

The Other Culture in Teaching Novel

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Abstract

Culture is said to refer to the patterns of human activity and the symbols that give significance to that activity. It manifests itself in terms of the art, literature, costumes, customs, language, religion and religious rituals. Thus, it has played an enormous role in the development of communities, societies, and nations, throughout history. It has provided the primary impetus for war and peace, and for good and bad deeds. It has a powerful influence upon almost all people in all times and places.

Cultures vary all over the world. They escape land boundaries as diversity in cultures results in diversity in people around the world. No individual is born with a sense of one's culture. People of the same culture often share certain ideals that shape their lives; generations learn to follow those ideals and principles.

Literature is counted as an important form of "cultural signifying practices". As a genre, novel serves as a highlighting means that often expresses the culture(s) of both the novelist and the characters. Reading novel for EFL learners, therefore, should take into consideration the elements and aspects of the other culture. It is expected that critics, readers, and teachers of novel tend to recognize the differences between the novel's culture, ie., that the novelist exposes, and their own.

Novel is believed to play a significant role in increasing human understanding and bridging the cultural gaps among members of the different communities. The present paper deals with the concepts, basic elements, and characteristics of culture in relation to reading and teaching novel. Emily Bronte's novel Wuthering Heights , then, has been chosen to be the sample to illustrate the various aspects of the study.

1. Introduction

The word culture that come from the Latin word 'cultura' derived from 'colere' means 'to cultivate'. The notion of culture is something hard to be understood. It is the totality of what a group of people think, how they behave, and what they produce. All this is passed on to future generations. Actually, it is what binds people together as human beings and what separates them into different communities. Furthermore, it refers to the pattern of human activities and the symbols that give significance to such activities. Culture also consists of the system of beliefs held by the people of the region, their principles of life and their moral values. The patterns of behavior of the people of a particular region also from a part of the region's culture (Oak, 2008: online)

Cultures vary in the different parts of the world. They are different across land boundaries and diversity in cultures results in diversity in peoples around

the world. Accordingly, in teaching English literature, particularly novel, there is always a need to (1) study cultural values and ideals that have been shaping societies, (2) diagnose the similarities and differences among different cultures of different societies and, (3) to respect others' culture with great emphasis on European culture.

2. Culture

2.1 Definitions

Culture has many definitions; it affects everything people do in their society because of their ideas, values, attitudes, and normative or expected patterns of behaviour. Besides, culture is not genetically inherited, and cannot exist on its own but is always shared by members of a society (Hall, 1976: 16).

2.1.1 Eliot's Definition

Thomas Stearns Eliot is primarily known for his poetry but he devoted some significant amount of his attention to the matters of civilization and culture. He published a book '**Notes Towards a Definition of Culture**' which contains some valuable insights on culture. He says that people do not need merely enough to eat but a proper and particular cuisine. Culture may even be described simply as that which makes life worth living (Eliot, 1948: 27).

Culture, according to Eliot, requires a unity and diversity with respect to regions, religious, sects and social classes. By this he means there should be constellation of cultures sharing a common core as in Britain or Western Europe but with enough diversity to provide stimulation for each other. He asserts that the development of culture must be organic and cannot be consciously guided (ibid.: 50-1).

Eliot believes that no culture can appear or develop except in relation to religion. The inherent unity or linkage of religion and culture means that one cannot be preserved without the other (ibid.: 30). Moreover, he makes the culture more important than the individuals. Individuals are mere leaves on the cultural tree. The transmission of culture requires the persistence of social classes. The culture of the individual is dependent upon the culture of a group or class and that dependent upon the culture of the society. He feels that, neither a classless society, nor a society of strict and impenetrable social barriers is good, each class should have constant additions and defections; the classes, while remaining distinct, should be able to mix freely; and they should have a community of culture with each other which will give them something in common, more fundamental than the community which each class has with its counterpart in another society (ibid.: 50).

2.1.2 Others' Definitions

Hofstede (1980: 21-3) defines culture as "the collective programming of the mind which distinguishes the members of one group from another". It is a way of life and symbols that a group of people accept generally without thinking; it is the sum of the totally learned behavior that is considered to be the tradition of that group.

For New Webster's Dictionary and Thesaurus, s. v. culture, culture is defined as the social and religious structures and intellectual and artistic manifestations etc. that characterize a society

Culture can be defined as the total set of beliefs, attitudes, customs, behaviour, social habits (Richards et. al. 1992: 94), language, values, art forms, and achievement of a society (Finocchiaro (1986: 185). It is the structured systems of patterned behaviours and the knowledge which is socially acquired and not biologically inherited (Lado, 1968: 2).

Consequently, culture is a complex concept of which single definition has achieved consensus in literature. This goes in line with what Lyons (1981: 301) states,

there is no word obscure than the word culture. It is more or less synonymous for the word civilization and, in the same time, is opposed to barbarism. Classical viewpoint of culture is that it constitutes excellence in art, literature, manners and social institution. Nothing is more indeterminate than this word, and nothing is more deceptive than its application to all nations and periods.

So, out of the many possible definitions examined, the following one guides this study: culture is a set of shared and enduring meaning, values, and beliefs that characterize national, ethnic, or other groups of people and orient their behaviour

2.2 Concepts

2.2.1 Culture and Anthropology

Anthropology means the study of all aspects of human life, past and present. Culture is the most important concept in anthropology. It means the patterns of behavior and thinking that people living in social groups learn, create and share. As it distinguishes humans from other animals, culture also distinguishes a human group from others. A people's culture includes their beliefs, rules of behavior, language, rituals, art, technology, styles of dress, way of producing and cooking food, religion and political and economic systems. Anthropologists commonly use the term culture to refer to a society or group in which many or all people live and think in the same ways. Likewise, any group of people who share a common culture, particularly common rules of behavior, and basic form of social organization constitutes a society. Hence, culture and society are somewhat interchangeable. However, while many animals live in societies, only humans have a recognizable form of culture (Encarta: 2008; Goodall,1986: online).

Hudson (1980: 74) states that culture may be described as socially acquired knowledge, i.e. the knowledge someone may have by virtue of his being a member of a particular society. Tylor (1874, online) states that this knowledge includes art, morals, lifestyles, law, custom and the set of distinctive spiritual, material intellectual and emotional features of society or a social group and that encompasses any other capabilities and habits acquired by man as a member of society (See also, UNESCO: 2002,online).

2.2.2 Culture as Civilization

For Williams (1983: 90), the contemporary concepts of culture fall into three:

1. A general process of intellectual, spiritual, and aesthetic development.
2. A particular way of life, whether of a people, period, or a group.
3. The works and practices of intellectual and especially artistic activity, such as artifacts.

Civilization, however, could be generally understood as a more advanced form of organized life and more complex forms of social, political, military, and religious life, e.g. Egyptian civilization. Yet, there is no absolute threshold after which one can firmly states that a culture has evolved into a civilization. Nor do all cultures necessarily become civilizations.

It is necessary to be mindful of the fact that the term *civilization* is often a loaded one used to contrast the so-called civilized societies with primitive ones. While the *civilized/primitive* dichotomy may refer to the level of complexity of a society, such adjectives do not define the quality of life, the values, or the mores of the societies they describe. Accordingly, while some countries and nations can be classified as more civilized than others, it is only people who could be described as more cultured than others (Wikipedia Encyclopedia: online); culture is the identity of people while civilization is that of nations.

Arnold (1869: online) considers culture as simply the result of "the best that has been thought and said in the world". Furthermore, Bakhtin (1981: online) states that culture refers to elite activities and the word 'cultured' describes people who know about, and took part in, these activities. Such activities are often called a 'high' culture, namely the culture of ruling social group to distinguish them from 'mass' or 'popular' culture .

2.2.3 Culture within Society or as a Worldview

During the Romantic era, scholars in Germany, especially those concerned with the nationalistic movements, have developed a more inclusive notion of culture as "worldview". In this mode of thought, a distinct and incommensurable worldview could characterize each ethnic group. This approach still allows a possible distinction between "civilized" and "primitive or tribal" cultures. Meanwhile, it is believed that all human beings evolved equally all over the world and have cultures that necessarily result from human evolution, in some way.

During the 1950s, subcultures - groups with distinctive characteristics within a large culture – have begun to be a subject of study by sociologists. The 20th century has also witnessed the popularization of the idea of corporate culture, distinct and malleable within the context of an employing organization or workplace (Wikipedia Encyclopedia: online).

Large societies often have subcultures or group of people with distinct sets of behavior and beliefs that differentiate them from a larger culture of which they are part. The subculture may be distinctive because of the age of its members or by their race, ethnicity, class or gender. The qualities that

determine a subculture as distinct may be aesthetic, religious, occupational, political, sexual or combination of these factors. The study of cultures within a society is complex and research must take into account a myriad of variables (Bourdieu,1977: online).

2.2.4 Culture as Symbols, Region, and Belief System

Cohen (1985: online) states that symbols are the practices of social actors and the context that gives such practices meaning. He writes about the symbolic gloss which allows social actors to use common symbols to communicate and understand each other while still imbuing these symbols with personal significance and meaning.

Symbols provide the limits of cultured thought. Members of a culture rely on these symbols to frame their thoughts and expressions in intelligible terms. In short, symbols make culture possible, reproducible and readable. They are the "webs of significance" (Bourdieu,1977: online).

Regional cultures of the world occur both by larger regional variations. Similarities in culture often occur in geographically nearby people. Many regional cultures have been influenced contact with others such as by colonization, trade, migration, mass media, and religion. Culture is dynamic and changes over time. In doing so, cultures absorb external influences and adjust to changing environments and technologies. Thus, culture is dependent on communication. Local cultures change rapidly new communications and transportation technologies that allow for great movement of people and ideas between cultures (Mani, 2008: online).

Religion and other belief systems are often integral to a culture. Religion is a feature of cultures throughout human history. Western culture spread from Europe most strongly to Australia, Canada the United States. It is influenced by ancient Greece, ancient Roman and Christianity. Western culture tends to be more individualistic than non-Western cultures. It also sees man, God and nature or the universe more separately than non-Western cultures (ibid.).

2.3 Elements

There are different types of cultures across the world and each culture has its unique essence. While defining the term culture, there are several elements that together constitute the culture of a particular region or people (Manohar,2008: online). Cultural integration includes the degree of harmony or integration within the various elements of the culture. This can include elements like subcultures, local cultures and the difference between historical and cultural traditions.

- Language: the various languages are essentially important parts of culture.
- Norms: every society has a set of norms that are inseparable and important for culture. This may include the folkways, mores, taboos, and rituals of that culture.

- Values: the social values of a particular society refer to things to be achieved or that are considered of great worth or value in a particular culture.
- Social collectives refer to the social groups, organizations, communities institutions, classes, and societies which are considered as symbolic social constructions.
- Statuses and roles: a status or social role is nothing but a slot or position within a group or society; it gives an overall idea of the social structure and hence is an important element of culture.
- Beliefs, assumptions and mental models or symbols: an organization and culture often share beliefs and ways of understanding the world. This helps smooth communications and agreement, but can also become fatal blinkers that blind everyone to impending dangers
- Attitudes are the external displays of underlying beliefs of people in their membership.
- Rules and ethical codes: the norms and values of culture are effectively the rules by which its member must abide, or risk rejection from the culture. They are embedded in the artifacts, symbols, stories, attitudes and so on.

It is worth mentioning that the two key elements of culture are language and beliefs because both appear to be unique capacities of humans among all of the earth's animals species. They have played central roles in the creation and transmission of culture itself (Macionis, 2008: online).

2.4 Characteristics

Culture is shared by a group of people. Depending on the region they live in, the climatic conditions they thrive in, and the historical heritage, this group form a set of values and beliefs. Such a set of principles shapes their culture. No culture belongs to an individual; it is rather shared among many people who belong to a single community and not to any single human being (Oak, 2008: online).

Culture is learned, understood, and adopted by the younger generations. No individual is born with a sense of a culture; members of culture share certain ideas that shape their lives. Generations tend to follow these ideals and principles. Culture propagates through generations that adopt certain customs and traditions as a part of their culture. The ideals they base their lives on is part of their culture. Cultural values are imparted from one generation to another and thus resulting in a continuum of traditions. The language, literature and art forms pass across generations.

Culture changes; a gradual change is a characteristic of almost every culture. The changing aspects of culture vary across societies. With the

passage of time, new technologies emerge, new modes of work come up, and social thinking undergoes transitions; so does culture (ibid.).

The promotion of cultural diversity and its corollary dialogue have become one of the most pressing contemporary issues. When a person comes into contact with people of another culture, he may notice that they speak a different language, dress differently, and have some characteristics that make them belong to a different society. This recognition of cultural grouping that differs from one's own, is essentially well-founded because there are different cultures within the human race (Lado,1962: 23). Hence, What increases diversity among cultures could be , in addition to the different cultures of the world, the fact that culture of a particular nation or people changes through time.

Culture no longer exists in isolation. Every culture is mostly influenced by cultures of the surrounding regions. Cultural values are prone to be affected by the values of communities in close vicinity. The cultures emerging during the same periods of time often show certain similarities. Modern times have witnessed an intermix of cultures. Cultures are blended together giving rise to shared elements. For most people, culture as a learned behavior seems to be biologically inherited. Yet, it is only when they come into contact with people from another culture, they become aware that their patterns of behavior are not universal. The common response to other culture, in all societies, is to judge them in terms of the values and customs of their own familiar culture (ibid.).

Culture is symbolic. It is based on symbol-abstract ways of referring to and understanding ideas, objects, feelings or behaviors. Symbols allow people to develop complex thoughts and to exchange those thoughts with others. Language and other forms of symbolic communication such as art enable people to create, explain, and record new ideas and information (Encarta: online).

3. Language and Culture

Lado (1962: 23) emphasizes the idea that language does not develop in an empty space. A language is part of the culture of a society and the chief means by which the members of that society communicate. A language, therefore, is both part of culture and a central method by which the other parts are expressed.

Language resembles a screen or window for the reality. It determines how speakers understand and recognize the world, whether social or natural, around them,; "your language controls your world-view, speakers of different languages will, therefore, have different world-views", Wardhaugh (1990: 214) and Yule (2006: 216) state. Different nations, or perhaps communities, not only have different languages, but they also have different world-views that are reflected in their languages and, consequently, in their cultures.

Many of the factors which give rise to linguistic variation are sometimes discussed in terms of cultural differences. It is not unusual to find logistic features quoted as identifiable aspects of "working class culture". In many aspects, this view has been influenced by the work of anthropologists

who tend to treat language as one element among others, such as beliefs, within the definition of culture as 'socially acquired knowledge'. Given the process of cultural transmission by which language are acquired, it makes a lot of sense to emphasize the fact that linguistic variation is tied very much to the existence of different cultures (Yule, *ibid.*).

Furthermore, Lyons (1981: 323) mentions that, between any two societies, there will be a greater or lesser degree of cultural overlap. For various reasons, including what anthropologists refer to as cultural diffusion, the degree of overlap is far from minimal. Generally speaking, translatability, for instance, is a function of the degree of cultural overlap.

4. Culture in Foreign Language Learning/Teaching

4.1 Cultural Content

4.1.1 Aim

Lado (1962: 25) defines the aim in learning a foreign language as the ability to use it, understanding its meanings in terms of the foreign language and culture, and the ability to understand the speech and writing of natives of the foreign culture in terms of their meanings as well as their great ideas and accomplishment. This does not mean learning to act like a native, but includes the need to understand what a native means when he says he acted in a particular way. It also includes to know what meaning the native will understand when he is told that someone acted in a particular way.

Indeed, in describing a culture scientifically, one avoids value judgments because of the danger of calling bad what is merely different, or calling good what is merely pleasing to the outside observer (*ibid.*: 30)

4.1.2 Cultural Orientation

Nasr (1972: 155) states that people's action in different situations are greatly influenced by their culture. Their culture includes their customs, traditions, ways of thinking and the like. What is done or accepted in a particular situation in a particular culture may not be done or accepted in a similar situation in a different culture. The main purpose of learning a foreign language is to be able to communicate ideas and meanings in that language and this can be done by understanding the culture of the native speakers of that language. Actually, cultural orientation means learning about the foreign culture and this does not necessarily mean that students must copy the foreign culture. Cultural orientation, however, does two things:

1. It helps students understand the foreign language by connecting it with the culture of the people who speak it , and
2. It develops understanding among the many peoples of the world; and this is one of the ideals in teaching and learning a foreign language.

4.1.3 Cultural Insights

Finocchiaro (1986: 40) states that culture need not and should not be taught systematically, but it is learned automatically. One should keep in mind, particularly at the beginning level that language is culture.

The culture of English people may be studied and /or experienced in reading and studying masterpieces of literature, since a real work of literature reflects the character of the people, the situations in which people interact, the historical or geographical rationale for their behavior, the values to which people are attached; in short, the entire gamut of the values, customs and beliefs included in the term "culture". Moreover, the study of a literary masterpiece permits discussion of linguistic style and aesthetics and perhaps language registers, dialects, and idiolects which no other art form can exemplify as well. This can be emphasized through the study of plays and stories (ibid: 96).

Accordingly, the present study sheds light on the genre of novel. Particularly, the Victorian novel, Wuthering Heights to illustrate the above mentioned aim, orientation ,and insights as far as culture is concerned.

4.2 Emily Bronte's Wuthering Heights

Novel as a genre is a fictitious prose narrative or tale of considerable length, where characters and actions are representative of the real life of past or present times are portaged in a plot of more or less complexity. It is an essential form; yet its subject is often taken from actual events, and its narrative methods typically attempt to create an air of literal truth. Emily Bronte is one of the most important figures in the Nineteenth century English literature. She is well-known as a novelist and a poetess. Wuthering Heights is an intense and powerful tragedy that is not easy to analyse. Bronte remains hidden behind her narrators and her sympathies and opinions enigmatic and liable to more than one interpretation .Though symbolic, metaphysical and allegorical, the novel is also realistic depicting the social setting during a specific interval of time between 1771-1803 and in a particular place namely Yorkshire. Hence, its theme is the nature and quality of life in early Nineteenth century England. "Wuthering Heights" is about England in 1847. The people it reveals live not in a never-never land but in Yorkshire. It shows its readers the story of Yorkshire people and the passions of them, with property ownership, the attraction of social comforts, the arrangement of marriages, the importance of education, the validity of religion, the relation of rich and poor(Salami,1999: 519-520). It actually reflects the culture of that age.

Wuthering Heights is a romance novel about destructive passion set in the Northern English moors, a place of unpredictable weather and countryside. It is the story of the Earnshaws at Wuthering Heights and the Lintons at Thrushcross Grange ,a neighboring property. The stage is set when Catherine Earnshaw's father brings an orphan gypsy boy, Heathcliff , home to be a part of their family, growing up with other inhabitants of Wuthering Heights. Catherine and Heathcliff are passionate, unpredictable soul mates who finally

meet each other in a ghostly relationship in the afterlife. When Catherine's daughter (Cathy) and Hindley's son (Hareton) finally join happily in a loving relationship, the winter of Wuthering Heights becomes the spring of Thrushcross Grange (ibid.).

4.2.1 The Cultural Struggle

4.2.1.1 Settings and Characters

In Wuthering Heights, Emily Bronte uses the desolate setting and dynamic characters. All the characters in this novel are commingled in their relationships with Wuthering Heights and Thrushcross Grange. The setting used throughout the novel helps set the mood to describe the characters. Two household separated by the cold, muddy, and barren moors are found : one is Wuthering Heights, and the other is Thrushcross Grange. They are the two places where virtually all actions take place. Wuthering Heights and Thrushcross Grange, differ from each other in appearance, culture and mood as both represent several opposing properties. The residents of Wuthering Heights were that of the working class, while those of Thrushcross Grange were higher on the social ladder. The people in Wuthering Heights aspired to be on the same level as Linton, it is always in a state of storminess and its surroundings depict the cold, dark, uncultured and evil side of life. While Thrushcross Grange seems cultured and calm it is filled with life and warmth. The contrast of these two houses adds much to the meaning of this novel, and without it, the story would not be the ting interesting, complex novel it is! (Salami,1999: 520-1).

The setting, two properties on England's Yorkshire Moors in the late 18th early 19th century, is almost peculiar in its isolation, people in their households. The Earnshaws at Wuthering Heights are farmers and landholders but are not as gentrified as the Lintons at Thrushcross Grange, who are professionals. The Lintons are socially superior to the Earnshaws. The universe is shown as the scene and expression of two opposed principles which, even though they seek to devour each other, yet ultimately compose a harmony. Two houses and their occupants are described ,Wuthering Heights on its bleak eminence "wuthering " being a significant provincial adjective descriptive of the atmospheric tumult to which its station is exposed in stormy weather', and Thrushcross park in the fat valley below. They stand respectively, for the principle of energy and storm on the one hand and the principle of calm, of settled assurance ,on the other. And they are not only principles, they were as it were elements: the children of one cannot breathe in the other. As Catherine Lintons says of her relation with Linton Heathcliff "He wanted all to live lie in an ecstasy of peace; I wanted all to sparkle and dance in a glorious jubilee. I said his heaven only behalf alive; and he said mine would be drunk: I said I should fall asleep in his; and he said he could not breath in mine"(Allen,1984: 195).

The temperament of the characters in the novel tends sometimes be skillfully portrayed and enhanced through their physical surroundings. Their morals and values are constructed to reflect their surroundings . Many

comparisons can be seen between Heathcliff's character and the actual house in which he grow up, in Wuthering Heights. This house is a dark and unpleasant place on the moors. Both the atmosphere of the house and Heathcliff are physically described in a similar way. His dark immoral attitude is enhanced by his personal physical description of the actual house and its surroundings.

Edgar Linton is a personality that befits his dwelling. Thrushcross Grange is a beautiful, splendid place where everything is orderly and pleasant, symbolizing the civilized and kindhearted Edgar who is as gentle and gracious as the Grange. He lives and dies in a generous soul there (literature classics: online).

Lastly, Catherine Earnshaw, who has spent her lifetime partly at the Heights and partly at the Grange, displays herself similar in temperament to the atmospheres of both houses. Her temper matches the seasons of steady rain at the Heights; yet, she has the pleasant qualities much like the Grange. Besides, Catherine is a character who combines what is most pleasant and wonderful of Thrushcross Grange to the harmful and turbulent characteristics of Wuthering Heights (ibid.).

Undoubtedly, Wuthering Heights and Thrushcross Grange, along with the people who dwell there, represent two entirely contrasting mentalities and states of mind: one of unrestrained passion and dark broodiness, the other of politely refined affection and soft tenderness (ibid.).

4.2.1.2 Love and Marriage

In Wuthering Heights, Emily Bronte has shown her unique opinions of love and marriage. In this novel, Emily ranges human passions against social conventions with extraordinary violence, through Heathcliff and Catherine (Allen,1984: 194). Heathcliff's form of love energizes a culture of both production and consumption. The story of Heathcliff's life provides an exciting and mysterious narrative of the origins of capitalist desire. It is Catherine's love that functions in opposition to the culture of capitalist accumulation. Catherine stands for a kind of love that undermines the desire necessary for capitalism to function smoothly (music.jhu: online).

This novel presents the collision between two types of reality, restrictive civilization and anonymous unrestrained natural energies of forces. This collision takes the form of inside/domestic versus outside/ nature, human versus the other, the light versus the dark within the soul (Brooklyn: online).

Catherine and Heathcliff are violent elementals who express the flux of nature; they struggle to be human and assume human character in their passion, confusions and torment. The second generation presents the childish romance of Cathy and Linton and the healthy, culturally viable love of Cathy and Hareton. The adult love of Cathy and Hareton involves a sense of social, amoral, irresponsible child's love of Catherine and Heathcliff. The two kinds of love and the two generations and cultures are connected by Heathcliff in his role first as demon-lover and finally as brutal and sadistic father and by the two children figure (ibid.)

Heathcliff and Catherine love each other but because of her vanity, Catherine married Edgar who was a rich and civilized man. Her mistake influenced the fate of the two generations and cultures. She felt the obvious difference between Edgar and Heathcliff. One was a rich and decent gentleman, while the other was uncivilized, ill-manner, ill-tempered and poor villager. She thought that if she married Edgar, she would become the greatest woman in the neighborhood. If she married Heathcliff, her identity would be degraded and she would live in a poor life. However, at the Victorian period, a person was only judged by economic status and social background. At last, Influenced by the current society and culture, Catherine married Edgar (Lunwenxue : online).

Cathy was different from her mother. She was born in Thrushcross Grange, which symbolized civilization and the upper class. Catherine is the representative of primitive love, where as Cathy is the representative of civilized love. All of these events represent the struggle of love marriage between the two cultures in *Wuthering Heights* (ibid.).

4.2.1.3 Nature and Culture

In *Wuthering Heights*, nature and culture constantly play against each other. Nature is represented by the Earnshaws, particularly Catherine and Heathcliff. These characters are governed by their passions, not by reflection or ideals of civility. On the other hand, Thrushcross Grange and the Lintons represent culture, refinement, convention, and cultivation (Sparknotes: online).

In order to understand the conflict between nature and culture in *Wuthering Heights*, the main characters should be analyzed, representing in their own way the nature and the civilized world. The Earnshaws come together with nature when the Lintons are a symbol for the culture. A representative member of the Earnshaw family is Catherine. She is beautiful and charming, but she is never as civilized as she pretends to be. In heart, she is always a wild girl playing on the moors with Heathcliff. She regards it as her right to be loved by all, and has an unruly temper.

Heathcliff is another distinct member of the Earnshaw family. He is of unknown descent who seems to represent the wild and natural forces that often seem amoral and dangerous for society. He is almost inhuman; his fact is that at the heart of the grown man lies the abandoned child of the streets in Liverpool. On the other hand, Edgar Linton, in contrast to Heathcliff, is a gently bred, a refined man, a patient husband, and a loving father. He is "an example of constancy and tenderness", Emily was using Edgar to point out that such characteristics constitute true virtues in all human beings, and not just in women, as society tended to believe (ibid.).

As symbols of the gentry, the Earnshaws and the Lintons occupy a precarious place within the hierarchy of late eighteenth and early nineteenth-century British society. At the top of British society, there was the royalty, followed by the aristocracy, then by the gentry, and then by the lower classes, who made up the vast majority of the population. Although the gentry, or

upper middle class, possessed servants and often large estates, they held a fragile social position. The social status of aristocrats was a formal and settled matter, because aristocrats had official titles (Coles notes, 1981: 119-127).

Considerations of class status often crucially inform the characters' motivations in *Wuthering Heights*. Catherine's decision to marry Edgar so that she will be "the greatest woman of the neighborhood" is only the most obvious example. The Lintons are relatively firm in their gentry status but nonetheless take great pains to prove this status through their behaviors. The Earnshaws, on the other hand, rest on much shakier ground socially. They do not have a carriage, they have less land, and their house, as Lockwood remarks, resembles that of a "homely, northern farmer" and not that of a gentleman. The shifting nature of social status is demonstrated most strikingly in Heathcliff's trajectory from homeless waif to young gentleman-by-adoption to common laborer to gentleman again.

The environment in which the characters live is another way to understand the conflict between the nature and the civilization in the writing. First, *Wuthering Heights* is a place of wildness, passion and life while the Thrushcross Grange is a place of convention and culture and stands up for a refined way of life. The constant emphasis on landscape within the text of *Wuthering Heights* endows the setting with symbolic importance. This landscape is comprised primarily of moors: wide, wild expanses, high, and thus infertile. Moorland cannot be cultivated, and its uniformity makes navigation difficult. It features particularly waterlogged patches in which people could potentially drown. Thus, the moors serve very well as symbols of the wild threat posed by nature. As the setting for the beginnings of Catherine and Heathcliff's bond, playing on the moors during childhood, the moorland transfers its symbolic associations to the love affair (ibid.).

When Catherine is bitten by the Lintons' dog and brought into Thrushcross Grange, the two sides are brought onto the collision course that structures the majority of the novel's plot. At the time of that first meeting between the Linton and Earnshaw households, chaos has already begun to erupt at *Wuthering Heights*, where Hindley's cruelty and injustice reign, whereas all seem to be fine and peaceful at Thrushcross Grange.

The image of the two civilized children inside the beautiful room, and the two wild children outside both boys and girls of similar ages, makes the glass of the window a mirror. However, the 'mirror' shows the complete opposite rather than the true images of those who look into it. The influence of *Wuthering Heights* soon proves overpowering, and the inhabitants of Thrushcross Grange are drawn into Catherine, Hindley, and Heathcliff's drama. Thus, the reader almost may interpret *Wuthering Heights*'s impact on the Lintons as an allegory for the corruption of culture by nature, creating a curious reversal of the more traditional story of the corruption of nature by culture. Brontë tells her story in such a way as to prevent the interest and sympathy from straying too far from the wilder characters, and often portrays the more civilized characters as despicably weak and silly. This method of characterization prevents the novel from flattening out into a simple privilege

of culture over nature, or vice versa. Thus, in the end, the reader must acknowledge that the novel is not mere allegory (escoala, online).

5. Conclusions

Since English language reflects the culture of English speakers, EFL learners should be given insights into the habits, customs and values which are similar to or different from their own. It is imperative, however, that they appreciate that all people have culture and that there are no 'good' or 'bad' cultures. More importantly, student then should retain pride of their own culture as they move towards the acceptance of the language and culture of the others.

Cultural insights can be acquired as a result of the learners group activities and teachers' direct teaching of the values, beliefs, art forms, and literature of English speakers. Today's strategy of promoting intercultural understanding confirms the place of culture in the heart of TEFL. Learners, hence, could study novel by being engaged in different activities related to different cultural topics, emphasizing the importance of intercultural communication. As an enriching experience, language teaching with an intercultural dimension continues to help learners acquire and develop their intercultural competence and the ability to interact with people of other cultures; to understand and accept people from other cultures as individuals with other distinctive perspectives, values and behaviours; and to help them see such interaction.

In *Wuthering Heights*, Emily Bronte has not only shown a wonderful romantic story of a great love but also a story full of psychological and educational elements. Class stratification is a theme which strongly characterizes the novel through the social conflict which exists between representatives or symbols of the upper, middle and lower classes. Moreover, there is a continuous contrast between the civilized and refined values of the new industrial emerging England, and the primitive, ancient and violent passion, wildness, love, and superstitions. The novelist shows how individuals can go wrong under the pressure of upbringing, psychological disorder, education and class conflict, how nature triumphs over the artificialities of civilization. Man sets up abstract standards which regulate his conduct, but his emotions are important

Consequently, in teaching novel for EFL learners a great emphasis should be given to the awareness of the role of cultural background and experiences, attitudes, and values in creating unconscious and conscious bias that influence communication and connection with others via studying novel. Novel, then can be seen as a high-lightening means that often expresses culture, as it plays a significant role in increasing human understanding and bridges the cultural gaps among different communities.

Finally, It is believed to be a moral responsibility to understand the other's culture, and values and ideals there, shaping a global society.

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