



Original article

An Eco-Critical Analysis of Human-Nature Struggles in Emily Brontë's Wuthering Heights

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Received: 26 November 2025
Accepted: 16 January 2026
Published: 01 February 2026

DOI:

<https://doi.org/10.31185/wjfh.Vol22.Iss1.1471>



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Cite:

Shlaka, M. K. (2026). An Eco-critical Analysis of Human-Nature Struggles in Emily Brontë's Wuthering Heights. Wasit Journal for Human Sciences, 22(1).
<https://doi.org/10.31185/wjfh.Vol22.Iss1.1471>

ABSTRACT

This study focuses on the central role of the natural environment, particularly harsh weather and storms. It reveals how nature in the novel embodies an active force that shapes characters' emotions and choices, reflects their inner conflicts, and sustains a constant tension between the human and natural worlds. From this perspective, Brontë offers an early vision of modern environmental thought by highlighting the profound connection between human experience and the surrounding environment.

The research methodology employs a descriptive-analytical approach using textual analysis within an eco-critical framework. The procedures include a meticulous reading of the novel to extract natural symbols, environmental allusions, and images of the relationship between humanity and nature, followed by analysis in accordance with the principles of ecocriticism. This textual analysis and the ecocritical framework aim to provide a deeper understanding of the environment's role in shaping the narrative discourse and the characters' psychology.

Keywords: Human, Nature, Ecocriticism, Social, Characters

تحليل نقدي بيئي للصراعات بين الإنسان والطبيعة في رواية "مرتفعات ويذرنج" لإميلي برونتي

م.م محسن كامل شلاكة
كلية الامام الكاظم ع / اقسام واسط

المُستخلص

تُركز هذه الدراسة على الدور المحوري للبيئة الطبيعية - لا سيما الطقس القاسي والعواصف والمساحات المفتوحة - في تشكيل الشخصيات ومسار الأحداث. وتكشف كيف تُجسد الطبيعة في الرواية قوةً فاعلةً تؤثر على مشاعر الشخصيات وخياراتها، وتعكس صراعاتها الداخلية، وتُسهّم في توترٍ دائمٍ بين العالمين البشري والطبيعي. من هذا المنظور، تُقدّم برونتي رؤيةً مُبكرةً للفكر البيئي الحديث من خلال تسليط الضوء على الصلة العميقة بين التجربة الإنسانية والبيئة المحيطة. تعتمد منهجية البحث على منهجٍ وصفيّ تحليليّ باستخدام تحليل النصوص في إطارٍ نقديّ بيئي. تشمل الإجراءات قراءةً مُتأنيةً للرواية لاستخراج الرموز الطبيعية، والإشارات البيئية، وصور العلاقة بين البشرية والطبيعة، يليها تحليلٌ وفق مبادئ النقد البيئي. كما تعتمد الدراسة على مصادر ثانوية، بما في ذلك الكتب والدراسات النقدية والمقالات الأكاديمية المُتخصصة في النقد البيئي ورواية "مرتفعات ويذرنج" لدعم التفسير وتوسيع نطاق التحليل. يهدف هذا التكامل بين تحليل النصوص والإطار النقدي البيئي إلى توفير فهمٍ أعمقٍ لدور البيئة في تشكيل الخطاب السردي والتكوين النفسي للشخصيات. من خلال تحليل كيفية تشكيل الروابط العاطفية والجسدية للشخصيات بالطبيعة للسرد، تُبيّن هذه الورقة أن الأدب، كجزءٍ ثقافيٍّ من البيئة، يُشارك بفعالية في تشكيل القيم والمعاني البيئية. وهكذا، تُبيّن هذه الدراسة كيف يُمكن للتحليل النقدي البيئي أن يكشف عن التفاعل المُعقّد بين الأدب والقيم الإنسانية والعالم الطبيعي.

الكلمات المفتاحية: الإنسان، الطبيعة، النقد البيئي، الاجتماعية، الشخصيات

1. Introduction

Wuthering Heights is the only book by the English novelist Emily Brontë. It came out in 1847 under the name "Ellis Bell." It is about the two families of landed gentry who live on the moors in West Yorkshire: The Earnshaws and the Lintons. Furthermore, their ties with Heathcliff, the Earnshaws' foster son, are very rocky. So many people consider the book a classic of English literature because it draws on Romanticism and Gothic fiction.

However, it tells the story of Catherine and Heathcliff, an orphaned lad who was taken in by her father. Hence, many professionals and commentators examined Wuthering Heights from different perspectives. Cecil, an English critic, thought Emily was a strange lady. Keitel believed that Wuthering Heights exemplified the ideology of class struggle. Eventually, Virginia Woolf found Wuthering Heights harder to read than Jane Eyre (Yang, 1983).

First of all, Catherine, who was born in Wuthering Heights, for instance, feels that the man she marries will decide her fate. That is, Brontë advances the idea of equality between men and women by portraying both male and female characters as autonomous individuals. Although Wuthering Heights focuses on women's responsibilities in society, it could also be seen as a critique of the class structure. In Brontë's novel, two aristocratic families struggle to maintain their social standing. Therefore, Brontë aims to demonstrate that a person's class has no bearing on their behavior or character.

In fact, *Wuthering Heights* is a pioneering work that shows how people's connections to nature have changed over time. Nature is worshipped, respected, and even abused in order to be honored. According to Salman (2025), nature plays a dual role as a space for individual freedom, enabling characters to express repressed feelings and desires for liberation. According to ecological theory, people and culture are inextricably linked.

Obviously, in the context of ecocriticism, Glotfelty (1996) states that this term refers to the study of how literature and the physical world are related. Moreover, Shehab (2010) says that, from a critical environmental and ecofeminist perspective, the relationship between nature and humanity is a fundamental axis for understanding human consciousness and its role in the world. Thus, ecocriticism extensively investigates the relationship between human and nonhuman beings across human historical periods, necessitating a critical assessment of the concept of 'human' itself. The prevailing theoretical perspective posits that our external reality is socially and linguistically created, regarded as "always already" textualized speech; nevertheless, ecocriticism challenges this entrenched theoretical orthodoxy. Eco-criticism asserts that nature exists both within and beyond literature.

So Several critics have focused on nature in *Wuthering Heights*. Some of them include feminist researchers who investigated Emily's creative process regarding this concept. Understanding Emily Brontë's meaning is challenging, as is comprehending nature itself. While some commentators urge a literary reading of her, others prefer a biographical or transcendental view. It is worth noting that ecocriticism in the Victorian era centers on six major concepts: ecocriticism, ecological feminism, and ecological dependency.

In this case, *Wuthering Heights* occupies a special place. Just as it is regarded by many as a fantastic piece of art, it is more inventive than most novels. In a metaphorical sense, it is more potent, more aware of, and more deeply rooted in the fundamental forces of nature and society. However, it has proven extremely difficult to understand. It refers to the following lines:

One of the key purposes of this book is to offer a micropolitical account of the evolution of such taken-for-granted concepts as 'nature,' 'sustainability,' and 'environmental harm.' For what law prescribes as permissible in respect of nature, and ipso facto, what it deems to be ecologically criminal, is intimately linked to how such terms have been spoken of, imagined, and otherwise deployed over time. To believe other than this is to turn away from the ethical, and at times violent, dimensions that go along with speaking and writing the world."(Halsey, 2006, p. 3). Overall, Heathcliff destroys Edgar and Hindley because he enjoys being wild and savage. Because of their shared asexual desire, Heathcliff refers to Catherine as his soul, and Cathy names herself Heathcliff. Heathcliff feels plagued by both the house and the field. The word "Heathcliff" suggests a rock on a moor or in uncultivated soil. If the rock is seen as a prison, it might mean that Heathcliff is passionate because of its pure enlightenment, just as this land, which he cannot access, develop, or generate.

For instance, Hindley, Isabella, Catherine, Linton, and eventually Heathcliff are killed when it becomes a black hole that takes and destroys its own energies after being narcissistically cut off from a single flow of life energy. Similarly, they kept going back to each other because their relationship was so unique that it revealed Cathy's physical form, so Heathcliff repeatedly drove into

her and dug up her grave. This demonstrates his unbridled, irresponsible, and intense yearning that, like nature itself, may consume anything and everything. Patriarchy has harmed both of them. In this civilized society, women are subjugated by patriarchy in order to achieve their goals. Nature is managed for the sake of human civilization. So Heathcliff and Edgar are also Cathy's victims if she is viewed as nature.

2. Research Methodology

The research adopts a qualitative analytical methodology grounded in ecocriticism to explore the dynamic relationship between humans and the natural environment in literary texts. This study employs textual and thematic analysis to examine how Emily Brontë portrays nature not merely as a backdrop but as an active, influential force that shapes human emotions, behaviors, and conflicts. The methodology involves reviewing ecocritical theories by scholars such as Cheryll Glotfelty and Lawrence Buell to establish the theoretical framework, followed by a detailed analysis of the novel's settings, imagery, and characters in relation to natural elements, including weather, landscape, and wilderness. Through this approach, the research seeks to interpret human-nature struggles as reflections of broader moral, psychological, and ecological tensions, thereby highlighting Brontë's implicit environmental consciousness and her critique of humanity's complex relationship with the natural world.

3. Literature Review

Firstly, in their article, Raoufzadeh et al. (2019) contend that feminists, Foucault's notion of identity as the emergence of conventional and stereotyped identities, however masculine or feminine, has been explained in terms of power. So it is not implied that one's identity is predestined or constructed by Foucault's claim that it is a fabrication of power. Hence, it implies that societal standards shape our gender perspectives and the ways we express and act on them. Secondly, Basirizadeh et al. (2019) say that feminists have made a lot of claims about how women are treated by men and how men control social theory.

As a result, modern feminism and its claims to expertise have faced three distinct kinds of critique. They evaluate objections to claims of "feminist knowledge" grounded in the "dominant approaches to science, reason, progress, and truth" regarding women's experiences. Thirdly, for Mohammad et al. (2020), some feminist writers believe Lacan's Freudian anthropology leads to a patriarchal system that values masculinity and, by extension, most men. Lacan's controversial statements, such as "woman does not exist" and "woman is not all," likely make many women think even less of him. Because it puts women in a subservient position within a hegemonic framework, this may seem to paint an adverse image of women. However, according to Luce Irigaray, this is merely the beginning of the story and not its conclusion.

Then, Ismail (2023) presents a study analyzing the character of Heathcliff in Emily Brontë's novel *Wuthering Heights* as a mirror reflecting the social, economic, and cultural conflicts of Victorian society, including its colonial and class dimensions. The study uses the novel itself as its primary source. He employs a qualitative analytical approach to interpret Heathcliff's behavior and actions, connecting them to the historical and social contexts of the era, and supports this with prior

critical analyses. The results demonstrate that Heathcliff represents broader struggles than simply a narrative character; he reflects issues of class injustice, economic discrimination, and social exploitation. The novel utilizes this character as a critical tool to expose the darker aspects of Victorian society, making his analysis essential at the social, political, and psychological levels.

Estok (2024) explains that ecocriticism uses various methods to examine how literature depicts the relationship between humans and the non-human world, often focusing on how people harm the environment. In *Wuthering Heights*, the role of nature is explored well. Still, critics often overlook nature's impact when they focus mainly on human behavior.

3.1 Eco-criticism: An Overview

The term "eco-criticism" is broad and encompasses a range of critical perspectives that examine how literature represents interactions between humans and nonhuman entities, often focusing on concerns regarding human impact on the biosphere (Abram, 2010). Garrard (2012) notes that "environmental criticism" and "green cultural studies" are alternative designations for this field. The latter term reflects the field's expansion to include film, television, online communities, and popular music, as well as an increased focus on urban environments. Critics within this discipline often identify themselves by their stances on environmental issues and their interpretations of specific terminology. Some scholars prefer the prefix "eco" for its ecological connotations and its emphasis on "human and non-human webs of interrelation." Others argue that it suggests an alignment with a particular branch of scholarship that advocates for political engagement and activism. According to Barry (2009, p. 239), "it is still distinctly academic, and the movement still does not have a widely known set of assumptions, doctrines, or procedures."

The diversity of perspectives and areas of inquiry within ecocriticism has contributed to a persistent perception in some academic circles that the field lacks legitimacy or coherence as a critical theory. In the past two decades, "earth-centered" critical methods have emerged, reflecting the positions of those engaged with or adjacent to the movement (Huang, 2014).

3.1.1 The First Wave

This method has been described as "celebratory," a characterization that suggests a potentially naive perspective on "nature." In response, early British ecocriticism aimed to revitalize literature focused on the non-human world to foster environmental awareness, particularly through poetry. Buell (2005) references Heidegger's concept of dwelling, interpreting poetry as a mode of existence that remains receptive to nature's revelation. He characterizes ecopoetry as a personal, pre-political genre that forges connections between individuals and their environment by emphasizing "presenting" rather than representing, a distinction achieved in part through rhythm and sound.

While Marxist or feminist critics often see their work as a way to drive social change, green critics are encouraged to read poetry not with fixed ideas about environmental issues, but as a way to think about what it means to live alongside the world. Buell's look at the "peasant poet" John Clare shows his belief that the "rights of man" and the "rights of nature" are linked and mutually dependent. Clare's poems show how both the earth and rural poor suffered when common land was enclosed,

and traditional habitats were destroyed. In English literature, "wilderness" means "wild nature always existing alongside farming, industry, or human settlement, migration, or leisure, each partly shaped by the main ways society is organized." As ecocriticism grew, scholars also became more interested in the history of society, the economy, and gender politics in both Britain and America (Gaard, 2010).

In the same way, the first wave sought to restore the referent's importance, but this effort faded as ecocritics began to question the movement's limits ("Ecocriticism and the Novel," 236). Buell (2005) argues that "ecopoetics must engage with consciousness" (p. 266).

3.1.2 The Second Wave

Buell (2005) presents the idea of ecocritical "waves," which qualify the image, arguing that the waves are not obvious and that "palimpsest" is a better metaphor. On the other hand, it is impossible to create a clear map of environmental critique in literary studies. Nonetheless, a shift from the "first wave" of ecocriticism to a "second" or more recent corrective wave, or to periods that are becoming more noticeable today, can be seen in a number of trend lines. But it is not appropriate to read this divergence between the first and second waves as indicating a tidy, obvious evolution. The majority of the concepts introduced at the beginning of ecocriticism remain relevant today, and the subsequent wave of revisionism both builds upon and challenges prior concepts. (Susan, 2008).

Furthermore, there seems to be no agreement on what each wave really is, perhaps because of unclear succession and disagreement over views. Also, Buell (2005) posits that the second wave of ecocriticism evolved in its connection to form and in its pursuit of environmental imagery as a "general physical presence" of nature. (p.5).

Additionally, Lu (2000) stresses the need to identify and dismantle the hierarchies common to Western Post-Enlightenment philosophy. These hierarchies "have all been systemic to the logics and practices of domination of women, people of color, nature, workers, and animals" (p. 177). Certainly, one of the most important things that feminist and ecofeminist philosophy has done for modern ecocriticism is to make binaries like culture/nature, male/female, mind/body, civilized/primitive, self/other, reason/matter, human/nature, and so on less stable.

3.1.3 The Third Wave

Zhou (2013) elucidates the emergence of this structure through the revival of the term "cosmopolitanism" across various disciplines, as scientists in the late 1990s sought to "model forms of cultural imagination and understanding that reach beyond the nation and around the globe" (p. 6). He characterizes this phenomenon as "deterritorialization," stating that "the increasing connectedness of societies around the world leads to the rise of new forms of culture that are no longer tied to a specific place" (p. 10).

He argues that the primary challenge posed by deterritorialization for ecological creativity is to conceptualize how ecologically rooted support for alternative worlds and improved socio-environmental justice can be articulated in terms that are not primarily based on local affiliations, but rather on connections to systems and regions encompassing the entire planet.

3.1.4 The Fourth Wave

The fourth wave should be understood as coexisting with the third wave and other forms of ecocriticism, rather than supplanting them. This recently recognized development is known as material ecocriticism. Tang (2008) asserts that Stacy Alaimo's exploration of 'trans-corporeality' in *Material Feminisms* has initiated a new trajectory in contemporary ecocriticism. This concept originates in early ecofeminist concerns about the impact of environmental justice on the human body, as well as in the more recent 'material turn' articulated by feminist scholars such as Susan Hekman, Stacy Alaimo, Karen Barad, and Claire Colebrook.

Alaimo (2010) further defines transcorporeality as a concept grounded in "the material interchanges across human bodies, animal bodies, and the wider material world," which has led to "a new materialist and post-humanist sense of the human as substantially and perpetually interconnected with the flows of substances and the agencies of environments."

4. Discussion

4.1 Critique of Public Convention

Surely, Brontë challenged the societal norms of her time by writing *Wuthering Heights*. Some critics of her period called these views "the oddities of woman's fantasy." Earnshaw and Linton's marriage demonstrates how damaging it can be to choose social status over love and happiness.

4.2 Gender

In fact, people who knew Earnshaw at the time of the book did not like how she spoke and behaved. If Catherine wanted to fit in with society, she should have been a soft, meek woman. Hence, Catherine was able to "ride any horse in the stable" when she was six years old, according to Ellen Dean's testimony. She chose a whip after her father assured her that he would send her a present from England. For a girl of Catherine's age in the eighteenth century, this was unusual. It demonstrates that, despite having an older son, her father was a little odd for teaching her these things, and that she was a tomboy with her own opinions.

Thus, Catherine is determined to get her way throughout the story. While Ellen says of her, "Her spirits were always at high-water mark, her tongue always going singing, laughing, and plaguing everyone who wouldn't do the same." He is very dependable and loving, especially with his young daughter, Catherine, and he spoils his young nephew, Linton. The editor's introduction to the book says that Brontë didn't like the idea that these feelings and traits were common only among women. She believed that God Almighty created every person with these characteristics. Linton's manners seem much better than Heathcliff's. Sometimes, women are given characteristics that make them superior to men. Two examples are Catherine Linton and her relative, Linton Heathcliff.

She sees herself as strong and healthy, with a positive outlook on life. In contrast, Linton is portrayed as weak and dependent. When his cousin visits, he cries and pouts to get his way, sometimes behaving in ways considered feminine. Brontë describes Linton as having delicate features and light, flaxen hair, which gives him a feminine appearance. The Earnshaws are shown as strong, dark, and healthy, traits that Brontë associates with masculinity. The Lintons, by contrast, are more delicate and often ill, which are seen as feminine qualities. As a child, the locals thought she was more like a boy than a girl. Linton often cries and sulks to get what he wants, and when Catherine visits, he behaves in ways seen as feminine. Ellen says, "And I never knew such a faint-hearted creature," and adds,

"nor one so careful of hassle. He will keep going if I leave the window open for a short while at night. Oh! It's deadly! A breath of night air! And he needs a fire in the middle of summer; Joseph's bacca pipe is poison; and if Hareton comes to keep him company out of sympathy, they are likely to fight, one swearing and the other crying." (Bronte, p. 182)

4.3 Habitation of Nature

Brontë sets different social classes against each other to make a point, and she uses a similar approach to express her views on the environment and society. She creates a feeling of freedom for the reader through scenes of walking on the moor. The preface to *Wuthering Heights* explains that Brontë's strict upbringing and unhappy childhood may have influenced her emotional writing about nature. In the novel, the Earnshaws represent Nature, while the Lintons stand for Culture and Civilization. The story shows that nature can be harsh and dangerous. For example, in the first chapter, Lockwood cannot return home because of the cold, and the residents of *Wuthering Heights* are unfriendly but do not want him to leave since the moor is wild and unsafe at night. This setting reflects the untamed quality of nature. As Brontë writes, "Definitely a beautiful country that hasn't been touched by society." (Brontë, p. 19)

Although Catherine loves the moors, the constant wind makes them a place where she and Heathcliff can truly be themselves. Emily Brontë also shows that the moors can be dangerous. When Catherine feels sad, she misses her old room and the cottage on the moor, where she could hear the wind blowing across the open land. She says, "Oh, if I were only in my own bed in the old house!" and asks to feel the wind and breathe the air from the moor. (Bronte, p. 115)

However, it punishes everyone who doesn't have the strength to deal with it or the intelligence to find a middle ground. So, *Wuthering Heights* is a wind-resistant stone house with tiny windows. Thus It shows how strong nature can be. The few trees that grow on them provide the mind with great power. In other words, Civilization is portrayed as a well-mannered man who doesn't express his true feelings or fight with his bare hands. In this kind of place, everything is in order and well-organized. A fire burns in a refined home to warm a chilled soul, and the weather is fantastic. The Lintons and Thrushcross Grange, their mansion, represent culture and civilization in the book. Regarding him, Mr. Linton replied, "Don't be afraid; it's just a youngster." However, the villain is visibly frowning at him; wouldn't it be good for the nation to hang him immediately, before he reveals his true nature in both appearance and behavior? (Bronte, p. 55)

In fact, Catherine's brother (Hindley) is not particularly competent at caring for his younger sister. So Mrs. Linton is scared to think about the girl being on the moors with "a gipsy." They could also be perceived as more in touch with nature and as breaking through the cultured world of gentlemen. Scholars were confident that a man's skin color or the shape of his chin could determine how smart he was.

From the perspective of society, this incident illustrates how prejudices about poverty and inequality influenced the lives of those in the upper social strata, as well as how these beliefs affected the working class and those with darker skin tones than native English speakers. Hence, the children at Thrushcross Grange appear wealthy and jealous of one another. Heathcliff tells Ellen that he cared more about Catherine than anything else, yet he believed that caring too much was a sign of weakness.

When Catherine returned from The Grange, everything was different. She doesn't want to get any dirt on her lovely clothes; therefore, she won't give Heathcliff or Ellen a hug. Because of civilization, Catherine is unable to follow her heart and wed Heathcliff. She longs for Heathcliff and the moors until the day she dies, since she feels trapped in this marriage. Catherine's actions force Heathcliff to suffer as well. Heathcliff prepares for a horrific act of retaliation while away from the Heights for three years. This explanation shows that Heathcliff and Catherine's view of life is not as free of rules as they would like to believe. While Catherine marries Edgar because that's what people do, Heathcliff is taken advantage of by his own desire and the need to preserve his honor. This suggests that she valued nature more than culture and society. The inhabitants of Wuthering Heights are examples of the natural world. Residents of Wuthering Heights resemble their house. So far, civilization seems far more appealing than the wild world. Compared to the Earnshaws in the Heights, they seem weaker. They appear ill and weak.

So, Catherine loves nature and freedom, but she believes in herself. *"I have no more business to marry Edgar Linton than I do to be in heaven. If the bad man in there hadn't brought Heathcliff so low, I wouldn't have thought of it."* It would feel like a step down for me to marry Heathcliff today. Whatever the case, his and my spirits are identical because they are composed of the same material. Linton's is as different from mine as snow is from heat and a moonbeam is from fury. (Bronte, p. 80).

In addition, Brontë gives the impression that Catherine is driven by pride and a desire to advance in society, which makes her seem awful. These actions demonstrate the existence of civilization and culture, but nothing positive comes of them in the book. Catherine has different desires. The fact that she is currently "the greatest woman in the neighborhood" does not really help her. " (Bronte, p. 78).

4.3.1 Rapport between Nature and Society

The relationship between nature and society is highlighted through Catherine Linton's birth, which brings positive change to civilization. She gives everything to Linton so he will open the door for her. Once she succeeds, she sees Linton's true character. Both Heathcliff and Joseph oppose these actions, making things difficult. Heathcliff does not want Catherine to teach Hareton to read, and Joseph is upset when Catherine plants flowers in his garden. Joseph eventually dies, taking the last trace of nature with him. While the novel's ending seems to favor civilization, readers might reconsider after reflecting on the fates of Heathcliff and Catherine.

Brontë often shows a preference for nature over society. The two characters who represent nature find happiness when they are finally free together in death. From an evolutionary perspective, human nature fits into the broader idea of 'life history.' This includes differences in gestation length, development speed, lifespan, mating habits, number and timing of offspring, and the level of parental care. These traits help define what it means to be human. Humans have also developed unique abilities, especially in language, which allow them to share information beyond genetics.

From a Darwinian perspective, human traits are closely linked to culture. Brontë understood traditional ideas about human nature, though she was unaware of adaptation by chance. To see how

important this idea is in the story, consider three uses of the phrase 'human nature.' When Catherine praises Heathcliff and upsets her husband, the older Catherine is both annoyed and surprised. Nelly Dean comments that enemies dislike hearing praise about each other, saying, "its human nature." Isabella observes how difficult it is to "preserve the common sympathies of human nature" (Brontë, 106) when Heathcliff is in control at Wuthering Heights. Heathcliff's own human nature has been damaged and changed.

At the start of the novel, readers sense the wildness of the setting. Lockwood explains that 'Wuthering' is a local word describing the area's chaotic weather. He also notes, "Both the valley and the stream are full of gurgling and melodious water, which is the beautiful sounds of nature before the leaves rustle in the summer" (Bronte, 22).

In fact, at Wuthering Heights, the sun appears in spring or after a long rain, filling the air with the pleasant sounds of nature. The residents follow a strict routine, getting up early for work and returning before dark. They have a close relationship with the natural world, especially while Shawn is alive. "But it wasn't cold, and we were all together—I was a little away from the fire, busy knitting, and Joseph was reading his Bible by the table (because the servants usually sat in the house after their work was done)" (Bronte, 25).

4.4 Childish of Heathcliff & Catherine

They are truly children of nature, and playing outside is what suits them best. When they feel sad or have an argument, they go into the wild to be with nature, talk to it, and feel better. In nature, they never seem to feel hungry or tired. Surrounded by wildflowers and fresh air, they seem almost angelic. They feel free and relaxed in nature. Sometimes, they get so caught up in enjoying themselves that they forget to go home, even if it means getting into trouble. As Dean says in the book, "But it was one of their main forms of entertainment to run away to the moors in the morning and stay there all day, and the punishment that came after was just something to laugh at" (Bronte, 2010).

5. Conclusion

Emily Brontë's Wuthering Heights is a complex novel open to many interpretations. Looking at the story through eco-criticism helps us see how the characters' relationships reflect changing connections between people and nature. The novel suggests that respecting nature and embracing eco-friendly values can help people and the natural world coexist peacefully. Still, fast scientific and technological progress has caused people to overuse nature.

Heathcliff stands for nature, while Catherine represents society. His strong desire for revenge against Edgar shows the conflict between these two sides. Today, it is important to address environmental problems and live in harmony with nature, recognizing that people do not own or control it. The best way forward is to use natural resources in a fair and reasonable way. At the end of the novel, Hareton, who stands for nature, marries Little Catherine, who represents civilization. This shows that positive relationships are possible. Brontë's characters encourage readers to think about these issues.

Catherine II's purchase of two estates puts her on the same social and economic level as many men, showing Brontë's belief that women can take on the same roles and rights as men. Brontë explores both the good and bad sides of nature and civilization. Nature can be beautiful but also harsh,

while civilization can be admirable but sometimes cold and fragile. Brontë seems to support a balance between these qualities, as seen in Hareton Earnshaw and Catherine Linton. Their reliance on each other shows how both nature and civilization shape people and communities.

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