

On the Consciousness of Labyrinth in *Wuthering Heights*

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Abstract: Since a long time ago, Emily Bronte with her labyrinth-like life experience has been called "Sphinx" in the Britain Literature, while her only novel *Wuthering Heights* has been called "The Riddle of Sphinx" in the History of Literature. In this fantastical novel, full of riddle-like placename and the name of character, the multi-angle of view labyrinth-like narrative framework, multi-character's image-building and the multi-interpretations text motives, invariably make it filling with the consciousness of labyrinth. The construction of the consciousness of labyrinth, make her work independ of and surmount the literature mainstream of the Victorian, consequently make this novel take on vivid art purport and intention point of modernism.

Keywords: *Wuthering Heights*; Dedalus; Consciousness of Labyrinth; Visual Angle of Narration.

1. Introduction

The maze was built out of man's awe and fear of the unknown material world. Didalus, as the most outstanding architect and artist in Greek mythology, created the earliest maze world that human beings can base themselves on - Minos Labyrinth. the story of the labyrinth of Minos left for us by Greek mythology is actually the symbolic expression of human "labyrinth complex". the endless enthusiasm of human exploration of "maze" also runs through the whole development process of Western literature: "Sphinx mystery" is essentially the first artistic maze set by Sphinx for human beings, and Oedipus' deciphering of the mystery of human existence is the real beginning of human exploration from the outside world to the maze of human beings. Only in the 20th century did maze consciousness become a particularly prominent phenomenon in Western literature: a group of modernist writers, represented by Kafka, deciphered and excavated the labyrinth of

human spirit effectively; In the later European literary world, French new novel writer Rob Grier found a new way to re-explore the material maze outside the spiritual maze. He believed that the complexity of the spiritual maze is determined by the material maze in the final analysis, and the ambiguity of the track of the spiritual world is produced by the inaccuracy of the understanding of the material world. the contemporary Argentine novelist Borges, who is famous for creating "maze novels", goes further, he even believes that labyrinths are everywhere, and the universe in which human beings live is a huge maze: a river is a maze of water, a jungle is a maze of trees, a city is a maze of streets, and a library is a maze of human thoughts. It can be seen that "labyrinth consciousness", as a metaphor and symbol of modern human existence, has become the dominant consciousness in Western literature in the 20th century. As the American scholar Cristopher Nash pointed out in summarizing the maze motif that appears extensively in contemporary literature, "the maze may represent the entire act of creation"[1].

The greatest feature of mazes is the disappearance of generally accepted rules of traffic, each road in a maze contains ambiguities and ambiguities, each road points to more than one possible direction, and "the twists and turns in it will dazzle anyone who enters it"[2]. If the maze image is often used as a creative means and literary symbol of modernism literature, then Emily Bronte's *Wuthering Heights* is one of the earliest novels in Western literature with maze consciousness, which makes the work present a modern landscape. For a long time, Emily Bronte has been called the "Sphinx" in English literature [3], and her only novel *Wuthering Heights* has become the "mystery of the Sphinx" in literary history. In this novel, the place names and names full of riddles, the labyrinth-like narrative structure with multiple perspectives, the image shaping of dual characters, and the text theme with numerous ambiguities all make

the work permeated with a strong maze consciousness, which makes the work present modern implications. This article tries to interpret the maze consciousness of this work from the above aspects:

2. Place Names, Personal Names, And Maze Consciousness in Works

The place names and personal names in literary works often embody the author's ideological intention, reflect the author's creative theme, and give the works multiple allegorical and symbolic colors. To study the special names of the places and characters in *Wuthering Heights*, and to carefully understand the deep meaning of these places and names, we can achieve the purpose of accurately understanding the author's thought intention.

Let's first look at the place where the story takes place, that is, two heights: one is Wuthering Heights, the other is Thrushcross Grange. At the beginning of the novel, what leaves the reader with the deepest impression is the description of the eerie moorland scene at Wuthering Heights: "Wuthering 'is a meaningful mainland adjective describing the barometric agitation of the place in stormy weather. Indeed, they must have a refreshing air flowing through them at all times. the power of the north wind may be inferred from the excessive leaning of a few short fir-trees at the far end of the house, and from the row of thin thorns all stretching their branches in one direction, as if begging for warmth from the sun. Fortunately, the architect had the foresight to make the house strong: the narrow Windows are deeply set in the walls, and the corners are protected by large projecting stones. "[4] Here, the howling north wind prevents all trees from growing properly, and only the low, twisted trees can survive.

Compared with Wuthering Heights, the atmosphere at Thrushcross Grange is very different. When Catherine first arrived at Thrushcross Grange, she found it to be "a beautiful and splendid place, with scarlet carpets, scarlet sets for tables and chairs, a pure white ceiling trimmed with gold, and a great number of glass pendants suspended from the middle of the ceiling on silver chains, which glowed with little, soft candles. "[5] the name Thrush Grange is reminiscent of the small thrush with a graceful song. the flowers and birds sing here, full of warmth and love; It is inhabited by noble and gentle people, a land of grandeur and tenderness

and a paradise on earth.

Wuthering Heights and Thrushcross Grange are two contradictory regional mazes invented by Emily Bronte, whose deep meaning is actually the opposition of nature and civilization: Emily believes that nature has vitality, and there is a wild and unrestrained vitality and passion in the wilderness of Wuthering Heights; Compared with the roughness of Wuthering Heights, Huamei Villa seems a little fragile, a symbol of civilized society. the characters in Emily's works are placed in two opposing time and space with symbolic significance, which has profound symbolic significance: Wild and violent Heathcliff is in fact a creature of the wild and rough wilderness, where his human nature, twisted like a twisted tree, survives tenaciously, and his evil nature and violent passion have the momentum to destroy everything; But Linton, who lives in Thrushfu Grange, can't hide his thin pale body and weak personality under the mask of gentle civilization, and his natural nature is increasingly eroded and distorted by urban civilization. Contrasting the two environments and two characters, the author clearly conveys the author's value orientation: Compared with the raptor in the wilderness, although the thrush is beautiful and elegant, gentle temperament, it is difficult to escape the doom of being swallowed; the result of the confrontation and conflict between nature and civilization is sure to be the decisive victory of Wuthering Heights in the end. Emily Bronte also created wordplay mazes for the names of her characters. the name of the man who owns Wuthering Heights, Hindley Earnshaw: the surname Earnshaw is obviously a compound word: "earn" is a transitive verb meaning "to earn, win, earn"; "shaw" is Scottish English meaning "stem and leaf of potato". the combination of the two can be understood as "hard work, in the end only some cheap things. " This coincides with the fact that the Earnshaw family estate in the novel was once renamed and placed under the name of Heathcliff. the name Hindley can be broken down into two parts: "hind" is a homophonic sound of "hint" (verb: implying; indicating); and "ley" is a noun meaning "short rotation of grass. " This seems to imply that the heights taken from Heathcliff are only temporarily in his possession, and will eventually return to their original owners. Let us also analyze the name of the owner of Thrushcross Grange, Edgar Linton. "Edgar" can be divided into "Ed" and "gar", and "gar" is an

English verb meaning "to force"; Linton is pronounced lender (n. : lender; the lessor; the lender) is very close, so that Edgar Linton can be read as "one who is forced to give away. " Obviously, this implies that Edgar's Thrushcross Grange will be forcibly occupied by others, and he will be forced to give up his ownership of the villa. This fits the plot of the novel: Heathcliff takes Thrushcross Grange by force by cheating Isabella into marriage and then forcing his terminally ill son to marry Edgar's daughter Katie. Also, Linton is "lenten" (adjective: gloomy) the homophone of the word "unhappy", which also happens to be in line with Edgar's weak character and ill-fated fate [6].

The stone at the front door of Wuthering Heights is engraved with the mysterious "1500" era and the name of "Hareton Earnshaw"[7], Hareton is the only male in the third generation of Earnshaw's family, and is the ultimate heir of both heights. Hareton can be divided into "hare" meaning "hare" and "ton" meaning an Old English suffix meaning "one". If you add the two meanings together, Hareton means a hare. How similar is Hareton's fate in *Wuthering Heights* to that of the hare, which is slaughtered and hunted! He was held at Heathcliff's mercy, deprived of the chance of civilisation, and reduced to a foul-mouthed, rude brute; the pronunciation of Hareton is very close to heritage (noun: inheritance), and the name inscribed on the stone at the front door of the estate seems to clearly convey the author's position: Hareton Earnshaw is the only legitimate heir to Wuthering Heights, and the two heights have finally returned to their original owners after one baptism after another.

The work's chilling character, "Heathcliff, " a name that combines "Heath" and "cliff, " reflects through the maze of names that Heathcliff is a creature of nature's wilderness, the wild winds, the wild stones and thorns of the wilderness shaped his violent and unbending character.

In *Wuthering Heights*, Emily Bronte first constructs the name maze of characters and regions for us. Through the author's unique text maze, we try to interpret the intention and meaning hidden behind the work.

3. The Narrative Structure and Maze Consciousness of the Work

Narrative perspective refers to the focus and Angle of narrative, which is the key to the narrative strategy of literary works. Thus, Percy

Lubeck said, "The whole complex problem of method in the technique of fiction, I think, is subordinate to the problem of viewpoint - the problem of the relation of the narrator to the story. "[8] In *Wuthering Heights*, Emily, contrary to the traditional narrative perspective before the 19th century, creatively captures a unique perspective model: She neither observed and narrated the plot from the "self-aware perspective" of the autobiographical first-person "I" as in *Jane Eyre*, nor told the story from the third-person "omniscient perspective" as in *Pride and Prejudice*, but narrated it from the perspective of the minor characters in the novel: That is, lodger Lockwood and housekeeper Ding Nelly take on the narrative task in the first person "I" respectively, and the macro structure of the whole novel is narrated by Lockwood through Ding Nelly's perspective. In order to ensure the cohesion of the story, the narrative of other characters is often interspersed where the plot line of the story is interrupted, to supplement the information outside the limited perspective perception of Lockwood and Nelly Ding, so as to make the plot as complete as possible. Therefore, the narration of many narrators unfolds according to a layer of inclusive relationship such as "Lockwood's narration → Ding Nelly's narration → other people's narration", forming a box-like structure model, thus building a narrative maze with multi-perspective three-dimensional frame structure.

Wuthering Heights consists of a total of 34 chapters, Emily's unique use of a rare "dramatic structure" at the time, that is, the combination of flashback and chronological: the story is told from the middle, and then unfolds to both sides: memories of the past with flashbacks, and future developments with chronological narration. the novel spans 31 years, from 1771, when the orphan Heathcliff is taken from Liverpool to Wuthering Heights, to the autumn of 1802, when young Catherine and Hareton become lovers, and the author sets the starting point of the narrative in the winter of 1801.

The first three chapters are narrated sequentially from the first-person point of view by Lockwood. Lockwood is a secondary character in the novel, and as an "outsider", he can only observe, guess and objectively judge everything he sees through the strange eyes of an unknown person. However, in the narrative structure, Lockwood is a pivotal "focal character", readers need to use

his perspective to "enter" the maze world of *Wuthering Heights*. Lockwood's late-night reading of Catherine Earnshaw's diary and the bizarre and bizarre nightmares he has constitute the greatest suspense of the novel, which dominates the whole novel. Therefore, from the overall layout of the novel, these three chapters are a key to open the door of the "maze". Chapters 4 to 30 are basically recollections of the past, using flashbacks. It was at the request of Lockwood, who was ill, that Nelly Ding told him the enmity and grievances of *Wuthering Heights* and *Thrushcross-Grange* for the past thirty years one by one, and then relayed by Lockwood to the reader in the first person. Nelly Ding's narration decoded and dispelled the suspense mentioned above. In order to ensure the cohesion of the story, the writer also cleverly uses multiple perspectives of the first person to interjection and supplement the story where the plot breaks off. Such as Catherine's diary, Isabella wrote to Ding Nelly after eloping, the villa maid Zilla told Ding Nelly about the villa situation. Chapters 31 and 32 are basically sequential and the climax of the story: it is narrated by Lockwood, and the last two chapters are narrated by Nelly Tin, and Mr. Lockwood finishes. At the end of the novel, Heathcliff mysteriously dies in an "Epiphany" of great longing for Catherine; Little Catherine and Hareton tie the knot and love the world again. In this way, the author applies a multi-level and multi-perspective narrative mode, breaking through the limitations of a single first-person technique, making the plot appear complicated and confusing, and making the whole story more fully presented to the reader.

Many critics in the past have accused the work of a "flawed structure"[9]. Even the famous British novelist Maugham, who admired the novel very much, also commented: "*Wuthering Heights*' structure is bloated and clumsy. She has a complex story to tell that involves two generations. It's a very difficult thing. Emily didn't succeed." [10] He even said, "An experienced novelist might have found a better way to tell the story of *Wuthering Heights*." [11] With an in-depth study of this work, we can see that the artistic status of *Wuthering Heights* among the world's first-class literary works largely depends on its seemingly "bloated and clumsy" but actually ingenious narrative structure. the writer chooses the conversion of the dual perspectives of Lockwood and Ding

Nelly to structure the novel, which makes a complicated story concise and clear. A conventional narrative would be more cluttered, disorganized, and prone to stray elements that are irrelevant to the main story: "A story cannot be written from a consistent point of view, or it would drag on to three times its current length," as Booth puts it. [12] In addition, the multi-perspective narration successfully avoids the defects of the writer's perception experience of the external world. the most prominent example is Heathcliff's three years away from home, and it is Heathcliff's character development process that has left a missing link, forming a break in the chain of the story. However, Emily's clever choice of Ding Nelly's "limited-omniscient" perspective to narrate the story successfully avoids the defect that the author's perspective must be fully explained, which is "reasonably" omitted due to the limitations of Ding Nelly's knowledge and vision. On the contrary, the connotation of Heathcliff's character is more concentrated and rich, achieving an unexpected artistic effect, which is another highlight of the value and significance of Emily's multi-perspective narration.

The reason why we say that Emily's multi-perspective narrative structure has a maze consciousness is that neither the "outsider" Lockwood, who does not know the inside information, nor the maid Nelly Ding, who lives in a closed remote mountain village and lacks the ability to perceive the outside world naturally, can convince us of the authenticity of their narration. the author himself does not directly participate in the narrative, but cleverly hides behind the scenes as an outsider, avoiding the limitations of direct subjective evaluation, so that readers cannot judge what the author's moral value orientation is. Therefore, only by relying on the reader's own judgment can we truly decipher the riddle and get out of the narrative maze carefully set by the author. the use of multi-perspective narrative mode in *Wuthering Heights* is a breakthrough and transcendence of the traditional omniscient perspective mode, which has epoch-making significance in the history of human literature and is the forerunner of modern narratology in the 20th century.

4. The Characterization and Maze Consciousness of the Work

The maze consciousness of the work is also reflected in the shaping of the characters. Emily

endows her main characters Heathcliff and Catherine with multiple contradictory characters, leading the readers into the maze of human nature.

Wuthering Heights has long attracted the criticism of many critics and the loathing of readers, in large part because they cannot forgive the writer for having created such a monster as Heathcliff. Soon after the work was published, someone commented: "The protagonist is a villain, heinous and useless. Read *Jane Eyre*, I advise you, but burn *Wuthering Heights*." [13] Even Charlotte wrote in the preface to her sister's posthumous work: "Heathcliff alone is truly unrepentant, and never once deviates from his path to hell." In Heathcliff, indeed, there was a Satanic demonic quality. His mysterious life as a homeless child without parents, as an outcast of modern civilization, indicates that there is inherent sin and evil impulses lurking in him. Heathcliff is the product of the storm of the wasteland, his name itself is the embodiment and metaphor of the wildness of the wasteland, and the windswept wasteland breeds his wild and unruly

wasteland character. As the son of the storm, Heathcliff falls in love with Catherine, who also has the temperament of storm. All this is originally in natural harmony with the wilderness of *Wuthering Heights*. However, Catherine is tempted by the property and status of civilized society to marry Edgar, thus betraying her deepest nature. And so the twisted love stirred up the dark and violent flames of revenge that lay dormant in Heathcliff's heart: by gambling he had won Hindley's entire fortune, and when Hindley died in hatred, Heathcliff even let go of his son Hareton, whom he began to treat as Hindley had tormented him: 'Now, my good boy, you are mine! We will see if this tree will grow as crooked as the other if we twist it with the same wind!' [14] He also seduced Isabella by most despicable means, but after marriage he mistreated her cruelly, forcing her to die of illness in a foreign country; Heathcliff also forced his terminally ill son to marry Catherine's daughter Katie, so that Thrushcross Grange fell into his hands, thus completing the whole revenge plan. Heathcliff was wildly torturing everyone, including himself. He spoke in sadistic terms of the cruelty and comfort of revenge: "I have no mercy! I have no pity! the more they squirm, the more I want to squeeze out their guts! It is a kind of mental teething; the

more it hurts, the harder I have to grind." [15] By this point Heathcliff had been obliged to convince the people of a ghoul, a demon, a human form infused with demonic life.

Just when we had decided to label Heathcliff the mark of Satan, his infinite tenderness and great love for Catherine made us sympathize with him. the reader is struck by the strangeness and intensity of Heathcliff's love, when he cries mournful, 'Come in, come in, Cathy, ' toward the windswept moor, near the beginning; When Catherine died, Heathcliff imperiously replaced Edgar's hair, which hung around her neck, with his own; On the day of Catherine's burial, he frantically dug up the grave, wanted to lift the lid of the coffin, and let others bury him and his lover with soil, for love, he longed to live and die with Catherine; He also paid the sexton to pry open the side of Catherine's coffin after his death, so that their souls could be together forever. Heathcliff flouted God and morality, and the only thing sacred to him was his affection for Catherine. Heathcliff's love for Catherine is enough to surprise the world and the devil, no wonder the famous British critic Maugham commented: "I do not know of any other novel in which the pain, infatuation, cruelty, attachment of love has been so astonishingly described." [16]

The multiplicity of Heathcliff's character mainly manifests itself in the contradiction between his strong love and his deep hatred. He loved Catherine more than himself, but was a cruel and tyrannical man. Heathcliff's revenge is actually a derivative of twisted love, a humble man "avenging his ruined youth and trampled love." [17] His demonic image is not his true nature, but the result of human alienation caused by the oppression and distortion of social conventions. So Heathcliff, though "cruel and inhuman to a degree unimaginable to ordinary people. We still sympathize with him. To stand with Heathcliff in a shadowy way against the other characters." [18]

Catherine is also a complex figure, alternately loving and violent; Sometimes gentle, sometimes agitated; Sometimes affectionate, sometimes capricious naughty. She fell in love with the equally wild Heathcliff because they shared the same soul, and Catherine confided to Nellie, "I am Heathcliff! I love him, not because he is beautiful, but because he is more like me than I am. Whatever our souls are made of, his and mine are exactly the same..." [19] "In my

life, he is the strongest thing I miss. If all else is destroyed and he remains, I can go on living; If everything else remained, and he died away, the world would be such a strange place to me that I would not seem to be a part of it. "[20] "I am Heathcliff! He is always in me, not as a pleasure, no more so than I am to myself, but as myself. "[21] What binds two people together is the love of the soul that melts the spirit of the other person into one's own. However, Catherine is tempted by civilized society, betrays her deepest nature for superficial values, and ends up marrying Edgar, whose heart is in a fierce struggle and fight: "... My love for Linton is like leaves in the wood: I know full well that when winter changes the trees, time changes the leaves. My love for Heathcliff is like the immutable rock below; It does not seem to give you much pleasure, but it is a necessary pleasure. "Catherine's contradictory character of self-division conflicts and struggles in the depths of her soul, and eventually leads to the tragic fate of death.

Some critics believe that the characters in the works are often the true portrayal of the writer's pathological personality, Emily "found Heathcliff and Catherine Earnshaw in the recesses of her own soul", "she is Heathcliff herself; She herself was Catherine Earnshaw. She throws herself into the two main characters of her novel. "[22] Emily gave her two fairies, Catherine and Heathcliff, her split and contradictory dual personality and lonely and gloomy pathological psychology, thus giving them a labyrinth-like complex soul and contradictory character: In Heathcliff and Catherine there is great, bright love, the power to love and hate, but also the blindness and smallness of vengeance, and the fear of facing loneliness, and the weakness of losing a lover. With her ingenious artistic conception, Emily sets up a mottled labyrinth of humanity for us.

5. Works of Multiple Themes with Maze Consciousness

The theme of *Wuthering Heights* is also multi-layered. Emily not only inherited the traditional Gothic novels about the "conflict between good and evil", "karma" theme formula, and successfully broke through and exceeded the Gothic theme model, in the context of 20th century literary criticism, the theme of the work is more different people's opinions: Martin Turnell believes that *Wuthering Heights* is a

social novel, showing the conflict between two different ways of life, which is an indictment of modern civilization. From the point of view of class struggle, Arnold Keitel thinks that Heathcliff's resistance and revenge are the resistance and revenge of the oppressed against the oppressor; David Cecil and George Inch analyze the novel from the perspective of natural philosophy, and believe that the significance of the novel is to show the struggle between man and nature - the wasteland, and the conflict between the two forces of storm and tranquility in the universe. Somerset Maugham argued that Emily's creation of a pair of men and women in violent love was driven by sexual masochism. Emily leads the reader into a maze of ambiguous themes, no wonder the English critic Travessy pointed out: "Of all the recognized English classical novels of the nineteenth century, perhaps no one has aroused so many different opinions as *Wuthering Heights*!"[23]

Cliffs, an American scholar, believes that the most logical explanation for the theme of *Wuthering Heights* is the conflict between good and evil (love and hate), which is often the preferred theme of Gothic novels. "The essence of *Wuthering Heights* is religious, a conviction that the perfection of a quality requires a connection with something that exists outside the world. "[24] Catherine's feelings for Edgar are superficial and artificial, leaving the deeper and more sacred ones to Heathcliff. She knew that the love Heathcliff offered her was more important and necessary than the civilized and material temptations Edgar offered her. Nevertheless, Catherine went against her nature and married Edgar, and chaos ensued. Twisted love transforms all the good in Heathcliff into evil, and inflicts this evil upon all except Catherine, and after a vengeance of seventeen years, Heathcliff finds himself deeply fond of the son of his enemy, and the hatred in his heart gradually subsides, and the evil is put to an end. From then on, Heathcliff longed anxiously for the coming of his death, in order to be united with Catherine's spirit. So good finally triumphed over evil. This view is very influential in the domestic academic circles, such as Yuan Ruojuan's "human nature distortion and return" [25], Fang Ping's "hate" can not destroy "love", "love" is more powerful than "hate"[26] and other views have inherited and developed the above views.

"Karma" is also a theme often expressed in

Gothic novels. In the commentary on *Wuthering Heights*, it is often interpreted as "evil theory", "retribution theory" or "crime and punishment theory". Most people who hold this view think that all the main characters in the novel, except little Catherine and Hareton, have sinned in some way and have been punished in the end: Heathcliff has lost his spiritual home as a result of taking revenge on others; Covet flashy Catherine also eventually become a wandering soul wild ghost; Hindley was selfish and overbearing, making himself a stranger on his own estate; In spite of his sanctimony, Edgar's civilized order becomes a premise of alienation, and as a result, even those he loves despise him, and his "weakness" nearly causes him to lose his daughter; Isabella, a wishful idealist, was crushed by reality and ended up in a foreign country. the main characters in the novel have good results and evil ends.

In the new context of literary criticism, critics reinterpreted the theme of *Wuthering Heights* from different perspectives:

English literary critic Arnold Kettle, from the perspective of class struggle, emphasizes that Catherine and Heathcliff's feelings are based on the class feelings of the oppressed, and the "slum outcast" and the "lively, stubborn, bold girl" [27] form an alliance of interests when they resist the tyranny of the Oushaws; In this alliance, both men feel that "whoever betrays what binds them together betrays everything in some vague and mysterious way, that which is most precious in life and death. "[28] However, Catherine betrays Heathcliff and marries Edgar, only to discover later that to choose betrayal is to choose death; Heathcliff therefore chose to respond in kind, which was the revolt of the oppressed. "Heathcliff's resistance is also a special kind of resistance, that of workers who are physically and spiritually degraded by the conditions and relations of this society. "[29] Keitel defended Heathcliff on the doctrine of class struggle. Similar to Arnold's view is Martin Turnell's view that *Wuthering Heights* is a social novel, showing the conflict between two different ways of life, and an indictment of modern civilization. The most influential and profound opinion came from the British critic David Cecil, who rejected Arnold's view and evaluated Heathcliff from an unconventional perspective, stating that *Wuthering Heights* was not a social novel and that it was "independent of the mainstream of nineteenth-century fiction". the main expression

is the conflict between the two elements of "storm" and "quiet". the so-called "storm" is "severe, merciless, violent, energetic elements", representing *Wuthering Heights* and the people who live there; the elements symbolizing "tranquility" are "elements of tenderness, kindness, passivity and submission"[30], representing Thrushcross Grange and the people who live there. When the two elements come into conflict, hatred and violence ensue. Harmony was not restored until Heathcliff, too, quenched his desire for revenge, died and joined Catherine.

After Cecil, Dorothy Van Ghent took the approach of the American New Criticism and argued that *Wuthering Heights* represented an idea of "animism". It is considered that Heathcliff is "a pictorial knowledge of that part of nature (the natural elements and the world of the beast) which is' different 'from the human mind, and of that part of the human soul itself which is' different' from that part of conscious consciousness"[31]. She rejected Cecil's concept of harmony after opposition, and did not believe in the communication between man and nature and the perfection of human nature itself. What she sees is an ever-present double reality and the division of man himself. After her interpretation, *Wuthering Heights* shows in a pure and simple way the deterrent power of primitive barbarism to surround, invade and engulf civilization, and reveals the reverse undercurrent of regression back to barbarism when people are moving toward civilization.

The Freudian approach to psychoanalysis also gives us a new theme, which is Somerset Maugham's claim that Emily's creation of a pair of violent lovers was driven by "sadism", because the greatest trauma of her life may have been a homosexual rejection [32]. From the perspective of archetypal criticism, some people in China point out that the overriding theme of *Wuthering Heights* is the love between Heathcliff and Catherine, which is a reproduction of the archetype of "love" in ancient Greek mythology [33]. After the 1970s, the British literary criticism theorist Kermode used a large number of structuralist terms to explain *Wuthering Heights* in the *Contemporary View of Classical Works*. He seemed to deny the critical method of "theme" and advocated facing the ambiguity of the text, but he also emphasized the movement order of confrontation, conflict and civilization opposite and the sense of crisis

behind modern civilization. Deconstructionist J. H. Miller went further. He demonstrated the "meaninglessness" of *Wuthering Heights* in an extreme and almost nihilistic way, but what was valuable was that he found more metaphors and rhetoric in the work, and seriously reflected on the previous interpretations when deconstructing these symbol systems.

6. Conclusion: The Construction of Labyrinth Consciousness and the Modern Factors of Works

Living in the Victorian Age, Emily Bronte's rebellious, violent and wandering thoughts and the maze consciousness that permeated her works made her independent and beyond the mainstream of literature at that time. In *Wuthering Heights*, the poetic imagery full of symbolism, the revelation of dreams and subconsciousness, the unique narrative Angle, the touch on the problem of alienation, and the unknowable confusion and anxiety on the problems of man and man, man and nature, man and himself all make the work permeated with strong modernist factors. the construction of the name maze of characters and regions, the narrative structure maze, the character maze and the theme maze in the work makes the work reflect the artistic purview and implication of modernism more vividly. When we think about it, we can't help but wonder how close this 19th century classical work is to the modern art of the 20th century.

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