

Gender role in Bronte's Wuthering Heights

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Abstract

The present study aims at dealing with and clarifying an important cultural phenomenon in a literary work which is called Feminism. At a time when patriarchy was so dominant and even with the king in place, few writers dared to address issues of gender and discrimination. However, Emily Bronte was a Victorian-era author who selected to directly address these issues of gender and discrimination. Wuthering Heights novel that is written by Bronte was evocative and powerful and as it presented in the current study, several females were probable to do and follow rules and obey, whereas male were regularly permitted to do whatever males wanted. However, to provide financial resources and right to domestic services within the family, men did not lose the legal obligation. The writer represents her thoughts on gender issues during this time through Wuthering Heights novel. This work includes feminism focusing on particular novel which called Wuthering Heights. It also highlights some important concepts such as prejudice,

discrimination, stereotype, gender stereotype, first generation, second generation and them of Wuthering Heights as well as to conclusion.

Key words : Feminism ,gender role, social, status ,political

الخلاصة

تهدف الدراسة الحالية إلى التعامل مع ظاهرة ثقافية مهمة وتوضيحها في هذا العمل الأدبي الذي يسمى الانوثة. في الوقت الذي كانت فيه السلطة الأبوية مهيمنة للغاية وحتى مع وجود الملك في مكانه ، تجرأ القليل من الكتاب على معالجة قضايا النوع الاجتماعي والتمييز. ومع ذلك ، كانت إميلي برونتي مؤلفة من العصر الفيكتوري اختارت معالجة هذه القضايا المتعلقة بالجنس والتمييز بشكل مباشر. كانت رواية ويزرينغ هايتس التي كتبها برونتي مثيرة للذكريات وقوية ، وكما قدمت في الدراسة الحالية ، كان من المحتمل أن تلتزم العديد من الإناث بالقواعد والامتثال لها ، بينما يُسمح للذكور بانتظام بفعل ما يريد الذكور. ومع ذلك ، لتوفير الموارد المالية والحق في الخدمات المنزلية داخل الأسرة ، لم يفقد الرجال الالتزام القانوني. تمثل الكاتبة أفكارها حول قضايا النوع الاجتماعي خلال هذا الوقت من خلال رواية مرتفعات ويزرينغ. يتضمن هذا العمل النسوية التي تركز على رواية معينة تسمى مرتفعات ويزرينغ. كما يسلط الضوء على بعض المفاهيم الهامة مثل التحيز ، والتمييز ، والقوالب النمطية ، والقوالب النمطية بين الجنسين ، والجيل الأول ، والجيل الثاني ، ومنهم من مرتفعات ويزرينغ بالإضافة إلى الخاتمة.

1.Feminism

Feminism can be considered as a group of political and social movements, a common goal that is shared by ideologies: to establish achieve, define, the economic, personal, social, as well as political of the genders equality. This

involves fighting gender stereotypes and the search for educational and professional opportunities equal to that of men (Beasley, 1999:11).

Movements of feminist continued and campaigned to fight for the rights of women, involving "the right to vote, hold public office, work, earn fair or equal pay, own property, get an education, enter contracts, get the same rights within marriage, and take maternity leave". Feminists "have also worked to ensure access to legal abortions and social inclusion, and women and girls are protected from rape, sexual harassment, and domestic violence". Clothing change "and acceptable physical activity have often been part of feminist movements".

"Feminist campaigns" are regarded by some scholars "to be a" major "force behind basic changes of historical societal to "women's rights", specifically "in the West", "where they are credited" roughly "with achieving women's suffrage, gender neutrality in the English language", and "reproductive" factors "for women's" rights involving "access" (For contraception). Abortion, "and the right to enter into contracts and own property. Although feminist advocacy" has been as well as continues to emphasis essentially on women's rights, several feminists, involving Bill Hawks, advocate the inclusion of men's emancipation in their goals since men also affected negatively by traditional gender roles. (Childs and Flower, 1973: 87).

2. Wuthering Heights as Feminist Novel

The time where "Queen Victoria came into power", in Victorian England, men were anticipated to be tough, courageous, strong, and powerful. At that time, men were expected to be without feeling or "lacking emotion". They maintained children and women and were wholly controlling above them. Whereas, "women" were thought to be weak and submissive. A woman's "sphere" "was the home, which was" characterized like "an extension of the woman herself".

Some basic characteristics an ideal woman has as well as wife such as kind of heart, focused to "the children", and filled with goodness, completely rely on their husbands and woman should be faithful to them. The roles of gender of Victorian time, and Wuthering Heights both precisely reveal "them through" feelings, emotions and actions in novel both characters that are male and female. Particular female features "exhibit what was truly expected of them in Victorian England" in "Wuthering Heights" novel.

Female dependence on their husbands regarded one aspect of the Victorian social complex. Emily Brontë captured such "struggle by telling readers that although Catherine loves Heathcliff", yet "marrying him would" set "herself up for disaster and" may change her "good life to bad one (socially and economically)". Both of them can be described as "peas in a pod". "Linton and the young lass could not be any different (Brontë 59)". Though "Catherine" feels that Heathcliff "was designed to be her better half and she" wants to spend her life with him, "but she knows she cannot trade a fruitful life, which is in her grasp with Edgar for a life of suffering that" would "come with marrying the peasant man whom she loves".

"Catherine is at a" crossroads, yet she selects the harmless life, that states what several girls would have done at the period and what community asked "young women to do in Victorian" times; "Marry Edgar". On the other hand, not several women will "weigh the" positives and negatives "like Catherine did, but they all" come to the similar assumption. Therefore, it was the smartest choice for females. (<https://steemit.com/wutheringheights/@petenelson/gender-roles-in-wuthering-heights-an-original-essay>)

3. Prejudice

The greatest book that regards as useful one and deals with prejudice is entitled "The Nature of Bias." It is considered "the most effective book since World War II". It is defined as "a hatred that is based on an incorrect and "inflexible generalization (Allport, 1954: 9)". The above definition clarifies the characteristics of prejudice, which refers that prejudice can be "expressed or felt". It can also refer to the group as a entire or to a specific "individual who belongs to the same group". Furthermore, Schneider (2004: 267) gave another definition of prejudice as "a type of bias and errors in judgment, or an emotional or emotional response to a group of people or a member of that group."

Prejudice indicates a situation and also has particular characteristics, so prejudice is quite variable, "multifaceted and complex". However, "such attitudes that individuals" adopt towards particular "things can change depending on the experiences or situations of the person or the importance of their goals". For example, there are two types of situations, positive or negative. "When an individual plays with a dog this shows a positive attitude, on the contrary, the barking of dogs at night annoys others and this leads to negative situations (Schiender, 2004: 267)". prejudice is a method of "evaluating certain groups and social members in a positive or negative way". Furthermore, "prejudice does not resemble stereotypes in that it focuses more on emotional factors than on cognitive factors (Eysenck, 2009: 493)".

4. Discrimination

Discrimination is diverse from prejudice that is clarified as "negative behavior towards" specific "individuals in a social group". From then on, the discrimination treatment will be clearly differentiated and negative due to some "visual

characteristics such as physical appearance, the way of dressing and the skin color of specific groups" (Anderson et al., 2017: 234). Furthermore, discrimination "has five" phases that rapidly increase "from the first to" the last in particular situations. The first represents "verbal attacks" that specifically target another group called "anti-language." A step that involves how to identify specific members of a "social group" is being "systematically" avoided. Thus introducing the second stage called "avoidance".

While "the third stage is the" "discrimination" that indicates the "differences between the social group in the treatment". Since the deliberate treatment of some groups is negative or worse than the other groups, it can often be influenced by certain groups, such as "gender, age, race, disability status, physical appearance, etc". Furthermore, "extermination" states deliberate and inhumane attempts to eliminate all "members of other groups as a fourth stage of discrimination". Meanwhile, the final stage deals with "physical attacks" that affect members of "another group and damage their property (Eysenck, 2009: 493)". Although people perceive discrimination as a negative concept, it can be the result of treating one person more positively than others. So, discrimination is not only related to treating people unfairly or negatively, it also mainly depends on people or members of a social group. Another important feature of the distinction is that it can appear in different forms, either verbal or behavioral, as well as in different forms in the environment.

"The relationship between prejudice, discrimination and stereotypes is complex" and intrusive. "When a member of a social group" is aware of the content and beliefs of the stereotype, this does not necessarily mean that the individual is biased. For example, although "high and low bias African Americans know the content of the

stereotype, an unusual point is that highly biased people accept stereotypes" while low biased people reject it. In addition, and what is more alarming, without attention, people can access stereotypical beliefs. Therefore, these beliefs influence the behavior of inferior individuals with prejudices (Whitly and Kite, 2010: 12).

5. Prejudice and Discrimination Relationship

"The relationship was also clarified by sociologist Robert K. Merton". In his "opinion, knowing whether people are biased does not help predict whether or not they will discriminate". To target both prejudiced people who "have the power to refrain from discriminating and not judge people and who can discriminate". Therefore, "there are four models that Merton uses in (Ferrante, 2013: 233) and they are":

1-Stereotypes present "generalizations about individuals from an out social groups". Stereotypes "may delude an individual that knows other people, also may have the right to structure the images of others".

2-"Selective perception is described as the way to make prejudiced people distinguish that an out-group hold and supplied stereotype".

3-Prejudice (attitudes) means "the judgments that is solid and undesirable about an out-group". It can "be applied to any individual who shares the traits of out-group. In addition to that, it is hard to change".

4-"Discrimination (behavior) indicates the fair and unfair treatment of people through depending on certain factors to achieve valued goals socially".

6. Gender Stereotype

It is a category of stereotypes which can be clarified as "a set of beliefs about what it means to be a woman or a man". "However, a gender stereotype includes a variety of information, such as psychological characteristics, social relationships, behaviors, physical appearance, anxiety, and physical appearance". "Since these 'dimensions' are related to one another, it is easy to determine whether an individual is a female or a male bearing in mind the following points":

- 1- Kinds "of activities which are engaged by women such as cooking, cleaning and child care".
- 2- Particular "physical characteristics that women have for example, graceful, soft voice and dainty".
- 3- In addition to that, "there are certain psychological characteristics that are portrayed by women, for instance, **7- women are emotional, passionate, dependant and weak** (Golombok and Fivush, 1994:17)".

There are two roles of gender stereotypes that are "descriptive and prescriptive, these two roles clarify the significant ways that vary from several other cultural and social classification". For example, "black individuals whether males or females are seen more athletic than whites and in the time whites are seen as having more skills of academic levels". Some persons "think that the job of women is not just nutrition or upbringing more than men, yet it is their job and male should also be emotionally strong and competitive (Schnieder,2004:443)". "It is a good thing to shed the light on the traditional roles of gender that involve not the same roles that should be occupied by men and women". For example "the intellectual leadership" of "a society should be in the men's hand or responsibility". In old time, "fathers tend to have more authority than mothers in bringing the children up". Thus, "traditional roles of gender

show the authority and great power of men", that reflects "women's dependency on men"(Nelson ,2009:413).

7. First Generation

The first generation of the novel is represented by two groups of characters. The first generation includes Heathcliff who is the basic character in the novel. He was an orphan when he was a child, he's always out and about people constantly. Although he and Katherine Earnshaw claim to be perfect, her decision to marry Edgar Linton nearly ruined their relationship. He spends most of his life thinking and revenge. It is abusive, brutal, and cruel (Wasowski, 2001: 11).

It also involves Catherine, there is, in a sense, Catherine: the one who is roaming violently through the swamps "with Heathcliff, who runs with him barefoot when she loses her shoes in a swamp; And the person who returns from Thrushcross Grange" is a dog-scared "lady, and Heathcliff too", will stain the gorgeous new dress of her. There is "Catherine de Heathcliff" and "Catherine de Edgar". "They are not mutually exclusive, of course; Even Wild Catherine is polite (unlike little Heathcliff), and even Incognito Catherine is bold and forgiving (unlike Edgar Linton)". One may see Catherine being wrong because of her rebellious nature, out of ignorance or pride, or she's actually "torn between two ways of being. She herself admits that" Heathcliff is "more equal" than "her, and that Edgar differs from her" "like a moonbeam from lightning or frost from fire". Catherine's acceptance of Edgar's proposal, then, is a betrayal and of Heathcliff and herself. Why are you doing that? Eileen says that she is proud and that maybe Cathy wants "to be a great lady". "Or perhaps Cathy's true wish was to free Heathcliff from Hindley's clutches". "If so, her plan is silly"; "neither Heathcliff nor Edgar would" agree. While, there is a lot of "evidence that Cathy is in real conflict". She told Eileen that Heathcliff's return had "reconciled her to God and humanity"; but she described

"him to Isabella as" "a ruthless werewolf". "When she tells Eileen about Edgar's suggestion, she wonders if Heathcliffe even knows what he's in love with" (McCarthy, 1986: 8).

The strangeness that distinguishes Wuthering Heights from other English novels lies not only in the attitude it expresses. In addition to the level of experience that defines it, because something of the same feeling quality is present, for example, in Konrad's work. His strangeness is the exemplary simplicity with which he presents his primary characters nearly naked from the web of civilized habits, ways of thinking, and forms of copulation, which provide the familiar backdrop to other works of fiction. Even the Adventurers of Conrad, no matter how far they may go to "Heart of Darkness," carry enough strands of this network to guide them socially and ethically.

We can explain what we mean by this simplicity, this semi-nudity, if we compare Emily Bronte's treatment of her material with Richardson's treatment of material, which in some respects are similar in kind. For example, Heathcliffe's demonic character, associated with the wild nature of marshy and marshy lands, has a distinct kinship with Lovelace, also diabolical, despite its association with city life and evolving morals. Both are, essentially, anthropomorphic rudimentary energy, concentrated in activity, truly dreadful. But Emily Bronte insists Heathcliffe's lack of gypsy ancestry, his "lack of orientation and determination in the social world, and his ambiguous position on the edge of man". "When Mr. Earnshaw brings the boy" into his house for the first time, the boy is "he", not "he", and "dark as if from the devil"; "And one of Nelly Dean's last" thoughts is: "Is he an ogre or a vampire?" But Lovelace to Richardson has all kinds "of social relationships and" decisions, broad "family economic orientation, college acquaintances", and "position in a clique of

young" emancipators; and Richardson is keen, during Lovelace's "own pen, to provide various justifications for his behavior, each of which is somewhat compelling".

The same is the case with the multiple Clarissa myth: everywhere "it is supported by understanding by historically familiar morals and morals". "But Wuthering Heights is virtually devoid of such support in social justification". "Heathcliff" could "really be a demon". Catherine passions and Heathcliffe are so humble and unperturbed "in intensity, too little complicated for us to find in it any echo of practical social reality". "To say that the motivation behind this passion is "simple" does not mean that it is easy to define": it is much easier to identify motives that are complex and somewhat tortuous, because such is the familiar nature of human motives. We can totally relate 'simple' motives to an animal or non-human nature, but in the same way the quality of the feeling involved will resist the analysis (Bloom, 2007: 13).

8. Second generation

Heathcliffe makes no secret of his intent to take revenge on Catherine, and starts revenge with plans to seize the property and wealth of the Ehrenshaw and Linton families. When the quarrel over Isabella starts, we don't fully listen to him, but we do know that somehow he and Cathy argue about Linton acting aside.

His revenge would also be in terms of "social degradation", as would property appropriation. So Isabella deteriorated. When Nelly visited her after their marriage ... she was already involved in the pervasive spirit of neglect that surrounded her. His beautiful hair is unbroken ... circumstances have changed their attitudes so much, that he (Heathcliff) would have surprised a stranger undoubtedly as a born and raised gentleman, and his wife is somewhat conscientious! (Emily, p. 34).

Harton was reduced to a state of complete dependence on his father's archenemy; He lives in his house as a servant” (Wilson. 2000: 213).

But, just as Heathcliffe regarded his nature to have been skewed by his rejection, he also takes revenge for a similar perversion of others. And the means of revenge comes from his awareness of the nature of others: Isabella's love, young Katie's love for Linton. Destroyed for encouraging his drinking and gambling vices, Hindley attempts to destroy the endearing nature of young Cathy: The only feelings (her eyes) displayed were floating between contempt and a kind of despair, which is absolutely unnatural to be discovered (ibid., p. 96). The "pleasure he enjoys in what he has done to Harton is not only due to the degeneracy of the heir to the heights and the fact" that "he is a servant of what was of his property, but from the fact that he realizes that Hariton has a wonderful nature that he has destroyed":

"If he were a born fool I should not enjoy it half so much. But he's no fool; and I can sympathize with all his feelings, having felt them myself..." and "he'll never be able to emerge from his bathos of coarseness and ignorance". "I've got him faster than his sound scoundrel of a father secured me, and lower; for he takes a pride in his brutishness.(Wuthering Heights". Ch.Xxi)

Moreover, "just as the person he loved the most was taken away, Heathcliff caused pain by serving human relationships that include love". "Edgar Linton loses his sister, wife, and daughter due to his machinations". Heathcliffe's wicked and violent nature and the success he achieved in his revenge ultimately transform him from a credible being to a friend. In his ability to paralyze all that is good and spoil the most ordinary and decent nature

Heathcliff's "love for Catherine allows him to endure Hindley's abuse after Mr. Earnshaw's death". Yet "after hearing Catherine admit that she could not marry him", Heathcliff left. He doesn't know anything about his life other than that, but he's making money. Heathcliff tries to join the community that Catherine attracts. "Upon his return", she prefers him to Edgar, but he still does not get it. He is constantly present, lurking in "Thrushcross Grange, visiting her hours later and yearning to be buried with her in a connected grave until her bodies disintegrate into one". Ironically, his "obsession" with his revenge seems to outweigh his obsession with his love, "so he does not fully forgive Catherine for her marriage to Edgar" (Wasowski, 2001: 50).

Therefore, Heathcliff through his revenge never found peace. The "only time he" finds "truly" happy "is when he abandons his plan for revenge". "Austin O'Malley" clarifies that "revenge is like biting a dog that bites you" (O'Malley 1). O'Malley's quote "reflects Heathcliff's immature" need to spread torment to those who offended him". Heathcliff's "plan to get revenge on Edgar and Catherine is to marry Isabella, who ignores love and men because she has never experienced" either of them. He "wants to hurt Edgar because of his marriage to Catherine", and "he wants to take revenge on Catherine by making her jealous. Catherine's death shows that this flawed" payment plan does not help at all. Heathcliff, "haunted by the ghost of Catherine" "because he" "murderer", remains driven "by the need for revenge and" attempts to drive "young Cathy away from Edgar" through "her marriage to his son Linton". Heathcliff "never found peace until he abandoned his plan for revenge before his death". "When Heathcliff abandons his plan for revenge, he meets Catherine at death and becomes truly happy again".

For "Catherine, revenge does not make things better". Whereas, "her revenge on Heathcliff by blaming him for his impending death does not improve his mind". Shortly "before" his death, Heathcliff is credited with having "killed him". "You have killed me, and thriven on it, I think" "(Bronte 158)". "Catherine likens what Oliver Goldsmith said": "When lovely woman stoops to folly, and finds too late that men betray, what charm can soothe her melancholy? What art can wash her guilt away? The only art her guilt to cover, To hide her shame from every eye, To give repentance to her lover, And wring his bosom, is—to die" "(Oliver Goldsmith 1)". The cause of Catherine's death was "her lack of emotional control and her" split personality. "She and Heathcliff "are" each other (Bronte 80), but her desires for social and popular standing draw her towards Edgar (Bronte 78)". "She does not like Edgar, but her selfish purposes want to control her". "Catherine's revenge on" Heathcliff doesn't help her find happiness. She hopes to die and is "wearying to escape into that glorious world" (Bront 160). However, her death is miserable as she has roamed the Earth as a forsaken for 20 years, visiting Heathcliff occasionally and "torturing him".

The revenge of Heathcliff and Catherine made "them miserable, Hindley's revenge on" Heathcliff leads "to" bankruptcy as well as ultimately death. Hindley's "attempt to kill Heathcliff only hurts himself in the process". He demonstrates the point raised "by Isabella", "Treachery and violence are spears pointed at both ends; they wound those who resort to them worse than their enemies" "(Bronte 177)". The truth that "Hindley" is abused "as a child reflects the anger and resentment built up within him and towards others". "Hindley's pain is clearly understood, but Hindley's sympathy is only temporary because it's still his fault for his predicament". Hindley's loss to "Wuthering Heights" to Heathcliff and his mysterious "death reflects how revenge makes nothing better, worsens it".

Bronte asserts "that revenge is not only a cruel and reckless way to live life"; it is also "counterproductive and harmful". "Out of all his main themes", "revenge is the most imminent". "The self-harm" included in revenge shows that there are better ways to resolve conflict. Bronte "sends a great message" by showing just how passive revenge can be. There is "no solution to obeying the spontaneous reaction to this negative" revenge. (<http://www.123helpme.com/view.asp?>).

9. Themes in Wuthering Heights

"Brontë's clarification of love is best explained in the context of good versus evil (another way of saying love versus hate)". "Although the polarities between good and bad are easily understood", "the differences do not apply easily to characters and their actions". "The most significant relationship is that between Heathcliff and Catherine". "The nature of their love seems to go beyond the kind of love most people know". In fact, "it is as if their love transcends this world", and they belong to a "spiritual level that" replaces "anything available to anyone else on earth". It seems his "love" was "born out of his rebellion and not just sexual desire". However, "both" of them "do not fully understand the nature of their love", because they are betraying each other: they both marry someone "they know they don't love as much as they do".

The contrast between the ability to "love is the power to hate. Heathcliff" hated badly, Heathcliffe focused his hatred at first on Hindley, then Edgar, and then, to some extent, Katherine. Because of his hatred, Heathcliff turns into another important topic "in Wuthering Heights: revenge". "Hate and revenge" are intertwined "with selfishness to reveal conflicting feelings that drives people to do things that are not particularly pleasant or rational". Sorry several of the options "while others are" having fun. "These feelings make most of the characters in

Wuthering Heights well rounded out and more than just traditional stereotypes". "Instead of" encoding a specific "emotion", the "characters symbolize real people with real" and often unpleasant feelings. "Every character has at least one trait or verb that the reader can identify". This "empathy is the result of the complex nature of the characters and leads to the description of life in the Victorian era, a time when people behaved very similarly to the way they behave today" (Waskowski, 2008: 77).

Conclusion

Society wanted men or males to be strong whereas, women to be weak and rely on their husbands in everything in their life; this reflects the role of gender of Victorian England. The case is similar in the novel of Wuthering Heights as they are represented by Emily Bronte and it reflects some parts of certain gender roles in the novel, yet ignores them as well as encounters these characters in other extents of it. "Wuthering Heights was not" permanently admitted or accepted, because, in addition to demonstrating gender truths, this novel also contrasted the norms of community that are built for males and females. Revenge does not lead to victory, but it could be changed to be destroyed and sometimes feel remorseful, and this is what happened in the Wuthering Heights novel. Most of them lose at the end and there was discrimination.

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