



Youth and Maturity in Emily Bronte's " Wuthering Heights"

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Abstract

The Gothic Romance Novel “Wuthering Heights” by Emily Bronte is regarded as one of the most significant works of English literature. Emily Bronte wrote the book in 1847 and had it published under the pseudonym Ellis Bell. The Novel represents a significant advancement in English literature. Some critics debated the novel’s place in a particular literary subgenre. Others assert that it is a Gothic Romance, while others say it is a romance. Certainly, Catherine and Heathcliff’s relationship fits the mold of a conventional love narrative. This opinion is up for debate among readers and anybody else interested in English novels, though. Taking into account Catherine’s sad death, Heathcliff’s vengeance, and the paranormal elements of their relationship. All of these components give the book a feeling of supernaturalism. By the conclusion, this might have given the book a gothic label. Through the eyes of Nelly Dean in both families, the narrative tells the history of the three generations of the two families. The acts of the novel are clearly influenced by Gothic elements. In her early years, Emily Bronte became an obsessive reader of Gothic romances, allowing the gothic romances’ eerie settings and fantastic characters to feed her thoughts. The mysterious events surrounding Heathcliff’s death and Lockwood’s dream are two of the novel’s more notable instances that are classic Gothic in inspiration, but the actual surroundings and settings have nothing in common with the enigmatic castles and uncharted lands typical of the Gothic romance. A further feeling of mystery is added to the novel’s activities by Heathcliff, whose origins are unclear and at times look demonic.

This research paper discusses the notion of youth and maturity in Wuthering Heights as it relates to the feminist criticism theory, which affirms the status of women in the Victorian era. The key instances of the novel’s subject of youth and maturity are thoroughly examined in this research, as are the significant transformations that the female characters’ lives and overall fate undergo.

Key words: Emily Bronte, Wuthering Heights, Youth, Maturity, Gothic Novel.

الملخص

تعتبر رواية «مرتفعات ويدرنيغ» لإميل برونتي واحدة من أهم الروايات الرومانسية القوطية في الأدب الإنجليزي. كتبت الرواية عام ١٨٤٧ من قبل إميل برونتي ونُشرت تحت اسمها المستعار إليس بيل. تلقت الرواية قبولاً كبيراً في الأدب الإنجليزي. وقد ناقش بعض النقاد حول النوع الأدبي الذي تنتمي إليه الرواية. حيث قال البعض منهم أنها رواية رومانسية ، بينما قال البعض الآخر أنها رواية رومانسية قوطية. بطبيعة الحال ، تشكل العلاقة بين كاترين وهيثكليف قصة رومانسية نموذجية. ومع ذلك ، فإن هذا الرأي محط نقاش بين القراء وجميع المهتمين بالرواية الإنجليزية. علاوة على ذلك ، بالنظر إلى الوفاة المأساوية لكاترين ، وانتقام هيثكليف والجوانب الخارقة للطبيعة في علاقتهما. كل هذه العناصر تضيف إحساساً بقكرة ما وراء الطبيعة إلى الرواية. قد يصنف هذا الرواية على أنها رواية قوطية في نهاية المطاف . تقدم الرواية تاريخ الأجيال الثلاثة من العائلتين التي تقصها للقارئ خادمة المنزل السيدة نيلي دين في كلتا العائلتين. ان العوامل القوطية واضحة في مسار أحداث القصة. كانت الكاتبة إميل برونتي قارئة مدمنة للروايات الرومانسية القوطية في طفولتها ، تغذي عقلها بالرعب والإثارة في محيطهم الغامض وشخصياتهم الشريرة الشبيهة بالأشباح. الظروف الغامضة التي أحاطت بحلم لوكوود وموت هيثكليف هما من الأحداث الأكثر وضوحاً في الرواية وهما القوطية الكلاسيكية في إلهامهما ، لكن البيئة المادية المحيطة والإعدادات للرواية لا تُقارن بالقلاع الغامضة والأراضي المجهولة النمطية للأجواء القوطي- رومانسية. و نظراً لأن أصول هيثكليف غير معروفة ويبدو في أفعاله أحياناً بأنه شخصية شيطانية ، فإنه يضيف إحساساً إضافياً بالغموض إلى الأحداث المتسارعة في الرواية . تتناول هذه الورقة البحثية فكرة الشباب والنضوج في رواية مرتفعات ويدرنيغ من وجهة نظر نظرية النقد النسوي التي تؤكد على مكانة المرأة في العصر الفيكتوري. تحلل الورقة بعمق الأحداث المهمة لموضوع الشباب والنضج في الرواية وكيف تواجه الشخصيات النسائية في الرواية تغييرات كبيرة في حياتها ومصيرها تماماً.

الكلمات الرئيسية: إميل برونتي - مرتفعات ويدرنيغ - الشباب - النضوج - الرواية القوطية

1.1 Biography of Emily Bronte

Mr. Patrick Bronte, a clergyman from Northern Ireland and the son of a farmer, gave birth to Emily Bronte in 1818. He began his career as a blacksmith, but after earning a degree from Cambridge, he was ordained as a minister at the age of twenty-nine. In 1812, he wed Maria Branwell. In the years that followed, the couple built a beautiful family. However, their sister Elizabeth and daughter Maria Bronte both passed away in 1821 from TB Disease. Their father Patrick, who possessed a library with many published literary works, nurtured a love of reading and education. As a result, Emily started to create her own fictional universe named Gondal, which is where the majority of her best

poetry is found. She helped with chores, read, and wrote Gondal until 1845, when her sister Charlotte urged that the poems be published after reading them for the first time. They were eventually published, but only two copies were bought. After that Charlotte, who had previously published the highly successful *Jane Eyre* in 1847, within a year Emily achieved and published *Wuthering Heights*, and at the same time her sister Anne wrote *Agnes Grey*. However, only one positive review about *Wuthering Heights* was given by the critics. Within a year of what would subsequently become a tremendous literary success's publication .¹

A new generation of philosophers and social influencers were also born during the French Rev-

olution (1789) and its aftermath, which surely had a substantial impact on the new, changing social landscape of the nineteenth century. One of them was John Stuart Mill (1806–1873). He advocated for people to fulfill their individual talents and potential and was a strong proponent of human liberty. He criticized the utilitarian ideology of industrialization. He believed that additional social reforms were necessary before people could achieve this freedom. Because he believed that it was crucial for people to develop true personal autonomy, he promoted popular education. Emily Bronte's beliefs on education and freedom, as well as her own attitude of independence and freedom, are clearly a reflection of this era-appropriate

philosophy in *Wuthering Heights*. Emily Bronte died in December 1848. In fact, her brother Branwell, Emily, and Anne all fell dead from various forms of tuberculosis between September 1848 and May 1849. To put Emily Bronte's demise in historical perspective, she died a year after the publication of her novel. She did not live to see the extraordinary popularity of her novel in English literature.²

1-2 A Critical Sketch on Emily Bronte's "Wuthering Heights"

Wuthering Heights is difficult to categorize cleanly into just one genre. The book can be seen as either a love story or a revenge story, an autobiographical tale that portrays the fight between several cultures. If any-

thing, its lines incorporate bits and pieces of each of these viewpoints. The Conflict is fundamental and at the heart of this story. Heathcliff's arrival at Wuthering Heights, which causes strife and tension in the Earnshaw family, is the catalyst for the plot's development and occurs just as the book is getting going. The original focus of this conflict is on Hindley and Heathcliff, but it spreads to include all of the characters and ultimately results in a struggle between Wuthering Heights and Thrushcross Grange. The third generation of the narrative, which is where the book ends, is where the conflict finally starts to abate.³

Wuthering Heights likewise has an unconventional narrative style and organization. A servant

named Nelly Dean tells Lockwood, a new tenant at Thrushcross Grange, the narrative of three generations. He, in turn, writes down in his journal both what Nelly had told him about the incident and some of his own memories. Then, in a book that spans thirty years, Wuthering Heights is presented to us in this quite complex format. We find ourselves returning again and time again to the characters of Catherine and Heathcliff when considering Wuthering Heights. When we first see them together, we see their beautiful love affair, but as it goes through many trials and tribulations, Heathcliff turns into a hideous monster. We are both fascinated and somber by Heathcliff's change. Even as Heathcliff descends to the lowest

point of his depravity, we continue to harbor some sliver of affection for him despite his evil. ⁴

According to the novel's description of its setting, Wuthering Heights is situated in the Yorkshire Moors, surrounded by a world of untamed nature with its calms and storms, and its residents lead uncontrolled lives. Catherine, Heathcliff, and Hindley are at the center of life at the Heights. The Grange, on the other side, stands in for the realm of civility, surrounded by beauty, and shielded from the wild world. The people of this world enjoy the advantages of civilization and education and lead lives of cultured gentility. Edgar and Isabella Linton are the center of activity at the grange. Each generation has a turn acting out the

story in the setting of The Heights and the Grange. ⁵

1-1 Emily Bronte's "Wuthering Heights" (1847)

Thrushcross Grange is an estate situated deep into the untamed English countryside of Yorkshire that is rented in 1801 by a strange gentleman from the city named Mr. Lockwood. He travels to Wuthering Heights, an estate over the moors, to visit Heathcliff, his landlord. The following day, as it is starting to snow, Mr. Lockwood makes a second visit because he is intrigued by the occupants of Wuthering Heights' peculiar conduct and apparent disregard for societal norms. Mr. Lockwood must spend the night there due to the weather, and it turns out that

Catherine the ghost haunts the room. Heathcliff enters the room as a result of Mr. Lockwood's screaming. Oddly, Heathcliff calls for Catherine's ghost to enter the house .⁶

The following morning, Mr. Lockwood travels back to Thrushcross Grange in the snow. When Mr. Lockwood is forced to stay in bed due to illness, a servant named Mrs. Dean is persuaded to narrate the story of Heathcliff. Mrs. Dean, who has worked at Wuthering Heights since she was a little girl, eagerly begins the story at the point when Mr. Earnshaw first brings Heathcliff home from a trip to Liverpool. Mr. Earnshaw picked up the street-found orphan kid, brought him to Wuthering Heights, and gave him the name Heathcliff in honor of

his deceased son. According to Mrs. Dean's narration, Mr. Earnshaw's family refused the idea and dislike Heathcliff right away because he is a "gipsy" with dark hair and a bad disposition .⁷

But due to Mr. Earnshaw's preference for Heathcliff, Catherine and Heathcliff wind up becoming friends. They spend time together playing and learning while getting into mischief on the moors. When Hindley's father dies, he is sent to study but returns with a bride. Despite the new owner of Wuthering Heights using his power to make Heathcliff a servant, Heathcliff and Catherine continue on their relationship. In order to discover more about the Linton's children, Isabella and Edgar, Catherine and Heathcliff go over to Thrushcross

Grange fence one evening. A dog bites Catherine, and the kids are found. ⁸

Heathcliff is rejected by the Linton's because of his lower class background and "gipsy" upbringing, but Catherine is taken in. Five weeks later, Catherine is a different lady—an upper-class woman with refined manners and sophisticated attire. As Catherine and Edgar get closer, she and Heathcliff grow apart. Even though Catherine tells Mrs. Dean that she has a profound love for Heathcliff, she accepts Edgar's marriage proposal. Only a portion of their talk is heard by Heathcliff, who then flees in shame. He vanished, and Catherine is devastated. Heathcliff makes a comeback after three years, at that time Catherine marries Edgar Linton.

Heathcliff has changed into a prosperous, beautiful man with gentlemanly manners. ⁹

In order to avenge all the wrongs done to him as a youngster, Heathcliff has come back. After Hindley's wife passed away, he was left to care for his son, Hareton. Hindley has slandered God and turned into a violent drinker. Heathcliff seizes control of Wuthering Heights through his gambling with Hindley and convinces Hareton to love him more than his own father. ¹⁰

When Heathcliff pays Catherine Earnshaw a visit at Thrushcross Grange, the two rekindle their friendship and declare their love for one another while still honoring Catherine Earnshaw's union with Edgar. All is well until Heathcliff, using Isabella, who

has a one-sided crush on Edgar, uses her to exact revenge on Edgar for his snobbishness from his youth. After marrying Isabella, Heathcliff treats her badly, humiliating and abusing her. When Heathcliff is barred from seeing Catherine Earnshaw as a result of a disagreement between him and Edgar, Catherine Earnshaw becomes insane.¹¹

Catherine disappears into sadness and darkness as she becomes pregnant with Edgar’s child. In their final heated encounter, she and Heathcliff chastise one another for not remaining together. After giving birth to her daughter, Catherine, Catherine passes away later that evening. Isabella leaves shortly after Catherine’s passing and gives birth to Heathcliff’s child. She rears their

son Linton by herself in a suburb of London. Catherine is raised by Edgar by himself at Thrushcross Grange. Heathcliff raises Hareton by himself at Wuthering Heights after Hindley passes away. Heathcliff raises Hareton to be an uneducated servant rather than an upper-class gentleman in accordance with his position, forcing Hareton to live the same existence that Hindley inflicted upon Heathcliff as a young man. This is part of Heathcliff’s ongoing vengeance even after Hindley’s death.¹²

Before learning that Hareton is her cousin and a servant, Catherine liked him. When Isabella passes away when Catherine was almost thirteen, Linton moved in to Thrushcross Grange, but Heathcliff insisted on raising his



own son and made Linton move to Wuthering Heights. Linton is a sickly, spoiled youngster. As Edgar is dying, Heathcliff uses him to seize control of Thrushcross Grange by pressuring Linton and Catherine into marriage. Catherine cares for Linton when he passes away not long after they were married.¹³

Heathcliff now controls both Wuthering Heights and Thrushcross Grange, but he is filled with grief and sadness. Heathcliff forces Catherine to live at Wuthering Heights and work as a common servant, while he rents Thrushcross Grange to Lockwood. Nelly's story ends as she reaches the present. Lockwood, decides to end up his renting period at Thrushcross Grange and returns back to London. However, Lock-

wood visits Nelly six months later and finds out more about what has happened since. As they share a home at Wuthering Heights, Catherine is romantically attached to Hareton. Heathcliff isolates himself more and develops an obsession with the memories of the older Catherine. To the point that he starts conversing with her ghost, Heathcliff starts to believe that he is seeing the older Catherine. Everything he observes makes him think of her. Heathcliff passed away shortly after that, having spent the previous night roaming on the moors. Finally, Hareton and Catherine receive the inheritance of Wuthering Heights and Thrushcross Grange. They also decide to get married the following New Year's Day. Lockwood visits the graves

of Catherine and Heathcliff to bid them a farewell look. ¹⁴

1-2 Feminist Criticism Theory

Feminist Criticism Theory is a modern approach in literature that is erected to assert the status of women in modern communities. Further, the Theory aims to pave the way before female activists and supporters to achieve equality between them in modern societies.

The British scholar, tutor, and leading figure of the Feminist Criticism Theory Virginia Woolf construct the foundation for feminist criticism in her work *A Room of One’s Own*, published in 1929 in which she emphasizes that men have treated women, and continue to treat them, as

inferiors. She says that the man takes the lead in life and puts limits before woman. According to Woolf, the male controls the various aspects of life such as political, economic, social, and literary hemispheres. ¹⁵

The French writer Simone de Beauvoir in her *The Second Sex* 1949, asserts the women status in modern life. Beauvoir in her work states that both French and Western societies follow a patriarchal approach in their construction as to say, they are controlled by men. Consequently, Feminism stresses to change this degrading vision about women; therefore women are equal to men and are no longer viewed as a “no important Other,”. Also all women are important persons having the same privileges and



rights as men.¹⁶

1-3 Youth and Maturity in Emily Bronte's "Wuthering Heights"

Emily Bronte's "*Wuthering Heights*" addresses the human nature and its hidden impulses throughout the development of each character in the novel stepping from one stage to another. Heathcliff is regarded by the majority of commentators as *Wuthering Heights*' antihero. The beginning of Heathcliff's story occurs when Mr. Earnshaw returns from a trip to Liverpool and introduces his kids Hindley and Catherine to the homeless orphan he met on the street. Mr. Earnshaw gives the child the name Heathcliff in honor of a deceased son and chooses

the orphan above his own son. Although Hindley seems to dislike Heathcliff, he and Catherine get close. After the elderly Mr. Earnshaw passes away, Hindley, the new owner of *Wuthering Heights*, makes Heathcliff submit to humiliation, physical abuse, and degrading treatment as a servant. Heathcliff and Catherine are in love, but when Catherine decides to wed Edgar Linton, a wealthy neighbor, Heathcliff flees. He subsequently returns as a handsome, affluent man three years later. Heathcliff is covertly preparing retaliation against the Earnshaw and Linton families, despite the fact that he appears more genteel on the outside. Heathcliff appears to be left with nothing but his desire for vengeance after Catherine dies giv-

ing birth; this obsession drives Heathcliff's behavior for the majority of the next chapters . ¹⁷

According to Nancy Armstrong's Emily Bronte: In and Out of Her Time in Bloom's Modern Critical Interpretations Wuthering Heights, Heathcliff is a complex character who experiences love and hate as well as changes in his own attitudes as below:

In order to transcend middle-class thinking and the domestic narrative discourse, Heathcliff's desire for Catherine Earnshaw is reframed. But just as definite as Bront's knowledge of change is her refusal to see this change as an advancement or gain rather than as a form of trade-off, an exchange of psychosexual power for economic power that throws the worth of

each into question. ¹⁸

Heathcliff is treated cruelly by Hindley then devastated by Catherine's death, Heathcliff becomes a master of cruelty himself, treating others as toys in his game of vengeance and creating pain and terror wherever he goes.

Heathcliff comes from unknown origins from the streets of Liverpool by Mr. Earnshaw and is brought to be raised in the Earnshaw's house. However, Patrick Brantlinger in his *Race and the Victorian novel* In *The Cambridge Companion to the Victorian Novel*, asserts this as stated herewith:

Similar comparisons between gender, race, and social class dominance can be seen in Emily Bronte's Wuthering Heights,

which tells the tale of the “gypsy” Heathcliff, whose ambiguous but “dark” racial identity is connected to both his uncontrollable passions and the slavery-like oppression he experiences after the death of Mr. Earnshaw, who saved him from the slums of Liverpool.¹⁹

Nelly Dean describes Heathcliff as an obscure character, saying :” ‘Is he a ghoul or a vampire?’ I mused. I had read of such hideous incarnate demons. Then I started to think about how I had taken care of him from infancy to youth and had essentially followed him throughout his entire life, and what nonsense it was to give in to that emotion of fear. As I fell asleep, Superstition mumbled, “But where did he come from, the little dark thing, harbored by

a good man to his bane?” .²⁰

Heathcliff follows a cunning life style in dealing with other characters of the novel due to his humiliation by Hindley at Wuthering Heights, However, Patrick Brantlinger in his *Race and the Victorian novel* In *The Cambridge Companion to the Victorian Novel*, clarifies this as stated herewith:

Due to Hindley’s humiliation of him at Wuthering Heights, Heathcliff adopts a cunning lifestyle in his interactions with the other characters in the book. However, Patrick Brantlinger clarifies this as follows in his essay *Race and the Victorian Novel* in *The Cambridge Companion to the Victorian Novel*:

Heathcliff is compared to a vampire, a ghoul, and a canni-

bal in Wuthering Heights; the last comparison is a gothic allegory connecting him to the "dark races" of the globe. Each of the three phrases serves as a hideous allegory for Heathcliff's "savage" wrath, desire, and actions .²¹

The development of the novel events is linked with the maturity of its characters. Catherine Earnshaw is Heathcliff's best childhood friend and true love. Catherine is frequently sarcastic and self-centered. She experiences things that drive her insane as a result of her choice to prefer Edgar Linton over Heathcliff, which went against her heart and soul. She passes away very young while giving birth to her only child, Cathy, and Heathcliff is haunted by her memory and spirit for the

rest of his life as he seeks retribution for all the wrongs done to him as a youngster .²²

"I've no more business to marry Edgar Linton than I have to be in heaven; and if the vile man in there had not driven Heathcliff so low, I wouldn't have thought of it", Catherine says to Nelly Dean about her love for Heathcliff and her decision to propose to Edgar. Heathcliff will never know how much I adore him since it would be beneath me to wed him right now. This is not just because he's attractive, Nelly, but also because he is more authentic than I am. Regardless of the material that makes up our souls, Linton's is unlike mine in every way, just as a moonbeam is not the same as lightning, nor is frost the same as fire. (ix, p.102)

When Heathcliff leaves the Heights after being rejected, Catherine loses all control of her emotions and wins over the fragile, spoilt Edgar Linton. One year into her marriage to Edgar, she is so thrilled by his arrival that her husband starts to feel jealous. Following some contentious arguments, Catherine starves herself to death in an effort to hurry her own demise. She dies during giving birth. Her ghost appears throughout the remainder of the narrative, both literally and metaphorically. Heathcliff is tormented by her memories, farmers claim to have seen her ghost roaming the moors, and even the narrator encounters her in a horrific dream. The tragedy that befell Catherine still hangs over and keeps happening in her daugh-

ter's life. ²³

Sandra Gilbert and Susan Gubar in their *Looking Oppositely: Emily Brontë's Bible of Hell in Bloom's Modern Critical Interpretations Wuthering Heights*, talk about Catherine's love of Heathcliff and its influence on the course of the novel course of actions as below:

The first half of Wuthering Heights is mostly concerned with Catherine's fall and the subsequent decline, disintegration, and death. Unexpectedly, the second half of the book is devoted to Catherine's fall's more profound social effects. These consequences, which stretch out in concentric circles like rings from a stone tossed into a river, are explored in a number of parallel storylines, some of which

were already underway when Catherine died away. It appears as though Bronte was creating different versions of the same story because the lives of each of these characters—Isabella, Nelly, Heathcliff, and Catherine II—run parallel to or even fully encompass Catherine's. ²⁴

In Wuthering Heights, Hindley, who is a truly evil character, we see revenge as an action. His physical abuse and demeaning treatment of Heathcliff as a result of his jealousy and malice lead to the shattered love between Heathcliff and Catherine and Heathcliff's catastrophic plots for retaliation. After his wife passes away, Hindley rejects God and turns into a negligent drunken father, which contributes to his self-destruction. To Heathcliff,

he forfeits Wuthering Heights, the affection of his son Hareton, and his inheritance. The primary narrator of Wuthering Heights is Mrs. Nelly Dean, who explains to Mr. Lockwood the intricate and protracted history of Heathcliff. As a foster sister and personal assistant, Mrs. Dean grows up alongside with the rest members of the family Catherine, Hindley, and Heathcliff. Despite losing her foster-sister status and assuming only the position of a servant, she continues to be a vital confidante to Catherine throughout her marriage to Edgar and assists in Hareton's and Catherine's early development. ²⁵

The novel's unfolding events demonstrate the struggle between good and evil. As an adult, Edgar is a kind-hearted



gentleman who subsequently becomes the master of Thrushcross Grange. He weds Catherine and sticks by her side. But as a result of a physical altercation with Heathcliff brought on by a jealous rage, he contributes to Catherine's demise. Edgar wants to shield his daughter Catherine from Heathcliff's brutal attempts to exact revenge and get control of their property in the Grange because of his fear of Heathcliff following Catherine's passing. Edgar is powerless to stop Heathcliff from carrying out his revenge plan because he fails to do so, and he dies as a result.²⁶

Sandra Gilbert and Susan Gubar in their *Looking Oppositely: Emily Brontë's Bible of Hell in Bloom's Modern Critical Interpretations Wuthering Heights*,

assesses the amount of revenge and hate that Heathcliff holds for His rival Edgar and for the two families of the Linton's and the Earnshaw's as below:

The first sign of Edgar's authoritarian hostility towards Heathcliff—that is, Catherine's desiring self, her independent will—comes when he asks Catherine to entertain the returned “gipsy” or “ploughboy” in the kitchen since he doesn't belong in the parlor. But later, out of bitterness, Edgar becomes resolved to fully eject Heathcliff from his home because he is afraid of what this demonic visitor, with everything he represents, will do to his sister and his wife. His fears are well-founded because, as we'll see, the Satanic uprising Heathcliff introduces into “heav-

en's" parlors contains the germ of a terrible patriarchal disease that causes women like Catherine and Isabella to attempt to flee their confinement in roles and homes by fleeing, by starving themselves. ²⁷

However, Heathcliff destroys Edgar's happiness once again when he kidnapped his adolescent daughter, Cathy. The heavy strike is so tragic and caused Edgar to die out of grief shortly afterwards. Revenge is not only an idea expressed within the lines of the novel and seen within the developed events; more than that it is a living organ which harbors and feeds the inner and outer self for Heathcliff. Sandra Gilbert and Susan Gubar in their *Looking Oppositely: Emily Brontë's Bible of Hell in Bloom's Modern Crit-*

ical Interpretations Wuthering Heights, describe the naturalistic revengeful feelings of Heathcliff against other characters in the novel as below:

In this section of the book, his main objective is to destroy authority in order to unleash nature's retribution against culture. He therefore metaphorically replaces each rightful successor as they emerge, first Hindley at the Heights, then Hareton at the Heights, and eventually Edmund at the Grange, precisely like Edmund (and Edmund's female equivalents Goneril and Regan). Additionally, like the Frankenstein monster, he strives to destroy authentic culture in addition to replacing it. His attempts to murder Isabella and Hindley, as well as the infantic-

dal tendencies shown in his cruel torture of his own child, demonstrate his desire to essentially stop the ways of his civilization. He wants to combat patriarchy by limiting the line of succession that serves as its foundation. ²⁸

Emily Bronte in her *“Wuthering Heights”* come across the clashing inner feelings of human beings, asserting that, these emotions may lead to the tragic fall of those characters. The younger Linton sister is named Isabella. She is a spoiled, egotistical, and careless young lady. Isabella and Heathcliff elope after he arrives, in spite of her brother’s orders and Catherine’s critical condition. She is horrified by Heathcliff’s mistreatment and retaliation against her after their marriage. On the night of Cath-

erine’s burial, when Heathcliff is overtaken with sadness, she nevertheless faces all of these things with her own viciousness and leaves the Heights. She now leaves the narrative, relocating to the South, giving birth to a son who was given the name Heathcliff Linton, and passing away twelve years later. ²⁹

Nancy Armstrong in her *Emily Brontë In and Out of Her Time in Bloom’s Modern Critical Interpretations Wuthering Heights*, describes the type of character that will be revealed about Heathcliff’s domination is what Catherine Earnshaw tries to convey for Nelly Dean to tell Isabella Linton about as below:

“Explain to her what Heathcliff is—a wild animal that has not been cultivated, a wasteland of

furze and whinstone. I would urge you to give the little canary your heart just as soon as I set him in the park on a winter's day! That dream only pops into your thoughts because of your abhorrent misunderstanding of his character, youngster. Please don't think that he has a heart of generosity and affection hidden beneath his severe demeanor. He is a ferocious, merciless, wolfish man, not a rough diamond or an oyster full of pearls. I am aware that he couldn't love a Linton, but he would be more than capable of marrying your success and hopes. His besetting vice of avarice is developing. (pp. 89–90) . ³⁰

Consequently, Heathcliff changes totally into a monster. He cancels out all Romantic pos-

sibilities and adopts a beast – like approach in revenging about all those he feels are against him. He humiliates Isabella greatly and treats her so badly. Isabella after the torture and humiliation she received from Heathcliff realized the amount of hostility and vengeance Heathcliff holds for the Lintons and Earnshaws. From a feminist point of view, most target female characters have been victimized by Heathcliff who turned as a beast figure till the end of the novel. ³¹

As a result, the book's second half completely demolishes earlier literary standards before using them as the foundation for a brand-new genre of fiction. The system of social relations constructed on top of the remains of the old society produces a cast of

individuals that are significantly more suitable with the Victorian ethics. In contrast to her mother Catherine, Cathy is a nice, lovely, and level-headed youngster and young woman. She grows up in a protected environment at Thrushcross Grange with her father, Edgar. She dislikes her cousin Hareton for being an uneducated servant, though, when she first sees him. Instead, Cathy falls in love with Linton, a frail and bookish relative, who deceived her when his father, Heathcliff warns him. Cathy and Linton get married, and she is made to take care of him as Linton dies soon after . Because Heathcliff had taken her fortune, Cathy stays at Wuthering Heights until she becomes so lonely that she turns to her cousin Hareton for company. The two

cousins fall in love as they are educating him in reading and writing. Wuthering Heights and The Grange are returned to Hareton and Cathy upon Heathcliff's passing. ³²

Heathcliff's demonic traits—the element upsetting these traditions—take on an unsettlingly literal relevance as desire loses its motivating power and value is reinvested in traditions that link family and class. Love, the community, and the book's resolve are no longer to be equated with nature itself, as well as with natural desire :

Thus began the relationship between Hareton and young Cathy, which quickly developed despite brief setbacks. Earnshaw wasn't supposed to become civilized out of a wish, and my

young lady wasn't a philosopher or a model of patience either, but with both of their thoughts working toward the same goal—love and the want to be loved—they eventually managed to get there.(XXXII,p.400).³³

In the classic book *Wuthering Heights*, questions of class structure and revenge are connected. Catherine recognizes Heathcliff's weakness—that he lacks property—and chooses to wed Edgar as a replacement. When Hindley notices Heathcliff in his home, the first grumblings of retaliation are sown. We all harbor the powerful emotion of vengeance. Because they are an accessible target for revenge, it can sometimes be better to exact this punishment on emotionally troubled individuals. Three char-

acters—Catherine, Heathcliff, and Hindley—engage in unusual behavior. On the other hand, Edgar doesn't appear to be going through any emotional pain. The one thing he has demonstrated, however, is that he is well-mannered, extremely wealthy, and sincere; in addition, he is viewed as a true gentleman. Emily Bronte also uses abrupt turns of events to play with our emotions. Heathcliff's behavior worsens as the second half of the book progresses, and finally in Chapter 29, without warning, he abruptly admits his suffering over the prior eighteen years since Catherine's passing. He tells us how much he loved Catherine and how he decided to dig up her grave so he could talk to her ghost. This paradoxical glimpse into Heathcliff's



mentality has changed our dislike for his intended retribution following Catherine's death, and we now choose to evaluate his actions critically.³⁴

Conclusion

According to appearances, Emily Bronte wrote "Wuthering Heights" in 1844 and had it published for the first time in 1847 under the pen name Mr. Ellis Bell. In order to heighten the suspense of the novel's events, flashbacks from the characters' pasts are revealed through diary entries. The novel can be interpreted as having love as its central theme. Between two worlds, Catherine Earnshaw is torn. She yearns to be with Heathcliff because he is her soul mate, on the other hand. The freedom and in-

nocence of youth are embodied by the fact that they spend their entire lives together while playing and growing up on the moors. She is aware of the social benefits of marrying Edgar, on the other hand. She appreciates the things that Edgar can provide her. She is ultimately selfish and self-absorbed. Despite her claims to love Heathcliff and Edgar equally, she actually loves herself more, and this self-centered devotion has a fatal outcome. From a literary standpoint, Heathcliff more closely resembles the Byronic hero, a literary figure credited to author George Gordon, Lord Byron. Heathcliff appears to be a shape of evil and an awful creature. He is therefore a man of conflicted emotions who shuns humanity because he has expe-

rienced rejection. He develops into a lawless hero who upholds his own rules. Heathcliff is both pitiful and terrible. Catherine is his one and only passion, yet he does not appear to be willing to extend forgiveness to others or himself in the name of his belief in a higher love. He concentrated his retaliation on his lost position at Wuthering Heights, the fact that he had to give Catherine Earnshaw to Edgar, and his claim to human dignity. The fact that Heathcliff hates as fiercely as he loves makes it impossible for most readers to relate to and understand him; as a result, he is detested as much as he is pitied.

The recent assessments of Wuthering Heights were more in-depth, despite the fact that the book is now regarded as a classic

of English literature. It generated controversy because it portrayed both mental and physical abuse and because it questioned Victorian morality as well as religious and civic ideals. However, there are some wonderful humanistic concepts in the book, such as when Cathy is teaching Hareton to read towards the conclusion. This human deed causes Cathy and Hareton to fall in love sublimely, and they eventually get married. After that, we witness Heathcliff having visions of the deceased Catherine Earnshaw. He stays away from the kids and claims he can't stand to see Catherine Earnshaw's eyes, which they both had, staring at him. To demonstrate his deep love for Catherine, Heathcliff commits suicide in Catherine Earnshaw's

old bedroom. According to Emily Bronte, love overcomes death to bring together those who are spiritually connected to one another, as it did for Heathcliff and Catherine Earnshaw.

Notes

¹ Harold, Bloom, *Bloom's Guides: Wuthering Heights*, (New York: Chelsea House Publishing Press, 2008), 10-15.

² Ibid, 10-15.

³ Edward, Chitham, *The Birth Of Wuthering Heights ; Emily Brontë at Work* .(New York: Palgrave Macmillan Press, 2001), 67-83.

⁴ Harold, Bloom, *Bloom's Modern Critical Interpretations Wuthering Heights*, Updated Edition, (New York: Chelsea House Publishing Press, 2007), 1-8.

⁵ Ibid, 1-8.

⁶ John, Hewish, *Emily Bronte ; A Critical and Biographical Study* . (New York: Palgrave Macmillan Press, 2000), 32- 42.

⁷ Ibid, 32-42.

⁸ Harold, Bloom, *Bloom's Guides: Wuthering Heights* , (New York: Chelsea House Publishing Press, 2008), 21-33.

⁹ Ibid, 21-33.

¹⁰ Ibid, 21-33.

¹¹ Harold, Bloom, *Bloom's Modern Critical Interpretations Wuthering Heights*, Updated Edition, (New York: Chelsea House Publishing Press, 2007), 10-55.

¹² Ibid, 10-55.

¹³ Harold, Bloom, *Bloom's Guides: Wuthering Heights* , (New York: Chelsea House Publishing Press, 2008), 34-44.

¹⁴ Ibid, 34-44.

¹⁵ Bressler , Charles E M. *An Introduction to Theory and Practice; Fifth Edition* . (New York: Palgrave Macmillan Press, 1900), 104- 155.

¹⁶ Ibid, 104-155.

¹⁷ John, Hewish, *Emily Bronte ; A Critical and Biographical Study* . (New York: Palgrave Macmillan Press, 2000), 108 - 158.

¹⁸ Harold, Bloom, *Bloom’s Modern Critical Interpretations Wuthering Heights*, Updated Edition, (New York: Chelsea House Publishing Press, 2007), 91-92.

¹⁹ Deirdre, David, *The Cambridge Companion to the Victorian Novel* . (Cambridge : Cambridge University Press, 2001), 160 - 162.

²⁰ Emily, Bronte,. *Wuthering Heights*. (New York: Planet eBook Press, 2010) ,418. Further

quotes to the novel appear parenthetically in the text with Page number.

²¹ Deirdre, David, *The Cambridge Companion to the Victorian Novel* . (Cambridge : Cambridge University Press, 2001), 160 - 162.

²² Margaret, Homans, *Women Writers and Poetic Identity* . (Princeton: Princeton University Press, 1980), 150- 155

²³ Harold, Bloom, *Bloom’s Guides: Wuthering Heights* , (New York: Chelsea House Publishing Press, 2008), 17-20.

²⁴ Harold, Bloom, *Bloom’s Modern Critical Interpretations Wuthering Heights*, Updated Edition, (New York: Chelsea House Publishing Press, 2007), 33-83.

²⁵ Edward, Chitham,. *The Birth Of Wuthering Heights ; Emily*



Brontë at Work .(New York: Palgrave Macmillan Press, 20010,85-190.

²⁶ Harold, Bloom, *Bloom's Guides: Wuthering Heights* , (New York: Chelsea House Publishing Press, 2008), 17-20.

²⁷ Harold, Bloom, *Bloom's Modern Critical Interpretations Wuthering Heights*, Updated Edition, (New York: Chelsea House Publishing Press, 2007), 33-83.

²⁸ Ibid, 33-83.

²⁹ Harold, Bloom, *Bloom's Guides: Wuthering Heights* , (New York: Chelsea House Publishing Press, 2008), 17-20.

³⁰ Harold, Bloom, *Bloom's Modern Critical Interpretations Wuthering Heights*, Updated Edition, (New York: Chelsea House Publishing Press, 2007), 89-106.

³¹ Terry, Eagleton, *The English*

Novel; An Introduction. (Oxford : Blackwell Publishing Ltd Press, 2005), 12 - 16.

³² Margaret, Homans, *Women Writers and Poetic Identity* . (Princeton: Princeton University Press, 1980), 104-160.

³³ Harold, Bloom, *Bloom's Modern Critical Interpretations Wuthering Heights*, Updated Edition, (New York: Chelsea House Publishing Press, 2007), 100-103.

³⁴ Edward, Chitham, *The Birth Of Wuthering Heights ; Emily Brontë at Work* .(New York: Palgrave Macmillan Press, 20010,85-190.

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