: 62). The adverbial clause of time with ‘as’ reflects that Cathy has something hidden that nobody should know about, and it also reflects that Nelly Dean enjoys her habit of spying on Cathy. The

use of ‘that’ clause and the relative clause with ‘which’ (RC1) both reflect Cathy starts to leave her childhood behind. Her ‘playthings and trinkets’ are now ‘transmuted into bits of folded paper’. The plural noun ‘bits’ indicates that the correspondence between Cathy and Linton started a long time before. The adjective ‘folded’ still refers to Cathy’s desire to keep her love letters secret and hidden. The whole sentence reflect Cathy’s young age, and her green, naïve and childish love.

**Type 4: [S]M[S][S][S]**

[[On opening the little door,] two hairy monsters  
flew at my throat, [bearing me down,] and  
[extinguishing the light]; [while a mingled guffaw  
from Heathcliff and Hareton put the copestone on  
my rage and humiliation.]]

[A SPAA A ]  
[<sub>p</sub>PO] [PO]+[PO] [cj SPOA]

This example is taken from Chapter 2 of the novel. During his second visit to the Heights, Lockwood wants to leave but nobody offers to guide him in the dark snowy night. Finally, Lockwood snatches a lantern and prepares to go alone. Joseph thinks he steals the lantern, and sends the dogs to attack him. Heathcliff’s and Hareton’s laughter while the dogs attack Lockwood, increases Lockwood’s ‘rage and humiliation’.

Lockwood is attacked by the dogs at his second visit to the Heights. When he asks for a guide back home to the Grange in that dark snowy night, and he gets no response, so Lockwood grabs the lantern to light his way home. Joseph, believing Lockwood steals the lantern, calls for the Heights dogs to attack him. Heathcliff’s response to the dogs’ attack is symbolic. Heathcliff starts to laugh, and his laughter in such a situation “links him to the dogs ... in his understanding of their behaviors, the understanding that Lockwood so conspicuously lacks” (Hanley Cardozo, 2021:10-11). “Demeaned” Lockwood experiences “terror” under the paws of the Heights’ dogs, while Heathcliff, the master, is laughing and enjoying the scene. Heathcliff’s real “lack of mastery” is “exposed” in this incident (Pyke, 2017: 179). When the dogs attack Lockwood, Heathcliff “is pleased that his dogs have proved their

usefulness,” as he believes that animals are “to perform no more than a utilitarian function” and he “seems contemptuous of the idea of keeping domestic animals as pets” (Tytler, 2002: 127-8). Although the Heights’ dogs are domestic animals, they attack Lockwood, the same as Heathcliff who “was never allowed to be a domesticated being.” Both Heathcliff and his dogs are violent and aggressive to Lockwood. While Lockwood struggles “with the canines, Heathcliff shows no mercy.” The dogs at the Heights are Heathcliff’s “products;” they are “violent, wild, and untamed animals.” There is a “likeness between Heathcliff and his dogs” (Cittadino, 2019: 17)

Fed up with the inhospitality at the Heights, Lockwood takes a lantern to help him return back to the Grange. Unfortunately, he is immediately “pinned by two ferocious dogs unleashed by Joseph.” Lockwood “thrashes on the ground in a helpless tantrum, while Heathcliff and Hareton scoff at his ‘rage and humiliation’” (Levy, 1996: 167). The “gregarious and affable” Lockwood becomes “the object of rebuffs and indignities” upon his visit to the Heights. When the two “ferocious dogs attack him” and “pin him to the ground, Heathcliff and Hareton laugh at his predicament.” When the dogs pull Lockwood down “and stand over him, he trembles, not in fear but in rage, and shouts imprecations at them and at Heathcliff until Zillah intervenes” (Shannon, 1959: 98). The inhabitants of the Heights see Lockwood as “an intruder” whose “worldliness and his shallow ironic humor threaten the intensity of their passions and the romantic otherworldliness of the novel itself.” That’s why the dogs of *Wuthering Heights* attack Lockwood “when he tries to leave on his own,” and keep him “under their control” (Caesar, 2005:150).

Attacked by the ‘two hairy monsters’, Lockwood not only loses the lantern, but also his last hope for intellectual enlightenment. Then, he is “forced even deeper into darkness as he enters the inner chamber of the house” (Jacobs, 1979: 58-9). Lockwood’s visit to the Heights is “nerve-shattering” especially when the two dogs “threaten to overwhelm him,” and he becomes “in their power until their masters see fit to liberate him.” Thus, Lockwood finds

himself under the control of both the Heights' dogs and masters. Now, he believes that he won't get rid of their "disturbing influence if he remains on the spot" (Laar, 1969:158).

The prepositional clause at the beginning of the sentence with the present participle reflects both the speedy attack of the dogs, and Lockwood's surprise of the attack. The two *-ing* adverbial clauses (Cling) give a vivid portray of the action, and reflect the strength and bigness of the dogs. The 'two hairy monsters' are so strong and big that they bear Lockwood down, and extinguish the light. The adverbial clause of time with 'while' reflects Heathcliff's and Hareton's meanness, which increases Lockwood's 'rage and humiliation'. The whole sentence reflects Lockwood's humiliation and the inhospitality of Heathcliff and his household.

**Type 5: [S]M[S][S[S[S]]]**

[[If Edgar Linton meets me,] I shall not hesitate  
[to knock him down,] and [give him enough [to  
insure his quiescence [while I stay.]]]]  
[A \_\_\_\_\_ SPA \_\_\_\_\_]  
[cj SPO] [PO]+[POAA \_\_\_\_\_]  
[POA \_\_\_\_\_]  
[cj SP]

This extract is taken from Chapter 14 of the novel. Nelly Dean visits Isabella at the Heights after her marriage to Heathcliff. When Nelly tells Heathcliff that Catherine is ill, he asks her Nelly to arrange a meeting between him and Catherine. Nelly refuses his request because, as she says, if Heathcliff meets Edgar, it will kill Catherine. Heathcliff insists to see Catherine. He tells Nelly that he will hide in the garden till he gets the chance to enter the Grange. He continues to say that if he 'meets' Edgar, he will 'knock him down'.

Heathcliff has a deep and sincere love for Catherine even after her marriage to Edgar Linton. Heathcliff's unfulfilled love is brutal and cruel the same as his character and nature. He loves Catherine with all the power he has that he is ready to demolish anything or any person that stands between him and Catherine. The first conditional with 'if' indicates that Heathcliff is sure about the future real

possibilities if he meets Edgar. The use of three infinitive clauses reflect Heathcliff's potential physical violence towards Edgar Linton if he hinders him from meeting the dying Catharine. The adverbial clause of time with 'while' reflects Heathcliff's boldness that he wants to 'stay' at the Grange beside Catherine while Edgar, her husband, is calm and quiet. Moreover, the position of the subordinate clause with 'while', embedded inside two successive infinitive clauses, displays that Heathcliff is ready to do anything to be inside the Grange with Catherine. The whole sentence indicates that Heathcliff's violent and cruel nature is reflected in the way he loves Catherine.

**Type 6: [S[S]]M[S]**

[Now, [before I tell you [whether it was a consent or denial,]] you tell me [which it ought to have been.']]

[A \_\_\_\_\_ SPOiOd \_\_\_\_\_]  
[cj SPOiOd \_\_\_\_\_] [OSP]  
[cj SPC]

This sentence is taken from Chapter 9 of the novel. Edgar Linton ask Catherine to marry him. Catherine consults Nelly Dean about whether or not to marry Edgar Linton. Catherine seeks Nelly's opinion.

Catherine confides to Nelly Dean that Edgar Linton has asked her to marry him, and she has accepted his proposal. Catherine is not sure about this fatal decision to marry him. Asking Nelly's opinion is a "psychological necessity," for Catherine, and a technique for Emily Bronte who "is herself listening to the musical Idea of Catherine, composing it in her mind and running it through Nelly" (Williams , 2008: 88).

When Catherine tells Nelly about Edgar's proposal for marriage, she seeks Nelly's opinion, "advice and approval of her decision." Catherine requests Nelly "to validate her choice," and "to steady her uncertainty." This scene reflects the fact that the relation between Catherine and Nelly Dean "is closer than that of mistress and servant" (Taylor, 2020: 58).

Catherine is not confident about her decision to marry Edgar. She is torn between Edgar Linton and Heathcliff. She is really “disturbed,” and unable to decide and choose between the two men, that’s why she “wonders whether she is wrong or not to decide to marry Edgar.” Catherine is aware that her consent to marry Edgar “will be a big mistake,” because “it is not Edgar but Heathcliff that she is spiritually attached to and shares the most happiness with.” On the one hand, her marriage to Edgar “will be a betrayal of her natural love to Heathcliff and accordingly a betrayal of her natural, original and true self.” On the other hand, she “gets obsessed with worldly fame and wealth,” so she decides to marry Edgar whom “she does not really love,” but who is able to help her “fulfill her vanity for superficial glory” (Sun, 2015: 174-5).

It seems that Nelly Dean “has already decided, for clear social reasons, that Catherine should marry the wealthy Edgar and not penniless Heathcliff.” That’s why she conceals Heathcliff’s presence during Catherine’s confession about her marriage to Edgar and her degradation if she marries Heathcliff (Shunami, 1973: 455-6). It is one Nelly Dean’s “decisive” failures when she “dissembles her knowledge of Heathcliff’s presence,” and his “departure at the worst possible moment.” Overhearing Catherine reveal her degradation if she marries him, Heathcliff leaves before hearing Catherine’s expression of her deep great love for him (Mathison, 1956: 122).

Catherine doesn’t know whether she is ‘wrong’ to have accepted Edgar Linton’s proposal of marriage, she asks Nelly Dean’s advice. Catherine’s decision to marry Edgar springs from her awareness of the “importance of marriage as an institution for securing and transmitting property.” Catherine acknowledges that her “choice of Linton is a mistake,” and she will not marry Heathcliff “only for financial reasons.” Moreover, Catherine’s “rationale for marrying Linton arises from her powerlessness to defend Heathcliff against his degradation at the hands of her brother, Hindley (Dellamora, 2007: 541-4).

Before seeking Nelly's opinion, Catherine has already accepted Edgar's proposal. She "is not only committed to marrying Edgar but determined to do so" (Fraser, 1965: 233). Catherine makes it clear that she can't marry Heathcliff because "he is not rich, not educated, and has no culture and class" such as Edgar. She adds that if she marries Heathcliff, they will lead a "miserable" life (Peter, 2019: 4).

The adverbial clause of time with 'before' and adverbial/indirect yes-no question with 'whether' both indicate that Catherine has already taken her decision about Edgar Linton's proposal for marriage. The relative clause with 'which' reflects that fact that Catherine is not sure or confident about her own decision and choice, that's why she seeks Nelly's opinion. The whole sentence reflects Catherine's distraction and disturbance about her marriage fatal decision, and it also reflects Catherine's confidence in Nelly Dean.

**Type 7: [S[S]]M[S[S]]**

[[If you had remembered [that Hareton was your cousin as much as Master Heathcliff,]] you would have felt [how improper it was [to behave in that way.]]]

[A \_\_\_\_\_ SPO \_\_\_\_\_]  
[cj SPO \_\_\_\_\_] [ASPA \_\_\_\_\_]  
[cj SPCA] [PA]

This example is taken from Chapter 24 of the novel. Cathy tells Nelly Dean about her secret visits to her cousin, Linton Heathcliff at the Heights. Cathy narrates how she mocks Hareton's attempts to learn to read. Nelly Dean is angry because of Cathy's 'improper' behavior and mistreatment of Hareton. Nelly reminds Cathy that Hareton is her 'cousin' the same as Linton.

Nelly Dean notices a stark contrast in Cathy's treatment and relationships with her two cousins, Linton Heathcliff and Hareton Earnshaw. While Cathy always takes Linton's side, worries about him and takes care of him, she treats Hareton with disrespect, and

refuses to recognize him as her cousin when she first meets him. Both Cathy and Linton verbally abuse Hareton; making fun of him and his attempts to learn to read. Despite Cathy's attitude towards her two cousins, Linton appears to be "utterly selfish and self-centred," whereas Hareton displays "positive signs of grace, though he is, as yet, unrefined and boorish" (Spear, 1985: 24).

In this scene, Nelly dean "rebukes Cathy for her mockery of Hareton's slow perception" and illiteracy (Baldys, 2012: 58). Cathy scorns Hareton, "makes fun of him" and "ridicules" him (Wasowski, 2001: 57). Cathy uses "anthropomorphic metaphor as a form of reduction" when she describes Hareton as 'a dog' or 'a cart-horse'. Someone "who only works, eats, and sleeps" and has 'a blank, dreary mind' (Pyke, 2017: 181).

Nelly believes that Hareton is doing well in his attempts to teach himself to read and write, and this improvement in his education is reflected and can be seen as an "extraordinary improvement in Hareton's facial appearance." Here Nelly is "rebuking Cathy for her cruel response to" Hareton's illiteracy, and reminds her that he is her cousin, which means "he is as good as her social equal." Nelly's usually expresses her "disapproval" of Cathy's "teasing of Hareton for his illiteracy" (Tytler, 2014b: 120-1).

Cathy hurts Hareton in many occasions, she usually doesn't consider his feelings. Hareton is deeply hurt when Cathy "takes him for a servant in chapter 18" (Seheltens, 1998: 137). When she sees Hareton and learns that "he is her cousin," she starts to cry, because she can't imagine to be the cousin of "someone whom she regards as unsophisticated." Moreover, Cathy always joins her other cousin, Linton Heathcliff, "in making fun of Hareton's inability to read" (Myburgh, 2017: 7).

Hareton always tries "to pull himself up by his bootstraps by learning to read in order to impress Cathy," notwithstanding, Cathy continues in her touch and "harsh treatment" with him (Watson, 1949: 99). Although Cathy "rudely rebuffs Hareton," at the beginning of their relation, she finally "acknowledges him as her cousin and they become engaged" (Dawson, 2004: 201).

The use of the main clause ‘you would have felt’ preceded by two embedded subordinate clauses, and followed by another two embedded subordinate clauses reflects that Nelly Dean is blaming and rebuking Cathy for her ‘improper’ treatment to her ‘cousin’, Hareton. Nelly Dean’s uses the third conditional clause with ‘if’ to talk about something in the past that did not happen, and to express her express regret. Nelly wishes that Cathy considered Hareton as her ‘cousin’ and behaved properly with him, but that did not happen. Nelly’s use of ‘that’ clause put more emphasis and attracts Cathy’s attention to the fact she needs to remember that Hareton is her ‘cousin’, the same as Linton.

**Type 8: [S][S]M[S][S]**

[Well, [if I cannot keep Heathcliff for my friend] –  
 [if Edgar will be mean and jealous,] I’ll try [to  
 break their hearts [by breaking my own.]]]  
 [ij A \_\_\_\_\_ SPA \_\_\_\_\_ ]  
 [cj SPOA]+[cj SPC] [POA \_\_\_\_\_ ]  
 [pPO]

This example is taken from Chapter 11 of the novel. After his quarrel with Heathcliff, Edgar demands that Catherine choose between Heathcliff and himself. Being aware that she can’t have both Edgar and Heathcliff, Catherine resorts to self-destruction in order to break the hearts of both Edgar and Heathcliff.

After Edgar’s fight with Heathcliff, Catherine threatens “to revenge herself on both men by committing suicide.” Catherine’s speech in this scene is “shockingly blind and unscrupulous self-righteousness and self-pity.” It brings her to “a moral nadir.” Catherine, in order to fulfil her threat, locks herself in her room, and stops eating or drinking for three days. Finally, she “is transformed into a histrionic, vindictive harridan-an egomaniac and a paranoiac on the verge of insanity” (Hagan, 1967: 309). Catherine believes that “if she cannot possess the two men simultaneously, neither of them shall possess her either.” When Edgar states that it ‘is impossible for’ Catherine to be his ‘friend’ and Heathcliff’s ‘at the same time’, Catherine “is struck with a fit

of rage,” and seeks to kill herself as a kind of revenge “on the men who she wants to possess, wishing it would destroy them” (Pitkanen, 2020: 37). Getting to the conclusion that Edgar and Heathcliff cannot be friends, even for her sake, and refusing Edgar’s “demand that she choose to be either his friend or Heathcliff’s,” Catherine “plans a self-destructive revenge that she hopes will devastate both men.” Catherine wants to have “an identity that encompasses Heathcliff *and* Mrs. Linton,” otherwise death is her final option (Lamonica, 2003: 108).

After Heathcliff’s return from a three-year separation from Catherine due to her marriage to Edgar Linton, she “compounds her guilt and completes the separation through deliberate self-destruction.” She expresses “her will to die” especially after the conflict between Edgar and Heathcliff (Shannon, 1959: 101). Catherine “is prepared to sacrifice herself,” when she finds that there will be a second separation between her and Heathcliff. The confrontation between Edgar and Heathcliff “signals a new division from Heathcliff,” especially after Edgar’s decision not allow Heathcliff inside the Grange anymore. (Fegan, 2008: 93). Catherine’s locking herself for three days, her self-destruction, “withdrawal into silence and self-starvation” are all acts of “self-defense and resistance against the tyranny” Edgar, as she believes, because he deprives her to keep Heathcliff as a friend while she is married to him (Akcesme, 2017: 37).

Catherine feels confined, “lost and ambushed in the labyrinth of conventions, feelings and relations.” Consequently, she expresses her “strong desire to be free from the social constraints which create a prison similar to a labyrinth.” She locks herself in her room “trying to escape from the situation which imposes on her the necessity of choosing between Heathcliff and Edgar” (Buda, 2018: 29).

Here, Catherine’s rage and rejection of Edgar’s forcing her “to choose between him and Heathcliff,” is “directed towards Edgar and Heathcliff via her own body—the object that is in a way at the center of their quarrel” (May, 2011: 421). Catherine tries “to impose her will on” both of them, and “to gain an advantage by

locking herself away, believing that if she starves herself, her physical condition will cause Edgar anxiety” (Spear, 1985:14).

In addition, the juxtaposition of the two conditional subordinate clauses with ‘if’, one for Heathcliff and the other for Edgar, and coordinating them using the ‘-’ reflects Catherine’s need of both of them, she needs Heathcliff as a lover and Edgar as her financial and social provider. She is between the two men, at an equal distance between both of them. The prenominal clause with the present participial ‘by breaking’ is embedded in the infinitive clause ‘to break’ which may reflect the fact that Catherine is embedded in their ‘hearts’, and ‘breaking’ Catherine’s ‘heart’ will inevitably ‘break’ theirs; she is at the heart of both of them, both of them love her. Moreover, the first two conditional clauses, referring to Heathcliff and Edgar, are separated from one another the same as the two men they refer to, whereas the second two subordinate clauses, referring to ‘hearts’, are embedded inside one another. It means that Heathcliff and Edgar are physically separated as two persons but gathered inside Catherine’s ‘heart’, and ‘breaking’ Catherine’s ‘heart’ means the ‘breaking’ of the other two.

### Concluding

Emily Bronte make use of subordination as a syntactic feature in her novel *Wuthering Heights* in order to fulfil various functions.

Bronte uses the second conditional clause (i) in order to depict Heathcliff’s inner feeling of social and racial inferiority compared to Edgar Linton, (ii) to reflect Hindley’s awareness of his inadequacy for his struggle against Heathcliff, which leads to his despair, (iii) to tell Heathcliff that it is impossible or imaginary for him, through his son, to inherit or take over Edgar’s property, and (iv) to show Heathcliff’s awareness that Catherine doesn’t want him to marry Isabella; he is sure that it is jealousy that incites her to offer to ask Edgar’s permission for their marriage.

Thus, Bronte’s uses two adverbial clause of contrast with ‘though’ to show that (i) all the household of Heights are not happy and satisfied with Catherine and her actions, and (ii) even in her illness,

Catherine is ‘wearisome and headstrong.’ Moreover, the use of a relative clause with ‘that’ reflects that racism isn’t acquired by birth, it is gained from the environment, watching and experience. In addition, Isabella uses the third conditional to tell Hindley that his sister, Catherine Earnshaw, ‘would have been living now,’ if Heathcliff had not appeared in their life. That’s to say, Heathcliff’s love for Catherine kills her.

Nelly Dean employs the adverbial clause of reason with ‘because’ to underline the real motives for Catherine’s love for Edgar Linton. Moreover, Nelly’s repetition of ‘and’ in a polysyndetic style lays emphasis on each of the motives to show that each one is of equally importance.

The infinitive clause ‘to ramble’ reflects Isabella’s degradation, humiliation and undesired presence. The embedded adverbial clause of place with ‘where’ indicates that the place ‘where’ Isabella likes to ‘ramble’ is less important than the action of rambling itself. The adverbial clause of time with ‘while’ indicates that Isabella is angry due to being ignored by Catherine and Heathcliff. The whole sentence reflects both Catherine’s jealousy when she desires to put Isabella away from Heathcliff’s way, and Isabella’s jealousy and rage when Catherine saunters on with Heathcliff, leaving her behind.

Catherine’s use of the relative clause with ‘that’ reflects her asceticism and lack of desire for Edgar Linton. The two embedded adverbial clauses of time with ‘when’ give two contradictory functions related to Edgar. Moreover, the use of three embedded subordinate clauses, one inside the other, reflects old Mr. Earnshaw’s overwhelming affection towards Heathcliff.

Thus, Emily Bronte employs two *-en* adverbial clauses and a relative clause in order (i) to depict Heathcliff’s surprise at the strong resemblance between Cathy and her mother, Catherine, and (ii) to show that Cathy has inherited her mother’s both physical and spiritual features.

The structure reflects content; the structure of the sentence puts Edgar between the first two *-ing* adverbial clauses which refer to his happiness with his daughter, Cathy, and the second two

adverbial clauses which refer to his eternal happiness with his wife, Catherine. Moreover, Catherine puts the comparative clause (CCI) in the middle of the sentence to refer to the fact that Heathcliff is located in the middle of her 'mind', heart, life and universe.

Thus, the use of the *-ing* adverbial clause (Cling) and the *-en* adverbial clause (Clen) reflects that Heathcliff is 'surrounded' with Catherine's 'image' twenty four hours a day; day and night.

Again, the second conditional with 'if' reflects that it is impossible or imaginary for Edgar to love Catherine with all his 'powers', and even if he does, it is completely unrealistic. The adverbial clause of comparison with 'as' (CCI) shows that Heathcliff's love for Catherine far exceeds Edgar's ability to experience love. Moreover, the infinitive clause dismisses Nelly Dean's complete knowledge of death, eternity and afterlife.

The first conditional with 'if' indicates that Heathcliff is sure about the future real possibilities if he meets Edgar. The use of three infinitive clauses reflect Heathcliff's potential physical violence towards Edgar Linton if he hinders him from meeting the dying Catharine. Moreover, the adverbial clause of time with 'before' and adverbial/indirect yes-no question with 'whether' both indicate that Catherine has already taken her decision about Edgar Linton's proposal for marriage. The use of the main clause 'you would have felt' preceded by two embedded subordinate clauses, and followed by another two embedded subordinate clauses reflects that Nelly Dean is blaming and rebuking Cathy for her 'improper' treatment to her 'cousin', Hareton.

In addition, the juxtaposition of the two conditional subordinate clauses with 'if', one for Heathcliff and the other for Edgar, and coordinating them using the dash '-' reflects Catherine's need of both of them, she needs Heathcliff as a lover and Edgar as her financial and social provider. She is between the two men, at an equal distance between both of them.

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