

## MELDING REALISM AND FANTASY IN EMILY BRONTË'S NOVEL "WUTHERING HEIGHTS"

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Emily Brontë's novel "Wuthering Heights" is a combination of fantasy and realism, in which fairy tale and Gothic elements 'haunt the edges' of the novel. The author created the most disciplined and complexly organized novel. It's quite a realistic novel: the description of the wild moors, the language, the manners, the dwellings and household customs of the scattered inhabitants. The main characters may behave in a totally realistic way. But there is one more side of the novel – a deeply mysterious and eerie one. Emily Brontë creates the unique fantasy world, brings lots of Gothic elements, lots of fantasy and fairy-tale elements into the novel. This ability to meld fantasy and realism makes her exceptional, singular and independent-minded.

Although "Wuthering Heights" is a classic of English literature, it is controversial because of its stark depiction of mental and physical cruelty. It challenges strict Victorian ideals regarding religious hypocrisy, morality, social classes and gender inequality. The novel also explores the effects of envy, nostalgia, pessimism and resentment.

The main purpose of our research is to analyse the ways in which Emily Brontë melded fantasy and realism in her novel "Wuthering Heights" and to prove the impact of her work on modern English literature.

**Material and methods.** The material of the study is the novel "Wuthering Heights", Emily Brontë's biography and Professor John Bowen's interview on exploring the intertwined nature of fantasy and realism within Emily Brontë's novel.

The methods of investigation are the following: data collection and historical analysis; a content analysis and a hermeneutic analysis for interpreting the novel; a comparative method and a generalization method to achieve the main purpose of the research.

**Findings and their discussion.** Emily Brontë in "Wuthering Heights" creates a world of passionate intensities, in which particular events are burned on the characters' and readers' memories, beyond reason, measure or reserve. Terror stalks the book and defines so many of its central relationships, concerned as it is with the ecstatic, eerie and mad. The book plays with death, courts death, stages death, even jokes with death, as we see when the dying Catherine is haunted by the face in the 'black press' [1, p. 158] or when Heathcliff breaks through the side of Catherine's coffin or hangs his wife Isabella's dog from a hook in the garden. She has been identified by some critics as a type of gothic demon, because she "shape-shifts" in order to marry Edgar Linton, by assuming a domesticity that is contrary to her true nature. It has also been suggested that Catherine's relationship with Heathcliff conforms to the

dynamics of the Gothic romance, in that the woman falls prey to the more or less demonic instincts of her lover, suffers from the violence of his feelings, and at the end is entangled by his thwarted passion. The book is fascinated by what lies at the limits of the human and is haunted by the forces of death and the diabolical, by compulsive modes of behaviour, by infantile and sublimely powerful emotions, by the force of irresistible will, and by the terrible consequences done to human beings by radical evil. The book is full of animals, spirits and ghosts, and those, like Heathcliff, about whom we can never be sure.

It is also a highly organised and rationally planned novel, with a complex time scheme and several interlocking narrators. It sets its extraordinary actions in a vividly realised family history and landscape. It is fascinated by the power of fantasy in people's lives – Isabella thinks of Heathcliff as “a hero of romance” [1, p. 190] until she learns the truth of his brutality – but those fantasies take their place within a carefully plotted story about inheritance, intermarriage and theft. The house at the Heights is situated in bleak moorland, and the wild setting is a powerful presence as the story unfolds. This text has multiple narrative viewpoints. The main perspectives come from Lockwood, a southerner who finds Yorkshire an alien place; and a servant, Nelly Dean, who moves between the Heights and Brontë's contrasting location of Thrushcross Grange. Heathcliff is a dark, enigmatic, brooding ‘Byronic hero’, a character type familiar to contemporary readers.

Emily Brontë was fascinated by extreme emotions, radically opposing mental and social forces, and the creation of moments of moral revelation and transformation were typical both of Gothic fiction and Victorian melodrama, but she could control, ironize and discipline those energies to serious purpose. Through the care she took to implant her writing in a particular history, landscape and material world, through complex time-schemes and inset narrators, through making Gothic into a mode of psychic exploration, she decisively extended the range and affective power of the English novel.

**Conclusion.** After carrying out our research, we have come to the conclusion that Emily Brontë in her well-known novel “Wuthering Heights” incorporated the fantasy and fairy-tale style with realism.

Emily Brontë's only novel, published in 1847, is a vivid example of blending realism, fantasy, romance and the Gothic. It is immoral and abhorrent; at the same time we may praise its originality and ‘rugged power’.

“Wuthering Heights” contains elements of gothic fiction and the moorland setting is a significant aspect of the drama. We may refer to it as a fiend of a book – an incredible monster. It only seems that places and people have English names there. “Wuthering Heights” is a great example of Gothic Literature, owing in no small part to the madness, decay, setting, and perhaps something a bit out of the ordinary.

This novel is exclusive – its Yorkshire world, limited by Wuthering Heights on the moorlands to the north and Thrushcross Grange in the leafy valley to the south, bears no relation to society outside. Its character list is limited. Conventional

plot material is done away with: the people in this novel don't have professions but feelings; they do not do but are. It is tempting to read *Wuthering Heights* as a symbolic poem, a metaphysical allegory of the destruction of cosmic harmony. Emily Brontë took great pains over factual accuracy in the novel – the central characters are set in an utterly everyday world. Everything in this novel exists at once on a literal and metaphorical level. It is contrasted with the amoral imagination, fantasy. The most impressive parts are those dealing with the bond, greater than love, that binds Catherine and Heathcliff, and there's something demonic in their lawless love and agony. But Emily Brontë also makes the reader aware of the evil and destructiveness in such wild passion and of the creative good in the second generation lawful love that forms the happy ending.

Emily Brontë, the greatest of the Brontës, shows most clearly that, for all their limitations, the strength of the Brontës lay in imagination and courage, in melding fantasy and reality.

1. Brontë, E. *Wuthering Heights* / E. Brontë // Macmillan Collector's Library, 2003. – 416 p.
2. The Encyclopedia Americana, international edition, vol.4, 1978. – p.598-599.
3. Tytler, G. The Workings of Memory in *Wuthering Heights* / G. Tytler // Brontë Studies. – 2012. – p.10-18.

## MYTHOLOGICAL CONCEPTS IN THE NOVEL BY J. FOWLES "THE MAGUS"

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Understanding of myth in modern literature is interpreted differently. Researchers define this concept as a phenomenon of a certain reality, something sacred, as well as the imagination and illusion of various people and nations. In world literature, myth is an artistic medium. Writers have been interested in myth since ancient times, when people more than anything believed in supernatural powers. But over time, interest in this phenomenon has not disappeared. Writers began to show particular interest in myth in the twentieth century. This concept is clearly manifested in the novel by the English prose writer John Fowles "The Magus", which allows us to look at myth in the context of a mythological work.

The relevance of the research is to identify in the literary text of John Fowles "The Magus" universal codes of the mythological system.

The aim of the research: to study mythological concepts in the novel by J. Fowles "The Magus."

**Material and methods.** The research material: the novel by the English prose writer John Fowles "The Magus". The research methods: ncomparative method, context analysis method, biographical method.