

To Grange, To Heights, or To None: Resurrecting the Ostracised Isabella Linton in *Wuthering Heights*

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Abstract

Cradled at Thrushcross Grange in comparative grandeur, moved to the tyrannical world of *Wuthering Heights* after marriage, confounded over what monster she has married with, Isabella Linton screams to her maker to alter the “travesty of the poetic justice”. Ensnared between Van Ghent’s “nonhuman” love/s, Isabella notwithstanding everyone’s warnings harbours romanticised fantasy for Heathcliff’s carnage that wrecks over her his fury of vengeance for committing the crime of allowing him into the community of the locality. Gullible at birth, thus breaking the blood bond, however, insensible to the dire consequences she runs away, eventually turns into a fugitive human being, who denies validation to Heathcliff’s demonic behaviour, afterwards dies on snivelling at her blunder of elopement. Nevertheless, she articulates her uncertainty on living a prolific life; however, overwhelmed by her originator who despises her by snatching all her legitimate dwellings, stalwartly questions her, where do I belong: To Grange, To Heights or To None?

Key Words: Catherine Earnshaw, Heathcliff, Isabella Linton, Poetic Justice Thrushcross Grange, *Wuthering Heights*

Introduction

Traversing the world of Emily Bronte’s *Wuthering Heights*, the societal half sibling’s, (Catherine Earnshaw and Heathcliff) and the central narrators (Mr. Lockwood and Nelly Dean) arrest reader’s attention strongly, overshadowing the existence of Isabella Linton as an incredible character. The together raised inseparable brother and sister share toxic relationship within which the separation stands impracticable. Therefore, truthfully speaking no reader’s soul has been audacious enough to deny its tremendous power on making its impact on their psyche. Emily Bronte effectively endows authoritative manifestation to these passionate lovers and the raconteurs of the frame narrative, thus, ignoring Isabella mostly,