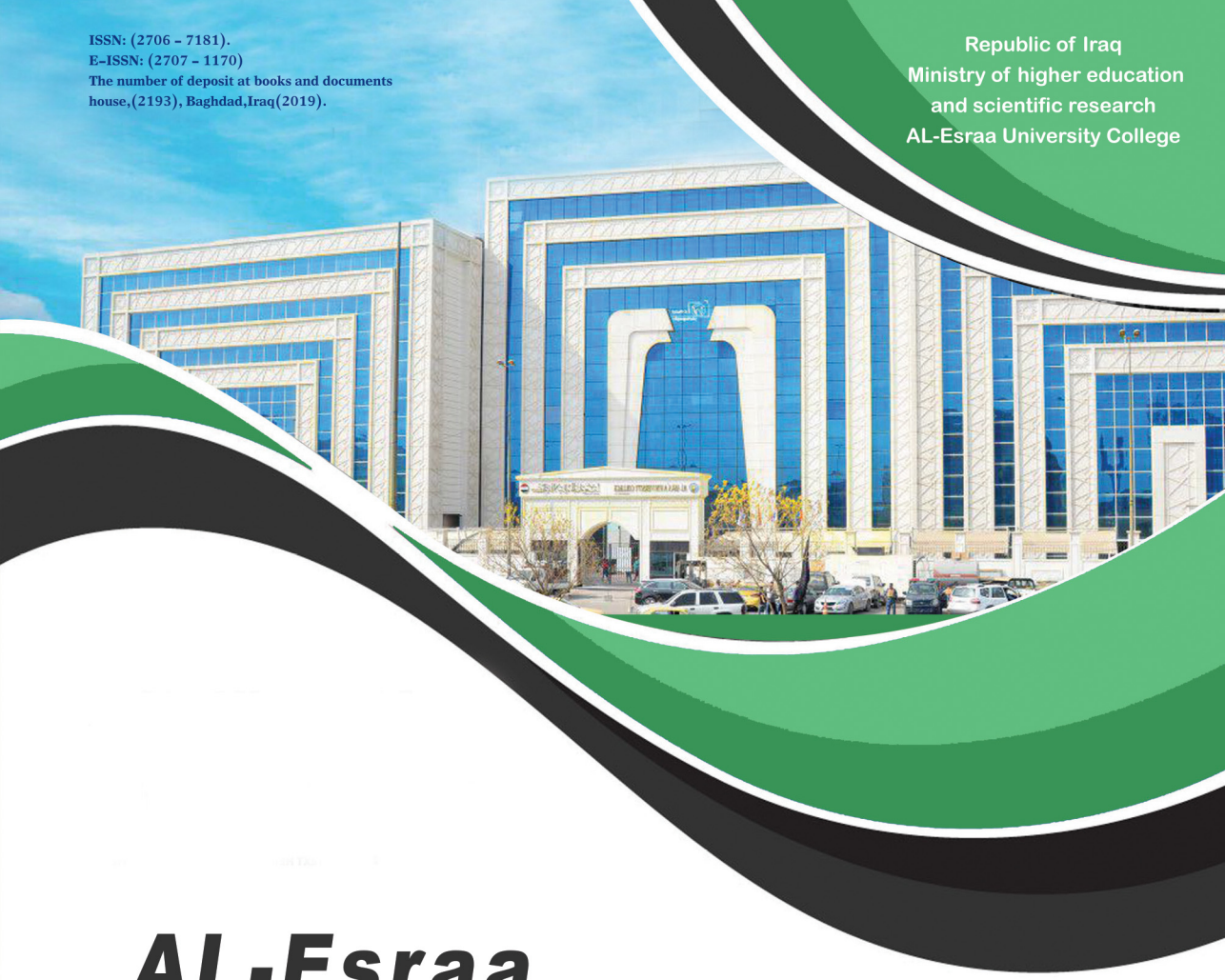
ISSN: (2706 – 7181).
E-ISSN: (2707 – 1170)
The number of deposit at books and documents house,(2193), Baghdad,Iraq(2019).

Republic of Iraq
Ministry of higher education and scientific research
AL-Esraa University College



AL-Esraa University College Journal

for Social and Humanities Sciences

Scientific Journal

Issue by AL-Esraa University College

Baghdad / Iraq

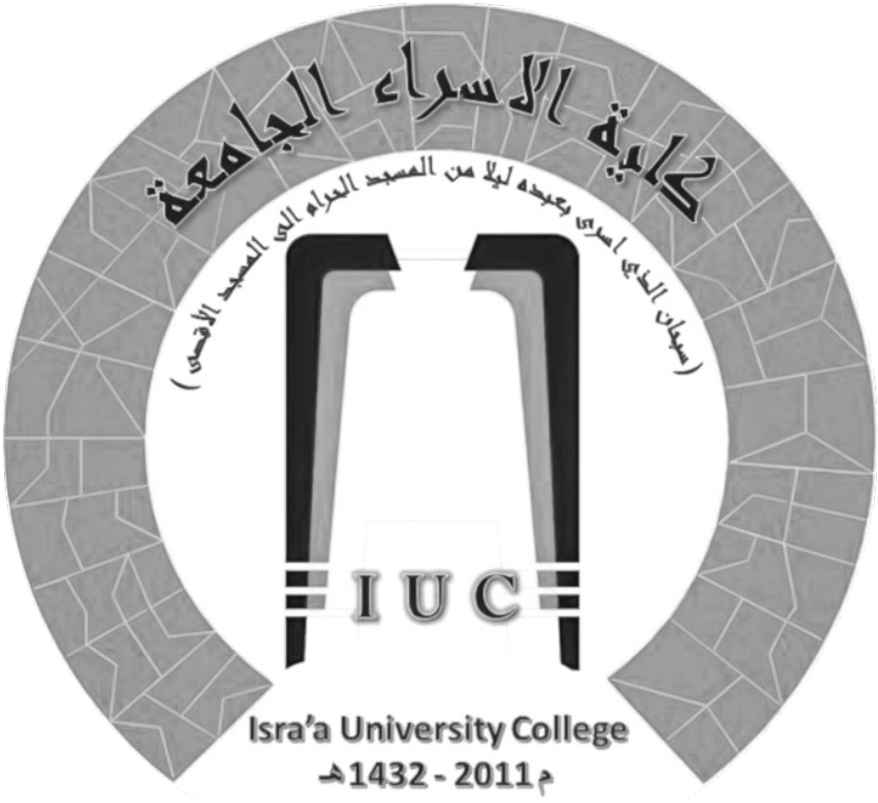
Volume(3) – No.(6),
2021

AL Esraa

University College Journal
for Social and Humanities Sciences

A Periodical Comprehensive Refereed Scientific Journal - Issued by: AL-Esraa University College, Baghdad - Iraq

ISSN: 2706 - 7181.
E-ISSN: 2707 - 1170
The number of deposit at books and documents house,(2193), Baghdad,Iraq (2019).



Vol.(3), No.(6)-2021

Emily Bronte's Wuthering Heights: The Novel as a Dream and a Psychological Analysis

Lec. Dr. Maysaloon Khalid Ali
Department of English, College of Languages, University of Baghdad.
zanubia_2009@yahoo.com

Prof. Dr. Munthir A. Sabi
Department of English, College of Arts, University of Baghdad.
munthir44sabi@gmail.com.

Abstract

What is meant by this paper is that some novels (tales, stories, dramas) are so effective that the reader lives in a dream as long as s/he is deeply involved in them. Sigmund Freud's interest in literature was a blessing, for he believed that these novels might have been dreams (or daydreams), but the artist was able to transcribe them into works of fiction. Oedipus complex was abstracted by him from Sophocles' Oedipus, to describe certain features of infantile sexuality; he analyzed more. Wuthering Heights might prove to be a tragic sort of a dream, or really a nightmare, which distresses its readers till the end, where there is a gleam of hope. It is not a sort of psychoanalysis of psychotic characters; neither can it be used to psychoanalyze the author herself, but psychological motives for strong passions, such as hate and revenge, are there.

Keywords: Wuthering Heights Vs. Thrush cross Grange; Nightmares; Revenge; Greed; Despair; Dreams.

المستخلص

ان الغرض من هذا البحث هو التركيز على تأثير الروايات والقصص والمسرحيات على القارئ . ان هذه القصص تكون مؤثره للغاية بحيث يعيش القارئ حلما في احداثها. لقد اولى سيغموند فرويد الادب اهتماما خاصا وكان يعتقد ان هذه الروايات والقصص هي نسج من خيال احلام اليقظة وان الكاتب يحولها الى اعمال فنيه. حيث استعان فرويد بمسرحيه اوديب سوفيكلس كمثال لتوضيح مصطلح عقدة اوديب وتحليل بعض النشاط الجنسي الطفولي. تعتبر رواية مرتفعات ويذرينغ نموذجا مأساويا من الحلم او يمكن اعتبارها كابوسا لقراءيها ولكن في النهاية هنالك بريق امل. قد لا تقدم هذه الرواية تحليل للشخصيات المريضة نفسيا ولا يمكن استخدامها أيضًا في التحليل النفسي للمؤلفة نفسها ، ولكن بالتأكيد هناك دوافع نفسية للعواطف القوية ، مثل الكراهية والانتقام.

الكلمات الرئيسية: مرتفعات ويذرينغ مقابل ثروش كروس جرانج، كوابيس، انتقام، جشع، يأس، أحلام.

Introduction

When John Bunyan (1622-1688) wrote his book, *The Pilgrim's Progress from This World to That Which Is to Come* (1678), he added: Delivered Under the Similitude of a Dream, as a kind of precaution, for he turned the Bible into a work of fiction, which might have led to his persecution. Even in a dream, he did not imagine that Freud was going to approve this, psychologically. In writing on Conrad's *Heart of Darkness* (1902), Ross C. Murfin evoked Freud's psychoanalysis to bear upon the psychological interpretation of this tale; he asserts that it is natural to think of novels in terms of dreams. His reasons for this assumption are:

> Like dreams, novels are fictions, inventions of the mind that, though based on reality, are by definition, not exactly and literally true. Like a novel, a dream may have some truth to tell, but, like a novel, it may have to be interpreted before that truth can be grasped. (*Murfin, 1988, 113*)

The truth of this assumption can be seen in dreams and fiction; as long as one dreams s/he does not doubt that what they set is full-fledged reality. Once they realize it is a dream, it means the end of it, and they are awake. People watching dramatized fiction (such as TV serials) become so involved that passions of delight, misery move them, or they might cry because they identify with fictional characters and events.

Jeremy Hawthorn, in his: *Studying the Novel: An Introduction* (1989), asserts that using a novel as a means to psychoanalyze its author might meet a few problems, for

> An author is, after all, a real person, and if it is correct to see literary composition as in some ways akin to dreaming, then we may assume that a novel can reveal at least as much about an author's psychic life as can a dream. (*p.80*)

He concludes that, because of these few problems, "such attempts have not in general been found convincing" (p.80). As affirmed earlier, this approach cannot be applied to Emily Bronte. So, who was she?

Emily Bronte, author of Wuthering Heights

Emily Jane Bronte (July 30, 1818-Dec.19, 1848), according to A. C. Ward,

> …was passionately in love with the moorland country and of animals- especially her old bulldog, Keeper- and in writing (secretly) her poems…. Emily Bronte [was] one of the greatest English poets. (xi-xii)

With her poetic imagination, she created *Wuthering Heights*, one of "the greatest works of art." (Kettle,1967, p.130) She briefly attended the school of Cowan Bridge with her sister Charlotte in 1824-5 and was then educated largely at home. She was more intensely attached than her sisters to the moorland scenery of home. She worked for a time in 1837 as a governess at Law Hill, near Halifax, and in 1842 went to Brussels with Charlotte to study languages, but returned on her aunt's death (who had been caring for the family after their mother's death) at the end of the year

to Haworth, where she spent the rest of her brief life. Concerning her novel, Drabble and Stringer said: "*Wuthering Heights*....[was] met with more incomprehension than recognition, and it was only after Emily's death (of consumption) that it became widely acknowledged as a masterpiece."(p.72)

Arnold Kettle, in his An *Introduction to the English Novel* (1951), believes that the story of this masterpiece of Emily Bronte is:

> Concerned not with love in the abstract, but with the passions of living people, with property-ownership, the attraction of social comforts, the arrangement of marriages, the importance of education, the validity of religion, the relations of rich and poor. (p.130)

Is the story told by Lockwood a nonentity? From London, who keeps at Thrushcross Grange, and stumbles into the violent world of Wuthering Heights, the house of his landlord, Heathcliff. Narration is resumed by the housekeeper, Nelly Dean, who has witnessed the intertwined destinies of the original owners of the Heights, the Earnshaws, and the Grange, the Lintons.

The arrival of Heathcliff moves events, a waif of unknown parentage in the streets of Liverpool, who has been picked up by the elder Earnshaw and brought home as a charity and reared by him as one of his children, a pet child; this favoritism incites the jealousy and despise of Hindley and Catherine. After Mr. Earnshaw's death, Heathcliff is bullied and humiliated by Hindley; consequently, he finds his consolation in Catherine, who sympathizes with him. However, on overhearing Catherine telling Nelly that she cannot marry him, it degrades her, and not staying to hear her declaration of passion for

him, he leaves furiously and disappears for years.

When he returns three years later, mysteriously rich and subtle, he found Catherine married to the 'pallid' Edgar Linton. He is welcomed by Hindley, by now a widower with a son, Hareton; he marries Edgar's sister, Isabelle, who adores him, but he cruelly mistreats her. Heathcliff's return accelerates Catherine's death by his passion. She is about to deliver a daughter, Cathy, thus bringing Hareton and Hindley under his control, mauling the former as revenge for Hindley's ill-treatment of him as a child. As Edgar dies, Heathcliff forces a marriage between Cathy and his son, the young Linton, to gain the Linton property, Thrushcross Grange.

As young Linton also dies, affection between Cathy and the ignorant Hareton springs up, and she does her best to educate him. By now, Heathcliff is fed up with his revenge and longs for death to unite him with Catherine. At his death, there is "a promise that the two contrastive worlds and moral orders represented by the Heights and the Grange will be united in the next generation, in the union of Cathy and Hareton." (Drabble and Stringer, 1987 p.626)

The scene of this terrible tale, "a monument of unmodified power," is the rugged moorland country in the north of England. (Kreslin, 1971, 12)

The Narrators: Nelly Dean and Lockwood

The story is told in the first person by two main narrators: the tenants of Thrushcross Grange, Lockwood, who deals with the present, and his housekeeper, Nelly Dean, who deals with the past. Moreover, there is a diary written by the elder Catherine (Earnshaw), letters written by Isabella, and bits of Zilla's information, a servant, which fills the gaps. These narrator's

diary and bits of information add to the verisimilitude of the related tale. Thus, it becomes a very well constructed novel (Kettle,1967, p.132) Kettle believes that the roles of these two narrators, Lockwood and Nelly Dean, are not casual:

> Their function (they the two most 'normal' people in the book) is partly to keep the story close to the earth, to make it believable… They act as a kind of sieve, which has the purpose not merely of separating the chaff, but of making us aware of the difficulty of passing easy judgment. (p.132)

The Central Theme

The novel's center and core are Catherine and Heathcliff; it is not easy to suggest precisely the kind of feeling that binds them so passionately that Catherine tells Nelly Dean: "I am Heathcliff. He is always, in my mind, not as a pleasure, any more than I am the pleasure to myself, but as my own being." (WH, p.85-86) Heathcliff does not overhear this part of the avowal, so he absconds; later on, when Catherine is dying, Heathcliff cries: "I cannot live without my life, I cannot live without my soul." (*WH, p.17*) According to Nelly Dean, their affection grew in rebellion against Hindley by Catherine and Heathcliff, because after his father's death, Hindley reduces the boy to a serf's status, according to Nelly Dean:

> [Hindley] drove him from their company to the servants, deprived him of the curate's instructions, and insisted that he labor out of doors instead, compelling him to do as

hard as any other hand on the farm. (WH, p.46)

The situation at Wuthering Heights is admirably depicted in a passage from Catherine's diary, which Lockwood finds in the bedroom to which Zilla, the sympathetic servant, lead him:

> An awful Sunday!....I wish my father were back again. Hindley is a detestable substitution, his conduct to Heathcliff is atrocious. H. and I are going to rebel- we took our initial step this evening. (*WH, p. 20*)

The passage reveals, says Kettle, a great deal of the extraordinary quality of *Wuthering Heights*; he adds: "It is a passage which, …, evokes in language which involves the kind of attention we give to poetry, a world far larger than the scene it describes." (*WH, 135*) From this intimate affiliation with Catherine, the quality of their relationship springs up; it is why Heathcliff and Catherine feel that any betrayal of what binds them so closely is a betrayal of everything, most precious in life and death. (Kettle, 1967, p. 135)

Catherine "betrays" Heathcliff when she marries Edgar Linton, believing that she can keep them both; then, she discovers that she has chosen death in rebuffing Heathcliff. During her stay at the Grange, she has been attracted to Edgar, for besides being handsome, "will be rich and I shall like to be the greatest woman of the neighborhood, and I shall be proud for having such a husband." (*WH, p.84*) To her, now, Heathcliff is no foil for Edgar because he is lacking in culture, having no conversation, and does not brush his hair.

Had Heathcliff kept away, things might have run smoothly and happily at Thrushcross Grange, but he returns to act as catalysts in the destruction of

both the Grange and the Heights, for he is laden with hate, despise, and revenge. He plans to possess both houses, and when he does, he turns them into chambers of torture to avenge himself upon his former tormentors. He carries on his fiendish plan till he spontaneously gives up, declaring: "I do not care for striking: I cannot take the trouble to raise my hand…. I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing." (*WH, p.345*)

He has lost not only the desire for revenge but the wish to live, as well; he longs to be united with the long-lost Catherine. Finally, he refuses to eat to accelerate his death by starvation; he dies by an open window on a rain-soaked bed. Nelly is horrified by his eyes and lips, which seem to sneer in death; she calls for the old servant Joseph, whose only condolence is: "The devil has hurried off his soul." (*WH, p.352*) This relates to a similar statement by Mr. Earnshaw himself when he brings Heathcliff, the young child, from Liverpool.

Nelly narrates how Mr. Earnshaw's children have been expecting their gifts from Liverpool when he surprises them that the gifts are mauled by:

> a gift of God. See here, wife! I was never beaten with anything in my life: but you must e' en take it as a gift of God, though it is as dark almost as if it came from the devil. (*WH, p. 37*)

Between these two mentions of the devil, Heathcliff proves to be the demon, who tries his best to demolish two houses and two families, until he

relinquishes, capitulates, and dies miserably.

Elizabeth Drew, in her *The Novel: A Modern Guide to Fifteen English Masterpieces* (Laurel, 1963), queries, "What is this untamable passion, thwarted in the lives of [Catherine & Heathcliff] and consummated only in death?" She answers:

> It is different in kind from both the loves and the hatred in the rest of the story, which can and do work themselves out to a creative equilibrium in the family union of the Earnshaws and the Lintons at the Grange. Heathcliff has no part in that. His blood dies with him: he has no issue. (*WH, 139*)

Wuthering Heights and Thrushcross Grange

Goodridge affirms that the universality of *Wuthering Heights* depends on the unique values it gives to every feature in a remote, provincial setting; its chief features are the two "rival houses," which are always in the foreground. Intervisibility between the two is not possible, for the distance between them is four miles. Though the Heights, the family home of the Earnshaws, has a symbolic function, under Heathcliff's control, it becomes much more. Goodridge concludes:

> It [the Heights] seems to be the home of all the natural forces, death-dealing or life-giving, which it is built to withstand; the fate of the Lintons, as well as the Earnshaws, depends on their relationship to it. (WH, p.60)

Though they are called "rival houses," Wuthering Heights seems to be superior to the Grange. This rivalry ends with Heathcliff's death and the marriage of Cathy and Hareton. In comparing the "rival houses," Goodridge says:

> On the Heights, the effects of weather are unsoftened. At Thrushcross Grange, they are always gentler, filtered, and diluted. Heathcliff and Catherine brought up in the Heights' wild exposure, are deprived of all civilized comforts. However, the Grange is the house of soft, clinging luxury whose inmates are guarded by servants and bulldogs. (WH, p.61)

He concludes: "

> The two houses show us two possible ways of living: the one rock-like, built on the Heights, a bastion against the weather yet perilously close to the wild elements; the other is crouched in the cultivated valley and standing in a shattered park. (Goodridge, P.62)

So, from "rival houses" to harmoniously united by the third generation, it is a pilgrim's progress, from initial peace to a disturbance with the arrival of two "foreigners," Heathcliff and Frances, and to find harmony. However, this harmony, according to Drew, on the simple moral and emotional level excludes all 'the huge structure' of the novel, and its ultimate intensity and mystery are

engendered by the central theme, the love of Catherine and Heathcliff: "[Catherine] and Heathcliff haunt the book as they…haunt the moors. They radiate a blazing vitality which dims everybody else….the bond between them and its significance remains the central mystery…." (Drew 1963, p.185) So, ultimately, the sustained horror which turns Lockwood savage enough to rub a child's wrist on a broken glass suggests the strange world of horror lurking in the Heights ends in comparative peace, harmony, and happiness.

When *Wuthering Heights* was published in 1847, it was little noticed first, and its author never lived to know of its fame and "her recognition as a great novelist." (Carrington, p.8) Carrington conjectures: " One could not help but wonder what would have been her literary achievement if she lived a regular length. Be that as it may, like John Bunyan, she has put herself in the first rank of English story-tellers by one book." (Pp.8-9)

One cannot ignore her poetic heritage; like her "The Old Stoic," she despised riches, love, and fame:

Riches I hold in light esteem,
And Love I laugh to scorn,
That vanished with the morn.

The fame that was a dream to her became a reality after her demise.

Conclusion

Though Emily Bronte cannot be subjected to psychoanalysis, her nature was relatively tame; though firm and strong-willed, her masterpiece, one novel only, describes untamed passions of love, hate, and revenge. The Freudian belief that fiction is a sort of a dream or daydreaming applies to Wuthering Heights. Readers can quickly identify with her characters and are

obsessed with the events and even by the characters' dreams.

Like John Bunyan's book, The Pilgrim's Progress, Emily Bronte has been eternalized by her masterpiece Wuthering Heights. The former was written in the "similitude of a dream," while the latter seems to be a transcription of multiple dreams. Both of these books became monuments of creative achievement.

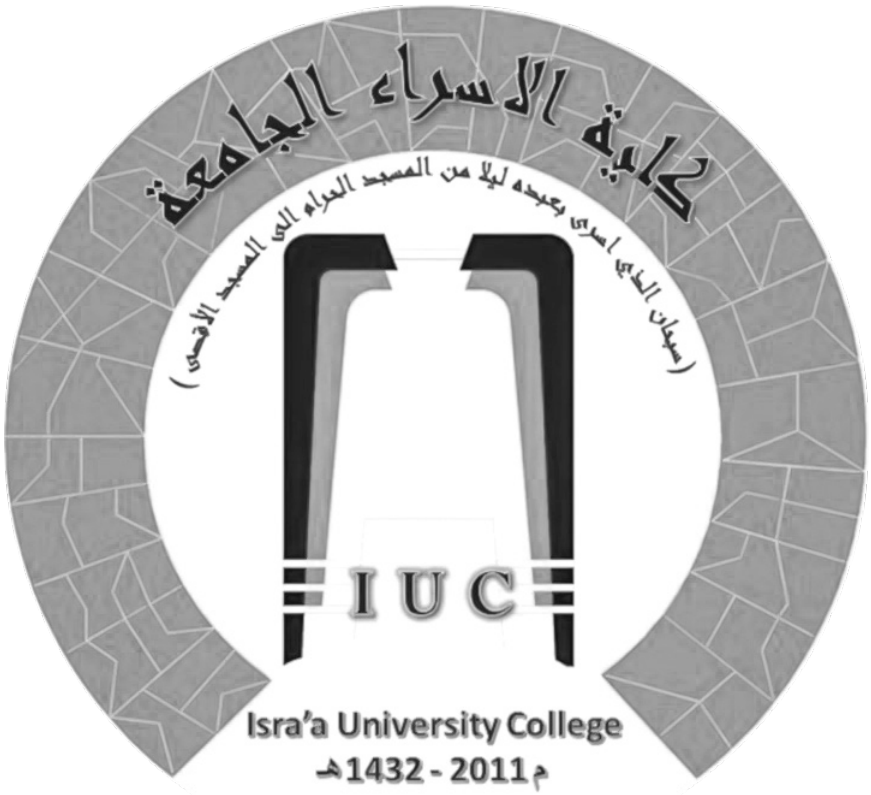
Works Cited

1. Bronte, Emily, (1970),Wuthering Heights. London: Longman's Green and Co Ltd.,
2. Carrington, Norman T., (1948), Emily Bronte: Wuthering Height. Cambridge: James Brodie, Ltd. ND.
3. Drew, Elizabeth, (1963), The Novel: A Modern Guide to Fifteen English Masterpieces. NY: Laurd,
4. Drabble, Margaret, and Stringer, Jenny, (1987),The Concise Oxford Companion to English Literature. Oxford: OUP.
5. Goodridge, F., (1967), Bronte: Wuthering Heights. London: Edward Arnold (Publishers) Ltd., Abbreviated as WH in quotes from the novel.
6. Kettle, Arnold, (1967), An Introduction to English Novel. London: Hutchinson University Library.
7. Kreslin, John B., (1971), Wuthering Heights. Toronto: Coles Publishing Company Ltd.
8. Murfun, Ross C.,(1989), "The Biographical and Historical Background." In "Heart of Darkness: a Case Study in Contemporary Criticism," New York: St. Martin's Press Inc.,

مجلة كلية الإسراء الجامعة
للعلوم الاجتماعية والإنسانية

مجلة علمية محكمة تصدر عن كلية الإسراء الجامعة

رقم الايداع في دار الكتب والوثائق ببغداد (2193) لسنة (2019)
الرقم الدولي للنسخة الورقية (ISSN : 2706 - 7181)
الرقم الدولي للنسخة الإلكترونية (E-ISSN: 2707-1170)



المجلد الثالث ـ العدد السادس ـ لسنة 2021

رقم الايداع في دار الكتب والوثائق ببغداد (2193) لسنة (2019)
الرقم الدولي للنسخة الورقية (ISSN: 2706 - 7181)
للنسخة الإلكترونية (E-ISSN: 2707-1170)

جمهورية العراق
وزارة التعليم العالي والبحث العلمي
كلية الإسراء الجامعة

مجلة
كلية الاسراء الجامعة
للعلوم الاجتماعية والإنسانية

دورية محكمة شاملة

تصدر عن كلية الاسراء الجامعة
بغداد \ العراق

المجلد (3) العدد (6)
لسنة 2021