

# Coordination in Emily Bronte's *Wuthering Heights*

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## Abstract

The present study investigates Emily Bronte's use of coordination as a syntactic in her novel *Wuthering Heights*. It attempts to show how Emily Bronte's use of the coordination 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 coordination as a syntactic features, an analysis of Bronte's use of the compound sentences in her novel *Wuthering Heights*, and a conclusion.

**التوازي في رواية "مرتفعات وزارنج" لإيميلي برونتي**

**وائل عبدالله عبداللطيف السيد**

**كلية الآداب - جامعة بورسعيد - قسم اللغة الإنجليزية - تخصص اللغويات**

**ملخص البحث باللغة العربية:**

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

## Introduction

Emily Bronte was an English novelist and poet who produced but one novel, *Wuthering Heights*, which is now considered a classic of English literature. *Wuthering Heights*, "a highly imaginative novel of passion and hate set on the Yorkshire moors" (Luebering, 2010: 177). Emily Bronte achieved greatness as a writer and her novel becomes a classic, what makes critics and commentators pay more attention and concentrate "on the novel's

form and its metaphysics.” Emily Bronte found herself a place “into the canon of great writers,” forced critics to ignore the question of the author’s gender, and became “androgynous or genderless” (Pykett, 1989: 126).

The study of 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.

### **Coordination**

Etymologically, the term *coordination* derives from the Latin *co*, meaning “with,” and *ordinare*, meaning “to arrange in proper order” (Aurifeille et al., 2008: 282). In dictionaries, *coordination* means to organize, order, arrange, group, match (up), dispose, rank, harmonize, correlate, unify, mesh, synchronize, integrate (Urdang, 1991: 287).

Syntactically, coordination is a syntactic structure which consists of two or more conjuncts (Bussmann et al., 1996: 256) of "the same syntactic category" (Haspelmath, 2004: 28), of "equal grammatical rank" (Tufte et al., 1971:109) & (Tufte, 2006: 134), of "the same type" (Radford, 2009: 53), of "equivalent status" (Leech, 2006: 28), of "typically the same kind" (Kim et al., 2008: 22), of "equivalent syntactic status" (Crystal, 2008: 115), and each of the conjuncts "has an equal claim to be considered a head of that structure" (Trask, 1992: 63) in a given syntactic context. The examples in 2 (a-d) are from Kim et al. (2008: 22).

(2) a. The girls [played in the water] and [swam under the bridge].

b. The children were neither [in their rooms] nor [on the porch].

c. She was [poor] but [quite happy].

d. Many people drink [beer] or [wine].

In coordination, constituents have a variety of "categories (nouns, verbs, adjectives, etc.) and levels (words, phrases, clauses)" (Huddleston et al., 2006: 204). Words, phrases, clauses or even full sentences of the same type can be coordinated (Miller, 2002: 18).

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

The coordinated constituent acts exactly "like the two coordinated elements would have individually." That is why constituents of different type or category cannot be coordinated. For example in 3 (a-c), "two nouns can be coordinated, and two verbs can be coordinated, a noun and a verb cannot" (Newson et al., 2006: 82).

(3) a the [boys and girls]

b have [sung and danced]

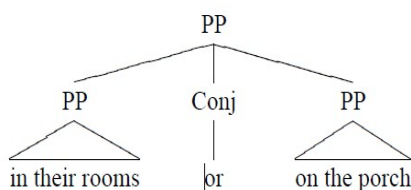
c \*the [boys and danced] have [sung and girls]

Thus, any trial "to coordinate unlike constituents, the results are typically ungrammatical" (Kim et al., 2008: 22). Kim et al. presents the following diagram to show that English allows only "two alike categories to be coordinated." This diagram is a PS rule, for phrasal conjunction, where XP is any phrase in the grammar (Kim et al., 2008: 30).

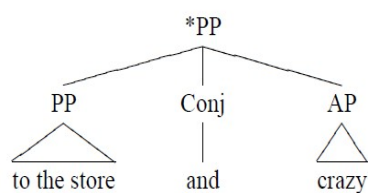
(110)  $XP \rightarrow XP^+ \text{ Conj } XP$

The 'coordination' rule says two identical XP categories can be coordinated and form the same category XP. Applying this PS rule, we will then allow (111a) but not (111b):

(111) a.



b.



تنشيط Windows

In semantics, the term *coordination* refers to "syntactic constructions in which two or more units of the same type are combined into a larger unit and still have the same semantic relations with other surrounding elements" (Haspelmath, 2007: 1).

In a coordinate structure, when the two conjuncts are "explicitly paired off in order," it is called simultaneous-distributive

coordination. For example, *Lisa and Larry drank whisky and brandy, respectively* (Trask, 1992: 252).

### 2.2.1 Types (Styles) of Coordination

Concerning the use of coordinators, there are three types of coordination; syndetic, polysyndetic and asyndetic coordination. Consider the next examples in (1) from Huddleston et al. (2006: 202):

- (1) i simple syndetic      *You need [celery , apples , walnuts , and grapes].*  
ii polysyndetic          *You need [celery and apples and walnuts and grapes].*  
iii asyndetic              *You need [celery , apples , walnuts , grapes].*

In syndetic coordination, coordinate constructions involve "explicit use of coordinating conjunction like *and* " (Trask, 1992: 272), or "have some overt linking device". These conjunctions or linking devices are called coordinators. Coordinators take different positions in different languages; "**prepositive** (preceding the coordinand) or **postpositive** (following the coordinand)." In English, "all coordinators are prepositive" (Haspelmath, 2007: 6), "marking the final coordinate" in a "**simple syndetic**" construction with two coordinates (Huddleston et al., 2006: 202, emphasis original) as in 1 (i) above.

In polysyndetic coordination, coordinate constructions have more than two coordinates, and all "coordinates are marked by a coordinator (which must be the same for all of them). The coordinator forms a constituent with the coordinate which follows" (Huddleston et al., 2006: 202). Coordinators are used "repeatedly to link **conjuncts** in a coordinate construction" (Leech, 2006: 87) as in 1 (ii) above.

While syndetic and polysyndetic coordinate constructions have only one or more than one overt coordinators respectively, asyndetic constructions "lack an overt coordinator," (Haspelmath, 2007: 6) where coordinands are "simply juxtaposed without any overt signal of coordination" (Crevels, 2000: 95). It is a type of coordination "without the use of a coordinating conjunction;"

(Trask, 1992: 22) & (Crystal, 2008: 115) it is a "simple **juxtaposition** of the coordinands," (Haspelmath, 2004: 2) and indicates the habit of omitting the "connectives" *and*, *or* or *but* (Leech, 2006: 14).

In this type of "unlinked coordination" (Crevels, 2000: 95), coordinands i.e clauses are wholly "independent, they are not attached to one another, they touch but are not connected." The use of asyndeton reflects a sense of "rapid, abrupt" and "quick sequence" that slides forward easily and automatically (Tufte, 2006: 126-9). However, asyndetic coordination, as a syntactic device, may seem clumsy or "less appropriate" when producing long sentences, but it "is especially true of a style that seems determined to avoid short sentences" (Tufte et al., 1971:102).

These syntactic styles of coordination are also defined as rhetorical devices (Crystal, 2008: 470), (Wales, 2011: 36), (Baldick, 2001: 199) and (Cushman et al., 2012: 1088). In this study, syndeton, asyndeton and polysyndeton are going to be considered from both a syntactic and stylistic point of view to show the effect of their syntactic structure on the stylistic and narrative techniques in *Wuthering Heights*.

### 2.2.2 Correlative Emphatic Coordination

In grammar, the adjective *correlative* refers to "a construction which uses a pair of connecting words" (Crystal, 2008: 118). The correlative coordinators, *both ... and*, *either ... or*, *neither ... nor*, *not (only) ... but (also)* and *if ... then* are "co-ordinating CONJUNCTIONS used in pairs in a parallel construction" (Richards et al., 2002: 129), where "two parts of a sentence are linked together by two words – one word belonging to one part and the other word belonging to the other" as in: *The battle took place [both on the sea and on land]* (Leech, 2006: 30). Moreover, *both*, *either* and *neither* "function as **determiner** in NP structure: *both parents, either parent, neither parent*;" that is why they can be classified as "**determinatives** – along with *the, a, this, that, some, any, etc*" (Huddleston et al., 2006: 203, emphasis original). The "bisyndetic co-A co-B" structures are "often called correlative

coordinators ... because at least one of them does not occur without the other" (Haspelmath, 2007: 15-16).

The use of correlative words adds "more emphatic flavor" (Haspelmath, 2007: 3), "clarity and precision" (Biber et al., 2002: 229), "certain parallelism" (Tuftte, 2006: 131), "emphasis and clarity" to the correlative structure (Leech, 2006: 30). Correlatives create "an order ... a logical progression or inevitability in which the idea introduced by the precoordinator is known to be incomplete and remains in suspension until finally resolved-that is, until the missing material is supplied as introduced by the conjunction" (Tuftte, 2006: 132).

Constructions with "two-part" coordinators are called "emphatic coordination" and "emphatic negative coordination" as in (1) and (2) respectively (Haspelmath, 2007: 2-3):

- (1) a. **Both** Franz **and** Sisi will travel to Trieste  
b. Franz **and** Sisi will travel to Trieste
- (2) a. **Neither** Brahms **nor** Bruckner reached Beethoven's fame  
b. Brahms **and** Bruckner did **not** reach Beethoven's fame

### 2.2.3 Semantic subtypes of coordination

A coordinated construction can be semantically interpreted in three main ways; conjunctively 'and', disjunctively 'or', or adversatively 'but' (Lang, 1984: 31) and (Haspelmath, 2004: 3). Haspelmath (2007) named a fourth type; 'for'-coordination which is called "**causal coordination**" (Haspelmath, 2007: 2, emphasis original). Examples of each of these four types are given in (10).

- (10) a. (conjunction) Snowwhite ate **and** drank  
b. (disjunction) She was a countess **or** a princess  
c. (adversative coordination) The dwarfs were ugly **but** kind  
d. (causal coordination) She died, **for** the apple was poisoned

While adversative coordination is always "**binary**, i.e. it must consist of two coordinands," conjunctive and disjunctive coordination "can consist of an indefinite number of coordinands" (Haspelmath, 2007: 2, emphasis original). The examples in (11) show six coordinands each.

- (11) a. You can vote for Baranov **or** Wagner **or** Lef'evre **or** McGarrigle **or** Ram'irez **or** Abdurrasul

b. Cameroon, Nigeria, Niger, Libya, Sudan **and** the Central African Republic have a common border with Chad

Traditionally, the adversative coordination is called “*corrective* and *contrastive*.” The *corrective but* “results in the denial of the proposition expressed in the first conjunct,” as in (3a) below, with the *contrastive but*, there is no denial of “the proposition of the first conjunct.” Rather, “it simply compares two states of affairs, introducing the implicature that the second conjunct is unexpected given the first conjunct,” as in (3b) below (Vicente, 2010: 2).

(3) a. Amanda didn't eat one apple but (rather) three bananas

b. The girl is tall but no good at basketball

Conjunctive coordination “is an additive relation linking things which have the same status, e.g. both true in the textual world” (Malmkjaer, 2002: 543). On the other hand, disjunction coordination is a structure which “expresses a choice among alternatives” (Trask, 1992: 84). That's to say, it “links things that have alternative status, e.g. two things which cannot both be true in the textual world,” (Malmkjaer, 2002: 543) as in (4a) below from Larson (1985: 219):

(4) a. John believes that Bill said that Mary was drinking or playing video games.

Thus, coordination is used to link syntactic structures of equal syntactic/grammatical type/rank. Constituents of different type or category cannot be coordinated. The constituents in coordination have a variety of categories (nouns, verbs, adjectives, etc.) and levels (words, phrases, clauses).

According to the use of coordinators, there are three types of coordination; syndetic, polysyndetic and asyndetic coordination. In syndetic coordination, there is an overt use of one coordinator, like ‘and’ in simple syndetic structure. In polysyndetic coordination, there is an overt use of more than two coordinators. On the contrary, in asyndetic constructions, there is no use of an overt coordinator, where the coordinands are simply juxtaposed without any overt signal of coordination. These syntactic styles of coordination, also known as rhetorical devices, are going to be considered, in this study, from both a syntactic and stylistic point of view to show the

effect of their syntactic structure on the stylistic and narrative techniques in *Wuthering Heights*. Moreover, the use of correlative coordinators (*both ... and, either ... or, neither ... nor, not (only) ... but (also)* and *if ... then*) adds more emphasis and clarity to the correlative structure.

It can also be concluded that semantically, a coordinated construction can be classified into; conjunctive coordination 'and', disjunctive coordination 'or', adversative coordination 'but' and causal coordination 'for'.

### Compound sentences in *Wuthering Heights*

Compound sentences will be classified in the following sections into various sub-types according to the number of main (coordinated) clauses.

#### 1- Two Main Clauses

In this section, compound sentences with two main clauses will be discussed. The table below shows the total number of the compound sentences with two main clauses in the *Wuthering Heights*.

Table 1: Compound Sentences with Two Main Clauses.

	1	2	3	4	5	6	7	8	Total
	M+M	M:M	M≠M	M,M	M-M	M;M	M→M	M±M	
Catherine	14	14	5	3	3	1	0	0	40
Heathcliff	29	10	4	4	3	4	0	2	56
Hindley	4	3	1	1	1	0	0	0	10
Lockwood	12	4	2	0	0	3	0	0	21
Nelly Dean	121	29	17	8	5	7	3	3	193
Edgar Linton	6	3	0	0	0	0	0	1	10
Isabella	10	3	0	0	2	0	0	2	17
Hareton	1	0	2	0	0	0	0	0	3
Linton H.	7	3	1	4	2	0	2	1	20
Cathy L.	28	12	2	2	2	1	0	2	49
Zillah	7	0	0	2	2	0	0	0	11
Mr. Earnshaw	2	0	0	1	0	0	0	0	3
Mr. Linton	0	0	0	0	0	0	0	0	0
Mrs. Linton	0	0	0	0	0	0	0	0	0
Joseph	2	0	0	0	0	0	0	0	2



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

Frances	0	0	0	0	0	0	0	0	0
Mr. Kenneth	1	1	0	0	0	0	0	0	2
The Girl	0	0	0	0	0	0	0	0	0
The servant	0	0	1	0	0	0	0	0	1
Total	244	82	35	25	20	16	5	11	438

### Type 1: M+M

[‘He’s not a human being,’] she retorted; ‘and [he has no claim on my charity.’]

[<[SPC]+[SPOA]>]

This example is taken from Chapter 17 of the novel. Isabella is not able to endure Heathcliff’s ill treatment and aggression anymore that she eventually runs away from the Heights and goes to the Grange. She declares to Nelly Dean that Heathcliff is ‘not a human being,’ and ‘he has no claim on my charity’ or her love anymore.

Heathcliff treats Isabella brutally, and destroys her heart with his cruelty. As a result, she regrets her marriage to him, escapes from the Heights and says that he is ‘not a human being’ and she hates him. Here, Isabella Linton describes Heathcliff to Nelly Dean after fleeing him and her marriage. Although Nelly tries assert that Heathcliff is ‘a human being’, Isabella, his wife, insists that he is ‘not a human being,’ and she thinks that he does not deserve her ‘charity’ or love.

This scene exposes the “animalizing perspective” through which Isabella eventually starts to see her husband, Heathcliff, as an “alien, inhuman” creature (Cooper, 2015: 260). Heathcliff and Isabella are “as alien to one another” that they “seem to belong to different species.” Isabella comes to the conclusion that Heathcliff is ‘not a human being’ (McMaster, 1992: 3). Heathcliff becomes known for his inhumanity, as he goes in this novel, “so goes humanity” (Cottom, 2003: 1081). Here, Heathcliff starts “to revert back to his animalistic tendencies.” Isabella declares that Heathcliff “is more demonic and rabid than human” (Cymrot, 2020: 32).

Isabella’s statement about Heathcliff’s humanity reflects not only “the deterioration of any civility or peace at the Heights,” but

it also discloses Heathcliff's "psychological and perhaps physical brutality" (Pike, 2009: 359). Isabella can't continue surviving under "the oppression of the Heights," that will affect her humanity. Thus, Isabella decides to escape the inhumanly that overwhelms the Heights and Heathcliff (Pike, 2009: 379). Isabella flees Heathcliff's aggression, abuse and degradation fully "convinced that 'he's not a human being' (Medoro, 1996: 276). Soon after her marriage to Heathcliff, Isabella starts to recognize her husband's 'fierce, pitiless, wolfish' nature. She concludes that "he is inhuman when he almost kills her." Finally, she decides to escape him, the Heights and the whole area (Peter, 2019: 3).

Heathcliff's escapes the cruelty of life and people in the shape of "inhuman cruelty" that he experiences himself on others (Tamura, 2003: 71). Heathcliff goes so far in his "outright savagery" and "brutality, especially toward Isabella" that he "descends" in Isabella's description to be 'not a human being' (Hagan, 1967: 311). This scene exposes the "animalizing perspective" through which Isabella eventually starts to see her husband, Heathcliff, as an "alien, inhuman" creature (Cooper, 2015: 260).

The structure and rhythm of the sentence pronounce Isabella's persistence and certainty that Heathcliff is 'not a human being'. The coordinating conjunction 'and' and the second coordinate clause reinforce the idea and add more information. Beside Isabella's declaration the Heathcliff is 'not a human being', he doesn't deserve her 'charity'. The whole sentence reflects the turning of Isabella's feelings towards Heathcliff; from love to hatred, from safety to terror, and from hope to despair.

### **Type 2: M:M**

[I am not YOUR husband]: [YOU needn't be jealous of me!']

[<[SPC]+[SPC]>]

This sentence is taken from Chapter 11 of the novel. Catherine confronts Heathcliff regarding his love affair with her sister in-law, Isabella. Heathcliff's reply increases Catherine's jealousy and rage. He denies her right to interfere in such an issue, or to 'be jealous' because he is not her 'husband'.

Even though Catherine abandons Heathcliff to marry Edgar Linton, she feels jealous of Heathcliff's love relation with Isabella. Catherine still loves and needs Heathcliff. She needs to continue to control Heathcliff even after her marriage to Edgar. Although she is the one who tells Heathcliff that "the naive Isabella has fallen in love with him," Catherine is raged with jealousy when she discovered that "Isabella's infatuation is apparently being reciprocated." (Hagan, 1967: 308-311)

Heathcliff's embrace of Isabella in the garden arouses Catherine's jealousy. Catherine confronts Heathcliff about that in the kitchen. Heathcliff says it is none of her business, and she has 'no right to object'. Heathcliff says he 'needn't be jealous' as he is not her 'husband'. Heathcliff's response "increases Catherine's jealousy." He wants "to torment Catherine and increase her jealousy of Isabella." Through his relation with Isabella, Heathcliff wants not only to stir Catherine's jealousy, but also to revenge himself on Catherine and "to punish" her choosing Edgar over him (McCann, 2007: 280). The confrontation between Catherine and Heathcliff over his feelings towards Isabella "leads Heathcliff to reveal that he knows Catherine has wronged him and that he will be revenged" (Wasowski, 2001: 36).

Catherine rebukes Heathcliff for his love relation with Isabella. His reply stirs up more jealousy and rage in Catherine's heart. Moreover, she is astonished when Heathcliff declares that she has wronged him when she married Edgar, and that he will take his revenge (Stoneman, 1996: 530). Here, Heathcliff pays it back to Catherine who caused him "anger, agony, humiliation and degradation" when she opted Edgar and abandoned him (Althubaiti, 2015: 212).

Heathcliff uses the structure of the sentence to increase Catherine's jealousy and rage. By putting more weight and emphasis on the possessive pronoun 'YOUR', Heathcliff wants to remind Catherine that she has wronged him before when she abandoned him and opted Edgar. Heathcliff's use of two independent clauses; the first one starts with the subject pronoun 'I', while the second clause starts with the subject pronoun 'YOU'

indicates that he and Catherine are now two separate independent persons. He is not her position. She can't control him. Heathcliff uses the colon (:) as a coordinating conjunction between the two independent clauses in order to draw Catherine's attention to the fact that there is no need to 'be jealous' since he is not her 'husband'. The colon (:) also functions as a barrier between them.

### **Type 3: M≠M**

[ 'I've pulled up two or three bushes, ' ] replied the young man; 'but [I'm going to set 'em again. ' ]

[ <[SPO]+[SPOA]> ]

This sentence is taken from Chapter 33 of the novel. Joseph is angry because Hareton and Cathy have uprooted some of his currant 'bushes.' Hareton declares that he has 'pulled up two or three bushes' and he is 'going to set 'em again.'

Uprooting Joseph's bushes in the Heights garden by Hareton and Cathy for planting some flowers imported from the Grange is of "great symbolic significance." It is an attempt by the younger generation of both the Heights and the Grange "to transplant some of the joys and sunshine of the Grange ... at the Heights where grimness and inhospitality prevailed during the time of Heathcliff" (Bhattacharyya, 2006: 61). Cathy's request of Hareton to plant flowers in the garden before Heathcliff's death "in a symbolic act of repossession." Moreover, Cathy's and Hareton's reconciliation marks a new life prospective for them, their generation and their offspring. They start to care for each other; Hareton digs up Joseph's plants in order to plant flowers for Cathy. Replacing Joseph's fruit bushes with the flowers, "that does not bear fruit—signaling an end" (Rosenberg, 2014: 18-21).

Hareton's and Cathy's "digging up Joseph's prized blackcurrant bushes in order to plant flowers" is indicative of their "will to cultivate the garden and transform the Heights from a utilitarian place into a place for pleasure." Hareton's and Cathy's reconciliation represents "the resolution of the conflict between the two houses;" the Heights and the Grange. Moreover, their "planting of flowers" here refers to "the integration of nature and culture." Replacing Joseph's blackcurrant bushes with flowers

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

indicates “the fact that his way of life must now give way to a new generation” (Steele, 2012: 59). Clearing the ground from “the straggling bushes,” and planting flowers “upward dynamism in the image of growing plants.” In addition, the imagery of flowers symbolizes Hareton's “awakening to a more spiritualized form of life” (Laar, 1969: 194-5).

Near the ending of the novel, Emily Bronte introduces the “notion of a family as a productive garden,” where the “scions” are “ready and willing to be trained,” to change the past to a new fruitful future. Hareton and Catherine are “domesticating,” not only *Wuthering Heights* but also their whole life, by “planting the garden, displacing Joseph's wild profusions, and formally marking the end of Heathcliff's reign.” Now, Hareton and Catherine become “in possession of one another.” Indeed, they are “twigs grafted onto an older branch, new growth yet still inheritors of the past.” Here, Hareton and Cathy “represent the possibility of a trained and trainable planting that nevertheless contains the seeds of its less controlled beginnings” (Berry, 1996: 53). Persuading Hareton to plant flowers in the garden is one of Cathy's positive effects on Hareton and civilizing him (Figes, 1982: 149). Convincing Hareton to make her a flower-garden instead of “the straggling rows of gooseberry bushes” refers to the fact that Hareton's “evil powers are about to be subdued” (Laar, 1969: 55).

Emily Bronte's use of the adversative coordinator ‘but’ to link two independent clauses here refers to a radical change/contrast between the time that the first clause represents and that of the second clause. Hareton not only removes Joseph's bushes, but he also removes all the hatred, jealousy, abuse, degradation and revenge from the Heights. The second clause represents a new era, new time and new life. Hareton is going to plant flowers, he is ‘going to set’ a new life full of love, respect and humanity at the Heights. The coordinator ‘but’ doesn't only join two independent clauses with two different indications, but it also joins the two contrasting houses, the Heights and the Grange. Both Hareton and Cathy stand together to change their life, to uproot the barren past life and to seed the fruitful future. The whole sentence indicates the

changing of time, Heathcliff's near end, and the young generation commitment to the future rather than to the misery and mistakes of the past.

**Type 4: M,M**

[None could have noticed the exact minute of his death], [it was so entirely without a struggle.]

[<[SPO]+[SPC]>]

This example is taken from Chapter 28 of the novel. Nelly Dean describes Edgar Linton's last moments in life. He passed away so quietly and smoothly that nobody has 'noticed the exact minute of his death.' His soul departed the body peacefully, 'without struggle' at all.

Edgar is close to death while his daughter Cathy is imprisoned at the Heights. With Linton's help, Cathy escapes the Heights, and arrives in time to see her father die. Nelly Dean's words here portray how Edgar Linton "slides off calmly" (Lutz, 2012: 392). When he reunited with his daughter, Edgar "dies content, thinking his daughter is happily married" (Wasowski, 2001: 63).

In the same vein with Heathcliff's desire and plan, Edgar Linton "narrowly beats his nephew," Linton Heathcliff in their "compete to see who will die first" (Newman, 2018: 210). Heathcliff accelerates Linton's marriage to Cathy Linton's because Linton's health deteriorates, and there is a possibility of his death before Edgar. Heathcliff plans "to secure the estate for himself." Moreover, Edgar's death "delights" Linton because he will own The Grange (Lamonica, 2003: 115-6). Heathcliff makes use of Edgar's impending death "as a bribe to force" Cathy to marry Linton (Bloomfield, 2011: 292).

Although Edgar lives happy with daughter, Cathy, he longs for death that will reunion him with his Catherine. And although Edgar always welcomes death, especially after Catherine's demise, as he wants to join her in the afterlife, when his "health is in rapid decline," he starts to fear death because he will leave his daughter alone in life, he "is sad and resigned." Noteworthy, when Cathy escapes the Heights and comes to his deathbed, he dies 'blissfully',

as if he sees death “as a place for the reunion of families” (Newman, 2018: 215).

Edgar’s “actual moment of his passing is peaceful and untroubled,” for two reasons; first because his daughter Cathy manages to return to be beside him, and secondly, because he believes that he will “reunite in spirit with his wife.” Moreover, this scene reflects Cathy’s powerful “unselfish love” for her father (Leung, 2008: 31).

Although he is “happy” with Cathy, Edgar “is content to die, since death will reunite him with his wife.” However, despite his yearning to be with Catherine, Edgar “fears death, as it will prevent him from taking care of his daughter.” Linton, sets Cathy free, and enables her to go to her father’s deathbed. When Edgar sees Cathy, he dies “peacefully,” thinking that “death will reunite him with his wife” who will be waiting for him and their daughter “to join them in the afterworld” (Myburgh, 2014: 29-30).

Emily Bronte, simply juxtaposing the two independent clauses without using an overt coordinator, reflects the smooth way in which Edgar’s soul departs his body. The use of asyndetic coordination here reflects a sense that Edgar’s soul slides easily ‘without a struggle.’ The use of comma service the rapid, quick sequence.

#### **Type 5: M-M**

[Her life closed in a gentle dream] – [may she wake as kindly in the other world!']

[<[SPA]+[PSPAA]>]

This sentence is taken from Chapter 16 of the novel. After Catherine’s death, Nelly Dean goes to Heathcliff to tell him the news. She describes Catherine’s peaceful death. She tells Heathcliff how Catherine’s life ends like ‘a gentle dream.’ Nelly also expresses her wish that Catherine may enjoy happiness ‘in the other world’.

Catherine’s death has a dramatic effect on both Edgar and Heathcliff. Edgar's “sorrow and pain are overwhelming,” while Heathcliff's reaction “is one of anger and bitterness” (Kimber, 2011d: 233). Love leads to Edgar’s and Heathcliff’s “desire that

their bodies” to be buried “in the place where Catherine is going.” Both of them want to share her grave that “constitutes the tenuous filament connecting this life with the next” (Lutz, 2012: 400). Eventually, both of them, Heathcliff and Edgar, “die of broken hearts, unable to reconcile themselves to Catherine’s death” (Kimber, 2011a: 235). The way in which they die suggests the possibility that “Catherine’s and Edgar’s souls reside in the same space, while Heathcliff’s inhabits another” (Myburgh, 2014: 31).

Catherine herself has a conviction that death is the gate to happiness, comfort and “joyous” eternity. For Catherine, death represents an escape from her inner continuous struggle between her heart and her mind. She is “ripped apart by her dual selves;” her mind with Edgar and her heart with Heathcliff. Here, Nelly’s description of Catherine’s death suggests that she moves “into the liberation of immensity.” Nelly’s words reflect that Catherine dies in ‘perfect peace,’ welcomes death and hopes for it. (Lutz, 2012: 393-5). Being aware of her big mistake when she married Edgar, Catherine feels entrapped and “tortured by a tragic marriage.” She comes to the conclusion that “she loses her simplicity and trueness to external obsession with superficial glory of worldly fame and wealth.” Consequently, Catherine dies peacefully enjoying “a spiritual peace in her death.” Thus, death helps Catherine “return to her natural self and find the final spiritual home” (Sun, 2015: 175). That’s to say, Nelly Dean’s speech here “serves to illuminate the belief that it is in the body that a bridge to the afterlife could be spanned” (Lutz, 2011: 130). In her effort to comfort Heathcliff in his grief at Catherine’s loss, Nelly tells Heathcliff of Catherine’s peaceful death and that “she hopes that Catherine has gone to heaven” (Pearce, 2008: xxiv)

Nelly dean’s account expresses “a possible connection between the quiet way” in which Catherine dies and “her soul’s occupying a tranquil space in the afterworld.” It seems that the peaceful way in which Catherine dies reflects that “her soul’s going to heaven.” That’s to say, Catherine “succeeds in generating a new space of death in which she can spend her afterlife” (Myburgh, 2014: 25).



Here, Emily Bronte's use of the dash to coordinate two independent clauses adds more drama to Nelly Dean's speech, and gives a dramatic pause that highlights the second clause. Emily Bronte wants to bring Heathcliff's and the reader's attention to Catherine's happiness and comfort 'in the other world.' The first clause describes how Catherine dies peacefully, and the use of the dash gives more emphasis on the second clause that describes Catherine's state in the afterlife. Catherine's life, closing 'in a gentle dream,' makes Nelly foresee a conventional Heaven for Catherine, associated with comfort, love and peace.

**Type 6: M;M**

[ 'Nelly, there is a strange change approaching]; [I'm in its shadow at present.]

[<[*voc SPOA*]+[*SPCA*]>]

This sentence is taken from Chapter 33 of the novel. Heathcliff starts to feel his weakness, and loneliness in the world. Cathy and Hareton become close friends. Heathcliff finds that his revenge against them is now meaningless and tiresome. Cathy takes Hareton's side and defends him against Heathcliff when removed Josephe's tress in order to plant her flowers. Cathy confronts Heathcliff that he took her and hareton's land and money. Heathcliff get so angry that he is about to hit her, but suddenly he ceased. He is caught by the strong resemblance between her and her mother, Catherine. Again, later that night, he finds Hareton and Cathy sitting together, and he notices that Cathy's eyes and Hareton's features remind him of Catherine. Heathcliff loses his desire for revenge. He feels that revenge will not bring Catherine back, only death can take him to her. He will never be happy until he and Catherine are reunited.

As the novel draws to a close, and near the end of his life, Heathcliff experiences a "strange change" of attitude toward life and other people." His obsession and haunt by Catherine's spirit "diminished his need for revenge" against Hareton and Cathy (Fike, 1968: 143). Heathcliff's "inability to unite" with Catherine's spirit, eventually makes him lose his 'faculty of enjoying' the 'destruction' and revenge on Hareton and Cathy. Hareton's and

Cathy's resemblance to Catherine causes him pain. Heathcliff's agony increases because "he sees, in their eyes, Catherine's eyes." Due to this resemblance that "tearingly reminds him of his loss," Heathcliff loses his desire for revenge, and longs for his reunion with Catherine's spirit through death (Wallace, 2008: 106).

Heathcliff "has a change of heart" when he realizes how Cathy and Hareton "resemble his dead love." Heathcliff's revenge "has simply burned itself out." He "has already been distracted by Catherine's spirit from pursuing his revenge." Heathcliff becomes fully "preoccupied with his own devotion to a union with Catherine unattainable in life" (Loxterman, 1971: 183-4). Noteworthy, Heathcliff's "growing awareness of Catherine's own spiritual presence" is the 'strange change' that makes him stop "avenging his frustrated love for Catherine Earnshaw on her daughter" (Loxterman, 1971: 221).

After Catherine's death, Heathcliff retains her "veiled, shadowy, marginal figure" in his mind. Here, before his death, Heathcliff tells Nelly Dean about some "new, but still hazy, thing on the margins is moving" towards him, "looming stereoscopically closer to him even as he himself is a veiled presence at its fringes." Heathcliff has a "persistence of vision relates" to Catherine, that can only be fulfilled through death that leads to reunion (Manning, 2016: 94-5). Heathcliff's death doesn't only serve him unite with his dead Catherine in the afterlife, but it also serves the surviving Cathy and Hareton to be "left free for marriage and happiness" (McCurdy, 1947: 129).

After his "stirring confrontation with Cathy in which he experiences a moral defeat, or tragic recognition," Heathcliff tells Nelly Dean that he has refrained taking revenge against Cathy and Hareton. He says that he "in the grip of mysterious and deep-rooted symptoms." He feels "haunted by the presence of Catherine." This feeling of obsession has a "more mental, more psychological than physical in effect" on him (Daley, 1976: 16).

Heathcliff's words here express his prediction of his death and his approaching reunion with Catherine. Overwhelmed and obsessed with the dead Catherine's spirit, Heathcliff relinquishes

his intention to avenge himself on those who degraded him (Smith, 1992: 512). Heathcliff withdraws from the world, starts to see “visions of Catherine more frequently, and even loses his drive for revenge” against Hareton and Cathy (Mensch, 2015: 9). Heathcliff experiences “death as a mystic event” which he has been “awaiting for a long time.” He “senses a change is impending.” He yearns “to reunite with Catherine in death.” Heathcliff’s “proximity of death and his reunion with Catherine assuage him,” and become his ultimate wish (Redondo, 2018: 180-8).

In the penultimate chapter of the novel, Heathcliff becomes “not so much a living character as a shade haunting it.” He withdraws from society. He starts to have a “strange dissociation from life.” His life turns to “an imaginative connection with Catherine,” especially with her picture that he daily sees in Cathy’s and Hareton’s faces (Jordan, 1992: 74-5). Even at death, Heathcliff proves to be Catherine’s “almost identical double.” His self-starvation that leads to his death is what Catherine exactly did before her death (Gilbert, et al., 2000: 298).

The use of the semicolon here to coordinate the two independent clauses emphasizes the relation between Heathcliff’s ‘approaching’ death, and his current physical and spiritual status ‘at present.’ Heathcliff feels his near end, he seems no longer fit for this world and yearns for his death. The whole sentence reflects that Heathcliff welcome death with open arms, because it is the only bath that will end with himself and Catherine together. Heathcliff doesn’t fear death, and doesn’t enjoy life or revenge anymore. He feels tired of life and revenge; he looks forward to comfort and love with Catherine in the afterworld.

**Type 7: M→M**

[Hareton would not open his fingers,] so [I laid it on his knee.]

[<[SPO]+[SPOA]>]

This example is taken from Chapter 32 of the novel. Cathy is now aware that she has wronged Hareton when she ill-treated him, and scorned and mocked his attempts to read. Cathy wants to turn a new leaf in her relation with Hareton. She wraps a handsome book, and asks Nelly Dean to deliver it to Hareton as a gift, telling him if

he takes it, Cathy will ‘come and teach him to read it right,’ and if he refuses her gift, she will ‘go upstairs and never tease him again.’ Nelly delivers the gift to Hareton who doesn’t ‘open his fingers’ to take it, so Nelly lays ‘it on his knee’ and goes away. Cathy is watching, and waiting for Hareton’s response.

At first Cathy and Hareton argue often, but eventually they come to an understanding and start to get along. Cathy gives Hareton a gift of a book, and promises to teach him to read and not to mock him anymore. Hareton accepts her apology. Books are Cathy’s way of reconciliation with Hareton. Cathy sends a book as a gift to Hareton to apologize for her scorn and to ask his forgiveness (Caldwell, 2004: 93). For Cathy and Hareton, “books are a force of ‘reconciliation.’” “While Heathcliff moves away from books into complete degradation, Hareton moves out of degradation as he enters into books.” With book, Hareton “finds happiness,” because “he learns to read his name on the face of his ancestor’s house” (Downing, 1991: 268). Through her book-gift, Cathy seeks reconciliation with Hareton; she wants to get their relation to its right path. Moreover, Cathy wants to educate Hareton, remove his literacy and compensate all his past sufferings (Laar, 1969: 207) Cathy’s book-gift to Hareton is a step toward his “cultivation” process (Pykett, 1989: 89). The book imagery, reconciliation and the domestic romance between Cathy and Hareton set the scene for “the higher level in space corresponding to the attainment of a higher degree of spiritual life” (Laar, 1969: 210).

Cathy is “restless and miserable,” and tries “to be friends with Hareton” (Spear, 1985: 29). In this chapter, Emily Bronte presents “forgiveness” for the first time in the novel, where Cathy seeks and “begs forgiveness” from Hareton. Hareton now is the one “who must decide, and he forgives her.” As a result, Cathy and Hareton become “allies” (Wasowski, 2001: 67).

Nelly Dean “plays a helpful part in winning over Hareton to Cathy’s side” (Laar, 1969: 199). In the reconciliation between Cathy and Hareton, Nelly Dean is “the mediator.” Nelly Dean

doesn't only convey the book-gift to Hareton, but she also mediates their relationship (Downing, 1991: 269)

'Hareton would not open his fingers' to take the book, he seems resistant to the enlightenment and education that come from Cathy's side. Her scorn and mockery to his attempts to read make him hate books and reading. His closed fingers refer to his rejection to the reconciliation with Cathy, and to her apology. Nelly Dean's use of the coordinating conjunction 'so' indicates that she 'laid' the book 'on his knee' as a result to his rejection and closed fingers. That's why, Nelly leaves the book to give him a chance to decide whether to take it and accept Cathy's apology, or to reject it and lose Cathy as a friend. The whole sentence reflects the fact that Cathy is seeking forgiveness, and Hareton is the one who decides whether he will forgive or not.

**Type 8: M±M**

[Will you give up Heathcliff hereafter,] or [will you give up me?]

[<[PSPOA]+[PSPO]>]

This example is taken from Chapter 11 of the novel. When Heathcliff is back refined and wealthy, Catherine starts to tend toward him again despite her marriage to Edgar. Edgar isn't able to welcome Heathcliff at his house, or to see him with Catherine, or to accept the idea that Heathcliff is his wife's friend. Consequently, Edgar is forced to ask Catherine to choose between Heathcliff and himself. She has to decide either to 'give up Heathcliff hereafter,' or to 'give up' her husband, Edgar.

Realizing her being entrapped in the role of the housewife after her marriage to Edgar Linton, "while her heart is still roaming the moors with Heathcliff," Catherine feels confined by Edgar's "ultimatum" regarding her relation with Heathcliff. As a result, she locks herself in her room in order to express "her inability to cope with the terms of the ultimatum." Catherine's self-confinement leads to her "physical illness that is caused by her emotional distress of imagining a life without Heathcliff" (Bevin, 2018: 28). Catherine is aware, especially after Edgar's forced choice on her, that she will not be able to "engage in a socially-accepted romance with Heathcliff on earth;" after her marriage to Edgar Linton. As a

result, she resorts to self-confinement and self-starvation that leads to death. She believes that death is “the only escape” that will help her eventually reunite with Heathcliff “outside the restrictions of class or gender hierarchies” (Abrams, 2014: 3-4).

Again, Catherine is put into the same choice between the same two options. Aware of her wrong choice in the first time, Catherine tries “to escape being put in the same situation again.” She doesn’t give an answer, and asks to be left alone. Catherine tries to avoid “choosing again between the two men.” She is afraid to make “another mistake with her second choice.” That’s why, she decides to “escape from this reality into a hysterical status of hallucination and then to die” (Abdulkareem, 2011: 17). Moreover, Edgar “aggravates her illness” that leads to her death when he gives Catherine an ultimatum regarding her friendship with Heathcliff (Mayumi, 2016: 141).

For Catherine, Edgar’s imposed choice, that she “has never intended to make,” makes life at the Grange as “a prison.” “To be forced to choose is to be forced to accept a limited selfhood—to be denied access to Heathcliff is to be denied that part of herself that is beyond herself” (Lamonica, 2003: 108).

Here, “Edgar insists on the mutual exclusiveness of his and Heathcliff’s claims upon her” (Vine, 1994: 354). Edgar is unable to “imagine a scenario in which Catherine can maintain relationships with both himself and Heathcliff.” Edgar will not allow people to use his gentility anymore. He believes that Catherine’s “‘intimacy’ with his rival, Heathcliff, as a frontal assault on the notions of propriety that he cherishes.” That’s why, Edgar “makes his position explicit” to Catherine by forcing the choice on her (Morrison, 2010: 276).

Edgar’s inflexibility annoys Catherine when he refuses “to accept that her fondness for Heathcliff is as a friend, and not as [a] lover.” Catherine asks to be left alone; she is “unable to decide on the true nature of her relationship with Heathcliff.” That’s why, she wants to continue “in an ongoing state of indecision with respect to the two men in her life” (Tytler, 2017b: 318). Moreover, Catherine isn’t adult enough to take such decision. She is “unable to cope

with the situation.” Consequently, she “suffers from identity crisis which physically finds expression in a fatal illness.” She feels “alienated” and fragmented (Kolburan, 2011).

Catherine wants to keep both Edgar and Heathcliff for herself; she tries her best “to force a reconciliation between them,” in order to “preserve control over both,” and “to keep them within her sphere of influence.” However, her efforts backfire, and she the reconciliation she seeks turns into a destruction of “the barriers between Heathcliff, Edgar and herself,” when Edgar forces a choice between himself and Heathcliff on her. Eventually, in spite of gaining control over the two men, Catherine is finally “left with control of neither Edgar nor Heathcliff” (Crouse, 2008: 186).

Heathcliff’s return makes Catherine happy, and increases her happiness with Edgar, “but the response the two men teaches her that such gladness can find no ‘proper’ expression.” In their fight, “Edgar maintains the language of propriety (property) and Heathcliff the language of revenge (expropriation).” Failing to come to “a solution in which no one is hurt,” Catherine is forced to give an answer to Edgar’s ultimatum, and choose between the two men. “Faced with the proprietorial logic of either/or, Catherine can find no ‘different voice’, no generous language of both/and from which she can answer.” That’s why, she heads for self-starvation and self-destruction “as a despairing response to her lovers’ failure to love her enough to share her attention” (Stoneman, 1996: 531).

Edgar gives Catherine an ultimatum regarding her friendship with Heathcliff. Linking the two option with the disjunctive coordinator ‘or’, is a clear demand to Catherine that she has to give a clear answer. She is between two alternatives, and she has to select only one of them. Catherine can’t choose the two options, but she can refuse both, and that is what she eventually does. Catherine finds herself between two options that she is unable to choose between them. She can’t choose Edgar and ‘give up’ her real lover, Heathcliff. Also, she can’t select Heathcliff and ‘give up’ Edgar with his wealth and social status. That’s why, she decides to retreat to death as an escape.

The structure and rhythm of the sentence reflect Edger's gentility and respect for his wife's heart in such a stressful situation, his jealousy of Catherine's affection towards Heathcliff, and Catherine's betrayal of her own heart by marrying Edgar instead of Heathcliff.

## 2- Three Main Clauses

In this section, compound sentences with three main clauses will be discussed. The table below shows the total number of the compound sentences with three main clauses in the novel.

Table 2a: Compound Sentences with Three Main Clauses.

	1	2	3	4	5	6	7	8	Total
	M+M+M	M-M-M	M:M:M	M,M+M	M+M≠M	M≠M+M	M,M:M	M:M+M & M+M:M	
Catherine	2	0	4	2	0	0	1	0	9
Heathcliff	5	0	1	1	0	2	0	3	12
Hindley	0	0	0	0	0	0	0	0	0
Lockwood	2	0	1	0	0	0	0	0	3
Nelly Dean	0	1	16	8	7	7	3	10	52
Edgar Linton	0	0	0	0	0	0	0	0	0
Isabella	3	1	0	4	0	2	0	1	11
Hareton	1	0	0	0	0	0	0	0	1
Linton H.	2	0	1	1	0	0	1	0	5
Cathy L.	1	0	5	2	0	2	0	2	12
Zillah	3	0	1	0	0	0	0	0	4
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	1	0	0	0	0	0	1
Frances	0	0	0	0	0	1	0	0	1
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	19	2	30	18	7	14	5	16	111



## Coordination in Emily Bronte's Wuthering Heights

Wael Abdalla Abdelatif Elsayed

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

Table 2b below shows a residue of the compound sentences with three main clauses with very few occurrences in the novel that need no deep detailed analysis.

Table 2b: Compound Sentences with Three Main Clauses.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	Total	
	M+M-M	M-M,M	M-M:M	M:M-M	M-M+M	M≠M:M	M≠M;M	M;M≠M	M±M+M	M+M±M	M,M-M	M;M;M	M:M:M	M:M;M	M;M-M	M:M±M	M:M→M	M+M→M	M+M,M		
Catherine	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Heathcliff	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	2	
Hindley	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	
Lockwood	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	2	
Nelly Dean	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	1	1	7	
Edgar Linton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Isabella	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	3	
Hareton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Linton H.	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
Cathy L.	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	4	
Zillah	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Mr. Earnshaw	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Mr. Linton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Mrs. Linton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Joseph	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Frances	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Mr. Kenneth	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
The Girl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
The servant	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Total	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9

### Type 1: M+M+M

[He pulled me under the chandelier,] and [Mrs. Linton placed her spectacles on her nose] and [raised her hands in horror.]

[<[SPOA]+[SPOA]+[POA]>]

This example is taken from Chapter 6 of the novel. Heathcliff tells Nelly Dean how the Lintons treated him when he and Catherine were caught spying. While Catherine was handled, welcomed, and taken inside for more care, Heathcliff was physically examined like a caged animal, then thrown outside of the house because of his social inferiority, race and skin color.

When Catherine and Heathcliff are captured by the Lintons, Heathcliff “is subjected to a visual scrutiny that relegates him to what is to be his place in the social order.” “Pulled under the chandelier, scrutinized through spectacles, and pronounced upon as if he were a specimen of some strange animal species.” Here, Heathcliff is held under “the imperialist gaze” of the Lintons. Heathcliff’s dark skin makes the Lintons “read his nature and his destiny” in a racial way, where Isabella describes him “as a gypsy.” Thus, Heathcliff is “scrutinized and commented on, rather than spoken to, as an exotic, subhuman creature” (Meyer, 2007: 160-175).

Heathcliff’s skin color makes him “belong to darkness.” Their spying journey to “the lights” of the Grange ends with Heathcliff “being thrust out into the dark again,” while Catherine enters “to the bright world” of the Grange. Heathcliff is subjected to a precise physical examination by the Lintons under the light of their chandelier.” It means he will be examined according to their own criteria, rules and judgment. Heathcliff’s physical features “evoke nothing but their disgust and horror.” This inhuman treatment to Heathcliff based on the contrast between his darkness and their whiteness makes Heathcliff hate the Lintons. This hatred and jealousy makes Heathcliff “wish to have Edgar's light hair and fair skin” (Laar, 1969: 224-5).

This situation reveals the fact that there is “a difference between Catherine and Heathcliff,” which neither of them noticed before. They are of different color, from different races, and with different social class. Catherine is welcomed “the civility and luxury” inside the Grange whereas Heathcliff “is repulsed by it,” rejected and kept outside (Wasowski, 2001: 27). This scene also reveals that the Lintons have a dual and double-face sympathy. They sympathize with people according to their social class and skin color. While they have sympathy for Catherine, there is none for Heathcliff. On the contrary, the Lintons look at Heathcliff with disdain because of his social class; he is inferior to them, not their equal. Here, the inhuman treatment that Heathcliff receives from the Lintons makes them a future subject to his revenge. He is received at the Grange

with all racial discrimination. The Lintons' treatment with him depends totally on his race, appearance and his skin color (Majid, 2018: 6).

Heathcliff is suddenly aware of his social class separation from Catherine. The three independent clauses reflect the inhuman and racial treatment that Heathcliff received at the Grange. The polysyndetic coordination, here, with the repetition of the conjunctive coordinator 'and' puts more emphasis on each of the three independent clauses, and indicates that all the three coordinates are of equal importance. Being 'pulled', examined, and depicted as scary, all disclose the humiliation and racial treatment of Heathcliff at the hands of the Lintons.

### **Type 2: M-M-M**

I do hate him - I am wretched - I have been a fool!

[<[SPO]+[SPC]+[SPC]>]

This sentence is taken from Chapter 13 of the novel. Soon after her elopement and marriage to Heathcliff, Isabella starts to see the real nature of Heathcliff. She learns that his love for her was not real, it was for specific purposes. Heathcliff's brutality, abuse and ill-treatment make Isabella, in a letter to Nelly dean, declare that she hates Heathcliff, express her misery and know that she was 'a fool' and naïve when she loved Heathcliff.

Isabella sends a long letter to Nelly Dean in which she pictures the miserable life conditions at the Heights, and the ill-treatment and abuse that incite her to conclude that she hates Heathcliff (Spear, 1985: 15). Isabella's letter reflects her misery, and her discovery of the "realities of her wretched" (Pike, 2009: 363).

Isabella is a "victim of male dominated society." Heathcliff makes use of her "as a medium of taking revenge with Lintons." Her gentility and naivety help Heathcliff fulfil his plan. She can't identify Heathcliff's false love, and she elopes with him. After marriage, Isabella starts to see the real face and brutality of Heathcliff. Heathcliff "devises every method to hurt her feelings," and "to make her hate him." Isabella starts to feel afraid of him. Heathcliff never "loves Isabella;" he pretends love in order to deceive her into marriage. He wants to use her as a tool to take

revenge on the Lintons, and to take her money. Getting to know his reality, his bad motives and machinations, Isabella comes to the conclusion that she 'do hate him,' and that she has 'been a fool' (Chakraborty, 2021, 237).

Isabella's genteel and kind character help Heathcliff "brutalize her and take advantage of her weakness." Isabella's love is based on her complete ignorance of Heathcliff's character, so "it quickly, and understandably evaporates after her elopement." She "soon learns the real nature of Heathcliff's vindictive character," and realizes her big mistake when she agrees to marry him (Ramsden, 1982: 127-8).

It doesn't take long time for Isabella after marriage to discover Heathcliff's brutal and inhuman nature. She comes to know that he doesn't only love her, but he also "hates her for just being a Linton." Heathcliff, in his treatment with Isabella, proves to be a "purely sadistic as he amuses himself by seeing how much abuse she can take." Consequently, Isabella confesses that she hates Heathcliff, and realizes her folly (Haque, 2012: 9).

Isabella's three independent clauses expose hatred, misery, disappointment and regret. Isabella's use of two dashes (-) to coordinate three independent clauses provides more dramatic pauses by highlighting the following clause. The dash also helps amplify the preceding clause, and is effective at showing a sudden change in tone. Separating the second clause between two dashes reflect how much misery Isabella feels when writing these words in her letter. That's to say, the two dashes, here, serve reflecting Isabella's feelings in her writing.

### **Type 3: M+M:M**

[My great miseries in this world have been Heathcliff's miseries,] and [I watched and felt each from the beginning]: [my great thought in living is himself.]

[<[SPO]+[SPOA]+[SPO]>

This sentence is taken from Chapter 9 of the novel. During her confession to Nelly Dean about her marriage to Edgar Linton, Heathcliff overhears their conversation till Catherine says that it will degrade her to marry Heathcliff. Heathcliff leaves before

hearing Catherine express her deep love for him. Catherine expresses how strong the bond between her and Heathcliff is. Heathcliff's 'miseries' and pains and 'watched' by her eyes, and 'felt' in her heart. Heathcliff is the overwhelming 'thought' in her 'living'.

Catherine's words reflect her spiritual love for Heathcliff that goes beyond the material world. The love that makes them one soul in two bodies; where a pain in one of them is felt by the other. They feel the same, and suffer the same. Their souls are made of the same substance. They grow together and their love grows with them, with all the pleasure, affection difficulties and miseries they face. Catherine is so connected to Heathcliff that she feels his sufferings are miseries are hers as well. Catherine appears to be in the state of being utterly absorbed in Heathcliff. Catherine "considers herself as Heathcliff," they are one person, one identity (Sun, 2015: 173).

Catherine's language, here, "partakes of the rhetoric of friendship, with its emphasis on intersubjective being ... outside the limits of consanguinity and on the sharing of a single soul between two bodies" (Dellamora, 2007: 541). Catherine's words are "so stately in rhythm, so daring in thought, so inspired in its central metaphor" (Rosebury, 1988: 186).

Despite her love for Heathcliff, Catherine marries Edgar Linton for social and financial reasons. She thinks her marriage to Edgar will benefit her, satisfy Edgar and help Heathcliff financially and save him from Hindley's tyranny. Here, Catherine professes her deep love for Heathcliff. Catherine's confession to Nelly reveals her "dual nature." She declares her love for Heathcliff "while simultaneously stating she cannot marry him." In her heart, "she and Heathcliff are one; therefore, her marriage to Edgar could not possibly affect the spiritual connection she has with Heathcliff." They are so connected that when Catherine marries Edgar, she feels "much an outsider" and "out of her element" (Wasowski, 2001: 32-3).

Catherine is aware that Edgar Linton "does not offer the deep metaphysical qualities inherent in Heathcliff." Catherine

demonstrates “her absolute need to meld with Heathcliff who shares her metaphysical state.” Here, Catherine’s words are “suggestive of a world in which Catherine and Heathcliff are integral parts.” As she already decides to marry Edgar Linton; Catherine will be for Edgar “in the corporeal world,” and “in the afterlife, only Heathcliff will do” (Alexander, 2018: 187).

Noteworthy, “Catherine Linton loves Edgar but Catherine Earnshaw is Heathcliff.” What is more interesting is that Catherine herself realizes that and acts according to that (Gleckner, 1959: 333).

Coordinating the first two independent clauses with the conjunctive coordinator ‘and’ reflects how much Catherine and Heathcliff are connected, and their connection started ‘from the beginning’ of their childhood. The coordinator ‘and’ here also reflects that they are not only connected in pleasure and happiness, but also in ‘miseries’, sufferings and pains. Using a colon (:) before the third clause helps to introduce and draw attention to Catherine’s announcement that summarizes her whole life. Catherine sums up her love for Heathcliff in showing how much she is overwhelmed by the ‘thought’ of him. The use of the word ‘himself’ instead of ‘him’, reflects that Catherine loves Heathcliff as a whole, not only for some features in him.

#### **Type 4: M,M+M**

[We crept through a broken hedge], [groped our way up the path], and [planted ourselves on a flower-plot under the drawing-room window.]

[<[SPA]+[POA]+[POAA]>]

This sentence is taken from Chapter 6 of the novel. Heathcliff describes to Nelly Dean how their excursion to Thrushcross Grange was. He narrates how he and Catherine could come closer the house to spy on and tease the Lintons’ children, Edgar and Isabella.

This excursion discloses the difference between the Heights and the Grange to Heathcliff, Catherine and the reader. While the Heights “is associated with mystery, chaos, violence, darkness and a lack of emotions and positive feelings,” the Grange is full of life,

and “is described as a perfect place similar to the house of ancient gods.” The Grange is the “representation of wealth, family love and respect.” That is why “it evokes curiosity in” Catherine and Heathcliff. Moreover, Heathcliff’s spying on the Lintons makes him see how the inhabitants of the Grange are “ideal, similar to gods and godlike figures.” Consequently, Heathcliff “longs to achieve a good social position and Edgar seems to be a good point of reference for him.” He wants to be like Edgar. (Buda, 2018: 30-1).

Heathcliff tells Nelly Dean about the situation of Thrusscross Grange which “is really different from Wuthering Heights.” From the window, Heathcliff and Catherine are able to see the luxury inside the house, “which they never see before” (Fatmawati, 2019: 10). Heathcliff and Catherine look into the Grange from outside the drawing-room window. There is an obvious “contrast of inside and outside scenes,” which “is more often emphasised by the longing to pass from one side to the other.” This contrast “is never easily overcome by the mere removal of the physical barrier” (Spear, 1985: 62).

Heathcliff relates to Nelly Dean his adventure with Catherine to the Grange. Through the drawing room window of the Lintons, they look at “the heavenly vision of the refinements and securities of the most privileged human estate.” Heathcliff doesn’t like the Linton children being kept inside the house which seems as a prison for them; “he senses the menace of its limitations.” On the contrary, Catherine “is fatally tempted” by the vision, then she “is taken by the lintons, and now it is Heathcliff alone outside looking through the window.” Catherine now is “held for a civilized destiny,” while Heathcliff will return to the chaos, hatred and revenge of the Heights. Thus, the “imagery of the window is metaphoric, suggesting a total change of mode of being by the breaking-through of a separating medium” (Van Ghent, 1952: 191-3). Watching the Linton children through the window attracts Heathcliff’s attention “to the fact that, through no merit of their own, some children seem to be spoiled by their parents while others are oppressed” (Loxterman 1971: 72-3).

The light shines from inside and outside the Grange symbolizes the civilized life of the Lintons compared to the Earnshaws at the Heights. The lights of the Grange attract Heathcliff and Catherine. They sneak to “peer into the windows to see how the Lintons live.” The Lintons have a gorgeously colored and lighted” lifestyle. The window image is symbolic; the window refers to “a transparent wall” between the Heights and the Grange; between the “alien and terrible” Heights, and the “human, warm, and normal” Grange. Moreover, the window separates “the time bound and convention-ruled world of the Lintons from the moors ... the only world in which Catherine and Heathcliff can be themselves, in which they are one.” Once inside, Catherine likes the place, the people and the treatment at the Grange. She doesn’t want to return, which is her “first betrayal, not only of Heathcliff but of her self” as well. Thus, the window scene at the Grange “is pivotal for it marks a sharp change” in Heathcliff’s and Catherine’s attitude toward each other (Gleckner, 1959: 331-2).

The use of the simple syndetic coordination to link the three independent clauses here reflects the simple natural sequence of the incidents narrated by Heathcliff. Heathcliff tells Nelly Dean about his and Catherine’s expedition to spy in the windows at the Grange. The action/dynamic verbs ‘crept’ , ‘groped’ and ‘planted’ are in natural sequence, and reflect that they were doing something illegal.

**Type 5: M+M≠M**

[He held the knife in his hand,] and [pushed its point between my teeth:] but, [for my part, I was never much afraid of his vagaries.]

[<[SPOA]+[POA]+[ASPC]>]

This example is taken from Chapter 9 of the novel. Hindley Earnshaw is much affected after his wife’s death that he, in one of his rage and drunken states, threatens Nelly Dean with a ‘knife’. Nelly’s calmness and indifference make his go further to push ‘the knife’ between her ‘teeth’. What is more unreal is Nelly Dean’s reaction; she is never afraid, as she is accustomed to Hindley’s ‘vagaries’.



Under the heavy influence of alcohol and “his substance abuse disorder, Hindley lets his lawless, violent desire flow all too freely” when he pushes a knife between Nelly’s teeth” (Wing-chi, 2014: 206). Hindley’s action in this scene is one of the effects of his wife’s death on him. Hindley is unable “to come to terms with the death of his wife.” Her death causes “his degenerate, violent behaviour, and the unpleasant situation at the Heights, to his turning against and thus failing to trust in God.” Thus, there is a connection between “death, grief and the ability to deal with death” (Myburgh, 2014: 23).

This incident reflects the life at *Wuthering Heights* which is “now disintegrated entirely,” where Hindley “is completely debauched” (Spear, 1985: 13). After his wife’s death, Hindley “starts a disintegration from which he never recovers” (Wasowski, 2001: 30). Moreover, this occasion reveals Hindley’s “monstrous cruelty” and his “predilection for the violent use of knives” (Beaumont, 2004: 155).

In this situation, Nelly Dean experiences “abuse and physical violence.” While she is “a victim” of one of Hindley’s “violent moments,” her “reaction seems far too casual and out of place given the severity of her situation.” Nelly’s startlingly comment on the disgusting taste of Hindley’s knife between her teeth reveals that Nelly “has become acculturated to the prevailing logic of violence within that domestic space,” at the Heights (Stegeland, 2015: 45).

Coordinating the first two independent clauses with the conjunctive coordinator ‘and’ depicts Hindley’s raging spirit, cruelty and violence. It also shows how out of control Hindley becomes and how the death of his wife has affected his whole life. Despite Hindley’s threat that develops into real violent action, and despite the knife inside her throat, Nelly Dean attracts the reader’s attention to her unusual reaction by using the adversative coordinator ‘but’ to link the third clause. The use of ‘but’ introduces the contrast between Hindley’s violent action and Nelly Dean’s clam quiet reaction. Nelly’s reaction that looks like submission or surrender reflects her sympathy towards Hindley. It

also reflects her complete trust that he will never hurt physically. The word 'vagaries' indicates that Nelly and the Heights household are accustomed to such violent cruel treatment from Hindley especially when drunk after his wife's death. Thus, the first two clauses are linked with 'and' because they are related to the same idea which is Hindley's threat and violent action towards Nelly Dean, whereas the third clause is linked with 'but' because it presents a contrasting idea to the preceding one.

**Type 6: M≠M+M**

[Mr. Heathcliff, you're a cruel man,] but [you're not a fiend;] and [you won't, from MERE malice, destroy irrevocably all my happiness.]

[<[voc SPC]+[SPC]+[SPAPAO]>]

This sentence is taken from Chapter 27 of the novel. After being lured and imprisoned inside Wuthering Heights by Heathcliff till she and his son, Linton, are married, Cathy agrees to marry Linton in order to be able to return to the Grange to see her dying father, Edgar Linton. Cathy's main concern is her father who is dying and she isn't beside him. She confronts Heathcliff with his cruelty because he knows that her father is on deathbed, and he keeps her prisoner, not allowing her to see her father before his death. She tries to gain his sympathy and soften his heart in order to get her freedom.

Cathy's "moral intelligence and sympathetic interest," incite her "to sacrifice herself for Linton," but she is shocked with the cruelty of Heathcliff. She agrees to marry Linton if she can return to the Grange to see her father before his death. Her confrontations with Heathcliff in this scene dramatizes "the central moral tension of the novel." Cathy starts "to recognize the depth of Heathcliff's hatred." She fears that her father may take her absence wrong; thinking she doesn't come to see him on purpose as she doesn't care about him, his health or his life. "When Heathcliff responds with a cynical, and erroneous, exposition of how her father will interpret her absence," Cathy confronts him with his reality telling him that he is 'a cruel man' (Madden, 1972: 143).

Through her words that carry “sentimental appeal,” Cathy “attempts to inspire Heathcliff’s compassion by humiliating herself, and offering the other face after he has just struck her.” Cathy wants to show him “that she knows that he was not always a cruel sadist,” in order to be able “to pierce through Heathcliff’s hardness.” Cathy seeks Heathcliff’s “help” and “human compassion” (Martins, 2019: 83). Here, Cathy “thinks she can arouse Heathcliff’s sympathy by appealing to his ‘human’ qualities.” Her use of the word “‘fiend’ helps to conjure up the atmosphere of frustration, contempt, and evil that pervades” the Heights, and “contributes its share towards establishing a relationship between the inmates of Wuthering Heights and the Supernatural.” Cathy’s loss of her freedom at the Heights reinforces the idea of Wuthering Heights as a place where “people are liable to lose their freedom, to be plotted against, to be coerced and ill-treated, and to be subjected to all kinds of humiliation” (Andretta, 1998: 50-1).

Cathy is afraid she will be unable to see her father before he dies since Heathcliff refuses to let her leave. In a rage, she makes it clear, facing him with his real nature; ‘a cruel man’. As she tries to gain his sympathy and soften his heart, she quickly uses the adversative coordinator ‘but’ in order to introduce a contrasting idea that softens her hard declaration in the preceding clause. Despite ‘you’re a cruel man’, you’re not a fiend’. Then Cathy uses the conjunctive ‘and’ to link the third clause that challenges Heathcliff’s moral dignity. Cathy’s tune in the last clause reflects her confidence that Heathcliff’s moral attitude will not betray her. The second clause is a contrast to the first one, that’s why they are linked to by the coordinator ‘but’. On the contrary, the third clause is related to the second clause, so they are linked by the coordinator ‘and’.

**Type 7: M,M:M**

[This feather was picked up from the heath], [the bird was not shot]: [we saw its nest in the winter, full of little skeletons.]

[<[SPO]+[SP]+[SPOAA]>]

This example is taken from Chapter 12 of the novel. In a rage due to Edgar's indifference to her serious illness, Catherine starts a state of delirium, in which she focuses on memories of her childhood. She tears her pillow open, the feathers evoke her memory to birds that she has once seen with Heathcliff on the moors (Schapiro, 1989: 48). Close to death, Catherine longs "to be outside, playing like a child on the moors" (Wasowski, 2001: 39). She picks up a feather of lapwing, starts to contemplate, and reflects the above quoted about that feather.

After the fight between Heathcliff and Edgar, and Edgar's demand to stop her intimacy with Heathcliff, Catherine experiences self-confinement and self-starvation for three days. Catherine's health deteriorates more because of Edgar's indifference to her fatal illness. As a result, she goes into a state of delirium where "she makes rents of the feathers inside her pillow and disposes them for the species they once belonged to." Catherine's words may be read as "a no-return-to-sanity point." Her "repression bursts out of the imposed boundaries, damaging the psyche of Catherine with no chance of recovery." In her delirium, Catherine "regresses" the past time "when she and Heathcliff roamed over the moors." Thus, "[r]egression to childhood is her escape from, and refutation of, a difficult adult present that is of her own making." Moreover, Catherine's talk about the nest and feathers refers to her pregnancy. (Cabello Bravo, 2020: 9). Cathy's feather-scene depicts her "fears about pregnancy" (Woods, 2015: 43).

Emily Bronte makes the best use of the image of birds here. Catherine "is fantasizing that she is out there, on the moors, with a young Heathcliff." Tearing the pillow with her teeth, Catherine pulls "the feathers from her pillows" (Sabiston, 2008: 111). Catherine's playing with her pillow and its contents represents "a final retreat into the innocence of a childhood which seems like paradise in comparison with the disillusionments of later life" (Loxterman 1971: 112). In Catherine's feverish delirium "bird's feathers are associated with the birds themselves and with their flight." Thus, "there is a strong vertical dynamism" in this image.

Here, Catherine's spirit longs for "the air and the heights," which "marks the process of spiritualization in Catherine" (Laar, 1969: 173).

The use of comma instead an overt coordinator to link the first two independent clauses reflects the quiet smooth way in which Catherine is talking. Catherine is a state of delirium that takes her back to childhood happy memories. She is in a state of nostalgia to her past life. Catherine remembers 'the bird' she had once seen on the moors, its feathers were spread on 'the heat', and 'was not shot' by Heathcliff. Catherine uses the colon (:) to draw attention to the fact that despite the bird 'was not shot', 'its nest' is 'full of little skeletons', which means the bird didn't take care of its children. She may refer to her misguidance in life, nobody takes care of her, that's why she ends up torn and distracted in life. Perhaps Heathcliff had 'shot' 'the bird' that's why 'its nest' is 'full of little skeletons'. Catherine is pregnant, and she fear to die and leave her child alone in life. She may also refer to her impeding death.

#### **Type 8: M;M+M**

[His countenance was much older in expression and decision of feature than Mr. Linton's]; [it looked intelligent,] and [retained no marks of former degradation.]

[<[SPCA]+[SPC]+[PO]>]

This sentence is taken from Chapter 10 of the novel. Nelly Dean describes how she found Heathcliff upon his return. Heathcliff returns after three years, he arrives in Thrushcross Grange six month after Catherine's marriage to Edgar Linton. He is now transformed to a full grown man with 'countenance' and 'feature' more decisive and 'intelligent' that Edgar Linton. Nelly is astonished at the transformation of Heathcliff, whose 'countenance' 'retained no marks of its former degradation'.

Heathcliff's disappearance "builds him with straight appearance, decisive facial expression and countenance, filled with intelligence without any traces of inferiority." His appearance reflects his new financial and social status. He has obtained "identity, wealth and social status" (Wan, 2014: 6431). During his three years of absence, Heathcliff, the 'ploughboy' "has been

transformed into a capitalist” (Bardi, 2008: 117). Heathcliff’s “subsequent fairytale transformation into a gentleman” serves “to emphasize that in being Heathcliff, Catherine is and yet is not Catherine, and in being Catherine, Heathcliff is and is not himself” (Cottom, 2003: 1083).

Away from the home three years, Heathcliff returns “totally different;” he is now “wealthy, refined and assertive, and his vengeance is well planned.” Moreover, he returns “surprisingly fully mature, refined and calculating.” Noteworthy, Heathcliff had left before and disappeared because “he had neither money nor social status” (Tong, 2016: 232-4). Now, “his manners have been transformed and he has acquired both an education, and money” (Marsh, 1999: 29).

Heathcliff leaves the Heights “a penniless and uneducated outcast,” and “returns rich, educated and socially accepted” (Cook, 2018: 363). After three years of absence due to “repression” and “denial,” Heathcliff is back transformed from a “dirty farm boy,” to “a well-dressed, educated, wealthy as well as intelligent looking man” (Karanezi, 2019: 12-15). Heathcliff, because of Catherine’s attitude towards him regarding marriage, disappears for three years and “returns a well-to-do gentleman” (Carcache, 1987: 120). Heathcliff has been transformed “into a capitalist” (Beaumont, 2004: 151).

Nelly Dean amazed at beholding Heathcliff totally transformed and changed after his absence. The use of the semicolon (;) emphasizes the relationship between the first two indecent clauses. Nelly Dean is astonished not only because Heathcliff’s features have become more decisive and expressive than Edgar Linton, but also because Heathcliff’s countenance, facial ‘expression’ and features all look ‘intelligent’. Then Nelly uses the conjunctive coordinator ‘and’ to add an extra piece of information to the preceding clause. Heathcliff’s countenance, besides looking ‘intelligent’, keeps ‘no marks of former degradation’. Thus, ‘and’ links two related ideas; Heathcliff’s getting rid of all previous ‘degradation’ is a result of his intelligence. Moreover, the whole sentence reflects a changing of places/positions between Heathcliff

## Coordination in Emily Bronte's Wuthering Heights

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

and Edgar. Heathcliff now looks physically and mentally superior, and more intelligent and attractive than Edgar.

### 3- Four Main Clauses

In this section, compound sentences with four main clauses will be discussed. The table below shows the total number of the compound sentences with four main clauses in the novel.

Table 3a: Compound Sentences with Four Main Clauses.

	1	2	3	4	5	6	Total
	M+M:M+M	M <sub>i</sub> M <sub>j</sub> M+M	M+M+M+M	M+M+M:M	M≠M <sub>i</sub> M+M	M:M≠M+M	
Catherine	0	0	2	0	0	1	3
Heathcliff	1	0	0	0	0	0	1
Hindley	1	0	0	0	0	0	1
Lockwood	0	1	1	0	0	0	2
Nelly Dean	1	2	2	3	1	2	11
Edgar Linton	0	0	0	0	0	0	0
Isabella	0	0	1	0	1	0	2
Hareton	0	0	0	0	0	0	0
Linton H.	0	0	1	0	0	0	1
Cathy L.	2	0	1	0	0	0	3
Zillah	0	0	0	0	0	0	0
Mr. Earnshaw	0	0	0	0	0	0	0
Mr. Linton	0	0	0	0	0	0	0
Mrs. Linton	0	0	0	0	0	0	0
Joseph	0	0	0	0	0	0	0
Frances	0	0	0	0	0	0	0
Mr. Kenneth	0	0	0	0	0	0	0
The Girl	0	0	0	0	0	0	0
The servant	0	0	0	0	0	0	0
Total	5	3	8	3	2	3	24

Table 3b below shows the total number of the compound sentences with four main clauses that have very few occurrence in the novel.

Table 3b: Compound Sentences with Four Main Clauses.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	Total
	M+M≠M+M	M,M:M+M	M≠M+M+M	M:M,M+M	M:M;M+M	M:M+M+M	M:M;M+M	M+M+M-M	M,M≠M→M	M-M-M+M	M,M,M,M	M,M≠M:M	M≠M:M-M	M;M;M+M	M;M+M≠M	M+M-M≠M	M-M-M-M	
Catherine	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	2
Heathcliff	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hindley	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Lockwood	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
Nelly Dean	1	0	1	1	1	0	1	0	0	0	0	0	1	1	1	0	0	8
Edgar Linton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Isabella	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Hareton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Linton H.	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Cathy L.	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
Zillah	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Mr. Earnshaw	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mr. Linton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mrs. Linton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Joseph	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Frances	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mr. Kenneth	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
The Girl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
The servant	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17

### Type 1: M+M:M+M

[It was a fever;] and [it is gone]: [her pulse is as slow as mine now], and [her cheek as cool.]

[<[SPC]+[SP]+[SPC]+[SC]>]

This sentence is taken from Chapter 8 of the novel. Hindley's wife, Frances, is on deathbed, she is suffering from consumption. Doctor Kenneth tells Hindley that his medicines are 'useless at that stage of the malady,' and there is no need for 'further expense by attending her'. Hindley seems unable to believe the fact that his wife will leave him soon. In a state of rejection, Hindley tells the



doctor that 'she's well' and 'she does not want any more attendance'.

Emily Bronte extends the theme of love include Hindley's love for his wife Francis. Although he "appears to have little feeling for any of his own family," Hindley "is a devoted husband, fulfilling every whim of his wife." Despite their mutual strong love, they "are separated by death" (Spear, 1985: 38). Hindley had a strong "emotional tie to his wife," "doted on and adored" her and "her death made him 'desperate'." He becomes possessed, and "surrounded by her image till he dies." Hindley "adores and eagerly tries to please Frances," which denotes that "he gains psychological stability by having her as a wife, and hence is highly dependent on her." That's why he becomes "heavily dependent on alcohol and gambling after her death," which reveals "his lack of self-confidence, low self-esteem and need to escape from recognising his weaknesses." Thus, Francis becomes an object of "passionate mourning by Hindley ... as a wife and a lover" (Yamanouchi, 2020: 362-370). Hindley was happy with his wife Frances, but after her death "he slides further and further into drunkenness, gambling away his own future and his son Hareton's" (Barnard et al., 2007: 98).

She is diagnosed "to have advanced consumption" and is "noted to be short of breath on the stairs," and "troubled by a cough." Despite his wife's fatal illness, Hindley "goes into denial, and refuses her further medical care." Hindley continues in his state of denial till his wife, "to his surprise, expires in his arms." His wife's death has a crucial effect on his whole life (Bloomfield, 2011: 291). Frances's passing has a tremendous effect on Hindley. After her death, Hindley gives 'himself up to reckless dissipation', and starts to have a 'tyrannical and evil conduct' will all people around (Myburgh, 2014: 23). Moreover, Hindley "knocks himself out of the world with drink" (Lutz, 2012: 392). Hindley's desperate and miserable reaction to his wife's death makes him an easy target to Heathcliff. He becomes "more vulnerable to Heathcliff's cold-blooded and remorseless pursuit of revenge" for his past "appalling treatment" (Newman, 2018: 217). Frances dies, "leaving Hareton

motherless and victim of Heathcliff's corrupting influence," and also leaving Hindley to the despair, that "leads to the loss of everything he owns" (Inman, 2008: 193).

The first two clauses reflect Hindley's state of denial to the fact that his wife is dying. He believes that it was just 'a fever; and it is gone.' The use of the conjunctive coordinator 'and' emphasizes the relation between the two clauses. The colon (:) introduces an explanation and reinforcement of the preceding idea in the previous two clauses by giving two examples. The two examples are linked by 'and' as they are related to the same idea. The 'pulse' of Frances 'is as slow as' Hindley's, and 'her cheek as cool.' Thus, she is normal and not dangerously sick as the doctor says. These two examples reinforce Hindley's state of denial. The whole sentence reflects Hindley's rejection of his wife's serious illness and impeding death.

The whole sentence refers to Frances's inevitable death, Hindley's awareness of this fact, and he share her the same symptoms. The independent clause 'it is gone' implies Frances, and reinforces this idea. The use of the colon (:) draws attention to the same direction. His wife's death means his death even if he continues to live. His 'pulse is as slow as' the dead.

### **Type 2: M,M,M+M**

[I slid back the panelled sides], [got in with my light], [pulled them together again,] and [felt secure against the vigilance of Heathcliff, and every one else.]

[<[SPO]+[PA]+[POAA]+[PCA]>]

This example is taken from Chapter 3 of the novel. Lockwood is forced to spend the night at Wuthering Heights due to a heavy snow storm. Zillah guides Lockwood to a room which Heathcliff allows nobody to stay in. Here, Lockwood describes the queer bed he finds hidden behind panels. The bed is inside a paneled cupboard. Lockwood describes how he gets into the bed, in which he decides to spend the night, to be secure and away from Heathcliff and everyone else.

Lockwood is overwhelmed with the "fear and frustration" that dominate the Heights. The "images of darkness increase," and

everything “becomes dark, inside and outside.” Lockwood can’t return to his residence at the Grange, the “darkness closes in upon him.” Moreover he “has to hide the light when he is led upstairs,” as Heathcliff will not allow him to go upstairs and spend the night at that room. He also uses the light to see inside the panelled bed, and “to restore his feeling of security” (Laar, 1969: 212-3). One inside Catherine’s panelled bed, Lockwood “imagines he had delineated a protective boundary between himself and the threatening realm” (Bloom, 2008: 54).

Lockwood is taken to “deeper into the secret of the house;” Catherine’s bedroom which “contains a small sort of closet rooms within rooms” that “makes a panelled bed.” Lockwood’s seeking security reflects his character; he “likes to secure himself, to shut out possibilities of darkness and violence.” Moreover, his name reinforces his desire to keep himself secured; he always “locks the wood” (Tanner, 1984: 11).

Catherine’s room at the Heights introduces Lockwood and the reader to “a phantasmagorical situation.” Everything in the room is related “to important events of the story,” which serves “to reinforce cyclical patterns by suggesting similarity among experiences that are apparently dissimilar” (Miranda, 1990: 12-3).

Lockwood uses the simple syndetic coordination to link four independent clauses to guide the reader smoothly to the secure inner space where he feels himself ‘secure’. Lockwood puts the series of events in its natural sequence, and finally uses the conjunctive coordinator ‘and’ before the most important ideas he wants to present. Lockwood seeks security because he doesn’t feel ‘secure’ inside the Heights and among its inhabitants. Moreover, Lockwood is put inside layers confinements; he is confined by the heavy snow storm and darkness inside and outside the Heights. Even the bed in which he will sleep is a panelled bed, once inside, he pulls back the ‘panelled sides’ as if he is enclosed inside.

**Type 3: M+M+M+M**

I WILL have it back; and I’ll have HIS gold too; and then his blood; and hell shall have his soul!

[<[SPOA]+[SPOA]+[AS]+[SPO]>]

This example is taken from Chapter 13 of the novel. In her letter to Nelly Dean after her marriage to Heathcliff, Isabella describes how Hindley is raged after all his property to Heathcliff. Hindley threatens that he 'WILL' get 'it back'.

After his return, Heathcliff "dominates the other characters" in the novel. Hindley is one of the main characters on Heathcliff's list of revenge. Heathcliff suffered a lot on the hands of Hindley earlier in their childhood. Now Heathcliff returns to pay it back on him. Here, in the above quoted, Hindley appears to be "a powerful instrument for stressing the damnation of Heathcliff" (Drew, 1964: 377-8).

Hindley realizes that he has been deceived by Heathcliff who has taken his house, his money, and all his property. He tells Isabella that he 'WILL' not only 'have' his house and all his possessions 'back', but he 'WILL have' Heathcliff's 'gold', 'blood' and 'his soul' as well.

Hindley's gambling debts makes him lose the Heights to Heathcliff. Hindley becomes obsessed and "dominated with the loss of" his house, and "his desire to revenge himself on Heathcliff." Now Hindley is aware of his big mistake that will end up with his son Hareton 'to be a beggar' or a servant in his own lost property. Hindley is unable to image that he has lost everything. He threatens to take revenge, and to restore all what Heathcliff has cunningly taken. He fulfills his threat and attempts to kill Heathcliff (Fegan, 2008: 53). Here, Hindley looks forward to "recovering his lost property from Heathcliff (Sharma, 1994: 28).

Hindley's use of the polysyndetic coordination, here, reflects how much he is raged and thirsty for physical violence and revenge. The repetition of the conjunctive coordinator 'and' stresses that fact that all the four clauses are of equal importance to Hindley. Hindley 'WILL have' his house 'back', will take Heathcliff's 'gold', 'blood' and wishes for Heathcliff's 'soul' to end up in 'hell'. The Capitalized 'WILL' and 'HIS' reflect Hindley's tone which is full of rage, violence and vengeance. The

whole sentence, with its structure and rhythm, pronounces Hindley's tremendous hatred and his unbridled desire for revenge.

**Type 4: M+M+M:M**

[Drink your tea,] and [take breath,] and [give over laughing]:  
[laughter is sadly out of place under this roof, and in your condition!']

[<[PO]+[PO]+[PO]+[SPAC]>]

This example is taken from Chapter 17 of the novel. During the fight between Heathcliff and Hindley at the Heights, Isabella escapes to the Grange. She arrives at the Grange in a miserable condition, wet because of the rain, dressed in improper clothes and physically tired. She enters the Grange 'out of breath and laughing' hysterically. It is the proper time for Isabella to come to the Grange while Edgar is sleeping. She asks Nelly for help, and tells her about the violent fight between Hindley and Heathcliff.

Isabella goes to the Grange seeking a temporary refuge from the Heights. She "rushes in, scantily clad, dripping wet and full of excitement" (Spear, 1985: 18). Despite being soaked because of heavy rain, improperly dressed for such weather, with a deep cut under her ear, Isabella arrives at the Grange 'out of breath, and laughing'. Isabella asks for a carriage to Gimmerton to be arranged for her, as she won't stay long. Nelly Dean scolds Isabella for laughing, and tells her "change her attire" first. Isabella first resists to change her clothes, but eventually she dons "decent attire," which symbolizes "her self-transformation." In this scene, Emily Bronte shows how much Isabella Linton has changed from the genteel Isabella to the "coarsened" Isabella. She has become "a strong woman who regains her composure and is in full command of herself." Living at the Heights with all its machinations, hatred, violence and revenge, and among people like Heathcliff, Hindley, Joseph and Hareton has definitely much affected Isabella's nature, behavior and personality (Pike, 2009, 370-9).

Isabella displays "irrational" behavior and "symptoms of hysteria" when she arrives at the Grange 'out of breath and laughing.' Nelly "scolds her for her hysterical behavior." Isabella looks "apparently cured of her masochistic obsession with

Heathcliff.” Isabella’s laughter, here, can also be seen “as a celebration of her freedom,” which reinforces the fact that “women are pathologically emotional” (DeLong, 2019: 81).

Nelly “interrupts her passionate, incoherent tale to” ask Isabella to drink her ‘tea, and take breath’. Nelly finds that Isabella “is not quite ready to tell her story yet; she needs to pause and drink tea before she can calmly, appropriately, and properly tell her story.” Moreover, Isabella “cannot drink her tea before she tells her story because she is not yet free of the consequences of that mistreatment—not until she rids herself of the burden of her story.” Eventually, Isabella is “freed of the misperceptions that led her to think that she loved Heathcliff” (Fromer, 2008: 164-5).

Nelly Dean’s repetition of the conjunctive coordinator ‘and’ signals her persistence that Isabella should stop telling her story; she is cold, wet and tired. Isabella goes on relating what happened at the Heights before her escape. She is shivering and her speech is incoherent, so Nelly insist that she has to drink her ‘tea, and take a breath, and give over laughing’. She has to do these three things as they are of equal importance, that’s why Nelly links these three independent clauses with the coordinator ‘and’. Moreover, the use of colon (:) draws attention to the final clause which carries an explanation to the preceding clause. Isabella is ‘laughing’ hysterically, and Nelly asks her to ‘give over laughing’ because the Grange has known only sadness recently. Happiness and ‘laughter’ are ‘out of place’ under the ‘roof’ of the Grange. Especially in Isabella’s ‘condition’, laughter shouldn’t be present at the Grange, at that time, in such condition.

#### **Type 5: M≠M;M+M**

[I could not think him dead:] but [his face and throat were washed with rain]; [the bed-clothes dripped,] and [he was perfectly still.]

[<[SPOA]+[SPA]+[SP]+[SPC]>]

This sentence is taken from Chapter 34 of the novel. Heathcliff is tired of life, loses his desire for revenge, there is nothing to live for, and he longs to be united with Catherine in the afterlife. He starts alienating and starving himself for days, and refuses to see

the doctor. Nelly Dean finds his dead body beside the open window, where the rain 'washed' 'his face and throat'.

The interactions of the narrators, Lockwood and Nelly Dean, allow the readers to know details about "those that cannot speak and cannot express their own beliefs--precisely because their beliefs are outside time." Here, Nelly Dean's voice presents "the details for the circumstance that led to" the death of Heathcliff (Miranda, 1990: 42).

Nelly Dean's description of the appearance of Heathcliff's corpse seems to suggest that "the ostensibly uncivilised man was defiant and immoral even while dying." The appearance of his dead body also suggests that "the space his soul occupies in the afterworld is equally terrifying." Also Joseph says that "the devil has carried off Heathcliff's soul, and that the corpse looks 'wicked'," which reinforces Nelly's "belief that Heathcliff's soul has gone to hell" (Myburgh, 2014: 31).

Heathcliff's death beside the window of Catherine's room takes the reader back to Lockwood's nightmare beside the same window, on the same bed. Moreover, in Lockwood's nightmare, he mentioned that "the blood from the little ghost's wrists soaking the bed-clothes." Now, the bed-clothes "are soaked with the rain," and there is no blood despite the graze on Heathcliff's hand. In addition, in Lockwood's nightmare, the window as locked, there was a separator between him and the ghost, but now the window is open, there is no separator and Heathcliff is now "free to go to Catherine at last" (Spear, 1985: 31).

At the very beginning of the novel, namely in Lockwood's second dream, Catherine's "ghost appears at *Wuthering Heights*, begging to be allowed through the bedroom window." What is more interesting now by the very end of the novel is that Heathcliff's "dead body is found by the same window." The appearance of the ghosts of Heathcliff and Catherine after their death proves the fact that "death underpins the passionate relationship between Heathcliff and Catherine—their union ultimately transcending death itself" (Kimber, 2011d: 233). Even after Heathcliff's death, Emily Bronte doesn't send him "into

oblivion by others;” she “lets his and Catherine’s ghosts roam on the moors.” Heathcliff’s death means his freedom, and when his ghost is seen, it proves “the overwhelming influence of his freedom in his lifetime” (Tong, 2016: 237). Death gives freedom to both Catherine and Heathcliff; it reunites them, and allows them “get back to the lost state of gypsy freedom in childhood” (Hagan, 1967: 312)

Before his death, Heathcliff loses “all interest in life” (Hatch, 1974: 58). Heathcliff’s strong and continual longing for his union with Catherine in the afterlife stresses the notion of metaphysical love, love beyond oneself and beyond one’s existence in life. Heathcliff’s passion urges him to experience “a direct confrontation with death,” and to sacrifice himself with all “pleasure and enjoyment” in order to achieve the “dissolution in the other” (Pérez Alonso, 2010: 298).

Not only Heathcliff’s introduction into the Heights was and continues to be a mystery, but also his death is “an enigma.” Thus, he “leaves Wuthering Heights as he came.” Starving himself for three or four days can’t cause him death in such a short time while he is “a strong healthy man.” Dr. Kenneth is unable to come to a reasonable cause of Heathcliff’s death. There is no “rational explanation,” to his mysterious death (Spear, 1985: 52). Dr. Kenneth is “unable to fathom its cause.” It “may be treated as a suicide” (Newman, 2018: 219).

Nelly Dean’s own background and knowledge about Heathcliff’s character throughout the novel makes her unsure as to whether he is alive or dead. She can’t ‘think him dead’. The use of the adversative coordinator ‘but’ introduces a contrast to her preceding belief. There are some physical evidence she needs to check in order to decide his case. The window is open, and the rain washes Heathcliff’s ‘face and throat’. The use of the semicolon (;) serves to continue thought, and to emphasize the close relationship to the idea in the following clause. Because of rain, ‘the bed-clothes dripped’ and soaked. Despite the rain that washes ‘his face and throat’, and makes his ‘the bed-clothes dripped’, Heathcliff is ‘perfectly still’, he never moves, he IS dead. The use of the



conjunctive coordinator 'and' signals the easiness of Heathcliff's slip from this life to the afterlife, from this physical to spiritual existence. It seems that Nelly Dean can see Heathcliff's dead body, but she can't see his soul, that may be united with Catherine's, that's why Nelly sees his face smiling. Moreover, the rain washes 'his face' may refer purification and mercy from God.

**Type 6: M:M≠M+M**

[Your cold blood cannot be worked into a fever]: [your veins are full of ice- water;] but [mine are boiling,] and [the sight of such chillness makes them dance.']

[<[SPO]+[SPC]+[SP]+[SPOA]>]

This example is taken from Chapter 11 of the novel. During Catherine's confrontation of Heathcliff regarding his intimacy with Isabella Linton, Edgar arrives to confront them both for their relation, and demands Heathcliff to get out of the Grange and never comes back again. Then Edgar insists that, now, Catherine have to choose either to 'give up Heathcliff hereafter', or to 'give up' his, as it is not accepted for Catherine to be a friend of both Edgar and Heathcliff at the same time. Upon Edgar's persistence to get an answer from Catherine, she interrupts him to pronounce her hatred for him.

Catherine is really torn between the two men. She realizes her big mistake when she married Edgar and left Heathcliff behind. She is really sure that Heathcliff is her love, not Edgar. She declares that Heathcliff's soul and hers 'are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire'. Her love for Heathcliff is permanent like the moonbeam, while her love for Edgar was temporary, and vanished quickly like the 'lightning, or frost from fire'. Catherine not only stops loving Edgar, but she also starts to hate him. She believes that she and Edgar are unmatched couple. Thus, "unlike elements lead to incompatibility" (Wakefield, 2011: 125). Here, Catherine's words "illustrate Catherine's exasperation at the absence of any spiritual kinship between Edgar and herself" (Laar, 1969: 67).

In the above quoted, Emily Bronte chooses her words precisely. The combination between blood, which is "the physical

representation of people's inner-self," and "natural elements such as warm and cold" represents to the difference that Catherine wants to display between Edgar and herself. Moreover, her words reflect her "authoritarian tone in front of her husband," who never expresses any "passion or powerful actions" (Prieto Prieto, 2015: 27). Although Edgar loves Catherine, she doesn't respect him, and she considers him emotionally and physically inferior compared to Heathcliff.

The above quoted "could be attributed to the Bronte family in general. Their veins not only boiled with passion of one kind and another: they ... ran fire." Emily Bronte's "veins ran with the fire of nineteenth century Romanticism." (Bingham, 2007: 16-17).

Catherine is unable to get rid of her double character, and she is also unable to give Edgar an answer, and choose between him and Heathcliff. If she chooses, she will choose Heathcliff and lose Edgar forever. To escape the situation, she turns the table, and takes the position of the attacker. She bursts against Edgar accusing him of coldness in his affection and in all his lifestyle. Catherine accuses Edgar of being cold-blooded, and introduces an explanation in the second clause using the colon (:). The use of the colon sharpens and explains the first clause. Edgar's 'cold blood cannot be worked into a fever' because his 'veins are full of ice-water'. Then Catherine uses the adversative coordinator 'but' to introduce the contrast between her veins and Edgar's. While Edgar's "veins are full of ice- water", Catherine's veins 'are boiling', full of 'boiling' blood. Finally, the use of the conjunctive coordinator 'and' reflects that Catherine can easily be irritated, raged and her veins 'dance' with agitation when she sees Edgar's coldness and 'chillness'. The whole sentence makes it clear that Catherine hates Edgar.

### **Conclusion**

Thus, Emily Bronte uses the structure and rhythm of the sentence to pronounce Isabella's persistence and certainty that Heathcliff is 'not a human being'. Also, Heathcliff uses the structure of the sentence to increase Catherine's jealousy and rage. Emily Bronte's use of the adversative coordinator 'but' to highlight

## Coordination in Emily Bronte's *Wuthering Heights*

Wael Abdalla Abdelatif Elsayed

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

the radical change/contrast; Hareton not only removes Joseph's bushes, but he also removes all the hatred, jealousy, abuse, degradation and revenge from the Heights. Moreover, Emily Bronte, simply juxtaposing the two independent clauses without using an overt coordinator, to depict the smooth way in which Edgar's soul departs his body.

In addition, Bronte uses the dash to coordinate independent clauses in order to add more drama to the characters' speech. Bronte employs the semicolon to coordinate independent clauses emphasizes the relation between Heathcliff's 'approaching' death, and his current physical and spiritual status 'at present.'

Edgar puts Catherine between two radical options using the disjunctive coordinator 'or', and she has to give a clear answer, and choose between them. Moreover, Heathcliff becomes aware of his social class separation from Catherine. The use of polysyndetic coordination with three independent clauses reflects the inhuman and racial treatment that Heathcliff received at the Grange. Isabella conjoins three independent clauses using the dash (-) to expose hatred, misery, disappointment and regret.

Using the conjunctive coordinator 'and' reflects how much Catherine and Heathcliff are connected, and their connection started 'from the beginning' of their childhood. The coordinator 'and' reflects that they are not only connected in pleasure and happiness, but also in 'miseries', sufferings and pains. Moreover, Heathcliff uses the simple syndetic coordination to tell Nelly Dean about his and Catherine's expedition to spy in the windows at the Grange, he puts incidents in the three independent clauses in a simple natural sequence. Also, using the conjunctive coordinator 'and' depicts Hindley's raging spirit, cruelty and violence. Hindley becomes out of control after his wife's death. Moreover, Bronte's use of comma instead an overt coordinator reflects the quiet smooth way in which Catherine is talking due to her delirious status. Hindley's use of the polysyndetic coordination, here, reflects how much he is raged and thirsty for physical violence and revenge.

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## Coordination in Emily Bronte's Wuthering Heights

Wael Abdalla Abdelatif Elsayed

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## Coordination in Emily Bronte's *Wuthering Heights*

Wael Abdalla Abdelatif Elsayed

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## Coordination in Emily Bronte's Wuthering Heights

Wael Abdalla Abdelatif Elsayed

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## Coordination in Emily Bronte's Wuthering Heights

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## Coordination in Emily Bronte's Wuthering Heights

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