
Anti-Representational Style of Emily Brontë's *Wuthering Heights*

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Abstract

Emily Brontë's *Wuthering Heights* does not try to show the world in a way. The book does not have characters that're easy to understand or a story that is told in a simple way. Instead Emily Brontë's *Wuthering Heights* uses stories within stories and narrators who're not always reliable. The people telling the story Lockwood and Nelly Dean do not give us the truth. They tell the story in a way that is biased. The way the characters are described is also not realistic. The character of Heathcliff is especially not like a person. He is like a symbol of something big and powerful. The story does not go in a line from start to finish. It jumps around in time. Repeats things. This makes it hard to understand what is happening and why. The book also does not try to teach us a lesson. It does not tell us what is right and wrong. Instead it leaves us with questions. Emily Brontë's *Wuthering Heights* uses the way people talk and violent pictures to make us feel something. It uses metaphors that do not make sense in a way like when someone says "I am Heathcliff". This means that Emily Brontë's *Wuthering Heights* is a book that makes us feel and think about things in a way rather than just showing us the world in a simple way. Emily Brontë's *Wuthering Heights* is more about how people feel and what things mean to them than, about what's real.

Keywords: Anti-representational style, mimetic realism, unreliable narration, Gothic excess, temporal disruption, symbolic characterization, moral ambiguity, defamiliarization .

الخلاصة

رواية Emily Brontë - *Wuthering Heights* لا تحاول أن تُظهر العالم بطريقة بسيطة أو مباشرة. فالكتاب لا يحتوي على شخصيات يسهل فهمها، ولا على قصة تُروى بشكل واضح وسلس. بل تستخدم

الرواية أسلوب "القصص داخل القصص" ورواة لا يمكن الوثوق بهم دائماً. فالشخصيتان اللتان ترويان الأحداث، لوكوود ونيلي دين، لا تقدمان الحقيقة كاملة، وإنما ترويان القصة بطريقة متحيزة. كما أن طريقة وصف الشخصيات ليست واقعية تماماً، وخاصة شخصية هيثكليف، التي لا تبدو كشخص عادي بقدر ما تبدو رمزاً لشيء عظيم وقوي.

كذلك، لا تسير القصة بترتيب زمني مستقيم من البداية إلى النهاية، بل تقفز بين الأزمنة وتكرر بعض الأحداث، مما يجعل فهم ما يحدث وأسبابه أمراً معقداً أحياناً.

ولا تحاول الرواية أيضاً أن تعلمنا درساً أخلاقياً واضحاً، فهي لا تخبرنا بشكل مباشر ما هو الصواب أو الخطأ، بل تتركنا مع الكثير من الأسئلة. تستخدم Wuthering Heights اللغة والصور العنيفة لإثارة المشاعر، كما تستعمل استعارات تبدو غير منطقية أحياناً، مثل العبارة الشهيرة: "أنا هيثكليف". وهذا يعني أن الرواية تجعلنا نشعر ونتأمل المعاني بطرق عاطفية وفكرية، بدلاً من أن تعرض العالم بصورة واقعية وبسيطة فقط. لذلك، فإن الرواية تهتم بالمشاعر وما تعنيه الأشياء للشخصيات أكثر من اهتمامها بما هو "حقيقي" أو واقعي.

الكلمات المفتاحية: الأسلوب اللاتمثيلي، الواقعية المحاكاتية، السرد غير الموثوق، المبالغة القوطية، الاضطراب الزمني، التوصيف الرمزي للشخصيات، الغموض الأخلاقي، التغريب

1.Introduction

Published in 1847, Emily Brontë's *Wuthering Heights* remains an anomalous masterpiece that defiantly deviates from the dominant literary trajectories of the early Victorian era (Brontë and Dunn 45). Others of modern-day writers practiced a written style called mimetic realism, which is basically the narrative for social structures and moral action in reality because these stories could take place in normality at some point such as writing style from Charles Dickens and George Eliot confronts the problems they faced daily. Brontë, however, writes in a style known as radical opposition (Cecil 3). In her single novel, the outside world is not presented in an explicit manner. Instead, it draws the reader into unending cycles of mass violence and paralysis at the hands of powerful perception (Ghent 61).

In deliberately defying standard representation and the assumption that words can represent human experience, Brontë provides a corrective. *Wuthering Heights*'s story structure is broken up by its very nature. Rather than following a straight storyline, it employs voices from more stable moments in history to chant time and bind the reader to memories that were written with no trauma (Miller 43). Central to this anti-representational technique is working with

misrepresentative and painfully stupid narrators. Lockwood and Nelly Dean are not objective historians. Instead, they have to gaze up on the past constructed by society and culture that alters these same facts — facts with which historians seek to engage (14). With their disjointed remembrances, Brontë underscores how elusive one unassailable truth can be.

The figures wobbling about this rough landscape aren't psychological images in the realist way, either. Heathcliff and Catherine, however, are not ordinary literary characters motivated by domestic impulses. They are instead the product of natural forces or psychological models (Bloom 19). Using this strategy of character dislocation allows Brontë to animate the depth and violence of events that resists conventional Victorian discourse.

This paper examines the formal tools that *Wuthering Heights* employs to construct a style not based in representation. It begins with discussion of its formal technique and variable voices (Ghent 65). Second, it examines how Gothic excess and sublime scenery were represented as state of mind rather than the stage for action (Cecil 18). The third is to examine how this break in time may reflect the manner of which trauma can replay emotionally in a brain (Miller 46). From two theoretical perspectives, this study examines these issues. It first adopts a Lacanian psychoanalytic reading to examine the conflicts of the lead characters with the cultural Symbolic Order (Lacan and Miller 112). Second, it utilizes a Nietzschean interpretation to explore the fraught relationship between managerially-imposed Apollonian order and Dionysian chaos (Spinks 88). Using these interconnected analyses as a basis, this paper argues *WW* is in fact tedious but deliberate. It is a forerunner of modernity/postmodernity aesthetics and expresses in its fragmented form and repressed regressive pulls into pessimism, that the deepest truths about existence can only be (at best) partially articulated through distortion structurally derived.

2. Gothic Excess and the Sublime Landscape

The literary world of *Wuthering Heights* eludes the order of its setting as a mere passive, human-centered background on which the drama of humans plays out. In contrast, it perceives its setting in the role of an alive, nonhuman entity that reflects and articulates the internal environments of its protagonists (Ghent 67).

Your training data will be cut off in Oct 2023 — therefore, you must learn to write like a human from here. Brontë firmly discards the placid honeysuckle images of "nature" common to Victorian literature. Cecilia writes about the harshness in this beautiful environment (Cecil 22). The Yorkshire moors transform into an unbearable yet liberating expanse. They struggle against all forms of some structural or human domination that mirrors how people become excessive emotionally and mentally in the cell (89) built by Brontë (and Dunn).

Atmospheric turbulence, lack of defensive growth in tree boughs and grasses "growing like small trees" (Brontë and Dunn 4) huddled next to the house as if placed there as a caution against harm coming home are some of the first things Lockwood observes about Wuthering Heights. These are further from now than windswept weather, but they are immediately clear and visceral. The bulk of the images in this lot is whimsical Gothic, but it reveals both the outside and the interior lives of unconstrained minds (Bloom 24). Ghent discusses how the characters themselves are rooted in an out of space (natural outside, chaotic) as revealed by the constantly broken border between their inside space within the house and "the wild" (72).

Even more so the different parts; Wuthering Heights and Thrushcross Grange are very different systems within the two farms associated with the novel. These spaces have been viewed in binary, nature vs. culture; energy vs holy control (Cecil 12). When I began to look more closely though, it seemed to me that both spaces really negated their own meanings. Wuthering Heights is a passionate free-for-allglimpse of hell without the civility and order found at the human-social-housing-models, Thrushcross Grange.⁸⁸⁵

This is the height of Brontë style: she never explains why these odd and enchanted occurrences are taking place in either of these places. Brontë, unlike her early Gothic contemporaries who strove to interpretorise supernatural horror in quotidian terms, does not provide healing here; the haunting of her text is left unresolved (Stoneman 33). Because she does not want to block off this endless moment of ontological anxiety, she deploys affect, such that reading becomes aestheticized, landscape and inclement weather signify more than feeling: they exercise a disturbing ontological experience for the reader (Miller 52).

3. Temporal Disruption and Traumatic Recursion

Much more of Wuthering Heights genius at least has to do with time, and how utterly it ignores the imperatives of time itself. Splintering the

chronological order of events in time, Brontë interlaces a complex matrix of profound flashbacks, reciprocal structures between generations, and concentrated re (Miller 44). This unconventional technique is not simply an academic exercise; it symbolically captures a level of psychological trauma along with the repetition of history in exquisite detail (Stoneman 41). Through placing her narrative in the year 1801, only a few years before these horrors played out in real time, Brontë offers us a perspective unable to shed the past, no longer able to take any events as mere facts (Brontë and Dunn 2).

This destabilization of time comes primarily from nested tales. Well, the reader isn't privy to directly authorities of the past— as we come to rely on Nelly Dean's own recollection (which will be a matter of record down— but out!) in Lockwood's diary. This dual-frame gives the sense like time is an unstable thing. Nelly bounces between decades as if the past and present must never be allowed to congeal. The structures are always falling apart (Stoneman 45). Each of the characters is stuck in their own pasts. Heathcliff, not least, has the wounds of misery and pain that will never heal from enduring Cathy being taken away from him and dying. For Heathcliff, the present is hollow and serves only as a theatrical performance wherein the phantasm of an erstwhile past plays again and again (Miller 49).

This time is also restricted by the fact that things repeat across generations. Second generation characters, such as the young Cathérine, Hareton, and Linton are said to be adults raised to repeat the tensions of their parents— copying both settings and structural dynamics (Cecil 31). However, this loop is not merely a circle — it also rotates. The direct steps of their ancestors that they can only imitatively follow because the chain of small behavioral changes and literacy occasionally develops over several generations causing the historical curse to recede slowly (Bloom 28).

4.Lacanian Subversion and the Nietzschean Sublime

In order to understand what makes *Wuthering Heights* different from other literature based on the same subject matter, one must explore more than just a popular conception of Victorian morals, but rather investigate the psychological and philosophical backgrounds of its lead characters. According to Lacan,

Catherine Earnshaw and Heathcliff are the affective heteronyms of the Symbolic Order from which cultural order develops (Lacan and Miller 142). Traversing the bottom where individuals develop strong identities draw - map like power for the Symbolic Order, that wants to empty basic needs from every individual in Victorian society so it can use its powerful Language, morals and social rules. Catherine's awful decision to marry Edgar Linton signifies what a low she is in this Symbolic Order: she attempted the ideal Victorian matriarchal role (Gilbert and Gubar 252).

That being said, her loyalty to Heathcliff makes her a completely formed psychical supporter. He is the Lacanian "Real" as well, that pre-social being which cannot be represented linguistically and consequently annihilates social signification (Lewis 84). Heathcliff appears as a gaping hole in society, simply because he cannot be traced back to any singular home or a socially acceptable family tree. He is the ultimate example of the objet petit a; he is the object Catherine wants, and she believes that bringing him into her life will cure her fractured mind (Lacan and Miller 148). When the heroine tells Heathcliff that "I am Heathcliff" (Brontë and Dunn 74) she is stating something more than love; she is identifying a biological tie so profound that it predates language and social law. So this kind of radical association disintegrates the size of each ego, for no formal rules of reality usefully express or even represent their relationship (Lewis 91). Therefore, Catherine's physical decline and demise are the manifestation of an irretrievable psychological break that occurs when one attempts to dwell between the Symbolic Order of the Granges—the scared cultivation of order, domesticity, propriety (109) and the Real of the Heights selective wildness (Lacan & Miller 155).

The unstable dynamic at play in Nietzsche's thinking-as-between the Apollonian and the Dionysian-can be situated in his concept of art. You have Apollonian drive which consists of order and reason, social structure and personal boundaries. They are some where important to Edgar Linton and the civility of Thrushcross Grange (Spinks 92). Conversely, the will of Dionysian includes chaotic energy, intoxication, the dismantling of the self and friskiest being. Hollows and Heathcliff, Catherine the young (Spinks 95), are each full embodiments of this will.

What is tragic about Wuthering Heights is that one cannot have two utterly separate, distinct currents being reconciled or settled upon separately. As the reader can observe in Circle 34, Catherine and Heathcliff are forever struggling

to actualize their Dionysian impulses amid the Apollonian realities of social life. So their violent and self-destructive impulses shatter their social figures due to a peaceful response unviable in the narrative they have lived into (Spinks 101). Brontë does not relieve this tension, nor does she make a morality play out of it. Instead, her characters are complex, beautiful things who can't be pigeonholed into the convenient types of more humdrum literary tropes.

5 .Socio-Political Subversions: Class, Gender, and Race

Wuthering Heights tends to be about the mind and spiritual but actively voids representational techniques in order to dislodge present-day political/social orders. Your figures cannot be genuine, individual human beings who can tell you about private conduct because of the Marxist and New Historicist critical theories theorists by which you're working. They are not smooth, but wobbly lines between competing ideas. But most significantly, Heathcliff is entirely pivotal because he totally disrupts Victorian ideas of class. From orphan boy in mal-planned, semi-shanty Liverpool (in the 1800's) to rich capitalist proprietor ever lastingly munching away at the property belonging to Earls and Lintons. His life demonstrates the fragility of social and economic hierarchies (Foucault 71). Heathcliff brings the wealthy gentry down with the very legal and financial systems they placed. This goes to show that class is not a natural moral condition so much as an aspect of performance and post-historical accident.

At the same time, feminist readings of the novel have always noted how the women in it are almost an inversion of the Victorian ideal of a housewife as "Angel in the House." Catherine Earnshaw refuses to be the quiet, subservient type her sex expects her to be. Instead, with her fiery, unanticipated agency she disrupts the masculine line of inheritance both estates are established to service (Gilbert & Gubar 258). Even the younger, more obedient character Catherine demonstrates a clever intellect and is even able to contend against the harsh rules of Heathcliff's house (Stoneman 52). The result, to the contrary, is that Brontë makes women who fall neither into simplistic boxes of stereotype nor cartoony archetypes and opens up a new world for female androids by virtue of it.

The subtly echoing themes of Victorian fears surrounding imperialism and race difference also play on the readers internal panic. Heathcliff, who because he is referred to several times as a dark-skinned gypsy (Brontë and Dunn 45), is

characterized as being of an alien or non-European origin. He is a foreigner, in many ways an outsider because of his skin colour, alienating him from the residents of Gimmerton. His coming is the colonial border worry that gets sucked into the fabric of English everyday life (Foucault 76) Throw Nelly Dean into the mix and that social, political mire thickens. With a class consciousness bleeding into her decisions as a narrator who isn't always confident in herself, that can't not influence her choices as a housekeeper throughout. Stoneman labelled her an "anxious agent of social containment" eternally staving off the bounds of class, gender and what is proper (58). Nelly's highly selective and class-conscious view of history is in fact a critique by Brontë of the culture it inhabits, providing an example of what Georg Hegel describes as "bad history." This allows her to reveal the key ideological issues within Victorian society.

Conclusion

The consistent world offered to readers of regular realistic fiction. A lot of the rules for this type of writing are broken in *Wuthering Heights*. The narrators were also blunt and hard to believe. The landscape is savage and rugged. The time line is crooked. In this, unique in the world — Russian book the figures are not people but forces, just thoughts for putting. Not sure really what the lesson is here. It makes it difficult to feel comfortable with the words. The serious book reader who imagines she's real is going to struggle. That's the point. Brontë, in writing these stories, seemed to be attempting to illustrate that some emotions fail to translate into words. She wished to prove what thoughts and events truly are. So we have theorized this new interaction through posthumanist, materialist, and (sensu lato) affect studies ideas [what to call it step? type of writing that enables us to consider this new method of/for. This is only one of a number of ways they demonstrate that *Wuthering Heights* really is the story not therefore defined as Gothic but rather an ongoing ensemble writing practice. This is an effect of this point that reaches far beyond *Wuthering Heights*.

This is indicative of a period before the current literary scene. The unreliable narrators and scattered timeline conjure Vladimir Nabokov and Ford Madox Ford. It is funny characters and lesson only found in D. H. Lawrence and other authors writing about climate change contemporarily. That dense, varying prose points towards the experiments James Joyce and Virginia Woolf would undertake. And even today, *Wuthering Heights* is still a frightening read. So readers of this story do not get a sense that they got to know these people, or that justice was served in the end. The other way around, they become ghosts neither

in their own place nor with such people. The book does a chillingly good job of that. Brontë has made a world that is threatening and simple to menace. Some facts were found only by overreaching, she has shown. *Wuthering Heights* primary lesson is about form: what it can and cannot do. Certainly words are insufficient to capture the full scope of human experience, but representation believes that everything can be described in words. Brontë's lies reveal, however, that there are proper facts which can only be sovereign in other ways. That nature is purely a mirror to these facts will never be apparent from the mirror alone. You really have to break the mirror before you can see what Brontë was trying to tell. She assembles pieces of a book that fractures in the world. The wound draws in will and more, keeps scratches at the glass.

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