

Treatment of Love and Marriage in Emily Bronte's *Wuthering Heights* and Rabindranath Tagore's *Shesher Kobita: A Comparative Study*

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Abstract

Treatment of love and marriage in Emily Bronte's Wuthering Heights (1847) and Rabindranath Tagore's Shesher Kobita (1929) share certain universal appeal regarding love and marriage. This universality can be found in the love relationship between Catharine and Heathcliff in the Wuthering Heights and Amit and Labannya in Shesher Kobita. Standing at the same position regarding true love, Catherine and Amit neither deny their true love nor marry their beloved. They do not want to confine their love within the marriage bond which is more like a social contract than the eternal union of souls. The study observes the contrast as well as the similarities in the treatment of their relationship with their partners. The study also attempts to analyze the complexity of relationship of Catherine and Heathcliff illustrated by Emily Bronte and Amit and Labannya relationship by Rabindranath Tagore. This is a qualitative study which is explorative in nature. Content analysis method has been used in collecting the information. All data collected are from primary and secondary sources.

Keywords: Love, Marriage, Social contract, Trans-cultural relation

1. Introduction

The conventional perception about marriage and love is that they are synonymous as the motives and needs are the same. Like other perceptions this depends not on actual facts, but on superstition. According to the anarchist philosophy (Goldman, 1911), marriage and love have nothing in common; in fact, they are antagonistic to each other. The anarchists propound that though some marriages are based on love and in some cases, love continues in married life; it does so regardless of marriage, and not because of it. On the other hand, it is often believed that love results from marriage. To anarchists, marriage is primarily an economic arrangement, and adjustment. But, love, the forerunner of hope, joy and ecstasy, is the divine element of human life. Love is the most powerful moulder of human destiny.

Emily Bronte's *Wuthering Heights* (1847) and Rabindranath Tagore's *Shesher Kobita* (1929) are two novels from two different time and place, but they share a universal theme of love and marriage. Catherine of *Wuthering Heights* and Amit of *Shesher Kobita* do not revolt against the social system; rather they echo the symphony of agony.

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They portray romantic love and compromise for achieving a greater end. Representation of freedom of love from the confinement and the bondage of marriage is portrayed. It is shown that the responsibilities towards family cannot diminish the depth of feeling for their true lovers and cannot meet the thirst of the lovers. Rational people like Amit and Labannya, adapt with the situation and sincerely try to stick to their bondage of marriage. Whereas, emotional people like Catherine and Heathcliff at one time can no more perform their duties towards their marriage and for escaping the perplexity of love embraces death.

Statement of the Problem

The existence of life in this world is the result of love. The first man created was given everything but still he felt the absence of something even in the Eden garden. Hence for Adam his companion, Eve was made. As long as this world will exist, love will exist. According to the Greeks, there are six (6) kinds of love. They are - Eros or sexual passion, Philia or deep friendship, Ludus or playful love, Agape or love for everyone, Pragma or longstanding love and Philautia or love of the self (Krznicaric, 2013). Therefore, each relation among human beings is based on love.

Love attains its fulfillment through marriage. Marriage is a sacred union of two bodies and two souls. It gives one the social recognition of accompanying a partner for meeting the basic human needs, to form a family and to bring up children. It is the oldest institution. With the passage of time, the prime goal of marriage is obstructed due to materialized outlook of people. As a matter of fact, the holy institution is used as a tool, an instrument and a social contract to gain materialized benefit. The core foundation of marriage should be love but marriages occur both with love and without love. This depicts the place of love higher than the social institution marriage. Such a wild and broad nature of love above the social contract marriage is portrayed in *Wuthering Heights* and *Shesher Kobita* which needs to be addressed.

There are some important articles (Muller, 2012; Shatheesh, 2017; Mathes, 2017; Philosophy Paradise, 2006; Chin-YI, 2014; Aslan, 2012; Wilson, 2015; Haze, 2017; Sengupta, 2012, Orlino, 2015) focusing on human nature, human confinement, romantic relation, love triangle and metaphysical love, and marriage in *Wuthering Heights* and *Shesher Kobita*. However, there is hardly any discussion which demonstrates the comparison of love and marriage in *Wuthering Heights* and *Shesher Kobita* reflecting the trans-cultural relation. Therefore, the current paper tries to inspect the treatment of love and marriage in Emily Bronte's *Wuthering Heights* (1847) and Rabindranath Tagore's *Shesher Kobita* (1929).

Literature Review

The researchers have reviewed previous articles on *Wuthering Heights* and *Shesher Kobita* to find out research gaps. The researchers have analyzed the works of other researchers and tried to focus on their gaps to carry on further exploration.

Burton (2012) focuses on Plato's myth about the origin of love. According to the myth of Plato, a long time ago, there were three sorts of people: male from the sun; female

plummeted from the earth; and hermaphroditic, with both male and female components, slid from the moon. Every person was totally round, with four arms and four legs, two indistinguishable faces on inverse sides of a head with four ears. As they were capable and uncontrollable and debilitating to scale the sky, Zeus (the ruler of the divine beings) conceived to cut them into two 'like a sorb-apple which is halved for pickling'. Apollo (the god of light) pulled their skin around to conceal the injury and entwined it at the navel. This is the source of want for other individuals, love for other individuals; those who want individuals from the inverse sex were already androgynous; men who want men and ladies who want ladies were beforehand male or female. When people find their other half, they become joyous and there arise the desire to be whole again.

Mathes (2017) discusses the types of love portrayed in *Wuthering Heights*; such as: romantic love, sex, transcendental love, love as religion and love as addiction. He argues that the actions of the characters solely depend on their own feelings and emotions. The actions are totally self-centered. It has portrayed Heathcliff and Catherine as true lovers and the transcendental love present in them. The present investigation tries to explore the platonic love relation not only between Catherine and Heathcliff but also between Amit and Labannya.

Mullera (2012) demonstrates the social as well as the physical and psychological confinement in Emily Bronte's *Wuthering Heights*. It shows how Heathcliff was confined to the society and most importantly to Catherine. All the actions of Heathcliff from the first meeting with Catherine to her death was confined and determined by her. She was the jailor and Heathcliff did as she wanted. Besides, a comparison is done between Bertha from Charlotte Bronte's *Jane Eyre* and Heathcliff showing them a symbol of rebellious spirit against the society and the class system. Mullera (2012) also shows that Heathcliff is the real and savage nature of Catherine. By marrying Edgar, she detached herself from her real nature and confined herself. Later, this resulted in her thinking of considering her physical body as a prison. People are basically freedom lover. Consequently, she embraced death to go back to her real nature and free herself from the confinement.

Chin Yi (2014) states that the most important stand of *Wuthering Heights* is metaphysical love. It shows that Catherine and Heathcliff achieve the completeness of being in each other. It shows Heathcliff as evil, demonic, destructive and seductive. It portrays the characters Catherine and Heathcliff as contradictory like day and night, but which is incomplete and meaningless without the other. There are many physical and social obstacles. So, for Catherine and Heathcliff, the only way to be whole is death. Therefore, they embrace death for a life after in a hope of getting each other.

This paper compares the savage character of Heathcliff and his revolt against society with the mentality of Labannya. Besides, it studies the existence of love beyond physical existence. It also attempts to analyze the rationality of death by comparing Catherine and Amit. So, it tries to scrutinize the after-marriage conditions in case of Catherine and Amit.

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Shatheesh (2017) critically analyzes the intimate relation of Catherine and Heathcliff and explains how they are alike. Heathcliff is not another person but her own being. Despite this fact, she was bounded by the society. So, she married Edgar whose soul had the contrasting characters with her.

In "*Wuthering Heights- Just a Window?*" (2006) window is portrayed as an important symbol. It discusses how during the early life of Catherine, she was attracted to the luxurious life of Edgar watched through the window. Again, it discusses the change of decision of Catherine in her maturity. Her utmost desire for opening the window reflects her urge to leave the civil society behind, to go back to her natural savage nature and to unite with her real self, with Heathcliff.

Aslan (2012) shows the role of marriage in *Wuthering Heights* in the context of 19th century. At that time, marriage was nothing than a social contract. *Wuthering Heights* demonstrated this social institution. It portrays hatred, revenge towards this institution through Heathcliff.

Wilson, Orlino, Velloze and Zhang (2015) show a comparison between the marriage in *Wuthering Heights* of Emily Bronte and the play *The Importance of Being Earnest* (1895) of Oscar Wilde. It compares the marriage on the basis of wealth and social class. It demonstrates that both *Wuthering Heights* and *The Importance of Being Earnest* reject the Victorian concept of marriage and shows the importance of marriage based on love for a happy life.

Haze (2017) critically analyzes the decision of Catherine for marrying Edgar. He developed three ideas which are patriarchy, desire for wealth and social standing, and mental health of Catherine regarding the decision. He showed that these three factors led Catherine choose Edgar for marriage.

Mathes (2017) discusses the tragedy of marriages of the two women- Catherine and Isabella. Regarding the choice of Catherine to marry Edgar, he showed the materialist interpretation. On the other hand, Isabella married Heathcliff for love. Isabella was portrayed as a more self-esteemed and self-respected woman. He showed the importance of souls alongside the material things and demonstrated the contradictory reasons for their tragedy. Emphasis on material things led the tragic ending of Catherine, whereas emphasis on love brought the tragic ending of Isabella.

This paper also focuses on marriage as a social contract. It shows how Catherine, Amit and Labannya rejected this social bond and placed their love beyond any kind of contract. It also attempts to analyze the insane, irrational love of Heathcliff and Catherine after their marriage with different people which ultimately leads to death in contrast with the rational love relationship of Amit and Labannya.

Sengupta (2012) analyzes *Shesher Kobita* focusing on the character Amit. She shows that Amit achieved his completeness because of the female characters. In *Shesher Kobita* the emphasis is not much given on the female characters and they could be portrayed more elaborately like Amit. Each of the female characters is important for making Amit a unique and successful character.

Choudhury (2002) celebrates womanhood of Labannya. He observes how strongly Tagore portrayed the character of Labannya to whom even Amit of high-class has to admit defeat. He observes Tagore portrayed woman as independent and at the same time complementary to man. In the patriarchal and materialistic society, always a dichotomy exists between man and woman. In this society, though man dominates woman, Tagore showed how at the end man surrenders to woman as woman is the representative of creation, nature and normalcy. This paper observes both Amit and Labannya as developed independent characters. It studies their rationality in comparison to Catherine and Heathcliff. Besides, it tries to draw similarities and dissimilarities of ideology and mentality regarding love and marriage between Catherine and Amit, and Heathcliff and Labannya.

Objectives

The objective of this paper is to critically interpret the complexity of Amit-Labannya and Catherine-Heathcliff relationship. The paper also attempts to analyze the similarities between the relationships through the characters focusing on platonic love, shallow love, decision of marriage and social compromise. It also studies dissimilarities between the relationships through the study of the characters on the ground of idealization of love, revolting against social norms, life after marriage and confrontation after marriage.

Methodology

For conducting this research, qualitative method has been used. Two texts have been used as primary sources and other books and articles have been used as secondary sources. To accomplish this paper, textual analysis has been adopted.

Findings and Discussion

Some love-relationships in the novels *Wuthering Heights* and *Shesher Kobita* are mainly platonic or philosophical love in nature. Platonic love, according to Merriam-Webster Dictionary, is “love conceived by Plato as ascending from passion for the individual to contemplation of the universal and ideal”. Plato (385 B.C) characterizes love as “a desire for the perpetual possession of the good.” He regards love as a desire, a constant thirst for things that will fulfill and satisfy human requirements. As indicated by Plato, each individual has two parts, body and soul. Each of these parts is administered by two sorts of love. The body longs for carnal desires and falls prey to sexual urges and needs. On the contrary, the soul cares only for a noble and spiritual kind of love. Plato depicts love as an exceptional fascination and longing to be with a specific individual or object and it is not guided by sexual compulsion or bodily wants.

The love of Catherine and Heathcliff and Amit and Labannya surpasses passion for the individual to contemplation of the universal ideal. Catherine says, “he’s (Heathcliff) more myself than I am. Whatever our souls are made of, his and mine are the same” (80). This resembles Plato’s myth of the origin of love. This portrays their oneness. For her, Heathcliff is not another being but her own being.

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Catherine says, “there is or should be an existence of yours beyond you” (81). This echoes Plato’s two regions-world of senses and world of ideas. The world of senses is incomplete. Whereas, the world of ideas is “eternal and immutable” (Gaarder, 1991: 75). Catherine states, “If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger” (81). Therefore, in Catherine’s perspective, her own self represents her world of senses and the existence of herself in Heathcliff represents her world of ideas. Her soul longs to return to Heathcliff.

The demonstration of platonic love becomes more evident when Catherine tells, “I am Heathcliff! He’s always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being” (82) This shows that the very existence of Catherine depends on the very existence of Heathcliff. For Catherine existence is not something physical. The need of Heathcliff for Catherine is not for meeting the physical needs but to fulfill the needs of soul, to quench the thirst of the soul.

Besides, Catherine becomes desperate to unite with Heathcliff. So, she embraces death to part her soul from the body so that her soul can be readied to be reunited. This portrays Platonic idea of union of soul and urge to return to its origin. She wants to achieve completeness and to be whole again. According to C. Day Lewis, Heathcliff and Catherine “represent the essential isolation of the soul, the agony of two souls—or rather, shall we say? two halves of a single soul—forever sundered and struggling to unite” (Mathes, 2017).

This desire of fusion is also subsistent in Heathcliff. Throughout the novel, his love always remained fixed as rock and guided by his id. Love turns out to be absolutely an agony of wild feelings, with its own wild magnificence. After the death of Catherine, he laments saying, “I cannot live without my soul!” (167) He determines to “absorb” the corpse of Catherine and to “dissolve” in each other so that Edgar cannot separately distinguish them. He bribed Sexton so that when he himself dies, his dead body should be buried close to Cathy’s dead body without being there any wall between them. He could neither sacrifice nor compromise his love. Freud explained this thirst as an innate part of love: “At the height of being in love the boundary between ego and object threatens to melt away. Against all the evidence of his senses, a man who is in love declares ‘I’ and ‘you’ are one and is prepared to behave as if it were a fact” (qtd in Mathes).

Platonic love is likewise undeniable in *Shesher Kobita*. Amit says, “অক্সিজেন এক ভাবে বয় হাওয়ায় অদৃশ্য থেকে, সে না হলে প্রাণ বাঁচে না। আবার অক্সিজেন আর একভাবে কয়লার সঙ্গ যোগে জ্বলতে থাকে, সেই আগুন জীবনের নানা কাজে দরকার - দুটোর কোনোটাকেই বাদ দেয়া চলে না” (75) which means that oxygen is present in two forms - the oxygen which is present in air, is necessary for breathing and living; whereas the oxygen which produces fire by helping coal to burn is necessary for conducting various activities of daily life; the needs for none of them can be denied. Here Amit is comparing his love for Labannya with the oxygen present in air which is necessary for breathing. This throws light to the boundless nature of love of

Amit and Labannya. Side by side, the love of Ketoki is like the oxygen only needed to accomplish his day to day activities to exist.

If the consideration is done regarding the love of Amit for Ketoki and Catherine for Linton, it can be seen that their love for their partners is superficial. Regarding Linton, Catherine says, “I love the ground under his feet and the air over his head, and everything he touches, and every word he says - I love all his looks and all his actions, and him entirely, and altogether” (78). Catherine loves everything around Linton. The exterior beauty of Linton attracts Catherine, but she hardly considers herself with Linton as composed of one soul. This shows that her love for Linton is shallow, not deep.

Analogously, Amit mentions, “কেতকীর সঙ্গে আমার সম্পর্ক ভালোবাসারই, কিন্তু সে যেন ঘড়ায়-তোলা জল - প্রতিদিন তুলবো, প্রতিদিন ব্যবহার করবো। আর লাভণ্যর সঙ্গে আমার যে ভালোবাসা সে রইল দিখি, সে ঘরে আনবার নয়, আমার মন তাতে সাঁতার দেবে” (75) which refers the love-relation between Ketoki and Amit like water in a jug; which Amit fills each morning and uses it all day long. Contrarily, he compares his love for Labannya with a vast lake which cannot be brought home, but into which his mind can immerse itself. It shows Amit’s superficial love for Ketoki which resembles Catherine’s facile love for Edgar. Love between Amit and Labannya is transcendental, metaphysical and spiritual.

Marriage is the oldest social institution which gives two people the social recognition to set up a family and to bring up children. It should be the union of two people who will accompany each other in their fortunes, and sorrows and will become a support for each other. But the materialist craves of people, degraded this holy institution to a mere indifferent social contract.

In *Wuthering Heights*, Catherine tells Nelly, “It would degrade me to marry Heathcliff now; so, he shall never know how I love him” (80). As per Marxist interpretation, the decision of Catherine to marry Edgar can be found as to gain financial benefit. Another interpretation can be given. Catherine told Nelly that if she marries Heathcliff, he will not be able to understand her depth of love. She did not want to bind her love by the conventional social contract. There is a proverb that when there is poverty at the door, love escapes out of the window. This is echoed in Catherine’s words, “if Heathcliff and I married, we should be beggars” (81). There existed contractual thinking and social compromise.

This mentality of not binding the true love by any contract can also be observed in Amit of *Shesher Kobita*. He said, “ভালোবাসা কথাটা বিবাহ কথাটার চেয়ে অনেক বেশী জ্যাস্ত ” which means the bond of love is much more living than the bond of marriage (74). So, he is giving love a higher stand than marriage. Amit denied limiting his love by any contract.

Amit also mentions, “যে ভালবাসা ব্যাঙভাবে আকাশে মুক্ত থাকে, অন্তরের মধ্যে সে দেয় সঙ্গ, যে ভালোবাসা বিশেষভাবে প্রতিদিনের সবক্ষেত্রে যুক্ত থাকে, সংসারে সে দেয় আসঙ্গ” (৭৫) which means the love which remains free like the sky accompanies the needs of the heart, whereas the love which lies in everyday works becomes an accompany of family life. Therefore, his love for Labannya is the thirst of his soul. On the contrary, the love for Ketoki is the love

needed only to run a marriage, to run the family and to lead a life. His love for Labannya is above any social institution, above any contract, any rule or system. He does not want to disrespect his love by the prevailing statutory system. Besides, hearing the marriage of Amit with Ketoki, Labannya also plans her marriage with Shovon Lal. This demonstrates constructive mentality and social senses.

Along with the similarities, a few contrasts can be detected in these two trans-cultural texts. Initially, it can be seen that the love between Amit and Labannya is more rational and idealized in comparison with Catherine and Heathcliff. In case of Amit and Labannya, a mutual agreement can be seen in marrying others. There is no scope of taking revenge.

Contrarily, the decision of marrying Edgar was from Catherine. Heathcliff could not accept this decision which ultimately leads to his desire of seeking revenge. He says, "if you fancy, I'll suffer unrevenged, I'll convince you of the contrary" (111). He declares his motif of revenge. After gaining wealth, he could have married a girl in a different place and settled there. The main motif of his gaining wealth was only to take revenge. So, he returned and married Isabella, the sister of Edgar to fulfill his vengeance. Heathcliff wants Catherine to endure the same pain he faced. He mentions, "You are welcome to torture me to death for your amusement, only, allow me to amuse myself a little in the same style" (111). Catherine inflicted Heathcliff with pain which again returned to Catherine through Heathcliff's vengeance. The pain which Heathcliff gave Catherine also wounded his own heart. The love story of Catherine and Heathcliff depicts a panorama of complex love relationship.

Secondly, neither Labannya nor Heathcliff gives importance to the social customs, but in a different sense. Labannya does not belong to the affluent society. Nevertheless, she has self-respect. After the visit of Kety (Ketoki), she realizes the belonging of Amit to a higher society and marriage as a mere social contract based on paper. The proof of marriage depends on material things. Labannya does not want to bind her love by any paper. Labannya states to Amit, "আমি রাগ করে বলছিলাম, আমার সমস্ত ভালোবাসা দিয়েই বলছি, আমাকে তুমি আংটি দিও না, কোনো চিহ্ন রাখবার কিছু দরকার নেই। আমার প্রেম থাক নিরঞ্জন; বাইরের রেখা, বাইরের ছায়া তাতে পড়বে না" (৭২) which means Labannya denies the recognition of material things; she wants her love to be sacred which the lines, the shadows of the outer world cannot touch. So, Labannya does not want to define their love by material things. Its position is above the sensual things. She detested the conventional system of marriage as a social bond.

On the other hand, Heathcliff did not care the social norms. In Heathcliff, a natural severe agent of love can be traced. In Catherine's words, "Heathcliff is an unreclaimed creature, without refinement - without cultivation, an arid wilderness of furze and whinstone" (101). He is the spirit of wilderness. Knowing the illness of Catherine, he went to the Thrushcross Grange repeatedly to have a glance of Catherine. On the last day of Catherine, he did not want to leave Catherine. He stayed outside. He stood so fixed that birds confused him to be a timber and started to build nest on him. The one and only thing that mattered to Heathcliff was Catherine. He was not concerned about what people would say.

Thirdly, unlike Amit and Labannya, Catherine and Heathcliff could not put love aside. There was always an ever-presence of love-marriage relationship conflict. As a result, neither Catherine nor Heathcliff could perform their duty towards their spouse. Before the marriage with Edgar Linton, Catherine could anticipate that time would change her love for Edgar like “winter changes the trees” (82) in comparison to her love for Heathcliff which resembled “eternal rocks” (82). Catherine demanded Edgar to accept Heathcliff. As a husband, it was quite impossible for Edgar to receive Heathcliff whole heartedly. So, he asked for choosing, “Will you give up Heathcliff hereafter, or will you give up me?” (116). Catherine could give up none of them. She said, “if I cannot keep Heathcliff for my friend – if Edgar will be mean and jealous, I’ll try to break their hearts by breaking my own.” (116). Being obstinate, she indulged in self-harm and ultimately welcomed death which gave her the desired freedom from the shackles of the society.

Similarly, Heathcliff could not give Isabella the respect of a wife. Isabella was just only an instrument to accomplish his vengeance. Prior, he flirted and married Isabella to torment Catherine. Later, the letter of Isabella revealed Heathcliff abused his brother for the illness of Catherine and considered her as “Edgar’s proxy in suffering, till he could get hold of him” (143).

Conversely, though Amit wants to make Koitoki realize the place of Labannya in his life, he is not obtrusive like Catherine. Amit tells, “তাকে (কেতকী) কোথাও ফাঁকি দিচ্ছি নে। এও তাঁকে বুঝতে হবে যে লাভণ্যের কাছে তিনি ঋণী” (৭৬) which means he is not betraying or doing injustice to Ketoki, but she has to understand that she owes to Labannya. This shows the responsibility and rationality of Amit towards Ketoki. Though he desires Labannya; in conscious state he will never do injustice with Ketoki.

Fourthly, the love relation of Catherine and Heathcliff was more powerful, uncompromising and destructive than the love relation of Amit and Labannya. In case of Amit and Labannya, there is no instance or possibility of their confrontation after their marriage with different people. They do not get the pain of seeing their beloved with another person. Though there is no death in *Shesher Kobita*, the love is fulfilled in itself.

Both Rabindranath Tagore and Emily Bronte were from the society where exogamy dominated. In Victorian period, there existed narrow mindedness, sexual priggishness, the determination to maintain feminine “innocence” (Abrams 2005). The Victorian ladies were not allowed to be courted by gentlemen from a higher class for so long let alone a man from lower class. There existed restriction. However, Emily surpassed the restriction through Catherine and Heathcliff. She drew the eternal love of two lovers beyond the strict matrimonial law of Victorian period. In twentieth century Bengal, love was an inexpressible thing in Bengali literature. The educated young generation of Bengal were much influenced by the English literature and started to express their feelings regarding love in Bengali literature. Tagore was inspired and influenced by poets like Walt Whitman, Arthur Symons, Katherine Tynan, John Keats, and specially John Donne. Even in *Shesher Kobita*, Tagore cited twice lines from “The

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Canonization” of Donne. The protagonists of his novel establish a love which is beyond physical. Like Donne, Amit and Labannya do not need physical attachment to continue and cherish their love. Their love transcends the social institution of nuptials.

Conclusion

As per Dylan Thomas (2014), “Though lovers be lost, love shall not” (8). The lovers may be physically together or not, the lovers may be perished but the love is eternal, indestructible. The social construction, norms and customs often ignore the urge of soul and make marriage a mere formality rather fulfilling the inner needs and requirements of the soul. The love without any contract is boundless like a bird free to fly in the sky. This kind of love is scarce in the society but not unavailable. *Wuthering Heights* by Emily Bronte and *Shesher Kobita* by Rabindranath Tagore focus on the crossing intersection of these kinds of love and social relations. The complex relationship of Catharine and Heathcliff portrayed by Emily Bronte can also be found in Amit and Labannya with some asymmetries. Though these texts do not show the rejection of the marriage as it is a social relation to create and maintain social progress, they placed the urge of platonic love. The love of Catherine and Heathcliff, and Amit and Labannya represent this eternity of true love. Though these lovers are not bounded by the sacred institution of marriage and they cannot be physically united, their love is ever-lasting. Except Heathcliff, the other three characters do not attempt to change the social order. They are not the paragon of protest; rather their compromising mentality epitomizes the individuals of all time who simply sacrifice their affinity for their beloved to give their love a universal explication. So, the convolution of love and marriage always existed, only variation occurs regarding treating the matter, regarding accepting and adapting to the situation. This trans-cultural study explores the collective unconsciousness along with the individual differences in different parts of the world and also of different time. The present paper works with languages and artistic traditions, so as to understand cultures 'from the inside'. Characteristically, the paper concerns itself with the relation between literature, broadly defined, and other spheres of human activity. This study regarding the basic need of every human being and their compromise can be addressed to a larger extent in both national and trans-cultural level.

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