

## SECTION A - BEGIN ON THIS PAGE

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ONLYShade the box of the topic you have selected i  or ii .

As demonstrated in Emily Brontë's Wuthering Heights, it is possible to overcome the consequences of a harsh environment with conscious action and an innate kindness. In order to succumb to ~~the~~ cruel surroundings, an individual must actively embrace the nature of their ~~surroundings~~ <sup>environment</sup> rather than choose to defy it. Brontë also reveals that a kind disposition is capable of internally rejecting a harsh external environment. Further, through the motif of repetition, the author implies that the cycle of cruelty cannot be broken without active defiance and good intentions. In this way, the effects of harsh surroundings can be overcome.

It is a conscious decision to embrace the nature of a cruel environment rather than defy it, and thus succumb to its effects. It is clearly shown that a young Heathcliff is welcomed into a difficult family life at Wuthering Heights; he is described as a "... gipsy brat" and is referred to as "it" rather than 'he'. Although he is treated inhumanely, Heathcliff proves to possess an intrinsically evil disposition, evident even in his interactions as a young boy. His manipulative streak cannot be ignored when dealing with a teenage Hindley, and he confesses to Ellen Dean that "... [the ~~the~~ hopes ~~of~~ Hindley] does not die" before he can exact revenge. In this way, Heathcliff not only embraces the harshness of the Heights, but brings it

more alive than ever before. It is only when Heathcliff believes "... [his] heaven is near" that he "... no longer [has] the desire" to destroy what remained of the young lovers, Hareton and Catherine Linton. Hindley, although one of Heathcliff's primary ~~enemies~~ enemies, is not very much unlike the master of cruel revenge: Hindley is revealed to have "... blackened [Heathcliff's] arm" as a child, suggesting he too was born with an innate darkness. As Hindley ~~also~~ submits to the vices that is alcohol and gambling addictions, encouraged by Heathcliff, his focus shifts to his sole and conscious desire for "... [Heathcliff's] blood", subsequently ignoring both his wellbeing and his only son, Hareton. Both men, despite being victims of a harsh world, are examples of individuals born with ~~the~~ a dark nature and men who actively decide to ~~embody~~ <sup>embody</sup> the cruelty they live amongst.

Throughout Brontë's novel, the author suggests that those who possess an innate kindness are capable of internally refusing a harsh external world. Ellen Dean acts as Brontë's central narrator who has experienced first-hand the large majority of the events occurring within the Heights and the Grange. Despite her overwhelmingly ~~innate~~ <sup>shocking</sup> insights into the isolated purgatory that is ~~the~~ Wuthering Heights, Ellen proves to have removed herself from the displays of violence and passion around her. She is portrayed as a woman of sympathy, even ~~for~~ towards Heathcliff; Ellen offers the terrifying man time with his dying love, Catherine



Earnshaw and visits him personally in the hours after Catherine's death. This warm-hearted behaviour does not transcend the entire novel, however; Ellen "[leaves] Heathcliff] on the land of the stairs" overnight, which she later brands as an "act of inhumanity" in her recount to Mr Lockwood. Edgar Linton is perhaps the most obvious personification of a kind disposition within a cruel environment. He truly loves Catherine Earnshaw with all his heart, and is quite deeply heartbroken when demanding his wife to "choose between" himself and Heathcliff. In the wake of ~~the~~ Catherine's passing, Edgar does not adopt his burning hate for Heathcliff as his new purpose in life, but actively rejects it, ~~instead~~ opting instead to put his energy in caring for "[this] dear Catherine" - his daughter. Catherine Earnshaw, in stark comparison, is incapable of rejecting her cruel surroundings. She proves to be kind-hearted in her acceptance of a young Heathcliff, but drives herself to insanity by wanting desperately to hurt Edgar and Heathcliff, the two people who truly love her. She declares to ~~be~~ break their hearts, "... [she] will break [her] own". Although not all possess the ability to, those with a ~~kind~~ loving and warm nature are capable to prevail internally over their horrifying external world.

By employing ~~through~~ the motif of repetition, Brontë implies the cycle of cruelty cannot be broken without active

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defiance. This is made obvious through the second generation of characters, or the repeat of the original *Heathcliff*, Catherine Earnshaw and Edgar. Hareton suffers oppression from birth - he is made a slave in the house he should be the master of, and is ~~also~~ emotionally abused by the tyrannical *Heathcliff*. Remarkably, it is Hareton who remains by *Heathcliff*'s body after the latter's passing, mourning over him as if *Heathcliff* were his loving father. Hareton also <sup>actively</sup> utilises his love for Catherine Linton to spur on his education, in the hopes of bettering himself to be worthy of her affection. It is Catherine Linton who also fights to break the cycle of harshness; tormented by *Heathcliff* purely for being the offspring of his love and Edgar, Catherine exclaims "[*Heathcliff*] cannot make [herself and <sup>Linton</sup> ~~Edgar~~] hateful toward each other" in response to his destructive manipulation of the pair. Linton, however, fails to defy this cycle, crumbling under the control of his enraged father and coercing Catherine Linton to marry him. By repeating the generation of lovers, and their complex love story, Brontë employs repetition to demonstrate that a cruel cycle can only be destroyed with active defiance.

It is possible to prevail over the effects of a harsh environment by adopting active decision-making and innate goodness. The choice to embrace a ~~less~~ cruel



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rather to defy it, is proved to be  
environment, ~~in~~ a conscious one. ~~Thus~~ Nevertheless, a  
kind disposition is capable of internally rejecting  
~~as~~ a horrifying external ~~as~~ world. Brontë adopts the  
literary ~~active~~ motif of repetition to suggest that  
the cycle of cruelty in the ~~as~~ text can only be  
broken with a conscious act of defiance. ~~the text says~~

SECTION 1 ONLY