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The Internalization of the Gothic: Psychological Landscapes in Wuthering Heights

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Abstract

The following research investigates the gothic tradition and customs of a pioneering masterpiece of Emily Bronte, Wuthering Heights. By changing fear and terror from the realm of external setting into internal, psychological experiences of life, Bronte assimilates the Gothic conventions.

The popular fantasy tales of the 18th century alienated readers by generating Phantom worlds. Emily Bronte, on the other hand, kept her gothic universe based in fact. In this paper, the researcher uses an analytical technique to demonstrate how Emily Bronte defied gothic traditions and created a timeless message. The author's use of the gothic mood aimed to portray the essence of existence, foreshadowing D. H. Lawrence's philosophical beliefs from the late nineteenth century. This piece explores the author's connection to Lawrence and her appreciation for humanity's fundamental desires.

Therefore, the study aims to illustrate the process of this transformation by the side of the far castles, incredible phenomena and well-described, unique atmosphere. In addition to that, this current paper finds out the basics of Gothic novel, including weather, setting, and characters that work as testimony of inner consciousness according to psychological analysis and Gothic theories.

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1. Introduction

The Gothic tradition arose in the late eighteenth century in response to the rationalism and order of the Age of Enlightenment. This section provides an overview of the Gothic tradition, including its historical context. For centuries, the Gothic tradition in English literature has maintained a strong presence in the literary world. It's a deep and intriguing genre.

This genre, which dates back to the 18th century, is distinguished by spooky settings, supernatural aspects, and dark and enigmatic themes. Horace Walpole established the Gothic novel almost entirely on his own; *The Castle of Otranto* (1764) contains nearly every hallmark of the genre.

Due in part to the nineteenth century's penchant for dark-romantic themes, Walpole's novel achieved enormous influence despite being copied in the eighteenth century. The Gothic still has an impact on poetry, novels, and short stories today. It also serves as a significant supply of themes and components for movies. In

reality, several Gothic themes have become clichés due to their frequent usage in movies. For instance, the door frequently closes and locks behind visitors when they enter an abandoned room in a purportedly abandoned property.

It is worth noting that, Gothic elements consist of a backdrop in a palatial structure or old mansion, a sense of surprise and anticipation, signs, predictions, apparitions, and dreams, supernatural or otherwise unexplainable events, intense, even overwrought emotion, women in anguish, women threatened by a powerful, impulsive, authoritarian man, and the metonymy of doom and terror.

However, the novel of *Wuthering Heights* by Emily Brontë is gothic with a unique perspective. Although the plot has many Gothic themes. By conjuring up fantastical realms, the eighteenth-century fantasy stories that were so popular Emily Brontë's gothic novel *Wuthering Heights* offers a unique perspective. Although the plot contains numerous

Gothic motifs, it is not a gothic novel in the traditional sense. By conjuring up exotic places, popular eighteenth-century fantasy literature alienated the reader. Emily Brontë maintained a realistic gothic universe.

Literature review

Recent commentary on *Wuthering Heights* has consistently emphasized its engagement with the Gothic past; however, scholars dispute how they interpret its function. Many scholars use a conventional approach, citing the novel's Gothic elements as important to its structure.

Other critics shift attention toward thematic and ideological dimensions. Weiron Qiao (2019) highlights the exploration of the "darkness in humanity" as depicted in the novel by Brontë. Explaining that the Gothic qualities in the novel serve to unveil deeper psychological and moral tensions. In a related path, Syndy McMillen Conger (1994) links Brontë's use of Gothic elements to proto-feminist concerns, presenting the novel as a critique of the patriarchy

and exploration of the female autonomy.

While these studies present valuable insights into Gothic features, thematic concerns, and social implications of the novel, they typically treat the Gothic elements as either symbolic devices or formal characteristics. However, they paid less attention to the way in which the Gothic is internalized as a psychological structure, shaping the themes, narrative form, characterization, and representation of consciousness.

Methodology

Wuthering Heights is a ghostly and spiritual novel from start to finish. Dead characters refuse to leave the living alone, and the living realize that the deceased will find ways to torment them. In contrast to classic Gothic tales, these hauntings are occasionally welcome. Heathcliff, for example, is obsessed with seeing the spirit of his beloved Catherine. He even digs up her grave to get closer to her. Brontë utilizes unearthly characters to underscore the ferocity of Heathcliff and Catherine's love, which is so

powerful that even death cannot end it.

In this paper, the researcher uses a qualitative approach, based on close readings of key passages from *Wuthering Heights*, to examine selected textual moments in order to understand how Gothic elements such as setting, narrative structure, weather, and characterization work within the novel.

This piece of writing will analyze Emily Bronte's use of the horrific literary form, illustrating how, through her creative style, she succeeds in building a gothic reality with a message that remains relevant today. It is predicated on the idea that she broke gothic traditions by grounding her elements in reality, making her story genuine, and inspiring empathy in her readers.

It aims to show how successful she was in creating an environment in which gothic realism breathes, fantasy becomes reality, and existence transcends the typical gothic aura of melancholy. This article contends that Emily Bronte, via her study of human nature,

understood the basic tendencies of the human psyche and challenged D.H. Lawrence by drawing an obvious comparison to metaphysics. The nineteenth-century society failed to incorporate them into its social fabric.

From External to Internal Gothic

According to Sahin (2014: 586), Victorian culture distinguished between the male public and female private spheres, as well as between sexually active and passive individuals. Victorian novels primarily explore the relationship between self and society.

The gothic style is a type of literature that uses mystical aspects, crumbling ruins, moonless nights, and hideous imagery to create a sense of mystery and horror. Ambiguity, confusion, darkness, irrationality, and secret are common themes in gothic tales. They typically depict a life of suffering, destruction, and dread that overshadows feelings of love, reason, and morality, among other things.

Gothic writers used fantasy to attack social issues, breaking

away from the rationality of the neoclassical age. These Gothic poets felt the use of phantasmagorical realms to convey a point is a criticism of contemporary society. Additionally, the majority of them used a pseudonym when writing their writings. Horace Walpole, a well-known and intellectual member of parliament, released his work under a fictional name and claimed it was a translation of a medieval manuscript to disassociate himself from it.

Emily Bronte rejected neoclassicism and used her imagination to explore human emotions. Her gothicism differs from the popular fantasy tales of the 18th century, which featured monsters, ghosts, and demons. Her unique use of the genre, grounded in reality, created a world of passion and mystery, with a timeless message. Gothic novels from the eighteenth century were a disguised critique of society at the time.

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imagery to create a sense of mystery and horror. Ambiguity, confusion, darkness, irrationality, and secret are common themes in gothic tales. They typically depict a life of suffering, destruction, and dread that overshadows feelings of love, reason, and morality, among other things. The spectacular and the supernatural are easily accessible.

Throughout the novel, Catherine and Heathcliff's frequent hallucinations are linked to a doomed love theme, as are Cathy's appearances as a ghost, her haunting of Heathcliff after her death, the idea of Heathcliff as a diabolic character possessed of black magic, the frequent occurrence of bad weather, and visits to the graveyard.

The novel's main themes—love, retaliation, suffering, and the eerie blending of the natural and supernatural—showcase Brontë's adaptation of Gothic elements for a readership in the middle of the nineteenth century (Botting). In addition to adding an eerie mood to the story, ghosts and ghostly presences—like Catherine's

appearance at the window—also represent unresolved emotional ties that endure beyond death (Brontë 24).

Furthermore, throughout the novel, Catherine and Heathcliff's numerous hallucinations occur during periods of intense emotion, passion, and pain. Due to psychological difficulties, both of them become unwell and starve. Identifying the characteristics of *Wuthering Heights* as a Gothic novel is facilitated by understanding the prerequisites for this genre. Mr. Lockwood's narratives immerse readers in a dark, frightening, and distant environment. Yorkshire moorlands. The author's narration conveys a sense of Gothic fiction, emphasizing the terrible and savage characters in *Wuthering Heights*.

By altering conventional Gothic conventions—haunted castles become windswept moors, supernatural terrors become emotional obsessions, villains and heroines dissolve into morally dubious figures—Brontë created a work that extends the Gothic into domains

of social critique and psychological depth, making *Wuthering Heights* a turning point in the nineteenth-century development of the genre.

Setting as Psychological Space

The enlightenment influenced bourgeoisie writers to write novels that portrayed the rapid and steady development of capitalism at the period. Characteristics of both realism and rationalism. Conflicts between two ideologies inspire the creation of gothic literature. According to Kilgour (2021) [48], the Old Testament is ideal for writing horror and supernatural stories. Gothic novels originated in the West and were influenced by Romanticism. The Bible's effect on English gothic novels can be observed in their themes, character portrayals, and style. Reading gothic books reveals similarities among them. First, the setting is spectacular.

Deserted castles might be found on remote mountains or in isolated valleys. The castle always hides an odd mystery. Second, consider supernaturalism. Gothic books

make supernatural elements seem natural. Third, the concept of sex. Typically, the primary character is a lady who is saved after reuniting with her loved one. The male characters are typically dark and dismal. Despite being injured by a loved one, he cannot exact retribution on himself.

The setting is the most crucial component of a Gothic novel (Botting 5–6). In Gothic fiction, however, setting is not merely a physical background but a symbolic space that reflects inner psychological states, emotional tensions, and unconscious fears. The fourth step involves creating characters, places, and things. These works serve both realistic and metaphorical purposes. The portrayal of these items is often overstated.

For instance, if a character dies due to fear, they are more likely to grow insane before passing away. Fifth, the atmosphere. Gothic literature often depict a sad environment. For instance, the castle is either cloudy or completely dark. Sixth, consider the plot structure. Gothic novels often feature a horrific plot that

combines reality and supernatural elements.

In Horace Walpole's novel *The Castle of Otranto* with its maze-like hallways, hidden tunnels, and enigmatic cloisters, came to symbolize emotional and psychological confinement. The idea of the gloomy castle's long, winding hallways is potent. Conventional society was a savage system concealed behind a façade of civilisation, where rights were denied and wants hindered. As a result, the author's sociopolitical message was veiled by invoking the medieval setting and foreboding tone. *The Castle of Otranto* by Horace Walpole is a complete work of fiction, but it subtly criticizes the patriarchal culture of the time, notably male inheritance. With its maze-like hallways, hidden tunnels, and mysterious cloisters, the castle came to represent a restricted civilization dominated by men inside a tight class structure from which there was no escape. The concept of the dismal castle's long, twisting hallways is compelling. Conventional society was a primitive system with a façade

of sophistication, where rights were denied and desires were suppressed.

When Emily Brontë penned *Wuthering Heights* in the mid-19th century, society had recognized artistic expression and prestige was no longer linked to royal preference. In contrast to previous Gothic writing, Brontë internalizes the world and uses it to portray her emotional and psychological experiences. As a result, she decided to investigate the gothic mood from a realistic angle. Despite using the pen name Ellis Bell, she followed gothic tradition by setting her novel amid the wild and frightening moors of Yorkshire, where she grew up. Her dreary surroundings did not force her to use her creativity. Her sister Charlotte referred to her as "a native and nursling of the moors" (Brontë 14).

Their remote location and seclusion are underlined throughout the book, much like in classic gothic fiction, yet their description is completely imaginative. The editor's preface to the new edition of *Wuthering Heights* quotes

Charlotte Brontë as saying, "With regard to the rusticity of *Wuthering Heights*, I admit the charge, for I feel the quality." This is completely primordial; it appears wild, ethereal, and twisted, similar to a heath stem. Being unique was also uncommon (p. 14). The phrase "I feel the quality" in the previous sentence is critical to understanding the author's motivation for writing her book. Rather than distancing her readers from her story, as the gothic genre had historically required, she used her imagination to instill in them the "horror of great darkness." She hoped that by setting her book in a realistic location, her readers would empathize with the story's loneliness and sadness.

Her sister Charlotte acknowledges the novel's influence, stating, "In its storm-heated and electrical atmosphere, we seem at times to breathe lightning" (p. 27). The phrase "breathe" conjures up vivid images because of its associations with vitality and life. Everyone who attempted to enter the classic Gothic realm

was depleted of life due to its perilous and destructive nature. Emily Brontë's gothic universe has influenced English literature.

Brontë resists the literary tradition that depicts the gothic as terrible and destructive, creating a genuine, vivid, and original universe. as scary and destructive in its desire to create a genuine, meaningful, and innovative gothic environment. Catherine, the main character, was aware of the Moors' might. She believed it would alleviate both her emotional and physical agony. She begged Ellen to open the window leading to the moors.

It shows a woman divided between her desire to continue her hidden relationship with a childhood buddy and her quest for social prominence. Brontë resists the literary standard that depicts the gothic as scary and destructive in its imagination by creating a real, vivid, and original gothic cosmos. as menacing and destructive in its vision of creating a true, meaningful, and fascinating gothic universe. Catherine, the protagonist, recognized the

strength of the Moors. She believed it would relieve her emotional and physical pain. She urged Ellen to open the window looking out over the moors.

The location reflected the ideas of confinement and entrapment that pervade most eighteenth-century gothic poetry. The gothic world was dark and sinister, filled with dank cellars, dungeons, and cramped quarters. A common gothic strategy is to chain someone to the ground, bind them with irons, or keep them in a dark dungeon or cloister.

This makes the reader realize that there is in fact no way out, while also emphasizing the claustrophobic feeling. Emily Brontë subverts this concept in her novel *Wuthering Heights*. For Catherine and Heathcliff, her gothic world—the wild and savage Yorkshire moors—were a place of liberation and escape. Following the passing of Catherine's dad, Mr. Earnshaw, their home becomes a "prison" of violence and persecution, with the only escape for the children being to go to the Moors. Hindley, after taking

over for their father, becomes a tyrant, forcing Heathcliff to be beaten and Catherine to abstain from eating or supper.

One of their main sources of entertainment was going to the shores in the morning and staying there all day (Brontë, 52). The incorrect use of the preposition "but" at the beginning of the statement in the quote above emphasizes the irony of these young children being able to find "amusements" in a wild and dangerous setting rather than the safety of their own home. Taking over for their father, Hindley becomes a tyrant, ordering Heathcliff to be flogged and Catherine to abstain from eating or drinking.

Weather as Emotional Language

The harshness of the weather serves as a potent tool to balance the reader's intended tension and dread, much as the scenery of a barren country. Therefore, changes in the weather would typically signal a major change in the story, such as an impending catastrophe. More importantly, these shifts in weather function

as a form of psychological expression, reflecting the inner emotional states of the characters and anticipating their mental and emotional crises.

Weather allusions in *Wuthering Heights* necessitate careful study of how they are integrated into the text. Notably, such references contribute to the narrative's realism by addressing a wide range of weather conditions, including extremes of heat and cold, to say nothing of the inconsistencies that are regularly illustrated between weather and seasons.

Emily's weather references are not only structurally or thematically significant, but they also help to shed light on some of the characters, particularly Lockwood and Nelly Dean, who are both known for their concern with the weather, albeit not always for good reasons. The savagery of the surroundings, along with the desolate landscape, powerfully induced tension and fear in the reader. Weather changes would frequently indicate a significant shift in the

storyline. Some form of calamity is on the road.

Brontë's use of the elements on the night of Mr. Earnshaw's death foreshadows a horrific transformation. According to Nelly Dean, "a high wind blustered round the house, and roared in the chimney" (Brontë 37), indicating Heathcliff's ouster upon Hindley's return as the household leader. After being relegated to the condition of a farm-boy and deemed unsuitable by Catherine, Heathcliff experiences another terrible storm as he leaves Wuthering Heights.

The features highlight the dramatic atmosphere surrounding Catherine and Heathcliff's deaths. Following Catherine's death, a shift in the winds happens, causing a fall of snow to disturb the early weeks of summer, killing the newly emerging flowers and silencing the birds (Brontë, 150). Heathcliff's face and throat were bathed with rain on the night he died. (Brontë 298).

The description paints a picture of a gloomy and enclosed place, complete with jagged edges and sun-deprived thorns, implying a

hazardous environment. The chained gates and barred entryway reinforce the antagonism and create a prison-like atmosphere for the occupants of the property.

The house's interior is as hostile as its outside, with belligerent people and "not kept for a pet" dogs (Brontë 4). During Lockwood's first visit, the house dogs assault him, and Heathcliff insults him, claiming that if he hadn't touched something, the dogs would have ignored him.

During Lockwood's journey to Wuthering Heights, the reader is transported to a vampire-like world created by Heathcliff's ruthless treatment of the house's occupants. This fosters a climate of animosity and hostility toward Lockwood. Lockwood's encounter with the uncanny in Catherine's former room during the snowstorm, followed by Heathcliff's sobbing and asking for Catherine to come in (Brontë 24), leaves him bewildered like any other outsider.

Lockwood's excursions to Wuthering Heights not only set the tone for the story, but also

pique the reader's interest in the characters and their origins. Brontë introduces a second narrator, Nelly Dean, a housekeeper who tells Lockwood about the house that gave birth to Heathcliff, the antagonist-protagonist. The unnatural disruption of the seasonal harmony reflects the emotional emptiness caused by Catherine's death, mirroring the characters' inner emptiness and loss.

However, on the evening of Heathcliff's death, it rains incessantly, soaking the bed where Heathcliff lies, and "his face and throat were washed with rain." (W.H. 298). The persistent rain evokes a sense of release and dissolution, reflecting Heathcliff's psychological exhaustion and his final surrender to death. The weather here is used as a symbol to show a change in the atmosphere of the narrative's material world, and its influence on the behavior of the character can thus be shown.

"On that gloomy mountaintop, the earth was hard with a black frost, and the air made me shiver through my entire body. I

jumped over, unable to loosen the chain, and ran up the paved causeway lined by straggling gooseberry bushes, knocking vainly for admission until my fingers tingled and the dogs howled." (Brontë, 6)

The freezing atmosphere and harsh physical conditions reflect Lockwood's discomfort and unease, suggesting that the environment immediately communicates psychological tension to both character and reader.

The weather of *Wuthering Heights* is depicted in the description above. It talks about the trees, the large area of moors, and the cool hilltop air.. All of these encourage readers to create sensory and visual impressions that foster creativity, particularly when describing the location and dramatic scenes. In other words, there will be more tension.

Fragmented Selves and Psychological Terror in *Wuthering Heights*

Brontë's portrayal of her characters appears strikingly modern, as she explores the human mind as a site of conflict, obsession, and

instability. By transforming the human mind into a source of dread where obsessive love, suppressed wants, and broken identities flow into madness and catastrophe, the novel goes beyond its Gothic components. Wuthering Heights' psychological terror is rooted on the characters' horrific internal conflicts rather than outside supernatural power. Interpretations highlight the fear of psychological disintegration. Heathcliff, Catherine, and Edgar represent the id, ego, and superego, respectively (Mamgain et al. 250). Heathcliff, as a symbol of the id, succumbs to destructive urges and primal desires that are restrained by society. The id's unyielding desire for pleasure is reflected in his obsessive longing for Catherine. Edgar, as the superego, enforces moral restraint, while Catherine, as the ego, is trying to mediate between opposing forces. Her psychological breakdown and ultimate death is the result of the horror of her broken identity as she cannot reconcile her desire for Heathcliff with the social expectations embodied in

Edgar. This fragmentation is the ultimate fear. It is the disintegration of a cohesive self. Grasp Heathcliff, who stands in for Catherine's suppressed and socially unacceptable qualities—the wildness, rage, and capacity for vengeance—requires a grasp of Jung's concept of the shadow (Jung 8). Catherine tries to hide her shadow by getting married to Edgar, but Heathcliff's return makes her face her worst aspects. Catherine's well-known statement, "I am Heathcliff," illustrates a terrifying loss of personal boundaries and a disintegration of individual identity. Catherine's choice to marry Edgar Linton instead of Heathcliff is a symbol of society; it only exacerbates her inner conflict, which leads to her physical and mental breakdown. Her death is a result of her inability to integrate her shadow self. It is a demonstration of how unchecked psychological fragmentation results in complete self-destruction. The entire book is based on the ideas of the anima and animus

of Carl Jung's psychological terror. Heathcliff and Catherine are the unconscious masculine side of women (animus) and the unconscious feminine side of men. Heathcliff's anima manifests in his idealization of Catherine as love and belonging, while Catherine's animus is mirrored in Heathcliff's control, rebellion, and liberation. They are bound together in a destructive symbiosis that endures beyond death by their mutual projections.

In fact psychological terror is further explored by Emily Brontë through Heathcliff. Heathcliff's actions following Catherine's passing exhibit monomania, which is characterized as an obsession with one person. His obsessive communication with Catherine's ghost and hallucinations show that his mind is completely seized by fixation. His opening up of her grave is the expression of the obsessive desire to possess her even in death, and the terrible loss of capacity.

Catherine exhibits masochistic tendencies in that she derives

perverted gratification from emotional self-destruction. Her claim that she will shatter Edgar's and Heathcliff's hearts exposes her need to use misery as a means of gaining control. As a result, their connection turns into a new and unsettling depiction of psychological dependency in which love and suffering are inextricably linked.

Wuthering Heights' psychological terror stems from the supremacy of primordial and unconscious impulses and the breakdown of reason. Through their destructive behavior, the characters' underlying conflicts become visible. According to John Skelton, "It is fearful, it is true, and perhaps one of the most unpleasant books ever written."

Narrative Structure and Gothic Uncertainty

Brontë's structural method, which employs traditional oral techniques based on dialogue and delivery, allows the novel to flow smoothly, despite the unclear transitions in time. But this layered narrative does not yield a fully reliable or objective

account. Instead, the mediation of events through Lockwood and Nelly adds fissures, biases, and restrictions that destabilize truth and increase the novel's psychological ambiguity.

This uncertainty is profoundly gothic, as the novel substitutes clear truth with doubt, instability, and fragmented perception. The novel's narrative analysis raises the critical question, "What is the purpose of such a given structure?" In simple terms, can the story function without the necessary narrative structure? If so, what additional consequences does the novel's structure have? Emily Brontë used literary techniques, either intentionally or unwittingly, to produce a chaotic collection of recollections. The investigation of narration in *Wuthering Heights*, on the other hand, will be predicated on the premise that a structuralist approach to narration demands "The Death of The Author" or a significant rupture with the author's identity.

Mr. Lockwood and Nelly Dean serve as *Wuthering Heights*' primary narrators. As first-

person narrators, they are both present. In other words, they are characters in these stories as addition to narrating them. In certain cases, neither of these is present. In this instance, they fill in the narrative gap using letters or reports from other characters. The work has both structural and thematic references to the two narrators. If we consider that *Wuthering Heights* is mostly about the occupants of the Heights, Nelly Deans appears to be a more active character than Lockwood is. Lockwood, on the other hand, is thematically present in *Wuthering Heights*, especially as the book is divided between two tales.

After landing in *Wuthering Heights*, Mr. Lockwood continues the story. He opens the narration by describing the setting's overall context from the perspective of an outsider. Brontë's "A Perfect Misanthropist's Heaven" portrays him as an outsider. He encourages the reader to keep reading the book. However, because she is nearly a member of the family, Nelly Dean, the second narrator, is more

personable than him. In reality, Lockwood's heterodiegetic narration, in which the narrator is an outsider rather than a character, serves as the story's structure (Barry 226).

Mr. Lockwood appears in the story and interacts with the younger Cathy, Nelly, and Heathcliff. However, Mr. Lockwood lacks Nelly Dean's dramatic flair. Aside from what we may deduce from his polite demeanor, language, and a few tiny hints about his past, he is a figure with almost little background. For example, he uses sophisticated literary language that is distinguished by detailed factual description as well as acute observation and commentary on context and character.

All we as readers can deduce from the storylines is that an intelligent stranger is visiting a location for some reason. After all, it seems pointless to focus on a character's past when their only purpose is to pique readers' interest. However, Lockwood's limited understanding and outsider perspective make his narration unreliable, as he frequently

misinterprets the people and situations around him. His detached observations create a distance that prevents access to any objective truth, reinforcing the instability of the narrative.

All of the other stories either directly or indirectly center on this story, which serves as the foundation for narration. Lockwood is a mere "observer" who limits himself to only noting and discussing what he sees (Booth 153). Put another way, Lockwood is a narrator who has no discernible impact on how the events unfold. He describes and offers commentary throughout the book. His involvement in the events is not as significant as that of the other characters. Nelly Dean's situation is distinct.

Nelly functions as a narrating agent for two reasons. First and foremost she sees herself as an important member of the Earnshaw family. But her position in the household compromises her credibility, as her emotional involvement, personal attachments, and moral judgments influence the way she reports events. Nelly's story

is told from her subjective point of view, rather than objectively, and this affects the reader's understanding in subtle but important ways.

Wuthering Heights is a family story, and Nelly Dean is no exception, every member a link in that complex web. She can relate to the Heights. Brontë focuses on her domestic life, even though the story does not mention her early years, "I was nearly always at Wuthering Heights; for my mother had been Mr. Hindley Earnshaw's nurse--that was Hareton's father--and so I got used to playing with the children: I used to run of errands too. (Brontë 44).

Nelly as a maternal figure holds power and trust that enables her to create, direct and potentially influence the story, further eroding its credibility. The majority of the characters, particularly the younger inhabitants of Wuthering Heights, are inclined to trust her, to confide in her and, above all, to consult her as an authority. Catherine goes to Nelly to tell her of Edgar Linton's proposal, and ask her

advice. Nelly is not a random choice for Catherine. She understands Nelly's deep and complex devotion to her beloved, Heathcliff. She has observed them more than any other person in the Heights.

"Nelly, would you keep a secret for me?" she asked, kneeling beside me and raising her beguiling eyes to my face with that expression that turns off ill tempers, even when one has every right to enjoy them. "Is it worth keeping?" I inquired with less sulkiness. "Yes, and it worries me, and I need to let it out! I want to know what I should do. Today, Edgar Linton asked me to marry him, and I accepted. Now, before I tell you if that was a consent or denial, please tell me which it should have been." (Brontë 77)

Conclusion

In comparison to the Victorian mainstream work, Wuthering Heights appeared to be irreconcilable. Emily Bronte, who was isolated, completed this fascinating novel during her brief life. Emily's gothic tale has vibrant characters, a mystery manor, stormy weather,

and horrifying plots, reflecting the romantic traditions of the genre. *Wuthering Heights'* artistic conception, theme, emotional characterization, and use of gothic techniques create a powerful and timeless work. It stood solemnly and uniquely along the great hallway of English literature.

Emily Bronte's work *Wuthering Heights* depicts a female character striving to survive against societal constraints. Catherine, rather than Heathcliff, is the main character. The work delves into the protagonist's struggle to balance her polished and instinctual sides, shaped by her early attachment with Heathcliff and her marriage to the socially acceptable Linton.

The author skillfully employs the gothic genre to accomplish her goal. Gothic novels are known for creating surreal realms that can be both entertaining and alienating for readers. Bronte's gothic themes were founded in reality to elicit sympathy and emphasize the validity of her thoughts, a unique approach. Rather than suppressing instinctive urges,

society should strive to integrate them into the human psyche.

Brontë foresees later forms of psychological fiction, where identity, memory, and perception become the main focus by presenting terror as an outcome of an internal psychological conflict rather than external danger.

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