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اسم المادة باللغة الانجليزية : Novel

Introduction to the Writing in Emily Brontë's Time

Emily Jane Brontë (30 July 1818 – 19 December 1848) was an English novelist and poet who is best known for her only novel, *Wuthering Heights*, now considered a classic of English literature. She also published a book of poetry with her sisters Charlotte and Anne titled *Poems by Currer, Ellis and Acton Bell* with her own poems finding regard as poetic genius. Emily was the second-youngest of the four surviving Brontë siblings, between the youngest Anne and her brother Branwell. She published under the pen name Ellis Bell. Emily Brontë was born during the Georgian period, a year after Jane Austen died, and barely three years after the Battle of Waterloo. Wellington and Nelson were national heroes, and popular King George III (the Mad King) lived in seclusion at Windsor Castle, while his less popular son Prince George acted as Regent.

A variety of conflicting influences shaped her life. Her father, of Irish descent, was known for his poetry and imagination even though he was the cleric. Her mother, a staunch Methodist, died when Emily was only three years old, so what she knew of her she learned from her siblings and her Aunt Elizabeth (Maria's sister), who raised the children after Maria's death. Elizabeth brought a religious fervor to the house that Brontë soon rejected.

Brontë's environment shaped her life and her work. The village of Haworth was isolated and surrounded by moors; thus, the one world she knew and lived in became the setting for her only novel. Paralleling her own life, she creates motherless characters in *Wuthering Heights*. Writing was a means of amusement for the Brontë children. After the two oldest sisters died, the remaining siblings began writing plays and poems, creating a world called Angria and Gondal. These worlds became little books and the sources for later poetry and prose. Emily Brontë went to school, but she was unable to stay there. Possessing a reclusive nature, she had longings and desires for her home on the moors, which prompted her return home after a scant three months.

Emily Brontë's *Wuthering Heights* was first published in London in 1847 by Thomas Cautley Newby, appearing as the first two volumes of a three-volume set that included Anne Brontë's *Agnes Grey*. The authors were printed as being Ellis and Acton Bell; Emily's real name did not appear until 1850, when it was printed on the title page of an edited commercial edition. The novel's innovative structure somewhat puzzled critics.

Wuthering Heights's violence and passion led the Victorian public and many early reviewers to think that it had been written by a man. Even though the novel received mixed reviews when it first came out, and was often condemned for its portrayal of amoral passion, the book subsequently became an English literary classic. Emily Brontë never knew the extent of fame she achieved with her only novel, as she died a year after its publication, aged 30.

Although a letter from her publisher indicates that Emily had begun to write a second novel, the manuscript has never been found. Perhaps Emily or a member of her family eventually destroyed the manuscript, if it existed, when she was prevented by illness from completing it. It has also been suggested that, though less likely, the letter could have been intended for Anne Brontë, who was already writing *The Tenant of Wildfell Hall*, her second novel.

Major Themes in the novel:

Of the major themes in *Wuthering Heights*, **the nature of love — both romantic and brotherly but, oddly enough, not erotic** — applies to the principal characters as well as the minor ones. Every relationship in the text is strained at one point or another. Brontë's exploration of love is best discussed in the context of good versus evil (which is another way of saying love versus hate). Although the polarities between good and evil are easily understood, the differences are not that easily applied to the characters and their actions.

The most important relationship is the one between Heathcliff and Catherine. The nature of their love seems to go beyond the kind of love most people know. In fact, it is as if their love is beyond this world, belonging on a spiritual plane that supercedes anything available to everyone else on Earth. Their love seems to be born out of their rebellion and not merely a sexual desire. They both, however, do not fully understand the nature of their love, for they betray one another: Each of them marry a person whom they know they do not love as much as they love each other.

Contrasting the capacity for love is the ability to hate. And Heathcliff hates with a vengeance. Heathcliff initially focuses his hate toward Hindley, then to Edgar, and then to a certain extent, to Catherine. Because of his hate, Heathcliff resorts to what is another major theme in *Wuthering Heights* — revenge. Hate and revenge intertwine with selfishness to reveal the conflicting emotions that drive people to do things that are not particularly nice or rationale. Some choices are regretted while others are relished.

These emotions make the majority of the characters in *Wuthering Heights* well rounded and more than just traditional stereotypes. Instead of symbolizing a particular emotion, characters symbolize real people with real, oftentimes not-so-nice emotions. Every character has at least one redeeming trait or action with which the reader can empathize. This empathy is a result of the complex nature of the characters and results in a depiction of life in the Victorian Era, a time when people behaved very similarly to the way they do today.

The Narrative Structure

Although Lockwood and Nelly serve as the obvious narrators, others are interspersed throughout the novel — Heathcliff, Isabella, Cathy, even Zillah — who narrate a chapter or two, providing insight into both character and plot development. Catherine does not speak directly to the readers (except in quoted dialogue), but through her diary, she narrates

important aspects of the childhood she and Heathcliff shared on the moors and the treatment they received at the hands of Joseph and Hindley. All of the voices weave together to provide a choral narrative. Initially, they speak to Lockwood, answering his inquiries, but they speak to readers, also, providing multiple views of the tangled lives of the inhabitants of Thrushcross Grange and Wuthering Heights. Brontë appears to present objective observers, in an attempt to allow the story to speak for itself. Objective observations by outsiders would presumably not be tainted by having a direct involvement; unfortunately, a closer examination of these two seemingly objective narrators reveals their bias.

For example, **Lockwood's narrative enables readers to begin the story when most of the action is already completed.** Although the main story is being told in flashback, having Lockwood interact with Heathcliff and the others at Wuthering Heights immediately displaces his objectivity. What he records in his diary is not just what he is being told by Nelly but his memories and interpretation of Nelly's tale. Likewise, Nelly's narrative directly involves the reader and engages them in the action. While reporting the past, she is able to foreshadow future events, which builds suspense, thereby engaging readers even more. But her involvement is problematic because she is hypocritical in her actions: sometimes choosing Edgar over Heathcliff (and vice versa), and at times working with Cathy while at other times betraying Cathy's confidence. Nonetheless, she is quite an engaging storyteller, so readers readily forgive her shortcomings. Ultimately, both Lockwood and Nelly are merely facilitators, enabling readers to enter the world of Wuthering Heights. All readers know more than any one narrator, and therefore are empowered as they read.

Themes	Description and Quotes
love	The novel explores the intense and passionate relationships between the characters, particularly the love triangle between Catherine, Heathcliff, and Edgar. 'Whatever our souls are made of, his and mine are the same.' - Catherine (Chapter IX)
Revenge	Heathcliff is driven by a desire for revenge against those who have wronged him, and his actions have devastating consequences for himself and those around him. 'I have not broken your heart - you have broken it; and in breaking it, you have broken mine.' - Heathcliff (Chapter XV)
social Class	The novel examines the rigid social

	<p>hierarchies of nineteenth-century England and the ways in which they restrict and confine the characters. 'It would degrade me to marry Heathcliff now.' - Catherine (Chapter IX)</p>
Nature	<p>The wild and untamed moorlands of Yorkshire serve as a metaphor for the passions and emotions of the characters, and the novel explores the connections between nature and the human psyche. 'I have dreamt in my life, dreams that have stayed with me ever after, and changed my ideas; they have gone through and through me, like wine through water, and altered the colour of my mind.' - Catherine (Chapter IX)</p>
Death	<p>Death is a recurring theme in the novel, as many of the characters die young and tragically. The novel also explores the ways in which death can bring people together or tear them apart. "'Let me alone! Let me alone!" sobbed Catherine. "If I've done wrong, I'm dying for it."' (Chapter XV)</p>

***Wuthering Heights*: the book's genre**

Wuthering Heights is considered a **Gothic novel**, written during the Victorian period.

The key components of the Gothic novel are:

- Haunted houses/graveyards.
- Phantom(s)/the supernatural.
- The macabre.
- The fantastic.

Gothic texts often featured the trope of the ‘setting as a character.’ This means that the creepy house/castle/manor that the story is set in would be so atmospheric that it would give the impression of being ‘alive.’

Some examples include the castle in Bram Stoker’s *Dracula* or the house in *Rebecca* by Daphne Du Maurier. The Netflix show *Haunting of Hill House* based on the gothic novel of the same name by Shirley Jackson also features this trope. The house seems to ‘lure’ back the family that once lived there to claim their lives.

Emily Brontë stands with one foot in Romanticism and the other in the metaphysical. In her world, the supernatural exists as part of the metaphysical (and as such, is no longer even supernatural, but ‘natural’). *Wuthering Heights* transcends the gothic in its study of the cosmos, of chaos and calm, and of the natural forces in conflict and then in unity.

Metaphysics is a branch of philosophy that seeks answers to the question of existence and the universe.

Wuthering Heights: Controversy and Cosmos:

As mentioned earlier, Wuthering Heights received a mixed reception when it was first published. Although recognised as a powerful work, many did not understand it and were put off by what they perceived as the extreme violence and cruelty described in it. Others thought the author must be a very angry man.

Gradually, the novel gained popularity for its sense of brooding magnificence and imagination, yet it was still not truly understood until in 1934 Lord David Cecil analysed it in *Early Victorian Novelists Essays In Revaluation*. His analysis helped to increase understanding and recognition of Brontë's novel as a masterpiece.

In his analysis, he proposes that Emily Brontë's work had been underestimated owing to the general notion that she was writing a traditional Victorian novel. He explains that Brontë's intent was something else altogether: a study of humanity in terms of the cosmos, of chaos and order as part of the universal scheme of things.

He compares Brontë with William Blake and Thomas Hardy, yet with a different perspective: the conflict in her work 'is not between right and wrong, but between like and unlike'.

As a part of this cosmic scheme, Catherine and Heathcliff are children of the storm, forces of nature that can't be quite contained in their human form. Their affinity outdoes like and dislike, love and hate: in Catherine's confession of her feelings she says:

Nelly, I am Heathcliff! He's always always in my mind - not as a pleasure, any more than I am always a pleasure to myself, but as my own being.

Throughout the whole novel, Brontë never comments or judges her character's behaviour. There is no 'good' or 'bad' in the novel just as in the cosmos there is no good or bad, only energy. And where that energy is blocked, it must burst out somewhere, destroying whatever happens to be in the way.

The novel is an exemplary gothic novel because

The setting is the rugged and isolated moors of Yorkshire, England

The novel features a sprawling, mysterious mansion, Wuthering Heights. The house has a dark, eerie atmosphere typical of gothic fiction

The novel includes supernatural elements, such as ghostly apparitions and dreams that foreshadow tragic events

The novel explores themes of madness, obsession, and revenge, which are common in Gothic literature

The novel features intense emotional and psychological struggles, including the tumultuous love affair between the main characters

The main theme of Wuthering Heights is revenge, coupled with a portrayal of humans as the embodiment of natural elements. They are part of the cosmos, and as such, are neither good .nor bad, but simply act as their natures dictate

Wuthering Heights: plot

Yorkshire, 1801. After an uncomfortable stay at Wuthering Heights, Lockwood persuades his housekeeper Nelly Dean to tell him the story of Wuthering Heights and its sullen residents.

Wuthering Heights is an old manor house originally owned by the Earnshaw family. Thrushcross Grange was previously the property of the Lintons. Late one night, Mr Earnshaw returns home with a little foundling, whom he names Heathcliff and proceeds to treat as one of the family. Earnshaw's son Hindley never accepts Heathcliff, and a profound enmity grows between them. Hindley's sister Catherine, on the other hand, develops a deep and fatal bond with the boy. It is their relationship that forms the basis of the novel.

The intense relationship between Catherine and Heathcliff is set against the backdrop of the

wild Yorkshire moors. Catherine falls under the spell of the Linton family, Heathcliff runs away, and Catherine marries Edgar Linton. She is expecting their first child when Heathcliff returns, a wealthy man who speaks and dresses like a gentleman. Bent on revenge, Heathcliff elopes with Edgar's sister Isabella. Edgar disowns his sister. Catherine's mental and physical health deteriorates. She dies soon after giving birth to her daughter, Cathy, and Heathcliff in despair calls upon the ghost of Catherine to haunt him for the rest of his life.

Isabella runs away and gives birth to Heathcliff's son, whom she names Linton. Hindley's death later in the year leaves Heathcliff as the owner of Wuthering Heights.

After Isabella dies, Heathcliff takes Linton to live with him. Edgar's daughter Cathy develops a fondness for Linton and Heathcliff conspires for them to marry. After Edgar dies, Cathy remains at Wuthering Heights to nurse Linton, who is dying of consumption. Thrushcross Grange passes to Heathcliff through his marriage to Isabella. Soon after, Heathcliff seeks a tenant for the place. Enter Lockwood. Nelly Dean's story ends at this point, and the narrative is picked up again by Lockwood who, disillusioned with life on the moors, moves away. Several months later, he visits Wuthering Heights while travelling the area and meets Nelly Dean again. She tells him how Heathcliff began seeing visions of Catherine, and he has died. Locals have seen Heathcliff and Catherine's ghosts walking the moors together. The book ends with Lockwood visiting Heathcliff's fresh grave in the churchyard, where he meditates:

'And I wondered how anyone could imagine a restless sleep for the sleepers in that quiet land.' Brontë closes her novel in a graveyard, another popular element of the gothic novel. The ghost of Catherine, the mystery of Heathcliff, the themes of thwarted love, revenge and death: all of these place the novel firmly in the Gothic canon. Wuthering Heights was more than a gothic novel for it broke away from the expectations of the age, tackling cosmic themes and seeking the essential truth of life.

Analysis and Commentary:

Wuthering Heights is constructed around a series of dialectic motifs that interconnect and unify the elements of setting, character, and plot. An examination of these motifs will give the reader the clearest insight into the central meaning of the novel. Although *Wuthering Heights* is a “classic,” as Frank Kermode has noted, precisely because it is open to many different critical methods and conducive to many levels of interpretation, the novel grows from a coherent imaginative vision that underlies all the motifs. That vision demonstrates that all human perception is limited and failed. The fullest approach to Emily Brontë’s novel is through the basic patterns that support this vision.

Wuthering Heights concerns the interactions of two families, the Earnshaws and Lintons, over three generations. The novel is set in the desolate moors of Yorkshire and covers the years from 1771 to 1803. The Earnshaws and Lintons are in harmony with their environment, but their lives are disrupted by an outsider and catalyst of change, the orphan Heathcliff. Heathcliff is, first of all, an emblem of the social problems of a nation entering the age of industrial expansion and urban growth. Although Brontë sets the action of the novel entirely within the locale familiar to her, she reminds the reader continually of the contrast between that world and the larger world outside.

محتوى المحاضرة التاسعة

Analysis and Commentary: cont...

Aside from Heathcliff’s background as a child of the streets and the description of urban Liverpool, from which he is brought, the novel contains other reminders that Yorkshire, long insulated from change and susceptible only to the forces of nature, is no longer as remote as it once was. The servant Joseph’s religious cant, the class distinctions obvious in the treatment of Nelly Dean as well as of Heathcliff, and Lockwood’s pseudosophisticated urban values are all reminders that *Wuthering Heights* cannot remain as it has been, that religious, social, and

economic change is rampant. Brontë clearly signifies in the courtship and marriage of young Cathy and Hareton that progress and enlightenment will come and the wilderness will be tamed. Heathcliff is both an embodiment of the force of this change and its victim. He brings about a change but cannot change himself. What he leaves behind, as Lockwood attests and the relationship of Cathy and Hareton verifies, is a new society, at peace with itself and its environment.

محتوى المحاضرة العاشرة

Analysis and Commentary: cont...

It is not necessary, however, to examine in depth the Victorian context of Wuthering Heights to sense the dialectic contrast of environments. Within the limited setting that the novel itself describes, society is divided between two opposing worlds: Wuthering Heights, ancestral home of the Earnshaws, and Thrushcross Grange, the Linton estate. Wuthering Heights is rustic and wild; it is open to the elements of nature and takes its name from “atmospheric tumult.” The house is strong, built with narrow windows and jutting cornerstones, fortified to withstand the battering of external forces. It is identified with the outdoors and nature and with strong, “masculine” values. Its appearance, both inside and out, is wild, untamed, disordered, and hard. The Grange expresses a more civilized, controlled atmosphere. The house is neat and orderly, and there is always an abundance of light—to Brontë’s mind, “feminine” values. It is not surprising that Lockwood is more comfortable at the Grange, since he takes pleasure in “feminine” behavior (gossip, vanity of appearance, adherence to social decorum, romantic self-delusion), while Heathcliff, entirely “masculine,” is always out of place there.

محتوى المحاضرة الحادية عشر

Analysis and Commentary: cont...

Indeed, all of the characters reflect, to greater or lesser degrees, the masculine and feminine values of the places they inhabit. Hindley and Catherine Earnshaw are as wild and uncontrollable as the Heights: Catherine claims even to prefer her home to the pleasures of heaven. Edgar and Isabella Linton are as refined and civilized as the Grange. The marriage of Edgar and Catherine (as well as the marriage of Isabella and Heathcliff) is ill-fated from the start, not only because she does not love him, as her answers to Nelly Dean's catechism reveal, but also because both are so strongly associated with the values of their homes that they lack the opposing and necessary personality components. Catherine is too willful, wild, and strong; she expresses too much of the "masculine" side of her personality (the animus of Jungian psychology), while Edgar is weak and effeminate (the anima). They are unable to interact fully with each other because they are not complete individuals themselves. This lack leads to their failures to perceive each other's true needs.

Even Cathy's passionate cry for Heathcliff, "Nelly, I am Heathcliff," is less love for him as an individual than the deepest form of self-love. Cathy cannot exist without him, but a meaningful relationship is not possible because Cathy sees Heathcliff only as a reflection of herself. Heathcliff, too, has denied an important aspect of his personality. Archetypally masculine, Heathcliff acts out only the aggressive, violent parts of himself. The settings and the characters are patterned against each other, and explosions are the only possible results. Only Hareton and young Cathy, each of whom embodies the psychological characteristics of both Heights and Grange, can successfully sustain a mutual relationship.

