



**ETHICAL ISSUES IN SELECTED EARLY
NINETEENTH-CENTURY NOVELS BY MARY
SHELLEY AND EMILY BRONTE**

**2021
MASTER'S THESIS
ENGLISH LANGUAGE AND LITERATURE**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Abedalhakeem Mahgoob khalaf KHALAF titled “**ETHICAL ISSUES IN SELECTED EARLY NINETEENTH – CENTRY NOVELS BY MARY SHELLEY AND EMILY BRONTE**” is fully adequate in scope and in quality as a thesis for the degree of Master of Art.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master’s thesis. October 13, 2021

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ
Director of the Institute of Graduate Program

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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DEDICATION

This thesis is dedicated to my dear family. Thank you for your efforts and support throughout these years. I am proud of you

ABSTRACT

Literature is a good tool to talk about ethical issues. Consequently, countless works of literature, notably in the 19th century, were published which dealt with different facets of ethics. In their works, many writers and critics examine several fundamental issues from various ethical perspectives. Mary Shelley and Emily Bronte are two writers and novelists who have addressed this topic in their works. Mary Shelley wrote *Frankenstein* in 1818 to examine several important moral considerations in nineteenth-century British society. In turn, in *Wuthering Heights* 1847, Emily Bronte discusses a variety of social, economic, and cultural issues, all of which have ethical implications. This thesis will examine ethical issues in the nineteenth century through the novels of *Frankenstein* and *Wuthering Heights*. Both novels contain evidence and elements that could be classified as moral issues. The two novels address a variety of key issues pertaining to the essence of society. Despite its importance, this topic is rarely addressed in modern contemporary studies. As a result, the significance of this study is evident in the two novels, *Frankenstein* and *Wuthering Heights*, by addressing several fundamental questions. Furthermore, in analyzing the literary texts in the two novels, this study will rely on moral theories. This thesis is divided into three chapters. The first chapter explores ethical theories as well as the Marxist and feminist ideas. The theme of ethics in Mary Shelley's novel *Frankenstein* and Emily Bronte's *Wuthering Heights* will be the focus on chapter two and three respectively. Chapter four, on the other hand, will concentrate on engaging readers in discussions about social, political, scientific, and economic issues, as well as explaining them as common ethical issues in the nineteenth century.

Keywords: Ethical issues, Ethics, Moral Theories, The Marxist Concept, Feminist Concept, Mary Shelley, Emily Bronte.

ÖZ

Edebiyat, etik konuları tartışmanın en önemli araçlarından biridir. Bu nedenle, özellikle on dokuzuncu yüzyılda etik konuların çeşitli yönlerini tartışan birkaç edebi eser ortaya çıktı. Birçok yazar ve eleştirmen, eserlerinde çeşitli etik yönleri içeren çeşitli temel konuları gözden geçirir. Edebi eserlerinde ahlaki konuları ele alan yazar ve romancılar arasında Mary Shelley ve Emily Bronte yer almaktadır. Mary Shelley, 1818'de *Frankenstein*'i, 19. yüzyılda İngiliz toplumundaki önemli etik meselelerin birçoğunu gözden geçirmek için yazdı. Buna karşılık, Emily Bronte, *Wuthering Heights* 1847'de farklı etik yönleri içeren çeşitli sosyal, ekonomik ve kültürel konuları tartışıyor. Bu nedenle bu çalışma, *Frankenstein* ve Uğultulu Tepeler romanları üzerinden on dokuzuncu yüzyıldaki etik sorunları tartışmaya odaklanmaktadır. Her iki roman da ahlaki bir mesele olarak adlandırılabilir birçok delil ve unsur içermektedir. İki romanda da toplumun özüne değinen çeşitli temel meseleler karşımıza çıkar. Bu konunun önemine rağmen, modern çağdaş çalışmalarda nadiren tartışılmaktadır. Bu nedenle, bu çalışmanın önemi, iki roman olan *Frankenstein* ve Uğultulu Tepeler'deki birkaç temel konuyu ele alarak ortaya çıkmaktadır. Ayrıca bu çalışmada iki romandaki edebi metinlerin incelenmesinde ahlak kuramlarından yararlanılacaktır. Bu tez üç bölümden oluşmaktadır. Birinci bölüm, Marksist ve feminist kavramlara ek olarak ahlaki teorileri tartışıyor. İkinci bölümde araştırmacı, Mary Shelley'nin *Frankenstein* romanındaki ahlaki sorunları tartışır. Üçüncü bölüm, Uğultulu Tepeler romanına ve onun etik konularına ve temalarına odaklanmaktadır. Ayrıca çalışma, sosyal, politik, bilimsel ve ekonomik konuları tartışmaya ve on dokuzuncu yüzyılın ortak etik sorunları olarak okuyuculara açıklamaya odaklanacaktır.

Anahtar Kelimeler: Etik konular, etik, Ahlaki Teoriler, Marksist Konsept , Feminist Konsept, Mary Shelley, Emily Brontë.

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SUBJECT OF RESEARCH

This thesis seeks to study the depiction of ethical issues in the nineteenth-century literary works as manifested by the novels of Mary Shelley's *Frankenstein* and Emily Bronte's *Wuthering Heights*.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of the current study is to examine the causes and conflicts related to the in Mary Shelley's *Frankenstein* and Emily Bronte's *Wuthering Heights*. The importance of this research is that it addresses the social, economic, cultural and scientific issues in society and the reasons behind their emergence in both public and personal contexts.

METHOD OF THE RESEARCH

Moral theories play a critical role in elucidating and disclosing ethical concerns throughout time and space. The theories, as an analytical tool, aid readers in comprehending the various moral dilemmas raised in literary works. They reveal the motivations behind these ethics and depict the characters' behaviors. As a result, the current research employs these theories to better comprehend and explain the works of *Frankenstein* and *Wuthering Heights*.

SCOPE AND LIMITATIONS / RESEARCH PROBLEM

One of the study's limitations is the focus on Mary Shelley's *Frankenstein* and Emily Bronte's *Wuthering Heights*. The research is also limited to nineteenth-century social, economic, political, and scientific issues which reflect nineteenth-century ethical concerns. Furthermore, the difficulty is revealed through the two novels' discussion and study of various topics, as well as the examination of ethical aspects of these issues.

INTRODUCTION

Ethics is a system of values that people consider to distinguish them from others. Ethics is considered in some interpretations as a set of values and principles that standrized people living, such as justice, freedom and equality. The interpretations of ethics do not differ in any of the sciences, whether psychological or social, all of them emphasize the need to be good and not bad. Moreover, ethics is a normative study of good and evil that is concerned with optimal values, and leads a person to rise above instinctive behavior of his/her own free will. Ethics are the main rules and foundations that people use to guide their behavior and thinking in society. Ethics is what elevates the individual's behavior for the better according to the rules of these ethics and to be able to distinguish between right and wrong. In addition, ethical values are human values that protect life and respect life values for self and others. Ethics is the bright representation of human society, which represents the solution in societies that suffer from conflicts. Thus, following the rules of morality is the main feature in the formation of the correct human personality. A person must know the difference between right and wrong and choose what is right as a moral rule. Ethics manifests in a person through his/her willingness to do the right thing even if it is difficult or dangerous because it is a moral act. Ethics protects life and respects others because it is a way of life consistent with the universal values of humanity. On the other hand, immorality in a society leads to several crimes, bad qualities, behaviors and actions that indicate immorality of the society. Therefore, attention must always be paid to several aspects of the continuity and preservation of the existence of moral values in society. The researcher discusses several different issues that affect moral values in society, such as: the impact of the industrial revolution, class struggle, the oppression of women and many other elements.

Many ethical issues are studied as a result of the ethical discussion. Literature is one of the most important means of expressing specific ideas. As a result, it is both logical and necessary to use literature to describe various issues over time. Literary works explore a variety of ethical themes. One can get a complete view of the topic through studying literature. As a result, this study seeks to investigate and examine moral issues in the nineteenth-century in *Frankenstein* and *Wuthering Heights*, as both works depict the

circumstances and moral concerns of the period as a whole. Both texts include a number of arguments that necessitate the evaluation of ethical concerns.

Mary Shelley is an English writer and the wife of the poet Percy Shelley. She was born in London in 1797 to an educated family; Her father was the writer and thinker William Godwin, and her mother was the writer Mary Wollstonecraft, who was an early advocate of women's rights. Although Mary Shelley's fame is based on her *Frankenstein*, she wrote other novels that are no less than her in terms of literary value, including: *Mathilda* and *The Last Man*. In many of these novels, she relied on her experience and knowledge of the writers and poets of her time. Mary lived in England until her death in 1851. Mary Shelley's novels are among the most important literary works of the nineteenth century. Among these novels, the novel *Frankenstein* appears, which represents an important literary document in discussing issues of scientific development and ethical and social issues.

Frankenstein includes a deep discussion of ethical and philosophical questions that address artificial intelligence and the lives of human-made creatures. The events of the novel revolve around an intelligent student named Victor Frankenstein who discovers in a university a method by which he can resurrect life in matter. The events of the novel continue with more events of murder and revenge. As a result of Victor Frankenstein's abandonment of his creature, the creature decides to take revenge on all those connected with Victor Frankenstein. Victor *Frankenstein* created a monster that killed and destroyed many of his family and friends. On the verge of death, Victor tells his story to prevent others from making a mistake: to seek glory at all costs. Thus, through the novel, Mary Shelley raises several questions related to human beings and their ethical tendency. Questions related to ethics and human ambition arise. These questions are how does ambition motivate people, as a positive and negative trait? Which affects a person's beliefs more: nature or socialization? Do humans have the right to pursue scientific exploration regardless of the outcome? Where are the borders? These questions are most evident in the character of Victor Frankenstein. Obsessed with the search for glory and immortality, Victor Frankenstein creates a creature out of human remains. After creating a creature that killed and destroyed several of his family and friends, Victor Frankenstein chases the creature to the North Pole, where he meets Captain Walton. Victor tells his story to Walton, to prevent

Walton from making Frankenstein's mistake: seeking glory at all costs. The captain relays this story to his wife, in a series of letters. The main issue that Shelley raises is human denial. Where Victor abdicates his moral and human responsibility to control his creatures to prevent catastrophic consequences. In addition, Shelley highlights the human limits in the matter of scientific innovations. Certainly, *Frankenstein* is considered one of the most prominent in depicting the issue of human ambition, especially in the absence of moral and human values. The protagonist Victor *Frankenstein* delves deeply into his scientific experience, ignoring all the moral and human values.

However, Shelley wrote *Frankenstein* in the midst of the Industrial Revolution, when major breakthroughs in technology were transforming society. Therefore, Shelley focuses on these themes in her novel. The central theme in the novel is the human quest for knowledge and scientific discovery and the subsequent fears in this period, especially in the absence of the moral standards. The protagonist Frankenstein is obsessed with revealing the secrets of life and death with ruthless ambition. He ignores his family and ignores all affection as he pursues his studies. His academic path in the novel appears to reflect the scientific history of mankind, as Frankenstein begins with the medieval philosophies of alchemy, then moves on to modern practices in chemistry and mathematics at the university. Moreover, the creature produced by Frankenstein is the embodiment of the scientific enlightenment for humans: not beautiful, as Frankenstein thought, but vulgar and terrifying. In his search for the root of human life, Frankenstein created a distorted simulation of a human being, acquainted with all the usual human perversions. With the disastrous consequences of Frankenstein's achievement, Shelley seems to raise the question: Does the ruthless pursuit of knowledge cause humanity more harm than good?

In any case, from what was mentioned above, the researcher focuses on providing an extensive analysis of *Frankenstein* from the moral point of view. The main theme in the novel is human ambition and desire to discover the unknown, whatever the consequences. Therefore, the researcher will discuss in an extensive manner the relationship between Victor Frankenstein and his creature. The comparison between Victor Frankenstein and his creature is enough to show various paradoxes and important elements in human behavior with regard to human moral values. On the other hand, the research provides a moral

analysis of the novel by applying the moral theory to its most prominent events that involve moral representations. In addition, the Marxist and feminist concepts in the novel will be of paramount importance in highlighting the moral issues in the novel. On the other hand, the researcher will discuss in the second part of the thesis the novel *Wuthering Heights* by Emily Bronte.

Emily Bronte was born on the 30th of July 1818 in England. Emily was not the only talent in the family as her sisters Charlotte and Anne were famous writers, and her father published several works during his lifetime. Emily was distinguished by a great literary talent that helped her to exploit her literary imagination. Emily tried to find a job, starting as a teacher at Low Hill School, but quitting after a short time. After that, Emily traveled with her sister Charlotte to Brussels in 1842 to study. In her short life (1818-1848), Emily Bronte wrote only one novel, *Wuthering Heights*. *Wuthering Heights* is considered one of the greatest novels in the record of classic English literature produced by Victorian women. This novel is considered one of the most important literary documents for understanding the transformations of the life of the English bourgeoisie at pivotal times in the history of English society in the nineteenth century. In addition, the novel discusses several other ethical issues prevalent in English society at that time.

Emily Bronte is known to have written *Wuthering Heights* using a male name. From this standpoint, it becomes clear to the reader that the main issue in the novel that Bronte focuses on in the novel is the conditions of women in English society. Women in the Victorian era were oppressed and marginalized. This oppression of women in the Victorian era was due to male domination. It is known that the Victorian era is characterized by the dominance of men. The Victorian era established several disciplines and obligations regarding the genders. Both males and females have specific duties that call attention to social constraints. The social structure at that time focused on the woman's role in society being to serve her husband and family. Thus, the women's difficulties were greatly, especially with regard to their relationship with men. Proceeding from these circumstances, Bronte discussed the role of women in society as a moral issue. In *Wuthering Heights*, Bronte portrayed several female characters. These female figures live different conditions according to the factors of society regarding their relationship with men.

On the other hand, Bronte sheds light on some social issues from an ethical perspective. In the novel, a class struggle appears, followed by the rise of Heathcliff's character in social gradation due to the Industrial Revolution at that time. Thus, Bronte published *Wuthering Heights*, which deals with topics related to social classes, the Industrial Revolution and its effects. In addition, as the researcher previously indicated, Bronte touched on topics related to society's view of women. In the Victorian era in particular, the Bronte sisters wrote novels that remain until now among the most prominent productions of English literature. As is well known, Emily Bronte and her sisters lived in seclusion, and died at relatively young ages. Despite their harsh and religious upbringing, this did not affect their writing, which was free of any religious aspect. Emily Bronte and her sisters lived in complete isolation from society as their strict father did not allow them to leave the house, so they resorted to writing and reading.

From the foregoing discussion, it becomes clear to readers that *Wuthering Heights* is a social document whose content is to show social and moral issues in the nineteenth century. In the coming chapters, the researcher will focus on studying and analyzing the main events of the moral dimension in the novel. When Bronte published *Wuthering Heights*, it provoked various reactions regarding the topics involved in its events. Given the social and moral constraints of the nineteenth century, Bronte greatly influenced the literary scene at the time. In her novel, Bronte touched on many socially and morally sensitive topics. She discussed very important topics such as women, class struggle, love and revenge, hatred, as well as racial and class discrimination and against others. Through the characters of the novel, the writer shows a multifaceted conflict and its implications. The love affair that brings together the two protagonists later turns into hatred and a desire for revenge and destruction. This emotional relationship suffers from several social and economic obstacles that contribute to its transformation into a conflict that is penetrated by revenge and hatred towards others. In his study of the novel, the researcher will focus on the characters of Heathcliff and Catherine and their relationship, and the devastating effects of this relationship on most of the novel's characters. In addition to discussing themes of love, revenge, good and evil in the novel. Moreover, the researcher will present a moral analysis of the novel and discuss The Marxist and feminist concepts.

Moreover, the application of moral theories to the literary texts of *Frankenstein* and *Wuthering Heights* contributes to a better understanding of the two novels. These theories contribute to an understanding of the moral issues in the two novels. More precisely, moral theories focus on understanding and analyzing the motives of actions and interpreting them from moral logic. In both novels, the characters make decisions that affect the moral understanding of the action. Some actions are good and some are wrong. Therefore, the importance of moral theories emerges in the interpretation of these actions according to the moral philosophers and their theories of ethics.

By discussing two different samples of different writers, the researcher seeks to show the in the two novels. Each novel represents a literary and moral document through which the reader can visualize the moral issues of the nineteenth century. Both Mary Shelley and Emily Bronte portray a range of issues prevalent in British society at that time. The context of the research is British society in the nineteenth century. Therefore, both Shelley and Bronte review several factors that contributed to highlighting ethical issues in society. Among the most prominent of these factors that appear in the two novels are the impact of the Industrial Revolution and the human ambition to explore the unknown, social and class conflicts, the role of women in society and their relationship with men, as well as issues of love and revenge.

CHAPTER ONE

THEORITICAL BACKGROUND

This chapter discusses the moral theories and their trends and repercussions in the novels included in this research *Wuthering Heights*, and *Frankenstein*. The chapter begins with a discussion of the moral theories and discusses the most prominent concepts and repercussions of the moral theories, and then the researcher moves to clarify the concepts of Marxism and Feminism in referring to the moral theories. This chapter also contains a brief study of some previous studies related to the topic of the research.

1.1. A Discussion of Moral Theories

Because of their relevance in constructing civilizations and setting its frames, morals are one of the most essential concerns that have value in society. More specifically, morals have two major components: a psychological component and a behavioral component, with the behavioral component being the application of the psychological component. The real application of the moral issues that the individual and society as a whole follow is regarded human behavior and acts.

Moral theories, on the other hand, provide a useful tool for scientists and researchers to investigate and examine the moral decisions and actions that individuals or groups may engage in. Moral theory, on the other hand, is a theory of good and evil. It determines how people should act morally. A person may be forced or given the option of doing things that are either good or harmful, or they may be good but have bad intentions, or vice versa. In certain instances, what should a person do, and how should he or she rate his or her own actions? In his work about moral theory, Mark Timmons explains:

What makes an act right or wrong? What is it about individuals that makes them morally good or bad? How can we come to correct conclusions about the morality of what we ought to and what sorts of persons we ought to be? Moral theory attempts to provide systematic answers to these very general moral questions about what to do and how to be (Timmons, 2012, p: 1).

The moral theory tries to answer the problems of whether a person's action is right or bad, as well as how a person should act. Moral theories may differ in how they approach different situations, and the outcomes for the same theories may be different or similar. Moral theories, in general, serve as a person's moral guide, as previously stated. A moral guide determines how a person should behave ethically and what he or she should do in a given situation. Philosophers and critics, on the other hand, spend the majority of their time debating ethics and moral ideas. The philosopher Socrates is the most well-known of these, but others include John Stuart Mill, Putnam, and others. It is worth mentioning that a set of moral theories will be explored in this chapter because they are critical in understanding the research's key objectives.

1.1.1. Utilitarianism

According to John Stuart Mill, utilitarianism is a theory founded on the “principle that actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness”(Mill, 1863, p.1). This philosophy suggests that you should act and make decisions based on what provides the greatest advantage, not on whether or not they are legal or moral. In any given decision circumstance, utilitarian decision-making entails finding alternative actions and assessing both losses and gains for each individual affected by the action's outcomes. Selecting the choice that provides the most benefit or the least degree of non-utility is part of this philosophy. According to John McMillan's paper on moral theories, utilitarians believe that the goal of morality is to maximize the amount of pleasure we derive from each action. The premise that promoting human happiness is the single condition that determines the legality of actions distinguishes utilitarianism from other moral systems (McMillan, 1998).

The enjoyment we get from our actions determines utilitarianism. The goal of morals, according to utilitarians, is to maximize enjoyment and gain from our activities. As John Stuart Mill explains, “the faith that takes Utility, or the Greatest Happiness Principle, as the foundation of morals, thinks that activities are right in proportion to how they help to promote happiness, and wrong in proportion to how they tend to generate the opposite of happiness” (Mill, 1863, p:1).

Jeremy Bentham, an English philosopher, established utilitarianism. Furthermore, it was created by John Stuart Mill, who was involved in the research and publication of numerous publications on the subject. The book with the same name as the theory, released in 1863, is perhaps the most well-known of them. Stuart described how he calculates the value of happiness and pain since he feels they are two different things that are measured differently. Intensity, timing, and the amount to which they are really experienced are examples of these characteristics. As a result, all action is evaluated based on the scope and quantity of persons affected.

1.1.2. Kantian Morals and Deontology

Because of the issues he raised about ethics and moral theory, German philosopher Immanuel Kant is regarded as a pioneer in the field of critical and ethical idealism. His critical philosophy, which many consider to be a moral revolution, is regarded as a pioneer in the field of critical and ethical idealism. He is the key figure of modern philosophy, according to Rohlf. He combined early modern rationalism and empiricism, shaped much of nineteenth and twentieth century philosophy, and continues to have a significant influence on metaphysics, epistemology, morals, political philosophy, aesthetics, and other subjects today (Rohlf, 2010).

Kant formulated the theory of morality as a cosmic theory that is applicable for all human beings in the eighteenth century, and in response to the state of cosmology, practical reason was adopted as a criteria for morality in isolation from experimental psychology. The intellect, according to Kant's idea, determines the will that legitimizes the action, and because man legislates for himself, he is a maker and determinant of this action through his free will. To avoid chaos between competing wills, Kant begins with popular morals and uses the concept of public taste or publicity to discern between good and bad. Kant considers good will to be the source of moral action. As Wood says, "a good will is always good, good unconditionally, and never in any respect bad," it decides the worth of the act independently from all personal gains(Wood, 1999, p.23).

Kant's theory, on the other hand, is a morality theory based on the concepts of obligation and reason. Kant emphasizes the importance of man's mental capacity and ability

to reason logically apart from his own circumstances or desires, which set him apart from other creatures. Kant's basic moral precept is to "treat all humanity in your person." Kant's essential principle in his doctrine is that the morality of an act lies in the act itself, so that it does not become an act oriented at personal gain and loses its moral significance. Immanuel Kant's argument is based on the idea that if someone acts in order to fulfill their desires, they are not acting out of a moral motive (Mpho, 2017, p.25). As a result, a moral action is motivated by a respect for moral law.

Kant also emphasizes human treatment as the essential and foundation of the moral pattern he seeks. He also highlights that individuals should not be treated as mere means whose value diminishes as soon as they are no longer required, as McMillan (1998) believes that there are countless examples of unfair treatment of people in the literature. Some people were completely unaware that they were being used as test subjects. Their feelings were not taken into account, and they suffered as a result. He claims that in study, subjects' consent should be sought:

In a research context, informed consent is the primary way in which we ensure that people are not used as "mere" means, but are used in ways that are consistent with their humanity. Perhaps it is for this reason that the emphasis in the Nuremberg Code upon the "voluntary consent" of the research subject is given such prominence (McMillan, 1998, p.2).

As a result, positive deeds do not qualify for the moral formula unless they are motivated by a human obligation. Because they do not imply any personal advantage, they are regarded as a human duty. For example, if a person fulfills a responsibility, such as saving a drowning person, the basis for his action must be based on humanitarian considerations. The core of Kantian moral theory is this: moral conduct must be motivated by human motives and must be apart from any personal gain.

1.1.3. Virtue Theory

Rather than focusing on moral standards, virtue ethics focuses on the development of sound moral character. According to this theory, having a good character leads to making good decisions. Moral theories based on virtues place less emphasis on the rules that people must follow and instead focus on helping people develop positive character traits like

kindness and generosity. As a result of these character traits, a person is better able to make good judgments later in life.

People must learn how to break bad habits like greed or anger, according to virtue theorists. These are referred to as vices, and they are obstacles to becoming a decent person. The study of virtue morals has not been a fashionable topic in recent years. Its origins, however, can be traced back to ancient Greek philosophers, making it the oldest sort of moral theory in Western philosophy. Plato discussed four major virtues in this context: wisdom, courage, moderation, and justice. Furthermore, in his famous work "*The Ethics of Nichomachean*," Aristotle wrote the first systematic description of virtue ethics. Aristotle's Nichomachean is described by Michael Pakaluk (2005) as "similar threads run through Aristotle's search for the ultimate goal of human life." At the outset of the ethics, he lays out the conditions that he believes an ultimate purpose must meet: it must be most ultimate, self-sufficient, and preferable. Second, he creates a search field: in his well-known function argument (1097b22 1098a20), he claims that our ultimate goal is to be found among those tasks that we can only complete because we have strong character qualities, or virtues. Mi This is what he means when he says that "action in accordance with virtue" is the highest human good, which is often quoted. Third, he goes over each of the virtues individually (Pakaluk, 2005, 2). People who develop good character habits, according to Aristotle, are better able to control their emotions and reason. As a result, when faced with difficult choices, people are better able to make morally sound decisions.

The central role of motives in moral decisions is emphasized in virtue theories. This is one of the reasons for their widespread popularity and contribution to our understanding of morality. Working through some unique motives is what it takes to act virtuously. To say that some virtues are required for proper moral decision-making is to say that proper moral decision-making necessitates proper motives. Other moral theories face a problem that virtue theory does not. This is the moral justification for the actions to be taken or the moral responsibilities to be emphasized. Virtue theory can be appealing in this regard. According to virtue theories, making the right moral decisions will come naturally once we've succeeded in creating the person we want. The truth about virtuous theory isn't as simple and elegant as some people believe. A person with the "correct" moral character may find

it easier to make many common moral decisions. However, the reality is that many ethical dilemmas necessitate a great deal of thought and consideration. Another issue with virtue-based moral systems is determining what type of personality is "correct" ? Many, if not all, virtue theorists have attempted to answer this question as if it were self-evident.

Viewing virtue theories in morals as ways of communicating with moral psychology rather than moral epistemology may be the key to understanding them. In other words, virtue theories should not contradict other moral theories, such as John Stuart Mill's metaphysical theory or Immanuel Kant's deontological theory, about how moral choices are made. Instead, theories of morality should be treated as means of understanding how to become moral creatures. In addition, how to develop the means by which people make moral decisions and the process by which moral attitudes develop. More importantly, virtue theories may be able to teach us how morality itself should be taught. This is especially true in the early years when more complex decision-making processes are not yet possible.

1.1.4. Ethics of Care

It is one of the moral theories that have emerged in recent decades. It has several names, including relational ethics in addition to the ethics of care, but the discussion frequently returns to "care" as, so far, the most appropriate description among the labels taken into account. This theory focuses on care in a special way. It emphasizes that every human being is in dire need of care. Through the Ethics of Care one can understand the values involved in the act of caring, and how its standards reject violence and control by an ethics of care. This theory has evolved over time to include explanations of the concepts of moral care. By the way, the American philosopher Carol Gilligan provided several contributions to the development and explanation of the ethics of care, especially in her book called *In a Different Voice*. As Virginia Held argues in her book that "in 1982, Carol Gilligan's book in a different voice provided impetus for the development of the ethics of care" (Held, 2006, p.27).

However, some people may consider the ethics of care sometimes as an ethical theory that replaces the prevailing moral theories like Kantian ethics, utilitarianism and Aristotelian virtue theory. While others see it as a kind of virtue ethics. Generally , the ethics

of care is taken into account as one among the foremost prominent feminist ethical theories. Ethics of care is that the most vital moral theory within the Feminist Ethics School. In contrast to the aforementioned moral theories that specialise in justice, rights, and impartiality. Ethics of care focuses on protecting close relationships with the individual. Characteristically, the "ethics of care" sees people as hooked in to each other , both morally and epistemologically, with everyone beginning their life as a dependent child in absolutely fundamental ways throughout our lives. This theory shows that people can think and act as if they're independent and depends on a network of social relationships that creates the practice of this sort of behavior possible. The ethics of care features a feminist basis. Its development and growth was at the hands of girls , which gave it a special character that made it based especially on the concept of caring due to its paramount importance in human life.

1.1.5. Other Moral Theories

There are several other moral theories that may be similar or different in the way of application and implementation. In this section, the researcher will present a general overview of several ethical theories. However, the essence of moral theory depends on determining what is right and what is wrong. Therefore, the researcher will explain other moral theories on the basis of distinguishing between right and wrong actions.

The first of these theories is divine command theory. It is one of the first moral theories that depend in particular on the explicit idea that morals are related to religion and God. In other words, ethics is religion. The things that religion commands us and the God commands us are those that represent the moral aspect of human behavior. In general, the theory of the divine command is the belief that morals are directly related to God, and that correct morals are by obedience to God. Divine command theory adheres to the belief that morality is ultimately based on God's commands or attributes, and that a morally correct action is one that God commands or requires (Austin, 2006).

On the other hand, the Contractarianism theory, developed in particular by the philosopher John Rawls, appears. This theory is concerned with the contract that is between members of society, which is based mainly on the principle of social justice. The other

theory is rights-based theories. The main essence of this theory is that every human being has basic rights, so others should help. Each person has rights and duties that do not conflict with moral principles and elements. In addition, there are several other moral theories such as feminist ethics, moral egoism, moral subjectivism, and so on. Most of the moral theories in this thesis will be referred to in part or directly through the application of moral theory and its principles to the literary novels that constitute the subject of this research. Moreover, the Marxist and feminist concepts will be discussed in the following sections of this chapter with reference to moral theory.

1.2. The concept of Feminism and its moral significance

Feminism is a popular theory that examines how artists move their analytical lenses, assumptions, and subject focus away from males' perspectives and experiences. Feminist theory does this through bringing to light social problems, trends, and difficulties that might otherwise be unnoticed or misdiagnosed by the traditionally dominant male viewpoint in social theory (Walby, 2011). Walby goes on to say that feminism can be defined in a variety of ways and approaches. Feminism can be defined in terms of social context or in terms of self-context, which is the most popular method, in which a person is regarded a feminist if he or she says so "A person or project is feminist if they say they are feminist"(Walby, 2011, p:3).

Feminist philosophers criticize what they call "prevailing traditional morality" for a variety of reasons, including that it is too focused on men's perspectives, with little concern for women's perspectives. According to feminists, the current moral pyramid marginalizes women's moral reasoning in general, and women are viewed as morally immature and superficial in comparison to males. Furthermore, the moral system regards questions of ethics of care for private life and family obligations as minor concerns, which is incompatible with feminism. Furthermore, current moral theories exalt classical morals embodied in masculine cultural attributes like reasoning, caution, dominance, and even battle and death. It also gives less weight to moral qualities associated with women, such as dependency, connection, passion, joy, peace, and life.

Feminist philosophers proposed an alternative moral perspective, known as Feminist Ethics, as seen above. It is an ethical approach founded on the premise that traditional ethics theory is unsuited to women's moral experience, necessitating a thorough feminist re-imagining of ethics. At the outset of this moral trend, feminist thinkers called for an end to women's subjugation, deeming it a moral wrong. They also looked after women's issues such as abortion, job, sex-related issues, and so on. According to Walker, feminist concepts of morality gradually alter as a result of feminists' unhappiness with the principles of traditional moral theories that do not adequately consider women's rights. As a result, the need for the development of moral standards that demonstrate men and women's equality arose (Walker, 2007, pp: 19-25).

As previously stated, feminist theory's foremothers and philosophers did not agree with the moral traditions that justify men's authority. As a result, feminist philosophers set out to develop a moral theory from a feminist perspective, one that emphasizes women's active and vital roles in life. Feminist philosophers' feminist notion stresses women's moral analytic capacity, which is comparable to men's. Feminists also refused to re-establish moral theory based on any sort of patriarchal oppression found in conventional moral theories. They argue that current moral theories are focused on men's public life experiences, but women's experiences lead to consideration of loving sensitivity and behavior based on reacting to and satisfying wants. As a result, it is closer to the moral concept than the abstract rules and benefit computations that current moral theories rely on. Traditional moral philosophy is based on the idea that people are self-sufficient and independent, despite humanity's need for an association moral view of people because of the sensations and emotions it gives, which feminists argue are at the heart of moral theories.

Feminism as a whole strives to achieve a goal, which is the victory of women's rights, through reviewing, interrogating, or changing the current social structures. It also seeks to clarify why the phrase was coined in the first place. Feminism thinks that collective action is the best way to transform the social, economic, and political systems. Feminism is a socio-political movement that began in the West to demand women's rights in social, political, and economic matters. Some people regard it as a new philosophy and theory in morals, language, literature, criticism, history, and knowledge that differs from traditional

philosophy and theory in that it is not formed by patriarchal visions. Others categorize them as beliefs and ideologies that advocate for political, social, and economic equality until total and absolute equality between men and women is achieved. On the other hand, it is regarded as an anti-male/female dualism trend, in which the focus is mostly on the female and calls for the abolition of men. The central theme of feminism is the oppression of women by males and the need to address it. It makes every effort to ensure that women win their battles with men. Because of the importance of this problem in society, the concept of feminism is strongly linked to ethics and its theories. Moral theories and philosophy were founded from a masculine point of view, as indicated above, prompting feminists to consider creating a moral system based on justice and equality between men and women. The researcher will attempt to analyze the notion of feminism and its issues, as well as their link to moral issues and theories, in the works *Wuthering Heights* by Emily Bronte and *Frankenstein* by Mary Shelly, in the following chapters of the thesis.

1.3. The concept of Marxism and its moral significance

Several interpretations of Marx arose throughout the previous century, claiming that the Marxist concept of social change lacks a moral dimension because it is solely materialistic. Despite the fact that Marx's early writings reveal a firm moral commitment, others argue that Marx's concept of morality lacks coherence or continuity. As Peffer demonstrates in his book *Marxism, Morality, and Social Justice*, where he concludes that Marx was immersed in morality and committed to the maximum of equal liberties, both positive and negative, Marx was immersed in morality and committed to the maximum of equal liberties, both positive and negative. Then he shows that Marxism is compatible with morality in general, and with the aspects of justice and rights in particular, by employing contemporary metaethical theory (Peffer, 2014). The Marxist conception of morality, on the other hand, is based on the notion that morality is entirely conditioned by history because it can only be formed via individual or socially organized human acts. As a result, depending on the historical stage, the criteria for determining the morality or immorality of these or those activities alter. Marx outlines what form of society is best for humanity and the social forces that can help them accomplish that goal. He does so after morally assessing diverse

human social systems, philosophies, and practices based on one criterion: the extent to which they encourage or impede humankind's conscious control over their environment and social progress.

When the masters of capitalism preach moral values, they are undoubtedly using those ideals as a pretext to pass on their own egotistical interests by saying hypocritically that they are simply interested in the general good or the welfare of mankind. In this case, the traditional values employed by moral defenders are transformed into a tool of falsifying consciousness, i.e., a negative ideology. Given Marx's full recognition that moral prohibitions and guidance have not and will not be beneficial in freeing man from exploitation, nor in constructing the desired society in which the natural human can develop all of his or her capacities and achieve himself or herself. As Vanessa Wills explains in her dissertation, Marx mocks capitalist moral idealism and delusions, as well as its inability to achieve the social reactions required for ideal change of the individual and society “throughout his writings, a massive number of Marx's criticisms of capitalism and his arguments for communism are based on the relative abilities of these two social systems to encourage or inhibit the development of individual human beings” (Wills, 2011, p:39).

As aforementioned, the moral system refers to the field of actual theories and practices that seek to demonstrate how humans should live and act in accordance with ideals and moral theories, implying that each person has rights and responsibilities that must be fulfilled in accordance with the moral ideals. According to the researcher in the section on moral theories, there are numerous moral theories that may differ or be similar depending on the principle they follow. Each social group has its own moral philosophy. The discipline of economics that employs this or that version of utilitarian theory constitutes the capitalist moral framework. Morality, on the other hand, is a fluid social system that is constantly subjected to class application and negation. As a result, the capitalist system prioritizes the ethics of duty over the ethics of virtue. Many of Marx's publications and discussions address this conflict in bourgeois society's moral structure. As a result, he emphasizes the unique correlation between Marxism's concept of morality and its doctrines. The connection between economics and ethics is not an arbitrary, conditional, or ad hoc relationship, and it is not presented for show. It is intended to be essential for regulating the relationship

between economics and morals, and it can only take the form of a relationship that links the laws of economics to the moral system, not the other way around. Furthermore, the struggle between economy and morals is really a figment of the imagination. In fact, it isn't a conflict in the traditional sense; rather, economics reflects moral laws in its own unique way.

Finally, Marx's moral call to build a communist society with a conscious orientation toward satisfying human needs and developing human energies provides the only correct key for closing all human crises, poverty, and political, social, economic, and health crises that afflict all parts of the globe in our modern world, beginning with the present. The moral importance of Marxism is founded on the notion that all humans are fundamentally cooperative social creatures capable of self-realization via creative social activity.

1.4. Review of Related Literature

Ethics are considered as one of the most important aspects in developing human societies because of its importance in constructing society in general and the individual in particular. They are crucial because they lay the groundwork for the growth and enhancement of human personality. As a consequence, a person's morally sound personality qualifies to serve as a basis for the growth of a decent person. Ethical concerns are widely debated in all scientific, human, literary, artistic, political, and other disciplines due to their essential relevance. as a result of their critical relevance. The significance of ethics stems from the fact that it is the most important factor in the development of a decent society based on moral tolerance, which results in societies and individuals who are morally conscious. As a result, the researcher will analyze and evaluate moral concerns in the nineteenth century by studying and analyzing Emily Bronte's *Wuthering Heights* and Mary Shelley's *Frankenstein*.

Few works have examined nineteenth-century ethical concerns in depth. The great majority of studies and research used a broad approach rather than concentrating on the consequences and causes of these problems. As a result, the researcher will look into Marxism and feminism in relation to these ethics in order to provide a thorough examination of the issues, implications, causes, and effects. Previous research is reviewed in this section. The study's background will be the English society as seen via the novels *Wuthering Heights*

and *Frankenstein*. As a result, moral concerns and their repercussions, consequences, and causes will be discussed through the eyes of the major characters in these works. To trace their relationship to the current study, related papers are evaluated and categorized both thematically and chronologically.

Ethics, on the other hand, are the established evidence, norms, and values that are utilized to arrive at the equilibrium equation of human activity, to give it the real agreed-upon shape within the social environment, and to exert influence by adherence to these ethics. As a result of its significance, ethics has been the focus of a great number of literary works. The books *Wuthering Heights* and *Frankenstein* are two examples of literary works that have addressed moral concerns. From this perspective, there are numerous studies in these two novels that deal with ethical concerns. These studies are the focus of this section.

By investigating, evaluating, and relating morality to reason, Gewirth (1981) explains the topic of morality in general. The author is also interested in moral philosophy. He discusses how to analyze and identify behaviors in order to determine whether they are right or bad. The author also analyzes the moral philosophers' concepts and propositions, including Plato, Aristotle, Kant, and Mill. "a set of category obligatory requirements for action that are addressed at least in part to every actual or perspective agent," Gewirth defined morality. The book by Gewirth is a valuable resource for anybody interested in morality and ethical concerns (Gewirth, 1981, p: 1).

However, in his book, Beauchamp (2001), discusses the topic of moral philosophy in general by reflecting back on moral theory, whether modern or classical. Beauchamp's research covers all aspects of ethics, rights, and justice. It's important to note that the book is purely theoretical and has nothing to do with practical ethics. He claims that Aristotle, Hume, Kant, and Mill constitute the book's foundation and fundamental concept, and that they have been dragged into moral philosophical disputes over the past thirty years.

Furthermore, ethics and its study may be found in a wide range of areas and specialties, including literary and scientific professions, as well as medical fields. Moral philosophy in the eighteenth century is discussed by Pellegrino (1986). He defends ethics, specifically Percival's medical ethics, because of its relevance in medical ethics. Pellegrino argued that the moral philosophy embodied by Percival's medical ethics is not widely

understood, and most modern academics and critics appear to have misread it. Pellegrino offered numerous proofs to back up his claims: “1. The Percival Code is only politeness, not ethics.” 2. It is philosophically devoid. 3. It maintains a paternalistic attitude that is wholly inappropriate for our democratic era (Pellegrino, 1986, p: 1).

Other research, on the other hand, have focused at the Marxist theory in addition to the topic of ethics and moral theories. The goal of these research is to look at the link between Marxism and ethics and how it may be described. The researcher will give a quick overview of different studies related to Marxism and ethics.

Lukes (1986) discusses the issue of Marxist philosophy and how it views morality. He also explores the subtle implications of Marxism on morality, although in a simplistic manner. The book is divided into three parts, each of which summarizes and clarifies the apparent contradictions in Marx's moral philosophy. In this sense, Marx's critique and counsel might be both acceptable and undesirable, especially because the writer also addressed the problem of rights and responsibilities in the moral principle. The book's subsequent chapters discuss Stephen's theme of justice and rights. When debating Marxist theory, this book is a valuable resource and a formidable task.

Bartels (1999) explores the metaphoric roots of moral fundamentals in Western cultures in particular in a similar research. He looks at Lakoff's explanation of these shifts in moral standards' metaphoric roots. According to some critics, Marxism is symbolically founded on the theory of value's labor ethics. The author claims that Marx's analysis helped to uncover the metaphors that mask labor exploitation and the outcome that these immoral metaphors achieve via their dominance in Western societies and possession of the place of common sense for people.

Andersen (1990) examines the increased focus on morality in social work and the resultant proliferation of philosophical problems about the connection between social theory and morality. Ethics is divided into three categories: descriptive, normative, and meta-ethics. The author examines how various points of view within social theory acknowledge the existence of descriptive ethics. There is a great deal of disagreement between meta-ethics and normative ethics, and the findings are still unclear. The author of this essay covers numerous significant theories in his discussion. These are Parsons' social work and social

systems ideas. Habermas's theory of communicative activity and the ethics of his speech, as well as analytical Marxism. The author concludes that if social theory and ethics have a solid viewpoint, it is better to regard social theory's dual function in collective mind as a participant and a spectator.

There are other studies that look at ethics and its relationship to feminism or vice versa. The majority of these research focused on excluding women and failing to recognize their actual worth. Most people believe that men develop and formulate moral philosophy in general, and that feminists' objective was to create a more equitable and equal moral framework for men and women.

Held (1990) discusses a number of aspects in the history of morality, as well as how these ethics have been discriminatory between men and women. She also spoke on a variety of topics that were a watershed moment in feminist thought about ethics, its concepts, and theories. The author claims that the whole history of philosophy, including ethics, was written and developed using male ideas and viewpoints. The history of philosophy, including the history of ethics, has been founded on assumptions and notions that are by no means gender-neutral. Held claims that feminists have adopted a different approach to ethics than those who reject feminism. Feminist achievement in research and thought is a result of this strategy (Held, 1990, p:321).

Meyers (2014) defines feminist theory in connection to moral philosophy in her work. The author emphasizes the contrasts between feminist theory, its terminology, and assumptions, and moral theory in terms of concepts and visions. Meyers claims that moral philosophy in general is a patriarchal perspective that fails to recognize women's complete and genuine worth, and that this is the crux of the morality-feminism debate. The feminist response to this issue is to progress toward a more complete moral concept that includes fairness and equality for men and women, as well as the recognition of women as men's primary partner.

According to Schwartz (2010), feminists were viewed as a barrier and insignificance, and therefore were excluded from numerous sectors. Women were barred from most social events for a variety of reasons, including their strong hostility to religion and the fact that they touched on new subjects and ways of controlling the sexes'

relationship. In his paper, the author focuses on freethinking feminist critiques of marriage and other topics. She shows that similar arguments continued in many secular groups, despite the fact that they were absent from related movements and even from the feminist movement itself. The writer argues that the free-thinking movement helped its adherents revive some ideas and debates of sexual issues within a secular and ethical vision.

Ethics arose in a number of literary works to be debated historically in order to reform and correct these flaws over time. Emily Bronte's novel *Wuthering Heights* and Mary Shelley's *Frankenstein* are two of these literary works. The writers of these two books aim to explore ethical dilemmas in nineteenth-century English society in general, as well as its consequences and ramifications on both people and society. The researcher will go through some of the prior study that has been done on the topic of ethics in these two books.

In examining *Wuthering Heights*, Meier (2013) analyzes the moral deterioration and its repercussions. Morals were one of the pillars in the creation and composition of the key events in most portions of the work. The author demonstrates that all of the characters went through moral deterioration, putting them in perilous positions. The author believes that moral decay was the cause of numerous individuals' downfall and ascent, as well as changes in their circumstances, as a result of their acceptance of beliefs that violate moral standards and social ideals. Moral degradation was the source of most of the characters' terrible deaths, and death was the cause of their deaths.

As a result, it's probable that moral deterioration is linked to mortality. According to Anderson (1978), *Wuthering Heights* represents the stage of life and death, where readers can recognize that the central idea of the novel is to express Heathcliff and Catherine's miserable lives. "In *Wuthering Heights*, death — or rather, life in death — is the supreme value," Anderson writes (Anderson, 1978). One of the major causes for most of the events in the novel is morality, which Bronte tries to convey throughout the novel. Given this, Bronte enables her readers to ponder unanswered important concerns about the novel, such as the role of second-generation characters and Heathcliff's loathing of them, as well as our existence in this world. Most of her reviewers regard Bronte as a singular force in *Wuthering Heights*. Anderson demonstrates that the most important problem is the integration of all

aspects of the novel and their meanings with a hypothesis that is commensurate with the novel's overall shape and effect.

Mazzoni (2015) also discusses morality and violence in *Wuthering Heights*. As a result, the author continued to discuss the concept "destruction" throughout the work. The author demonstrates that *Wuthering Heights* is a novel with a harsh depiction, and as a result, the Victorian audience rejected it on the grounds that it violated moral orientation due to the inappropriate attitude that contradicted human conduct at the time. Mazzoni describes aggressive conduct, damage, and aggression used against others, including non-humans such as animals, in his article. Through the shared ethical values between humans and nonhumans at *Wuthering Heights*, and the arbitrary interspecies violence by which those values are generated, the novel works to undermine platitudinous and essentialist Victorian visions of moral relations with animals, as indicated in the article title.

As far as *Frankenstein's* moral implications, ethics has sparked discussions due to its many interpretations. Simmons (1994), for instance, examines *Frankenstein* from a moral standpoint and analyzes it medically. When discussing *Frankenstein*, he emphasizes the ethical and moral issues that students confront in the twenty-first century. The author delves into this complicated topic by posing the following questions:

1. When and under what circumstances should life be medically extended? 2. Should the remains of aborted babies be utilized to aid persons with Parkinson's disease? 3. How do you modify your perspective of the world as a fundamentalist Christian in the face of scientific ideas of creation by the "Big Bang," expanding theories, and theory of relativity? 4. What moral and ethical issues should scientists who study and manipulate DNA and genetic material take into account? 5. How are parental responsibilities evolving as the notion of family evolves, particularly the role of the father? (Simmons, 1994, 30)

Victor Frankenstein succeeded in making his own monster in the greatest way to promote life and avoid death, according to the author. As a result, scientists and medical researchers must work hard to achieve accomplishments that may appear easy on the surface, but are complicated and vital on the inside.

Finally, Holmes (2016) examines *Frankenstein* in a manner that may be seen as scientific. The author talks on Mary Shelley's circumstances, which are problematic in terms of how she interacts with scientific and literary facts. The novel's qualities, as well as the

features and specifics of the protagonist Victor Frankenstein, the monster who fights to take responsibility, were then examined, as well as moral concerns, their features, and details in the story. Furthermore, Holmes outlines the moral choices and their ramifications:

Faced with this terrible ethical dilemma, *Frankenstein* agrees: this second creation scene, in a secret laboratory on the Orkney Islands off northeast Scotland, is also often overlooked. Fearful of the consequences, he destroys his female creation at the last moment, turning the disappointed Creature into a vengeful demon (Holmes, 2016, p: 492)

Reviewing previous studies show that there are few studies have dealt with ethical issues in the novels of *Wuthering Heights* and *Frankenstein*. Accordingly, this study is intended to address the topic and show its moral consequences on the novels' characters.

Morals are, in general, one of the most significant problems that society values. There are two key components to morality: psychological and behavioral. Moral theories give scientists a way to examine and evaluate the moral decisions and actions that individuals or organizations may engage in in general. Feminism is one of several theories aimed at diverting focus away from masculine viewpoints and experiences in social theory. Feminist theory does this by drawing attention to societal issues, trends, and difficulties that would otherwise go overlooked or misinterpreted by the historically dominant male perspective. Another moral theory is marxism. Another moral theory is marxism. Because it is simply materialistic, the Marxist idea of social revolution lacks a moral dimension. Some contend that Marx's morality concept is illogical and inconsistent. Morality in general, as well as components of justice and rights in particular, are consistent with Marxism. The interpretations of ethical dilemmas in nineteenth-century society as seen through the lenses of literary works and moral ideas have not been explored in earlier studies. As a result, this research is an attempt to investigate the issue from these perspectives.

CHAPTER TWO

ETHICAL ISSUES IN *FRANKENSTEIN*

Mary Shelley, an English author, wrote *Frankenstein*. Shelley was born into a literary household and went on to write a number of books. Her *Frankenstein*, on the other hand, made her renowned. Although it is a Gothic work about exoticism and the supernatural in the world of dreams, ghosts, and spirits, it is also about the social ethics that exist in English society. This chapter will focus on the ethical concerns raised in *Frankenstein*, especially how they are portrayed by the protagonist Victor Frankenstein and his creation.

2.1. A Moral Comparative between Victor *Frankenstein* and his Creature

Frankenstein recounts the story of a young scientist called Victor Frankenstein who, in a possibly contentious scientific experiment, produces a monstrous, sentient creature. The monster is a product of human experience, which may be founded on erroneous ideas and premises. The monster's conduct is a mirror of the human behavior that developed and manufactured the monster. As a result, any comparison between them is primarily dependent on human behavior.

The protagonist of Mary Shelley's *Frankenstein* is Victor Frankenstein. He is a teenage scientist who develops a monster creature with human-like powers. However, he is horrified of the creature's look as soon as he makes it. He gets consumed with his urge to eliminate the monster after feeling guilty, sorrow, and regret for his creation. Through Victor Frankenstein's actions, the reader observes a desire for human sabotage and destruction, which is embodied by Frankenstein himself. The creature's rebellious activity reflects Victor Frankenstein's human conduct throughout the novel, which manifests itself via murder, crime, and retribution. Thus, the creature and Victor Frankenstein are linked in many ways, most notably on a psychological level: "The parallels between Victor's and the creature's statements about the dangers of knowledge draw our attention to the doppelgänger or double theme of this novel in which the physical ugliness of the creature reflects the psychological ugliness of his creator, Victor" (Shelley, 2017, xxix). Moreover,

readers may also note that there are some references that some may use to refer to the monster through the use of the name of Frankenstein.

It's worth mentioning that the creature produced by Victor Frankenstein does not have an official name. It's also known as "monster," "creature," "wretch," and "devil." The moral issue is from the labels given to the monster by everyone, which have turned him into a wretched creature with an unrestrained thirst for destruction and vengeance. These immoral labels that people bestow on the monster are the root of the moral problem that began with Victor Frankenstein and the monster and grew to include many additional victims afterwards. Therefore, the crisis in its essence is in the human moral collapse that caused the destruction of the monster and made it into creature thinking about destruction and revenge, where these desires are considered among the worst moral standards.

The monster's oppressive and destructive conduct is the result of his treatment by human society, which treats him in an unethical manner. The monster's mistreatment by his creator and by human civilization in general demonstrates how limited our comprehension of proper moral behavior is. The monster is a major character in the novel, and he narrates Victor Frankenstein the tale of his life. He learned soon after his birth that everyone feared and despised him only because of his appearance. Dealing with people based on looks is one of the most common human faults, as it promotes dread, isolation, and a desire for vengeance, and therefore creates an emotional state that can lead to immoral action, as happened with the monster. Even the monster's miserable look is the product of poor human creation, and so it is regarded a morally reprehensible act that has resulted in several terrible repercussions for people and the monster. The creature's comments express his grief and misery, as well as his recognition that all of his heinous conduct is the result of his Creator's mistreatment:

There was none among the myriads of men who existed who would pity or assist me; and should I feel kindness towards my enemies? No: from that moment I declared everlasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery (Shelley,2012 , p:217).

The monster retreated into the woods after being pursued by the people, where he could hide from the injustice that had been done to him. He chooses a spot near one of the

cottages where a peaceful peasant family lives. The monster is kind and compassionate with this family, and he grows more sympathetic to the human people and want to join them. One of the fundamental elements of the moral system is this creature's sympathy for the human species and his willingness to join them because of his search for the happiness he lacks. The quest of happiness causes the creature to learn about human morality and seek enjoyment from humans. In the face of existential concerns about who he is, what he is, and what he wants, the creature trains himself to read and manifests a human consciousness. The monster notices his ugliness and manages to irritate himself by delving into a debate over the meaning of his existence. The monster, however, still wishes to make his presence known to people, particularly the De Lacey family, with whom he shares love and devotion. The peasants, on the other hand, are horrified and frightened when they discover the monster's attempts to approach people, and immediately eject him. The monster's terrible look inspires hatred and dread in everyone, thus he is repelled and feared. The key thing to remember about the creature is that humans made him in this way; notwithstanding Victor Frankenstein's attempts to justify the beast's creation, the creature has no faults in this regard. "His countenance showed the uttermost of hatred and betrayal when I stared at him" (Shelley,2012, p:255). The monster travels to Frankenstein's house and meets William in the woods in a comparable setting. He wants to befriend the child, hoping that his youth would make him less bigoted, but William is just as disgusted and terrified as everyone else. In a fit of frenzy, the monster strangles him and murders him, symbolizing the monster's unethical conduct in seeking vengeance on the humans who reject him.

In a related context, the monster asks Victor Frankenstein, the monster's creator, to finish his mission and create a female counterpart for him in order to solve the monster's dilemma of isolation and disappointment: "You must create a female for me, with whom I can live in the interchange of those sympathies necessary for my being" (Shelley, 2012, p. 227). The monster requests that Frankenstein create a girl to replace the desire that he was denied by mankind. Given the monster's circumstances, this is regarded as a moral request, especially as Victor Frankenstein is accountable for the beast's wants because he is the one who made him. At first, Frankenstein agreed to this desire, but he later destroyed the female monster owing to various concerns that the moral conscience could find irrational and add

to the monster's isolation. Victor is concerned that the monster, joined by the female monster, would pose a twofold threat, especially because the female monster may desire to join the human species, which is superior to the monster in many ways "the monster's similar yearning for a female companion is treated as highly dangerous" (Levine, Knoepflmacher , 1979:106).

Moreover, Levine & Knoepflmacher add regarding Victor Frankenstein's concerns about the female monster:

But above all Victor fears the possibility of a female creature not only more aggressive than the novel's remarkably passive female characters, but also capable of surpassing the sadistic and unparalleled barbarity of the killer of little William: she might be ten thousand times more malignant than her mate and delight for its own sake in murder and wretchedness (Levine, Knoepflmacher, 1979:106-107).

When Frankenstein kills the female creature, she swears vengeance. He strangles his bride, as he promised, to get revenge on his maker. The monster's human essence is revealed near the end of the story, when he regrets the death of Frankenstein. Although a reader of the novel may believe that Frankenstein and the Beast are diametrically opposed in terms of humanity and morality, further examination of both characters reveals several parallels. Perhaps the most striking resemblance between them is their sense of solitude. Because of his ugly look, the monster is shunned by everyone, indicating society's moral decay. "Satan had his associates, fellow-devils, to adore and encourage him; but I am alone and abhorred," the monster says (Shelley, 2012, p: 210). Another resemblance between Frankenstein and the monster is the capacity or desire to meddle with other people's lives. Frankenstein produces life, while the monster extinguishes it. Despite the fact that he is counseled by people who are more experienced and informed than him, Frankenstein conducts his experiments with no respect for their morals or for human morality, which should consider the existence of others. He abandons the creature as soon as he notices his presence, refusing to accept responsibility as creator. In addition, the monster kills innocent individuals with no regard for morals. In terms of moral decay and its effect on them, another resemblance between Frankenstein and the monster is hatred and retribution. The creature threatens to destroy and murder all of Frankenstein's friends and family, and Frankenstein is determined to stop it. Even if they appear to have quite distinct personalities at first, it can be claimed

that they are motivated by the same sentiments, ambitions, and loneliness. Frankenstein's monster can be thought of as an extension of himself.

2.2. Ethical Values in Scientific Progress

The magnitude of scientific advancement is frequently used to assess evolution, and there is nothing wrong with that. Science was the first factor to improve the quality of human existence and minimize misery. The self-motivation of individuals seeking a better living is at the root of the material progress seen in society. Creating a civilization, on the other hand, needs far more. It necessitates the development of human and ethical ideals. The hazardous influence that science and technology play in different parts of life is one of the most apparent elements of our contemporary day.

This twin, who has performed several miracles, may be treacherous at times, posing a serious threat to humanity's future. Some may feel that there is a moral component to science that can prevent detrimental usage. There is a flaw in this idea that is comparable to the flaw that preceded the thinking of certain scientists. Science is progressing at a breakneck speed, and in order to put these skills to good use for mankind, an ethical value system must evolve in lockstep with it. These moral principles discourage behavior that violates human and ethical standards.

In her novel *Frankenstein*, Mary Shelley poses a fundamental question about the construction of evil in both human and monstrous forms. Is it possible that wickedness is a reaction to a series of events and facts that a person encounters? Another topic connected to Frankenstein ethical concern is if there is a moral basis for cognitive progress in all fields, particularly natural humanities. How can a compromise be struck between ethical considerations and scientific progress, as well as its psychological, moral, and material consequences? The researcher will address these key questions in Frankenstein and explain them in a scientific and ethical framework.

In the early 1970s, a group of eminent science fiction academics felt that their discipline had progressed beyond Gothic fiction, and that Mary Shelley's *Frankenstein* (1818) was a watershed moment in our knowledge of human existence and evolution (Oppolzer, 2017). *Frankenstein*, on the other hand, takes a morally critical look at science

fiction. Given that it did not take into consideration in part the moral construction of civilizations, Frankenstein is one of the most important works in the history of the novel, especially science fiction novels. It relied on unachievable ideas and dangerous scientific experiments. Victor Frankenstein, the novel's protagonist, is a scientist who is fascinated by science and laboratory advancements and enjoys the comforts of his rich family. He is a chemist with a thirst for knowledge who goes to great lengths to uncover the mystery of life. In order to fulfill his goal of breathing life into inanimate matter in order to create a creature with human qualities, Frankenstein disregards his family, loved ones, and even his own moral convictions.

Several hints and clues may be found in Shelley's novel's scientific imagination and the resultant tensions. Mary Shelley did not conceive and place that hypothetical potential in Victor Frankenstein at random; she meant for him to be able to build a creature out of the dead pieces of human bodies. Mary Shelley's critique of the consequences of scientific advancement that is not guided by strong moral standards is demonstrated via her deed. The hazards that come from scientific advancement that is not constrained by ethical norms. Victor succeeds in constructing his creature, only to learn that he has helped to the development of an ugly and terrifying creature, which subsequently escapes owing to the terrible treatment he has received. Victor Frankenstein regrets creating this monstrosity, but sorrow is no longer relevant because the monster has become an indisputable fact. Mary Shelley agrees that the issue of dealing with the creature has become more difficult than the question of his genesis as events unfold. The creature's rejection by others, particularly his creator, Victor Frankenstein, makes things worse. The monster then vanishes, and his departure is regarded as a moral watershed moment and a conclusive response to humanity's rejection of him. Victor, on the other hand, makes a judgment that demonstrates his moral illiteracy by attempting to dismiss the creature's problem. Victor must make this decision as a starting point in order to restore his life to its previous state. Victor Frankenstein's experience making the creature strengthened his conviction that genuine happiness lies not in his quest to discover the unknown, but in his life, which he ignored to satisfy his immoral impulses, as he regrets:

Listen patiently until the end of my story, and you will easily perceive why I am reserved upon that subject. I will not lead you on, unguarded and ardent as I then was, to your destruction and infallible misery. Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow (Shelley, 2012, p: 109).

Victor Frankenstein eventually loses his loved ones as a result of the battle between him and his monster. Victor, who rejected the monster after he was formed, is the target of the monster's vengeance. Victor's creation transforms into a wicked monster seeking vengeance and blood, killing Victor's sibling, posing a moral choice. Furthermore, if Victor does not construct a female creature to live with him, the monster threatens to kill Victor's wife, Elizabeth "I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth" (Shelley, 2012, p: 228).

The monster defends his morally wicked behaviors by claiming that they are a reaction to his rejection by others, particularly his creator. This leads to the novel's core moral problem, which focuses on the creature's development of evil. Is evil intrinsic in the creature, or is it only a reaction to the conditions that prevented him from being as joyful as any other creature? In resolving this issue, the novel's events demonstrate that the creature's wickedness is not intrinsic. This evil arose as a result of the monster's exposure to a series of circumstances that led to the formation of the struggle between Victor and his monster.

When Victor Frankenstein informs Captain Walton about his wretched life, the novel's moral critique is exposed. Victor Frankenstein's life was cut short due to his pursuit of great discoveries and crazy ambitions. Victor Frankenstein's role shifts from that of a seeker of the unknown to that of a critic of research, refusing to investigate discoveries that violate moral standards. "learn my miseries and do not seek to increase your own" (Shelley, 2012, p: 307). Victor Frankenstein claims that his suffering stems from his succumbing to immoral urges, and cautions Walton against following in his footsteps.

The novel examines scientific advancements from an ethical standpoint, focusing on how to strike a balance between scientific advancements and the formation of new discoveries without jeopardizing moral principles. The ethical principles that should be present in research and scientific advancements are discussed by Mary Shelley. It is feasible

to develop a set of ethical principles and regulations that can help to prevent or reduce the unintended consequences of some scientific discoveries in a way that benefits mankind without harming others. In a similar vein, when Einstein established the theory of relativity, he did not intend for it to be misused, but rather to identify acceptable energy substitutes. Due to a lack of controls and moral principles, some people took use of this technological trait to develop the nuclear weapon, a monster. Finally, Mary Shelley emphasizes the need of ethical principles governing scientific advancements in order to prevent any transgressions that may hurt others in her work.

2.3. Moral-Analytic Reading of *Frankenstein*

The categorization and analysis of literary works are founded on ethical studies of literary works, which is regarded one of the most significant disciplines. Various critical techniques have dominated the literary world throughout history, all of which appear to deny moral critique. The examination of literature's moral worth became a key focus of literary studies at that time. This return to the question of literature's moral value aims to elucidate the connection between literature and ethics. As a result, moral theory is regarded as one of the most significant literary theories for analyzing and reviewing literary themes in a variety of literary works, including the novel. The researcher will examine moral theory and themes in *Frankenstein* from this perspective, focusing on the influence of moral concerns on the novel's key characters. The novel *Frankenstein*, which delves into the subject of the monster and surrounds it like the middle episode of a huge hell, is crucial, as are Walton's letters, which swirl around the outside borders of these depths. In reality, as Leslie Tannenbaum showed in her essay *Miltonic Myth in Frankenstein*, these triple rings, along with Miltonic's concept, constitute the novel's essential structure. "In *Frankenstein* Mary Shelley is engaged in a continual dialogue with Milton, expressed by direct and oblique allusions to *Paradise Lost*" (Tannenbaum, 1977, p: 101) a structure from which Ms. Shelley created the formation of an ethical network with well-established props.

Victor Frankenstein didn't want to create a monster, but by creating a sane odd creature from the rest of the dead bodies and bringing it to life through an unorthodox or unethical scientific procedure, he released an uncommon monster that is difficult to manage.

This monster murdered Frankenstein's brother and wife, as well as Frankenstein himself, as a result of the monster's consequences and chain of events. Perhaps Mary Shelley's novel *Frankenstein* was intended to communicate this message to the world. Mary Shelley seeks to demonstrate the importance of ethical norms and missions in science. These principles and norms are inextricably linked to human consciousness and the ability to discern between right and bad acts. *Frankenstein'* deals with ethical concerns in the nineteenth-century and at various eras because of its renown on the subject of ethics. *Frankenstein* connection with ancient tales derives from Shelley's use of moral paradoxes to address the novel's moral concerns.

Shelley depicts the ancient Greek moral battle between Zeus and Prometheus in *Frankenstein* in a unique way, emphasizing on the nature of their power conflicts as well as the unethical abuse of creative power. Shelley included various characteristics of feminism, social relations, and moral duties in relation to the characters in the novel, particularly Victor Frankenstein, to recreate an effective structure for the old Greek tale. Koplin & Massie (2021) states that Frankenstein's most significant moral mistake occurred when he failed to consider his moral duties to the creature he created, not when he decided to pursue his scientific discovery (which may, after all, have saved lives). As a result, Mary Shelley reconstructs her work in order to elucidate the moral concerns raised in it through a literary style centered on the story's major characters. The moral dilemma in *Frankenstein* focused mostly around Victor Frankenstein's and the monster's decisions and deeds.

The moral theories discussed in *Frankenstein* are based on the events surrounding the protagonist Victor Frankenstein. Victor Frankenstein, a young scientist obsessed with science, and his aspirations and desires are discussed by Shelley. Readers of *Frankenstein* will notice Victor Frankenstein's preoccupation with the unethical desire to create and breathe life, regardless of the consequences. Victor Frankenstein, in essence, suffers from a lack of moral commitment and shirks responsibility in his aspirations. In addressing the immoral desires with which he was obsessed and which he could address with the little moral responsibility that the human mind should have :

For when I would account to myself for the birth of that passion, which afterwards ruled my destiny, I find it arise, like a mountain river, from ignoble and almost forgotten

sources; but swelling as it proceeded, it became the torrent which, in its course, has swept away all my hopes and joys. Natural philosophy is the genius that has regulated my fate; I desire, therefore, in this narration, to state those facts which led to my predilection for that science (Shelley, 2012, p: 91).

Victor Frankenstein feels that the need for control and bodily mechanics are the most essential factors in forming a human personality. As a result, he creates a unique monster in order to discover immortality in an unexpected method. Victor Frankenstein's unethical experiments, in which he attempted to satisfy his human wants, resulted in a terrible creature with a gloomy appearance. He broke ethical norms by conducting irrational experiments that defied human principles that were incompatible with morals “So much has been done, exclaimed the soul of Frankenstein—more, far more, will I achieve; treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation” (Shelley, 2012, p: 105).

However, most moral theories may be applied to the novel's characters' attitudes and deeds, particularly Victor Frankenstein. The researcher concentrated on humanity's ethical and spiritual difficulties in the novel, particularly their relationship to Kant's notion of moral responsibility. As Devin Ens indicated that moral theory in the novel is related to Kant's moral theory and philosophy, as well as other ethical ideas that “Shelley’s characterizations of Victor and his creature highlight many of the attitudes typifying the reasoning of both Kantian deontology and utilitarianism, as well as their political companion, liberalism” (Ens, 2014, p: 1). Victor Frankenstein's experiences and wants were in violation of Kant's morals principle, yet he persevered in them despite knowing the consequences. As a result, the outcomes were terrible for everyone, especially Victor Frankenstein, the protagonist. As Frankenstein explains in his guidance to Walton, who shares Victor's goals and ambitions, “seek happiness in tranquility, and avoid ambition, even if it be only the apparently innocent one of distinguishing yourself in science and discoveries” (Shelley, 1968, p:209).

The utilitarian approach, on the other hand, may be applied to *Frankenstein* in various ways. Utilitarianism asserts, via its thinkers and forefathers, that ethics is happiness, and that the purpose of all moral actions is to attain happiness. As a result, numerous characters in the story, particularly Victor Frankenstein, who was seeking pleasure via his

personal ambition manifested in his unique scientific experiments, demonstrate this. Victor Frankenstein was challenged with various alternatives that indicated his stance according to the utilitarian theory, as Joshua explained, Victor, at this point in the tale, is confronted with the same problem: should he rescue his family or help mankind? He opts for the principle of greatest enjoyment (Joshua, 2007). Victor opted to pursue his wants and scientific aspirations, believing that this would bring him satisfaction, without considering the grave implications of his creation of the monster. The monster created by Victor Frankenstein has caused several problems and crimes for the characters associated with Victor. According to the utilitarian analysis these atrocities committed by the monster represent Victor's lack of concern for his family and those around him, especially Elizabeth, who was killed by the monster:

Victor misunderstands the creature's threat to be with him on his wedding night, assuming it to be a threat against his own life, rather than a warning that he will kill Elizabeth in terms of utilitarian principles it should not make any difference whether it is Elizabeth's life or Victor's in the balance here, it is an important detail as it demonstrates Victor's focus on himself; egotism and selfishness is one of the failings that utilitarianism aims to avoid (Joshua, 2007, p: 41).

Morals and metaphysics, on the other hand, are regarded worthless from a social pragmatic standpoint if they do not accomplish the desired advantage. In terms of this social theory, ethics is a philosophy that is utilized to achieve objectives and benefit, which is why Victor Frankenstein's character prefers to engage in formative and scientific experiments in order to achieve his goals, regardless of the consequences. Victor seeks personal gain, as well as knowledge and heavenly perfection, at the cost of human life, without regard for the repercussions. Shelley also refers to Victor Frankenstein's link to feminism in the novel through his love with Elizabeth, as well as the female monster concept. Victor may not believe in the equality of men and women, according to the readers. This is demonstrated by Victor's destruction of the female monster, which demonstrates Victor's fear of women. This instance demonstrates Victor Frankenstein's mistrust of women and his view of women as second-class citizens to males. Victor Frankenstein believes that the female monster may abandon the monster and seek for the human species, which has distinct traits and components that distinguish it from the monster. Victor Frankenstein possesses a male

worldview that oppresses women, as evidenced by this viewpoint. The macho attitude that characterizes Victor Frankenstein's approach to the subject of women is in direct opposition to the ethical concept of care, which argues that women have equal rights to men and that caring for equality between men and women is important.

The monster's moral conduct is inextricably linked to that of its creator, Victor Frankenstein. The monster, to be more specific, behaves in accordance with the conditions and norms that surround him. Victor Frankenstein created the monster, but abandoned him after observing his terrible appearance, enormous size, and odd form. The creature's suffering in his interactions with the human culture around him began here. The creature was rejected by everyone, which led to the disintegration of his moral beliefs and values. His alienation and isolation also contributed to the formation of intense desires for revenge against human society, especially Frankenstein, who refused to help the creature in any way:

From you only could I hope for succor, although towards you I felt no sentiment but that of hatred. Unfeeling, heartless creator! You had endowed me with perceptions and passions, and then cast me abroad an object for the scorn and horror of mankind. But on you only had I any claim for pity and redress, and from you I determined to seek the justice which I vainly attempted to gain from any other being that wore the human form (Shelley, 2012, p: 221).

Because of the hatred that has developed between them after Frankenstein relinquishes his obligation to care for the monster and change his course, the beast has committed many immoral acts against moral norms toward everyone associated with Victor Frankenstein. The acts of the creature swing between good and evil, according to moral philosophy and moral theories. Caring is highly essential in the creation of personality on different levels, whether ethically or spiritually, according to the philosophy of ethics of care. Victor Frankenstein did not provide the monster with complete care. As a result, it contributed to the creature's personality being destroyed. According to Devin Ens, Victor Frankenstein is ethically negligent towards the monster because he abdicates his obligation to care for the creature he created. Frankenstein produced a person without a childhood, which would reveal the maker's ridiculous moral standards. The destruction of the person being cared for occurs when the caregiver lacks the essential components of a care ethic (Ens, 2014, p: 22).

The utilitarian view, on the other hand, holds that the validity of acts is determined by their usefulness and the amount of enjoyment that a person obtains. The creature's character in Frankenstein may be evaluated based on the worth of happiness and suffering caused by his activities. As a result, each action may be evaluated based on its scope and number of individuals affected. The creature's goal was to integrate into human civilization and so obtain the bliss he desired. The monster thereafter suffered as a result of human society's rejection, including that of its creator, Frankenstein. Due to his ugliness and looks, Frankenstein abandoned him. Frankenstein also said no to the monster's desire for a female monster. After robbing the monster of the enjoyment he craved, all of his deeds became motivated by hatred and vengeance. According to utilitarian analysis, the monster's aim and happiness has become retribution on Frankenstein, despite the fact that he expressed regret after Frankenstein's death, stating that he did not experience the bliss he had hoped for from revenge on Frankenstein. As the researcher earlier stated, the monster is an extension of its creator, Frankenstein's, moral conduct. The monster shows that his actions will be good and of moral standards only if he is treated well by others "blasted as thou wert, my agony was still superior to thine; for the bitter sting of remorse will not cease to rankle in my wounds until death shall close them for ever" (Shelley, 1968 , p: 213-214).

The virtue idea also relates to the creature's character in Frankenstein. Rather than focusing on moral norms, virtue ethics emphasizes the development of healthy moral character. According to this idea, having a virtuous personality leads to making virtuous decisions. According to the conditions he encountered throughout the course of events, the creature's character oscillates between virtues and vices. Moral theories based on virtues focus less on the laws that people must obey and more on assisting individuals in developing positive character qualities like compassion and generosity. As a result of these personality qualities, a person will be able to make the best judgments later in life. In general, these characteristics are evident in the creature's behavior during the novel's early events. He aspires to be a part of human society and to live a life of compassion and decency. Later, the creature's conduct is entirely reversed as a result of the events he has witnessed. The creature, notably his creator, Victor Frankenstein, suffered from loneliness, isolation, and rejection from others. The monster's intentions and desires shifted entirely to vengeance

against humanity, particularly Victor Frankenstein. Virtue theorists also emphasize the need of humans learning how to break undesirable character habits, such as the desire for vengeance or wrath, which developed in the creature's character after he was rejected by human society. Obstacles to character development on the path to being a decent person are what these vices are referred to as. The importance of motivations in moral problems is emphasized in virtue ethics. This is one of the reasons for their popularity and for the essential contribution they make to comprehending the proper idea of morality. This helps to comprehend the psychological motivations that drove the novel's monster character to act in such a violent and immoral manner. The creature has been rejected and mistreated by others, and as a result, he has negative incentives that drive him to act in ways that are far from virtue:

I lay on my straw, but I could not sleep. I thought of the occurrences of the day. What chiefly struck me was the gentle manners of these people; and I longed to join them, but dared not. I remembered too well the treatment I had suffered the night before from the barbarous villagers, and resolved, whatever course of conduct I might remain quietly in my hovel, watching, and endeavouring to discover the motives which influenced their actions (Shelley, 2012, pp.: 185-186).

Finally, like other works in the prevailing Gothic style of the time, *Frankenstein* combines themes of a profound and secluded nature with themes of mistrust and thinking. Instead of focusing on the plot's tension, the novel concentrates on the mental and moral battle of Victor Frankenstein, the protagonist. Shelley also framed the poem with a politicized romance of her own making, in which she critiques human society's individualism and greed, as well as its morals, in connection to the creature dilemma. Moral reading of the novel mainly included the issue of the moral conflict between the protagonist Victor Frankenstein and the monster on the other hand. This conflict includes the issue of good and evil, and the extent of the impact of bad circumstances on changing the moral behavior of others.

2.4. The Marxist concept in Relation to *Frankenstein*

One of the concepts that may be employed in literary criticism is Marxism. This notion is founded on Karl Marx's beliefs, a German philosopher who critiqued the inequity inherent in the capitalist class's economic system. Marx saw history as a series of battles between classes, or downtrodden people, and the bourgeoisie. Literary creations, according to Marxist theory, are reflections of the social structures from which they originated. In reality, literary work is seen as a social institution having a specific ideological purpose depending on the writer's philosophy and background. More specifically, how literature represents the working class is central to the Marxist notion of literature. It also gives careful consideration to the class struggle and its ramifications. Class divide, class struggle, oppression, and the political context of literary production are all highlighted in the Marxist idea. In other words, this notion emphasizes the work's social and political aspects above its creative and aesthetic qualities.

When addressing the Marxist literary notion, however, class strife, oppression, power, economics, and politics are some of the key factors that must be examined. When studying the Marxist notion in *Frankenstein's* tale, the majority of these difficulties become clear. The novel's central tension arises from the fight between Victor Frankenstein and the monster. This clash has a variety of consequences on many levels, including scientifically, economically, politically, and ethically. As Erturul KO stated, this struggle reflects the bourgeoisie's effects and dominance over other classes:

This immoral perspective of *Frankenstein* is what Mary Shelley shows to be the culture, and the ideology of the European bourgeoisie as this class has already labelled the "other," the non-European as the Monster, as the Easterner. The destructive conflict between the two paradigms stems from the capitalist cultural ideology of this class, and Mary Shelley demonstrates in her novel that it is the arrogant, but eventually aberrant psychology within this culture that gives way to the creation of monsters and finally to devastating conflicts (KOÇ 2009, pp.: 138- 139).

As a result, the conflict between Victor Frankenstein and the monster is yet another manifestation of the struggle between the downtrodden working class and the capitalists.

The horrible treatment to which the creature is subjected by Victor Frankenstein, who symbolizes the bourgeoisie, is a striking example of the Marxist idea in the novel. Because he is the master creator of all the features of the creature, Victor Frankenstein is the perfect representation of the bourgeoisie in the story. In general, regardless of the outcome, the bourgeois class tries to fulfill its aims and aspirations at the expense of other classes. This is demonstrated by Victor Frankenstein's character, who disavows the creature only because of his unattractive looks. The creature's look and characteristics are linked to Marx's theory that production deforms and monstroussizes workers. In her novel *Frankenstein*, Mary Shelley cautions that the creature's ferocity is caused by poor production, neglect, persecution, and avoidance of responsibility. The beast's maltreatment has resulted in the beast's hate of others (Gardner, 1994, p. 87).

The creature depicts the oppressed, who is despised and betrayed by everyone, even his creator Victor Frankenstein. Victor Frankenstein easily rejects the creature and absolves himself of guilt because he views himself in a higher position than the monster, more specifically because he is superior and better than the monster. The creature's connection with Frankenstein is eerily similar to that of a master and slave, which exemplifies bourgeois characteristics to the nth degree. Like the master who owns the capital and the wage-worker, Frankenstein's relationship with his monster is an ambiguous dialectic (Moretti, 1982). Victor Frankenstein denies all the rights of the monster. Victor Frankenstein declined to construct a female for the monster to alleviate him of his emotions of isolation and persecution. The obvious importance of Victor's rejection confirms that Victor's connection with the monster is a master-slave one. "The monster, like the proletariat, is denied a name and an identity. He is the Frankenstein monster; he is fully owned by his creator (much like a Ford worker). He is a communal and manufactured entity, like the proletariat (Moretti, 1982, pp.: 67- 85). The monster must accept his fate because he is owned by his creator, Victor Frankenstein. As a result of these bourgeois actions against him, the monster escapes from his creator, who maintains his dictatorship, giving the monster several troubles.

Frankenstein's Marxist concept is a realistic depiction of the downtrodden classes of the nineteenth century. The monster depicts the impoverished in English society, who are seen as less than human. The government is unconcerned about them, and the wealthy and

powerful are unconcerned about their suffering. Victor Frankenstein's monster persona is a pitiful creature who torments him emotionally and physically. As a result of this neglect and tyranny, the monster is obliged to engage in retaliation, which is a reaction to the oppression and injustice perpetrated by Victor Frankenstein's bourgeois class. Victor Frankenstein is a young scientist who is attempting to realize his ambitions and goals by creating a monster and exploiting him to gain his power, impose his authority, and exert his influence.

Victor Frankenstein's battle with his monster is a reflection of the societal strife that existed in England at the time. However, there is a pivotal scene in the novel that illustrates the extent to which the downtrodden and impoverished were suffering at the hands of the bourgeoisie. When the monster requested that Victor Frankenstein create a female creature to live with him and alleviate him of his solitude, Frankenstein agreed. Victor turned down the creature's request for a variety of irrational reasons. At the same time, these factors reaffirm the bourgeoisie's dominance over the poor and their intrusion into every aspect of their life. As a result, the Marxist idea occurs in the story since it depicts the oppressed's situations, albeit indirectly, as well as the effects of persecution on the creature's psyche in particular. The monster's cruel and vindictive nature is the result of his mistreatment in his interactions with people, particularly by his creator, Victor Frankenstein (Bernatchez, 2009, p: 205).

The Marxist idea proposes that social classes are involved in a historical battle, particularly in countries with just two classes: a wealthy minority and an impoverished majority made up of workers, servants, peasants, and craftspeople. This struggle has a significant impact on the structure and shape of the state's ruling regime, as well as social connections between individuals and economic activity, and has even influenced morals and public consciousness within society. Finally, it is important remembering that discussions over social class struggle have existed since the Greeks, particularly in political philosophy of Aristotle.

2.5. Ethics and the Feminist concept in *Frankenstein*

Feminism is the belief that women have the same rights and opportunities as men at all levels of scientific and practical life. The feminist concept has changed considerably

throughout time, as have its schools and ideals. Feminism is more than simply a philosophy or ideology; it encompasses ideas on politics, societal issues, and even personal and subjective activities. Feminism also refers to a collection of beliefs and values that women use to their relationships with their husbands. As a result, several debates about women's status arose in British society, including the right of the wife to own property, the right of the mother to custody of her children and ownership of her body, and the right of women to vote. Women's professionalism in literature and writing, as much as men's, was discussed throughout these debates. Women sought the right to participate in cultural debates and to write about themselves and their societies from a female perspective.

Mary Shelley was fully aware that her society expected women to marry and have children rather than write books about deformed monsters and insane scientists. *Frankenstein* was written to convey herself and the plight of women in general. Mary Shelley's novel *Frankenstein* was written to represent any woman who defied society's rules. As a result, *Frankenstein* is regarded as one of the most important literary works that depicts women's situations and refers to feminist ideals in general in British culture. As Docka pointed out, there is a long history of feminist notions being used to investigate *Frankenstein*. A historical examination that analyzes the personal life of the writer Mary Shelley and the literature that influenced her work and writing is an important element in understanding the feminist elements of *Frankenstein* (Docka, 2018, p: 9). Therefore, the feminist concept in *Frankenstein* will be discussed by referring to some events related to the character of Victor Frankenstein and his creature.

Frankenstein is one of the most important feminist novels ever written. The novel explores feminist concepts and women's issues in general, as well as in British society in particular. The issue of women in the novel is one of the most complex issues because of its ethical and feminist ramifications that discuss the patriarchal society on both the moral and feminist levels as Estefania Velez discussed patriarchy in the novel:

The interplay between Captain Robert Walton, Victor Frankenstein, and his Creature reveals the violence simultaneously perpetuated and suffered by characters that embody and enact patriarchal order. Frankenstein's narrators each seek the redemption of sympathetic community, but seemingly know no other way to advocate their worthiness

for these things except through the demonization and scapegoating of other men (Velez, 2019, p: 3).

Mary Shelley discusses the feminist concept in *Frankenstein* by addressing the grievances of women that came as a result of patriarchal authority that controls women. Hence, the reasons behind Shelley's criticism of the patriarchy in the novel in an attempt to shed light on the oppression suffered by women become clear "Frankenstein's critique of patriarchy as the pivotal deterrent to sympathetic community and social progress is further demonstrated by the violence enacted by its male characters towards women and the feminine sphere" (Velez, 2019, pp.: 3-4).

Through the patriarchal system that repressed women and contributed to their creativity being stifled, Mary Shelley demonstrated numerous feminist themes and thoughts in her work. This explains why, in some of her creative works, Shelley employed a pseudonym to avoid the obligations that plagued women at the period. In her piece *Why do women write under men's names?*, Holly Williams confirmed:

There's certainly sexism afoot here: the novel, whether written by men or women, was often seen as frivolous – and the Gothic novel in particular was derided as excessive and distracting to women readers. The genre's association with women both produced this dismissal, and was a product of this dismissal, Hirst suggests. Such contemporary sneering carried through in the creation of the canon (Williams, 2020).

A woman, on the other hand, is a private property of a man with absolute power and the authority to dispose of her on her behalf, according to Victor Frankenstein. In the novel, Victor Frankenstein claims that he comes first and women come second in his relationships with women. Victor Frankenstein's annihilation of the female monster and his presentation of arguments that decrease the worth of women and prove men's power over them is one piece of evidence that verifies the patriarchal system in the novel:

She, who, in all probability, was to become a thinking and reasoning animal, might refuse to comply with a compact made before her creation. They might even hate each other; the creature who already lived loathed his deformity, and might he not conceive a greater abhorrence for it when it came before him in female form? She might also turn in disgust from him to the superior beauty of man, she might quit him" (Shelley, 2012, p: 254).

Victor Frankenstein feels that destroying the female monster is necessary to eliminate the evil that will arise from the presence of both a male and female monster. From a feminist perspective, it devalues the woman by depicting the female monster as perhaps abandoning the beast in favor of people with more sophisticated traits. This portrayal of women implies that they are unimportant in the patriarchal system, and as a result, they may be easily abandoned for patriarchal reasons. Because of the patriarchal structure that governs the novel's events, women suffer immensely. Elizabeth is killed by a creature who seeks vengeance on Victor Frankenstein. Justine also perishes as a result of the patriarchal system's lack of faith in women. As a result of Victor's dereliction of his moral and human obligations, she died. Even the monster speaks in a way that suggests he considers a woman to be a thing that a man should have when he talks of his need for a female.

The exclusion of a female character from the novel's key events has numerous implications. Shelley demonstrates that the lack of women contributes to the absence of agreement and stability, despite the fact that women are not addressed in the main course of events. The male-female dualism is an integrative rather than a teleological effort. The male is not the end of the female's existence, and the female is not the end of the male's existence. As a result, a humane, feminist, and epistemological perspective is required, one that explains the moral dimensions of human existence and their link to the moral system that explains our dimension, existence, and sexual dualism on the basis of human integration. The novel Frankenstein depicts the plight of women in British culture, depicting their tyranny and neglect at the hands of patriarchal society.

CHAPTER THREE

WUTHERING HEIGHTS AS A REFLECTION OF THE ETHICAL ISSUES IN THE NINETEENTH CENTURY

3.1. Good and Evil as a description of the Moral decline in *Wuthering Heights*

There are two enormous inner powers, good and evil, that exist within every human being. Internal collision and intense struggle are constantly present between these two

forces. The forces of good attempt to persuade people to adopt them and perform good actions, while the forces of evil attempt to follow in their footsteps. Human values and ethical standards swing between good and evil choices in the middle of this intense internal battle. In the middle of this fight, the key question is whether man can defeat the powers of evil in favor of good, or whether the forces of evil can rule him. This question encapsulates the central tension of *Wuthering Heights*, particularly in relation to the protagonist Heathcliff and his relationships with the rest of the characters in the novel. Heathcliff's relationship with Catherine is perhaps the most dramatic illustration of these forces colliding. The most conspicuous characteristics of virtue and evil are present in Heathcliff's relationship with Catherine. This love is quite pure at the start of the story, but it ends in death and retribution. As Nina Levin said, this bond is the central axis around which the novel's good and evil events revolve "[T]he novel revolves around Cathy and Heathcliff and their relationship to one another" (Levin, 2012, p: 5).

Wuthering Heights (1847) by Emily Bronte is one of the most prominent literary works on the subject of good and evil in human civilizations. *Wuthering Heights* is entwined with a profound and difficult intellectual and ethical question. Heathcliff's meeting with a hostile civilization, and the dualities of good and evil that this clash included, are the focus of this issue. The connection between Catherine and Heathcliff was a crucial illustration of this dilemma. Mr. Earnshaw found and adopted Heathcliff of unknown background, although he was still known to others as "Otherness." Everyone, even Catherine, had a negative impression of Heathcliff. Catherine married Edgar, a man from the same social level as herself, but her passion for Heathcliff remains unquenchable (the other). Catherine's emotional uncertainty is a reflection of her moral and societal ambivalence. This moral and emotional vacillation, by the way, characterizes the majority of the novel's characters, including Heathcliff himself. According to Shapiro, the characters of *Wuthering Heights* and their literary representations are founded on some immoral standards that violate the ideals of the social Victorian surroundings in some of the novel's events. (Shapiro, 1969, pp.: 284-285). Exile, revenge, love, belonging, hate, life and death, advanced European civilization and its view of other social classes all play a role in the novel's events, which lead to the characters' good and evil actions. These literary elements that characterize the

novel's events contribute to the moral criticism of the characters by allowing readers to gain a better understanding of the image of the individual in his or her struggle with life's conditions and the duality of good and evil as an existential and sociological form in Victorian times.

The story is centered on the events and confrontations that symbolize the moral deterioration of two generations of Mr. Earnshaw and Mr. Linton's families. The forces of fate collide in the development of good and evil connections between the major characters in both generations, resulting in a series of stages that define the characters' moral growth and fall. The connection between Heathcliff and Catherine Earnshaw, followed by Heathcliff's hate of the Earnshaw and Linton families and his years-long quest of retribution against these two families, is one of the most significant episodes that represents good and evil. Heathcliff's wickedness was mostly motivated by a desire for revenge on Hindley and Edgar for being the main cause of his suffering with Catherine:

[W]e laughed outright at the petted things; we did despise them, When would you catch me wishing to have what Catherine wanted? . . . I'd not exchange, for a thousand lives, my condition here, for Edgar Linton's at Thrushcross Grange—not if I might have the privilege of flinging Joseph off the highest gable, and painting the house-front with Hindley's blood!' (Bronte, 1847, p. 75).

All of the events in the story revolve on Heathcliff's character. Heathcliff is a character with a mix of ruthless vindictive wickedness that blurs the borders between life and death, turning them into a tool for love and retribution.

It's impossible to define goodness in the traditional sense for Heathcliff, especially given the challenges he faced that distorted his moral ideals. In general, Heathcliff's generosity and affection are focused only for Catherine. Heathcliff desires vengeance on every reason that separated him from Catherine, as well as everything linked to her, as a result of his loss of her. The weird irony is that this rare intense love becomes a great urge for revenge, anger, contempt, and sadism. These nefarious inclinations play a role in the demise of Heathcliff's moral character. Heathcliff has been infiltrated by an evil spirit, and his delight is found in the pain of people he despises and who are linked to Catherine's bloodline. Heathcliff became a hungry imp and a terrifying beast as a result of his enjoyment

in the torments of the two families who were the source of his rebellion against his human nature. His victims are aware of his harsh and wicked tactics. Isabella Linton tells Nelly:

He's not a human being,' she retorted; 'and he has no claim on my charity. I gave him my heart, and he took and pinched it to death, and flung it back to me. People feel with their hearts, Ellen: and since he has destroyed mine, I have not power to feel for him. and I would not, though he groaned from this to his dying day, and wept tears of blood for Catherine! No, indeed, indeed, I wouldn't! (Bronte, 1847, p: 276).

On the other hand, Catherine describes Heathcliff with the following terms that summarize the moral condition of Heathcliff:

[T]ell her what Heathcliff is: an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone . . . Pray, don't imagine that he conceals depths of benevolence and affection beneath a stern exterior! He's not a rough diamond---a pearl-containing oyster of a rustic: he's a fierce, pitiless, wolfish man . . . and he'd crush you like a sparrow's egg (Bronte, 1847, p: 163)

These individuals who around Heathcliff understood his nasty nature, and the reader is aware of this through the reader's journey through the novel until he or she realizes this odd character. She is a personality with several identities who is neither completely wicked nor appears to have any redeeming qualities. This character's good appears to be a sort of evil, confirming Heathcliff's moral fall. Every action Heathcliff does to exact vengeance and exert power over others reveals evil's hold on him and his moral fall. Heathcliff's connection with Catherine, and the repercussions for them, had numerous moral ramifications for both characters. The two characters in the novel are portrayed as having demonic features "Emily created Heathcliff and Catherine, Characters who were hysterical, demonic creatures" (TAMURA, 2004, p. 128).

However, understanding the elements of good and evil and their relationship to Heathcliff's moral perspective necessitates knowledge of the events that drove him to this point. Heathcliff's connection with Catherine Earnshaw, who also symbolizes another version of Heathcliff, must also be understood. Catherine is a female version of Heathcliff who was never given the opportunity to prey on her victims like Heathcliff was. As a result, comprehending Heathcliff and his connection with Catherine may lead readers and critics to a critical point in the resemblance of these two characters or the duality of a concept in

Emily Bronte's mind. Furthermore, Catherine and Heathcliff have a number of characteristics, since they both symbolize the novel's rebellious nature, and their bond signifies a spiritual link (Stevenson, 1988, pp.: 60- 61). As Catherine explains to Nelly, the resemblance between Heathcliff and Catherine extends to the fact that they are one person, whether psychologically or existentially “Nelly, 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” (Bronte, 1847, p. 30). This similarity between the two characters is embodied in the great love between them. This love turns a curse on them, and creates from Heathcliff one of the most notorious evil characters in the world of the novel.

Heathcliff's connection with Hindley, on the other hand, is one of *Wuthering Heights*' most immoral conflicts. In order to attain their spiteful delight, the two characters employ all heinous ways, which shows their moral degradation. In order to terminate Heathcliff's romance with Catherine, Hindley uses his authority to reduce Heathcliff to a simple servant. Heathcliff has suffered a great deal at the hands of Hindley, and as a result, he has retaliated, especially after the death of Catherine. As a result, Heathcliff's wicked mentality evolves into a spiteful, immoral monster, as he claims “I shall be as dirty as I please: and I like to be dirty, and I will be dirty” (Bronte, 1847, p. 84). Heathcliff's concept of filth encompasses not just the physical, but also the psychological and existential aspects. What is meant here is Heathcliff's wicked nature, which reflects his moral degradation as a result of his suffering at the hands of Hindley. Furthermore, Bronte depicts Heathcliff's ambitions to exact vengeance on everyone, as well as his abandonment of human and ethical values:

[I] want you to be aware that I know you have treated me infernally—infernally! . . . and if you think I can be consoled by sweet words, you are an idiot: and if you fancy I'll suffer unrevenged, I'll convince you of the contrary, in a very little while! Meantime, thank you for telling me your sister-in-law's secret: I swear I'll make the most of it (Bronte, 1847, pp.178- 179).

From these two confessions of Heathcliff, the moral decline is evident through his: evil and the pleasure of thinking about revenge.

Emily Bronte demonstrates how the moral dilemma in *Wuthering Heights* has spread through generations. Heathcliff becomes a more vengeful monster after Catherine's death

than he was before she died. Even after Catherine's death, Heathcliff continued to seek evil and vengeance on the Earnshaw and Linton families, which was one of his moral errors. Heathcliff has complete authority over the two families, and his dominance allows him to exact vengeance on Hindley and Edgar's sons. Heathcliff is dominated by hatred, as evidenced by his actions. One of the most important moral concerns that Bronte addressed in the work is hatred. Heathcliff's vengeance on Hindley and Edgar reaches a pinnacle when he seizes custody of their two boys and exacts his retribution. In *Wuthering Heights*, Heathcliff exacts revenge on Hindley's son Hareton by making him his servant, as Li Ri described "as a means of revenge, Heathcliff has imbruted Hareton Earnshaw and kept Hareton ignorant as Hareton's father Hindley imbruted him when they are young" (Ri, 2018, 306). Heathcliff obtained *Wuthering Heights* as a result of Hindley's mismanagement and his physical and mental decline following the loss of his wife, Frances. Heathcliff comes to dominate Hindley Earnshaw through Hindley's besetting guilt, such as drinking and gambling addiction, and finally takes Hindley's possessions into his own domination by his harsh cunning (Ri, 2018, p. 304). Heathcliff avenges the young Catherine and even his son Linton in the same wicked manner. Hareton and young Catherine's vengeance is identical to that of their forefathers, but it is through these two that the moral consequences of Heathcliff's moral fall emerge.

As a conclusion to Heathcliff's moral fall, the question of whether or not he is utterly wicked emerges. No, that is not the case. Heathcliff's wickedness is restricted to those who have wronged him, but others are not deserving of his goodness, or he has lost his ability to do so. Heathcliff's connection with Nelly Dean shows that he still has some redeeming qualities. He did not want to damage her, and he sees in her a close friend to whom he confides his secrets. If this reveals anything, it's that his proclivity towards evil is deliberate rather than irrational.

3.2. Love and hate as a moral issue in *Wuthering Heights*

Love and hatred are two concepts that take on new meaning when used in a conflict-ridden setting. These tensions are linked to social and historical factors that force the subject to be addressed from many perspectives relating to the human person intellectually,

ethically, and socially. It is ethically acceptable to discuss love and hatred. Given the overall scenario in which mankind is engulfed in a wave of morally based conflicts, as well as their influence on man in a variety of sectors. Furthermore, because of their moral component, love and hatred have existed from the dawn of time. Love is seen as an existential necessity in humans. On the other hand, hate is linked to the human being due to the circumstances and variables that occur in life.

Wuthering Heights is a book that explores the love-hate dichotomy. The story depicts two entirely opposing emotions: love and hate and retribution. Characters oscillate unevenly between the two extremes, displaying terrible human characteristics in their acts and judgments. Characters are defined by love and tenderness on the one hand, and selfishness and wrath, human brutality, and a desire for vengeance on the other. The characters' behaviors reflect these regular habits, which account for the majority of the novel's occurrences. The work by Emily Bronte concentrates on love and hate themes. The novel's main framework is built on these ideas. Bronte, unlike other narrators, ignores historical themes and focuses on human subjects such as love, revenge and hate (Bhattacharyya, 2006, p.152).

The novel's major love interest is Heathcliff's connection with Catherine. Bronte considers this interaction from a variety of perspectives. The primary influences on this relationship include social, class, and economic variables. Because of their mutual love, Catherine and Heathcliff, as Bronte depicted them at the start of the novel, signify a spiritual and physical relationship. Catherine encounters Edgar Linton during the course of the story. Edgar is a wealthy and attractive young man who has an impact on Catherine's relationship with Heathcliff. As a result, Catherine finds herself in a psychological and intellectual battle to choose between her spiritual love for Heathcliff and her desire to marry Edgar, despite the numerous benefits this marriage offers her. Catherine considers her love for Edgar to be a "passing phase" in her life "My love for Linton is like the foliage in the woods: time will change it" (Bronte, 1847, p.129).

Catherine wishes to marry Edgar in order to accomplish her dreams and goals. Heathcliff, on the other hand, persisted in his efforts to impress Catherine. As Heathcliff explains to Nelly, he is going through a stage of self-doubt in order to show to others how

much he loves Catherine “You know as well as I do, that for every thought she spends on Linton she spends a thousand on me! . . . If he loved with all the powers of his puny being, he couldn’t love as much in eighty years as I could in a day” (Bronte, 1847, p. 239). Catherine eventually gives in to societal pressures and ambitions and marries Edgar which caused Heathcliff a psychological anguish. Heathcliff’s sentiments are exacerbated by this tragedy, and his love for Catherine are transformed into a burning desire for vengeance. Heathcliff’s thirst for vengeance stems from his bitterness at the end of his love with Catherine. As a result, Bronte depicted this angry yearning and deep loathing as a retaliatory reaction to Heathcliff and Catherine’s love affair. Bronte explains the sequence of events connected to hate and retribution in the novel through the events of the novel, particularly through the narrator.

In a related context, the narration in the novel is based on a classic style; it is a novel published in the year 1847. However, Bronte adopted the flashback method in telling the story by the house servant who lived through all the characters of the novel. Nelly noticed them grow up and filled with hatred and malice, destroying each other. The horrific cruelty in the novel appears in its two dimensions physically and psychologically in most of the events of the novel. Most of the events revolve primarily around the character of Heathcliff who enters the Earnshaw family’s life, turns it upside down.

Wuthering Heights goes beyond its own intellectual entity to describe hate-filled civilizations. The novel’s major protagonists can be categorized as people who dwell within the action and response rings. They lack a human life plan that allows them to take initiative and give for their own motives. The problem isn’t simply discussed in terms of its political and social implications. Hate is a societal illness that is not limited to a single socioeconomic class or individual, and it affects people from all walks of life. The majority of the characters in *Wuthering Heights* are affected by hatred and its consequences. The novel’s protagonists experimented with circumstances that caused them to be influenced by forces that made them detest each other. When discussing the individuals engaged in the events of the novel, notably Heathcliff and Catherine, the most prevalent characteristic is hatred and retribution “every single character is significant to the analysis of the elements of violence and hatred, since even the kindest of them expresses these elements. Still, it all starts with the main

characters, Catherine and Heathcliff” (BAŠTUĞ & KURSPAHIĆ, 2012, p. 2). There are usually traces of the past in the gloomy, cruel, and spiteful temperament, particularly from infancy. The negative consequences of the past have an impact on the person, causing enmity. As a result, these gloomy characteristics prohibit a person from being nice to others.

Emily Bronte builds an interwoven universe of love and hatred in *Wuthering Heights*. In violation of all moral standards, great love evolves into hatred and a strong desire for vengeance. The work is marked by a great deal of brutality and the annihilation of all moral and social ideals from a moral standpoint. The novel's most repulsive aspect is how Heathcliff and Catherine's once-loving and belonging relationship devolved into animosity and hatred. This work contains a number of radical imagery, including excessive narcissistic love, anger and retribution, the desire to murder oneself, and other aspects that go against moral and societal ideals. In addition, other aspects appear in the story, such as capital and industry altering the economy and the structure of social customs, as well as the connection between social classes. As a result, Catherine compares her love for Edgar, whom she married, to the four seasons, but her love for Heathcliff is like rock. This implies that despite all of their flaws and tremendous selfishness, love brought them together, and they formed one person, symbolizing the fight between love and hatred.

3.3. Moral reading of *Wuthering Heights*

The novel openly discusses the greatest ethical concerns in nineteenth-century English society. Because of its uncommon daring at the time, some have deemed it unethical. Others complimented it for its power and uniqueness as a Gothic tale defined by romance and the prevailing mood of dread and mystery. Violent love, societal oppression, racial prejudice, inequality, masculine dominance, and the need for retribution are among the novel's most significant moral concerns. In this section, the researcher will examine the novel ethically from the standpoint of Heathcliff's character and the circumstances around him.

Mr. Earnshaw discovered Heathcliff on the street, a homeless youngster of unknown background. Mr. Earnshaw accompanied him home. When he was presented to the rest of the family, most of them looked down on him and treated him in an unethical manner “as

dark almost as if it came from the devil” (Bronte, 1847, p.57). This depiction of Heathcliff exemplifies the wrong approach to deal with people in terms of morality and ethics. Ethical theories are concerned with how to conduct morally. The human values that define a person are what contribute to that individual's becoming a decent person in terms of moral virtue. As a result, Heathcliff's behavior of Mr. Earnshaw's family, particularly Hindley, is immoral. Emily Bronte demonstrates why Hindley's treatment of Heathcliff is morally reprehensible in every aspect. As Samantha Przybylowicz says, it lacks human morality and makes bad judgments, resulting in animosity and retribution between the two protagonists “the reader, however, cannot dismiss Hindley’s brutal actions, especially in light of how they contribute to shaping Heathcliff’s nature” (Przybylowicz, 2013, p. 9). Hindley abuses Heathcliff with harshness and violence, lacking the most fundamental components of human decency and virtue. As a result, Heathcliff's brutal treatment was sufficient to turn him into a person devoid of moral principles. As Nelly Dean put it, Hindley's treatment of Heathcliff influenced him to become a vicious individual “His treatment of the latter was enough to make a fiend of a saint” (Bronte, 1847, p. 102).

However, most of *Wuthering Heights'* conflicts and occurrences take place inside a context that encourages morally reprehensible behavior. Whether it was Heathcliff's brutal treatment or the latter's vengeance, virtue ethics were missing. Characters in Emily Bronte's work are frequently shown as bad. Heathcliff, Catherine Hindley, and even the Lintons have a proclivity for immoral and virtuous behavior:

The novel has no “good” characters—even the Lintons, whom Nelly our narrator describes as virtuous, have cruel intentions as they are introduced fighting over a dog, and they repeatedly exhibit passive behaviors where action is called for. For the inhabitants of the moors, villainy is linked with identity, but the characters of *Wuthering Heights* tend to defy definition and boundaries (Przybylowicz, 2013, pp.: 6-7).

Wuthering Heights is a novel written by Emily Bronte. Bronte demonstrates that virtue is acting ethically. In this situation, ethics entails being accustomed to acting ethically. A virtuous person is someone of good character who is used to acting in accordance with moral principles. As a result, the distinction between virtue and obligation is apparent. Duty is an outward activity, whereas virtue is a psychological trait. Of course, some of the characters in the story act in a way that benefits them. Utilitarian ethics, as defined by certain

philosophers and thinkers in its theoretical form, is an approach that prioritizes the individual's best interests. The ultimate objective is to achieve happiness and to alleviate suffering. Catherine is looking for happiness and a means to become the neighborhood's first lady. Her love swings and her decision between Heathcliff and Edgar indicates that she has chosen happiness as a means of achieving her objective. Despite Catherine's exceptional capacity to interpret situations in terms of Heathcliff's affections for her, she frequently fails to convey her intentions. Catherine's marriage to Edgar demonstrates her pragmatic desire to achieve her objective of being the best lady in the area. This marriage was enough to fulfill Catherine's goals, but it put her under the pressure of British society, which was characterized by the predominance of men "Catherine's utilitarian choice in marriage seems reasonable and natural, but Catherine has to make the hard choice in that social environment". (Sun, 205, p. 174).

Furthermore, a person may be hesitant to tell the reality of what he or she believes in for fear of facing those who have violated him or her and avoiding social disapproval. As a result, you view him/her engaging in double dealing and self-contradiction as a means of pleasing people and gaining advantages at the price of truth and principle. On the one hand, these characteristics are evident in Catherine's temperament and the nature of her transactions, as well as her love for Heathcliff and her inclination to marry Edgar. As Catherine explains to Nelly her thoughts and feelings about Edgar and Heathcliff's love:

My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, 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. So don't talk of our separation again: it is impracticable; and—'
(Bronte, 1847, pp. 129-130).

Heathcliff's actions may fit the utilitarian philosophy's requirements. Heathcliff's ultimate objective was to find love and maintain his connection with Catherine at first. He recognized that being with Catherine brought him happiness, therefore he was unconcerned about any hurdles that could stand in the way of their relationship. Heathcliff's passion for Catherine was unconstrained by moral considerations; he was prepared to exact vengeance on anybody who stood in his way. Man is depicted as a being who seeks enjoyment, avoids

suffering, and wants exclusively his own advantage in utilitarian moral theory. In his relationship with Catherine, Heathcliff's character expresses a variety of emotions. Heathcliff's pleasure is based on his total connection with Catherine. As a result, when Heathcliff loses Catherine, he loses consciousness. His ultimate aim and satisfaction is to exact vengeance on those who have caused him pain.

The first step in developing ethics is to become aware of the situation. Correct moral action vanishes when knowledge is lost, and is replaced by the pursuit of selfish gain. When personal incentives are involved, the human method becomes unethical, utilitarian, and instinct-driven. At this point, man lives a life of duality between principles and practical conduct, and his schizophrenia grows to become his dark side. In *Wuthering Heights*, Emily Bronte shows a society riven by conflicts for a variety of reasons, including social, economic, and even emotional ones. In these confrontations, the characters engage in a variety of actions in order to attain their objectives. Even if they contradict with moral principles, these aims and aspirations are embodied in attaining one's own interests. Heathcliff, Catherine Hindley, and the other characters all take different ways to achieve their goals. As a result, in order to achieve pleasure, a person must first follow an ethical route that leads to the development of a cultural consciousness based on kindness and morality. As a result, real happiness can be attained only via moral awareness and right thinking that is not influenced by personal emotions and inclinations. In *Wuthering Heights*, Emily Bronte claims this. The fundamental cause of the conflict is immoral consciousness arising from a desire to attain human goals.

Heathcliff, the novel's primary character, is responsible for a slew of irrational and immoral actions. The novel's actions can be categorized based on Heathcliff's connection with Catherine. Heathcliff's actions was first normal and did not violate social standards due to Catherine's presence. Heathcliff compensates for the hurt he receives from others by forming a feeling of social and emotional belonging via his connection with Catherine (Karanezi, 2019, p. 8). Catherine is the inspiration for Heathcliff and the main reason why he is so resilient despite Hindley's aggressions. Heathcliff endured all the cruelty and aggression just to show himself strong in front of Catherine "He seemed a sullen, patient child," says Nelly, "hardened, perhaps, to ill-treatment: he would stand Hindley's blows

without winking or shedding a tear” (Bronte, 1847, p. 59). Thus, Heathcliff's overall quest was to project himself as an entity with personality and identity. These are the basic elements in the personality of the man that Heathcliff was trying to show to Catherine. The turning point in Heathcliff's social and moral behavior was when he heard Catherine say that her marriage to Heathcliff would reduce her social value “It would degrade me to marry Heathcliff now” (Bronte, 1847, p. 127). As a result, Heathcliff's moral attitude crumbled with Catherine's marriage. For three years, Heathcliff departs. Heathcliff poses an existential danger to those who have made him suffer, both physically and mentally, after his return. Heathcliff's main objective at this point was vengeance, which proves his unethical behavior. His satisfaction is found in exacting vengeance, which explains his subsequent bad behavior with others. The spiteful impulse that Heathcliff was manipulating for selfish gain controls Heathcliff's actions and wants. When personal gain determines a person's whole behavior, the outcome is disastrous. Heathcliff's actions toward Isabella, Hareton, the young Catherine, and even his son Linton is an obvious evidence. Heathcliff returns and gains money and power, which he uses to pursue the immoral bliss symbolized by retribution and the ruin of others for utilitarian reasons. It's worth emphasizing that the amount of money and power you have has no bearing on your ability to achieve real happiness, especially if your motivations are illogical (BOUZIANE, 2015, pp. 167-168).

Heatcliff's motivations were a complicated combination of psychological variables, but they all centred around the need to prove oneself and reclaim lost dignity via vengeance. Heathcliff believed he was rejected, alienated, and undervalued by society. As a result, he needed to establish himself and get acceptance from society, particularly Catherine. There was no other option than to seek retribution in the most unethical manner possible. Heathcliff's wicked behavior is symbolized by revenge. Heathcliff harms numerous individuals in the story as a result of his vengeance. Most ethical systems characterize revenge as a morally reprehensible behavior. Heathcliff was hell-bent on exacting his vengeance on everyone, as Nelly explains, through what Isabella told her about Heathcliff's plans for revenge:

‘Whatever he may pretend, he wishes to provoke Edgar to desperation: he says he has married me on purpose to obtain power over him . . . I pray he forget his diabolical

prudence and kill me!' . . . He seized and thrust her from the room; and returned muttering—'I have no pity! I have no pity! The more the worms writhe, the more I yearn to crush out their entrails! (Bronte, 1847, pp.: 243-244).

Heathcliff learns at the end of the novel, following Catherine's death, that his vengeance has not brought him the happiness he had hoped for. The moral lesson is demonstrated here by demonstrating that human conduct is a continuation of the moral approach. In evaluating acts, man must adhere to moral boundaries. The story demonstrates how immoral impulses contributed to Heathcliff's demise and had a significant impact on the narrative's collective and individual events. Heathcliff, befuddled by his wicked desire for vengeance, understands that Catherine's death did not bring him satisfaction. The accumulation of events deepens and complicates his situation, particularly with relation to his recollections of Catherine. As he puts it, his health is deteriorating:

That, however, which you may suppose the most potent to arrest my imagination, is actually the least, for what is not connected with her to me? and what does not recall her? I cannot look down to this floor, but her features are shaped on the flags! In every cloud, in every tree—filling the air at night, and caught by glimpses in every object by day, I am surrounded with her image! The most ordinary faces of men and women—my own features—mock me with a resemblance. The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her! Well, Hareton's aspect was the ghost of my immortal love; of my wild endeavours to hold my right; my degradation, my pride, my happiness, and my anguish—(Bronte, 1847, pp: 517-518).

Finally, it is worth noting that the novel is a key to understanding the multi-caused moral and social conflicts.

3.4. The Marxist Concept in Relation to Ethics in *Wuthering Heights*

Many ideas of social thinking have been defined throughout history, and some of them have had a significant impact on social critique. The notion of Marxism stands out among these ideas. Because it is most closely connected with the working class and class struggles, the Marxist idea is unique. It advocates for a materialistic and reasonable view of reality by presenting the toiling classes' suffering in a way that aids comprehension of their plight. The Marxist idea and strategy of revolutionary world transformation are founded on a thorough understanding of the objective principles of social development, as well as a

rigorous scientific examination of reality in all of its aspects. Furthermore, as a liberation idea, the Marxist thought requires unfettered growth. It is not an irrational notion, because collaborative cooperative activity and the open interchange of thoughts and discussions are required for the Marxist concept to exist and develop:

In the process of production, human beings work not only upon nature, but also upon one another. They produce only by working together in a specified manner and reciprocally exchanging their activities. In order to produce, they enter into definite connections and relations to one another, and only within these social connections and relations does their influence upon nature operate (Marx, Engels, 2011, p.25).

The Marxist perspective, on the other hand, does not allow apathy, which leads to sterile dogmatism. The continual search of truth and justice motivates Marxist philosophy. This endeavor is motivated by lofty ideals centered on humanity's emancipation and growth.

The researcher will explore the Marxist notion, its ramifications, and ethical expressions in Emily Bronte's *Wuthering Heights* in this section. *Wuthering Heights* is notable for its discussion of themes linked to the Marxist philosophy. The novel's Marxist concepts are class and social strife. The novel's central theme is social prejudice based on racial and socioeconomic differences. In the work, Bronte addresses the issue of nineteenth-century class disparity. It's important mentioning that Bronte lived at a time when there was a lot of class strife, especially when it came to the social repercussions of the Industrial Revolution. The shifting socioeconomic condition in England in the eighteenth and nineteenth centuries was not lost on Bronte. Because she was a witness to the shifting social circumstances, Bronte tries to illustrate the societal changes wrought by the Industrial Revolution. In fact, Bronte's social status was not clear, as she was not protected by either class or money (Caywood, 2017, p.10)

Wuthering Heights is an epistemological record, with its adopted logic, aiming to demonstrate the economic and social conditions of nineteenth-century English society via literary narrative. The story depicts a type of class and social conflict that encapsulates the harsh conditions faced by disadvantaged communities. The lowest socioeconomic classes, as well as laborers and other disadvantaged groups, are among these groupings. The novel, which is focused with examining the social, economic, and political situations of the disadvantaged, develops from these facts with a Marxist perspective. The capacity to

examine the structure of the text and the situations of the characters is enhanced by discussing the Marxist notion in the novel. By reading the novel's social and economic setting, the Marxist notion in the story helps the reader comprehend the characters. The Marxist notion is also present in *Wuthering Heights* through the novel's society. Class battles, which are essentially economic and social fights, are prevalent in this culture. *Wuthering Heights* is an important work in which the Marxist notion is represented via its logic and imagery. Bronte focuses on uncovering the novel's Marxist elements through depicting class and social struggles. The novel is a literary attempt by Emily Bronte to emphasize the repercussions of class and social strife. As a result, the Marxist idea emerges from an awareness of these tensions "Brontë sisters and Karl Marx might lead to a similarity in thought born out of the identical socio-political issues of the Victorian England. Classbound social stratum, thus, has its trace in Emily Brontë's *Wuthering Heights* giving us enough space and scope to evaluate the novel from the class-conflict perspective" (Rukan Uddin, Mohib Ullah, 2011, p.80).

Wuthering Heights addresses a critical issue: love as a social and moral dilemma, as well as its effects on social reality and moral reactions to it. The story is centered on Heathcliff and Catherine's romance. Heathcliff is a dark-skinned character of unknown ancestry who falls in love with Catherine, a rich woman. Catherine rejects Heathcliff after this connection and marries Edgar, who shares her social standing. As a result, Heathcliff seeks vengeance on Catherine and the other individuals who have caused him pain for emotional, psychological, and immoral reasons. . Bronte is interested with showing the real and social situations in which Heathcliff lives in her work from this perspective. Bronte's work depicts the social and moral difficulties that plagued nineteenth-century English society via the contrasting characters. In any case, the reader of this book is dealing with a difficult love relationship. Most of the novel's protagonists are terrified by this relationship as it grows. Bronte formulates the novel's events and Heathcliff's protagonist in a philosophical manner that pierces the human spirit and examines its conflicting behaviors. Simple people's lives, like Heathcliff's, are full of misery, despair, anguish, and rejection. Oppressed persons are prone to stray and seek vengeance as a result of their misery. Bronte demonstrates that English society is split into two parts: the public and the privileged, who

have the right to choose what contributes to the execution of their ideals via the events of the novel. However, Bronte separated the novel's protagonists into two groups, each symbolizing opposing societal positions: one is Heathcliff, who suffers from social and emotional discrimination, oppression, and rejection. The proprietors of the social aristocracy, the owners of money whose riches allows them the right to insult others, are portrayed by the characters of Hindley, who are at the head of this group. Hindley uses the most heinous methods to make Heathcliff suffer. Catherine, of course, falls into this group, as demonstrated by her unwillingness to marry Heathcliff, a social outcast. Catherine loves Heathcliff, but because of his social position, she prefers to marry Edgar, as Indrasari & Abbas stated. Catherine's decision to live with Heathcliff entails utter seclusion and social degradation (Indrasari, Abbas, 2020, p. 216).

The agony of the class struggle and its terrible repercussions is shown in *Wuthering Heights*. It boils down to a love tale set against a backdrop of class and ethnic tensions. The novel's most essential thesis is that class and social distinctions are more powerful than love. Catherine refused to marry Heathcliff because he was socially and economically inferior to her. Hindley, on the other hand, rejects Heathcliff because of their social class differences. As a result, Heathcliff spent his entire life striving to be worthy of Catherine. Heathcliff's goal to be socially and economically equal to Catherine was thwarted by the economic and social standards that rejected Heathcliff. Heathcliff's metamorphosis from a normal human being to a spiteful, hate-filled monster was aided by class conflict. Because of the social gap that presented him as inferior to Catherine, Heathcliff became obsessed with vengeance after his absence and reappearance. Heathcliff's wicked and vindictive deeds are well-known to the novel's reader, yet... Isn't Catherine's separation from Heathcliff the pivotal event that lead to the widening of the class gap between them? On the other side, she was inspired by -Hindley and class society, as well as the desire to become the neighborhood's first woman. Catherine was adamant on marrying Edgar because of his social standing, which was comparable to hers. Her and Victorian society's satisfaction comes from her marriage to Edgar. Inequality and class differences were valued in Victorian culture. Reversing her connection with Heathcliff, which goes against the time's social conventions. It's unthinkable that Catherine, a rich upper-class woman, would marry Heathcliff, a man of

unknown ancestry. Catherine, having succumbed to society's demand, is shown in Bronte's work. She had given up on Heathcliff, whom she compared to " My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff!"(Bronte, 1847, pp: 129-130). On the other hand, she married Edgar, the wealthy, gentleman who fits the image of the Victorian man at the time, whom she said of her love is " My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees" (Bronte, 1847, p.129). It's a class problem that may derail even the most heartfelt love tale. The termination of Heathcliff's romance with Catherine is owing to the two of them being from different social classes. The major reason for condemning Heathcliff was because of this conclusion. As a result, Bronte considers class and social prejudice to be a major factor in the breakup of the Heathcliff-Catherine romance.

3.5. The Feminist Concept in Relation to Ethics and the Role of Women in the Novel

Feminism is a theoretical and methodical approach to studying and documenting the situations of women. Women have fought in a variety of ways to acquire their rights in a way that ensures fairness and equality between men and women. Feminism's objective is to eliminate inequity for women and put an end to the violence and injustice they face as a result of the patriarchal system. Previous periods that created the norms of authoritarian regimes with their various tactics have left a legacy of tensions and inconsistencies in the arena of existence. In general, the feminist idea refers to a coordinated effort to achieve political, economic, and social equality between men and women in the name of women's rights and interests. The feminist notion seeks to force women in scientific and practical domains through its word and meaning. Entering into activities and sharing guys in many aspects of life is what this notion entails. The feminist idea refers to the view that women are oppressed in comparison to males, and that their oppression is illegal or wrong in some way. There are, however, numerous theories for women's oppression that fall under this broad categorization. As a result, it is incorrect to regard feminism as a single philosophical notion or as a widely accepted political platform.

Women make up the entirety of society's worth and are an integral part of it. Women's inherent skills enable them to play a vital part in human development, raising generations, and establishing the emotional climate in the home and how to control it. The importance of women's roles in society determines society's safety and pleasure. Women appeal to their rights and demands through feminist notions in literary, political, and social discourses. The feminist movement in politics, literature, and economics arose only as a result of women's humiliation and belittlement in a patriarchal society. Several feminist critics and authors emerged in different political, social, and literary spheres as a result of this perspective. Women attempt to depict their social and economic situations, as well as the persecution they face, through their different works. Various literary endeavors to address the status of women arose in the literary field, as evidenced by their presence in several literary works, particularly in the genre of novel. Despite the social and moral constraints of the period, literary writers used the area of novel to convey the situations of women and highlight their identity. Furthermore, numerous new techniques to convey women's pain have evolved. Perhaps one of the most inventive approaches of presenting and evaluating feminist concepts and concerns is to use a feminist narrative of women's suffering. The feminist narrative is essentially fictional literature written by women in which various concerns are handled in various ways. The focus of this story is on the woman / narrator or character, as they are two societal values with distinct characteristics, unique concerns, and numerous connections with patriarchal society. Emily Bronte is perhaps one of the most well-known female authors of the nineteenth century who wrote about women and their circumstances. *Wuthering Heights* was written by Emily Bronte to illustrate the struggles and central issues of nineteenth-century English society. One of these issues is the male-female conflict and the position of women in patriarchal societies. According to Shahwan, throughout the Victorian era, the male sex retained several powerful inheritances that bolstered men's position at the expense of women since they were affected by a variety of factors including the economics, gender roles, imperialism, morals, religion, and athletic rivalry. These characteristics gave males a sense of pride and strengthened masculine dominance (Shahwan, 2018, p. 69).

The researcher's goal in this part is to investigate the feminist idea in *Wuthering Heights* and how the feminist identity is ethically portrayed by the novel's female characters. In a society dominated by males, Emily Bronte represents the woman in the novel via her activism and revolt. In the novel, the battle between masculinity's ideology, which wants to rule and possess women, and the feminine life, which serves as a counter-discourse to masculine dominance, shapes feminist identity. By examining the female characters and their connections with others in the work, the feminist notion may be defined. As a result, Bronte created numerous female characters and placed them in a whirlwind of events to depict women's situation in patriarchal society in the nineteenth century.

For decades, commentators have been debating whether or not *Wuthering Heights* is a feminist work. Some critics claim that the story focuses more on love and romance than on women's empowerment. However, this isn't a completely true assessment. Indeed, the novel may be interpreted as a feminist work from beginning to end. As one of the earliest Victorian writers, Emily Bronte addresses a variety of topics, including feminism, via the figure of Catherine (Stoneman, 1992, p. 147). Catherine, the primary character, establishes herself as an independent young woman from the opening pages, unwilling to rely on or shrink from any external influence. Catherine, although being young at the start of the story, follows her intuition and instinct rather than conforming to her family's and society's conventional norms. When Catherine is a young lady and is confronted with arrogant masculine influences, she highlights her uniqueness once more by choosing to live according to her own needs. Finally, and most significantly, when she enables Catherine to select what best serves her interests as a woman, Bronte emphasizes the significance of choice for feminist identity. Catherine finally decides to marry the man with whom she hopes to become the neighborhood's first lady. She chooses to spend the rest of her life fighting Heathcliff's masculine domination as a result of his vengeance on her and her family. Catherine's feminism is demonstrated through her choices and the circumstances of her fight with Heathcliff. Catherine is immediately recognizable as someone unusual to nineteenth-century young girls. Mr. Earnshaw describes her bond with Heathcliff and her inclination to play with him despite her family's displeasure "she was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from

him: yet she got chided more than any of us on his account" (Bronte, 1847, p.65). This objection by Mr.Earnshaw's family to Catherine indicates the extent to which she had many qualities that prove her strength and independence.

Despite the concerns of others, Catherine stays with Heathcliff, particularly her brother Hindley, who is attempting to stop the connection in every way he can. Catherine, on the other hand, did not regret her connection with Heathcliff, but rather felt spiritually and physically devoted to him. Catherine's emotional ambitions, on the other hand, are interwoven with her personal aim of becoming a wealthy lady and gaining social status. Catherine marries the affluent young Edgar in the midst of this struggle. Catherine's feminist identity is once again demonstrated through her marriage to Edgar. Catherine's feminist identity is once again demonstrated through her marriage to Edgar. In fact, she prioritizes her personal gain in being the region's first woman over all other concerns. She was also unconcerned about all the other elements of Heathcliff and her connection with him. Catherine chose Edgar over Heathcliff for a variety of reasons connected to her ambition to be a wealthy woman with a social standing. This desire reflects the need of women to have an identity and a place in society, especially in light of the challenges they face. Also, her preference for Edgar is related to his personality, as Edgar has some qualities that make it easier to deal with him on the part of women, unlike Heathcliff As Banu Akcesme (2017) discusses that "Catherine is absolutely denied a place in *Wuthering Heights* and after her realization that Heathcliff will not be any better than Hindley, she turns her attention to Edgar. Catherine`s choice of Edgar as her husband is a strategic tactic because he is both physically and emotionally weaker, so can be more easily managed" (p.30).

Catherine's independence and feminine power were once again displayed when she attempted to prevent Isabella and Heathcliff from marrying. She makes every effort to persuade Isabella of the gravity of the situation. Isabella dismisses Catherine's advice and holds her responsible for the breakup of her relationship with Heathcliff. The female characters of *Wuthering Heights*, particularly Catherine, embody the feminist notion. Catherine is a lady who makes her own decisions, follows her own path, and discovers her own destiny. Bronte provides Catherine with everything she requires to achieve her goals. Bronte gives Catherine the qualities of a strong woman in relation to the qualities of a

woman in the nineteenth century: a strong sense of self, determination, and finally wealth as Nelly describes her:

Certainly she had ways with her such as I never saw a child take up before; and she put all of us past our patience fifty times and oftener in a day: from the hour she came downstairs till the hour she went to bed, we had not a minute's security that she wouldn't be in mischief. Her spirits were always at high-water mark, her tongue always going—singing, laughing, and plaguing everybody who would not do the same (Bronte, 1847, p. 65).

Catherine faces head-on the challenges she faces along the road, such as her brother Hindley and her relationship with Heathcliff. Of fact, Catherine is the only character who is given the opportunity to make a genuine decision. She is the lady who grew up in an affluent household and marries a wealthy guy despite her relationship with Heathcliff being a disaster.

Catherine is also the novel's major female character, through whom the feminist notion may be addressed. In addition, there are numerous additional female characters in *Wuthering Heights* who are connected with the feminist notion. The most important of these characters are Isabella Linton, and Catherine Linton. These characters' feminist identification is revealed through a series of events and circumstances that demonstrate the reader their feminist identity. Isabella is the Linton family's youngest daughter. She was born and raised in a rich home, where her father and brother Edgar guarded her. Despite living in a patriarchal culture that oppresses women, Isabella may be regarded as a pampered and affluent young lady. Isabella is subjected to masculine domination from the moment she meets Heathcliff. She falls in love with Heathcliff because she believes he is a gentleman with wonderful characteristics. Despite Catherine and Edgar's cautions, Isabella seemed unconcerned about the gravity of the situation. Isabella's weak feminine nature is shown in this position. As a result of her emotional vulnerability, she becomes a victim of male persecution. Heathcliff uses violence and intimidation against Isabella. He manipulates her in order to exact vengeance on her brother Edgar. "He's not a human being," Isabella replied, revealing her suffering from Heathcliff, who epitomizes masculinity in the story 'and he has

no claim on my charity. I gave him my heart, and he took and pinched it to death, and flung it back to me” (Bronte, 1847, 276).

Catherine Linton, on the other hand, symbolizes a portion of the novel's feminist identity. Edgar and Cathy Linton have a daughter named Catherine. She inherited her father's compassion and her mother's tenacity, as seen by her forced relocation to the Heights, as Nelly explains “she was the most winning thing that ever brought sunshine into a desolate house: a real beauty in the face, with the Earnshaws’ handsome dark eyes, but the Lintons’ fair skin and small features” (Bronte, 1847, 302) . Catherine Linton, like her mother, is a victim of Heathcliff’s wrath. Heathcliff abducted her and forced her to marry his son, Linton, when she was just 16 years old as part of his vengeance scheme. In the patriarchal culture depicted in the novel, this process signifies a violation of women's rights. She is soon widowed, orphaned, and has her inheritance taken away from her. In the shadow of her dominating brother, Hindley, her unhappy existence in the Heights grew to resemble her mother's. She does, however, fall in love with her cousin Hareton, indicating a better future for her. Catherine Linton's feminist identity was cemented by this marriage. In terms of education and culture, she believes she is superior to her spouse Hareton. Cathy Linton's control over Hareton develops in various ways from here, according to Fabijani, who claims that Cathy dominated Hareton on cultural and sexual levels, and despite her initial contempt, Cathy Linton taught Hareton to read (Fabijanić, 2017, p. 17).

In addition, Victorian women are credited with being the first to advocate for gender equality. Their efforts inspired all women to follow in their footsteps, and despite their achievements, their lives may not have been the same as women's lives in the 1970s because they did not have much power at the time. Feminism and its notion were not as openly addressed at the time, but were instead explored via literature, particularly novels. At the period, stories and novels were the major methods of conveying knowledge and ideas. As a result, literature was utilized to depict women's suffering and struggles for equality. *Wuthering Heights* is often regarded as a Gothic tale about love and retribution. Some believe Emily Bronte's writing in this way was intended to critique the overall social structure of the period while also clarifying feminist ideals. Through numerous characters that reflect the feminist perspective in the novel, Bronte has thoroughly explored feminism

in the novel. Bronte offers a general picture of nineteenth-century feminist notion through *Wuthering Heights* and its female characters.

It can be concluded that Bronte demonstrated via the character of Heathcliff that the proclivity for evil, hatred, and damage is a result of bad occurrences rather than an inherent trait of human beings. Love and hatred, according to Bronte, are only two sides of the same coin. In terms of morality, the novel is rife with violence, shattering all moral limits. From a Marxist perspective, class is the title of the gap that exists between Heathcliff and Catherine, and it is the primary reason for their breakup. From a feminist standpoint, Bronte took a feminist approach in her work *Wuthering Heights*, in which she presented a broad picture of the nineteenth-century feminist notion via her characters.

CONCLUSION

In the nineteenth century, ethical issues were among the most complex and controversial. These concerns arose in a variety of literary, economic, political, and social contexts. Several events and occurrences impacting society's moral core occurred throughout the nineteenth century. As a result, it has become important to represent these occurrences and phenomena using the expressive tools at hand. In the nineteenth century, critics and authors turned to literature to convey moral concerns. Several events in nineteenth-century British society led to the transformation of prevalent social ideas. The Industrial Revolution and its effects on society's social and class structure are among the most notable events that have had a significant impact on society. As the working class has grown, so has the number of societal disputes based on class struggle. Furthermore, the topic of scientific and inventive development, as well as the human desire to attain scientific accomplishments, has surfaced. Because there were no ethical checks in place, this was a critical concern. As a result, it was important to examine and explain this issue's ethical and humanitarian boundaries.

In addition, the Victorian era included a lot of debates about women's roles in society. This period was marked by male dominance, which resulted in a slew of issues for women. Men and women's relationships are seen as one of the most significant topics, particularly in terms of women's rights and roles in society. Literature is one of the tools that critics and writers use to address these societal concerns. Various literary works that address ethical concerns in society have been published. These literary works, particularly novels, dealt with ethical discussions of social, political, economic, and cultural concerns. One of the most prominent novels that discussed moral issues in society is *Frankenstein* by Mary Shelley and *Wuthering Heights* by Emily Bronte.

Many ethical problems are explored in both *Frankenstein* and *Wuthering Heights*. These topics are representative of the majority of societal occurrences and events. Mary Shelley and Emily Bronte attempt to evaluate the current social, economic, political, and cultural concerns at the period by debating and expressing these topics in literary works. As

a result, solutions for resolving these difficulties can be created through literature, particularly the novel.

Shelley explores several themes of basic impact on society in *Frankenstein*. These concerns have to do with the urge to test nature and the pursuit of scientific success through the lens of human gain. Shelley's thoughts about her surroundings and society are reflected in the novel's discussion of numerous major themes and questions. Victor Frankenstein's potential and uncontrollable yearning was not conceived at random by Shelley. Rather, Shelley hoped to be able to create a creature out of dead matter made up of human remains by using it. Shelley then goes into detail on her criticism of scientific progress that is not guided by clear moral principles. Shelley highlights the perils of knowledge and scientific discoveries in the novel's events if they are beyond the control of mankind and morality.

Frankenstein is sometimes misunderstood as a horror story, which is a disservice to a magnificent piece of literature that is regarded as one of the great works of English literature that addresses social and moral concerns. Due to its great literary and intellectual worth, it is one of the most researched and examined literary classics. This novel's plot is more complicated than others since Shelley introduced daring new concepts for her period in it, transcending the bounds of nature and society. In the middle of the Industrial Revolution, Shelley penned *Frankenstein*. Shelly's goal is to identify the ethical and human ideals that should guide these discussions. As a Gothic book, *Frankenstein* combines profound and solitary topics with nineteenth-century customs and ideas. Instead of focusing on the plot's tension, the novel concentrates on the mental and moral battle of Victor Frankenstein, the protagonist. Shelley also included a unique romance in the book, in which she critiques traditional romance's individuality and selfishness.

Furthermore, the pervasiveness of conflicts throughout the narrative is one of its primary themes. Throughout the story, there is tension between the monster and Frankenstein, as well as between Frankenstein and the societal structure and within the creature himself, which must be understood from a rational and moral standpoint. Shelley also talks on how women have a little role in the story. In the work, Shelly introduces a number of female characters. These women symbolize women in Britain throughout the nineteenth century. Over the course of the story, these individuals suffer under the

domination of men. The reader notices that there are no powerful female characters in the story, and that the major characters are men. Shelley makes it apparent that society would be imbalanced and full of mistakes if women's roles were completely eliminated. As a result, *Frankenstein* is regarded as a valuable resource for exploring important social concerns. Shelley was concerned in demonstrating the ethical contexts of the events as well as casting light on the most pressing ethical and social concerns of the day.

Wuthering Heights is regarded as one of the most important works in the discussion of socially significant moral concerns. When Emily Bronte published *Wuthering Heights*, she was taken aback by the reaction of reviewers who dismissed it as a waste of time since it included unorthodox thoughts and values. The novel's critics are a testament to its ability to address major ethical concerns in society. Bronte addresses a number of ethical, social, and economic concerns in her work. The majority of these concerns reflect Bronte's own experiences with the fundamental difficulties of nineteenth-century British society.

In *Wuthering Heights*, Emily Bronte addresses a number of critical themes. She talks on social and economic problems, class, and the role of women in a patriarchal society, as well as love and revenge. Bronte discussed the varied consequences of the Industrial Revolution on British society's human and moral framework. The majority of the novel's ethical concerns are the consequence of disputes among the novel's protagonists, as Bronte demonstrates. Heathcliff and Catherine are used by Emily Bronte as metaphors for the novel's primary themes. Heathcliff and Catherine engaged in a conflict of multiple causes. In this struggle, the social effects of the Victorian era, as well as class and ethnic factors, stand out. Bronte digs extensively into the psychological structure of these two personalities to demonstrate the contrasts they encountered via these two personas. These aspects represent essential societal concerns that Bronte depicts as the most important ethical issues in nineteenth-century British society.

In a comparable vein, this study employs moral theories to help accurately explain the thesis's major issue. By applying moral ideas to the literary texts of the two books, the researcher hopes to identify ethical concerns in *Frankenstein* and *Wuthering Heights*. The study's central question concerns the link between ethics and the sort of action taken. The research focuses on examining the motivations for the acts of the characters in the two

novels using moral philosophies. As a result, as detailed in the two novels, a number of moral theories emerge, each of which attempts to explain occurrences using moral ideas and philosophies.

Finally, there are numerous characteristics and ideas that are shared by both *Frankenstein* and *Wuthering Heights*. Both works were published around the same time because they deal with common nineteenth-century problems. Despite variations in certain subjects, the writers of the two books constitute a straight line in the debate of ethical concerns in the nineteenth century. Each work makes it apparent to the reader that the author's major objective is to examine basic societal issues from an ethical viewpoint. The two writers emphasize the significance of ethics in exploring these topics by examining women's difficulties, class and economic conflict, love and retribution, good and evil, and scientific advancements and the ethical constraints that define them. As a result, the ethical concerns raised in *Frankenstein* and *Wuthering Heights* are critical to comprehending most nineteenth-century political, economic, social, and intellectual difficulties.

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CURRICULUM VITAE

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