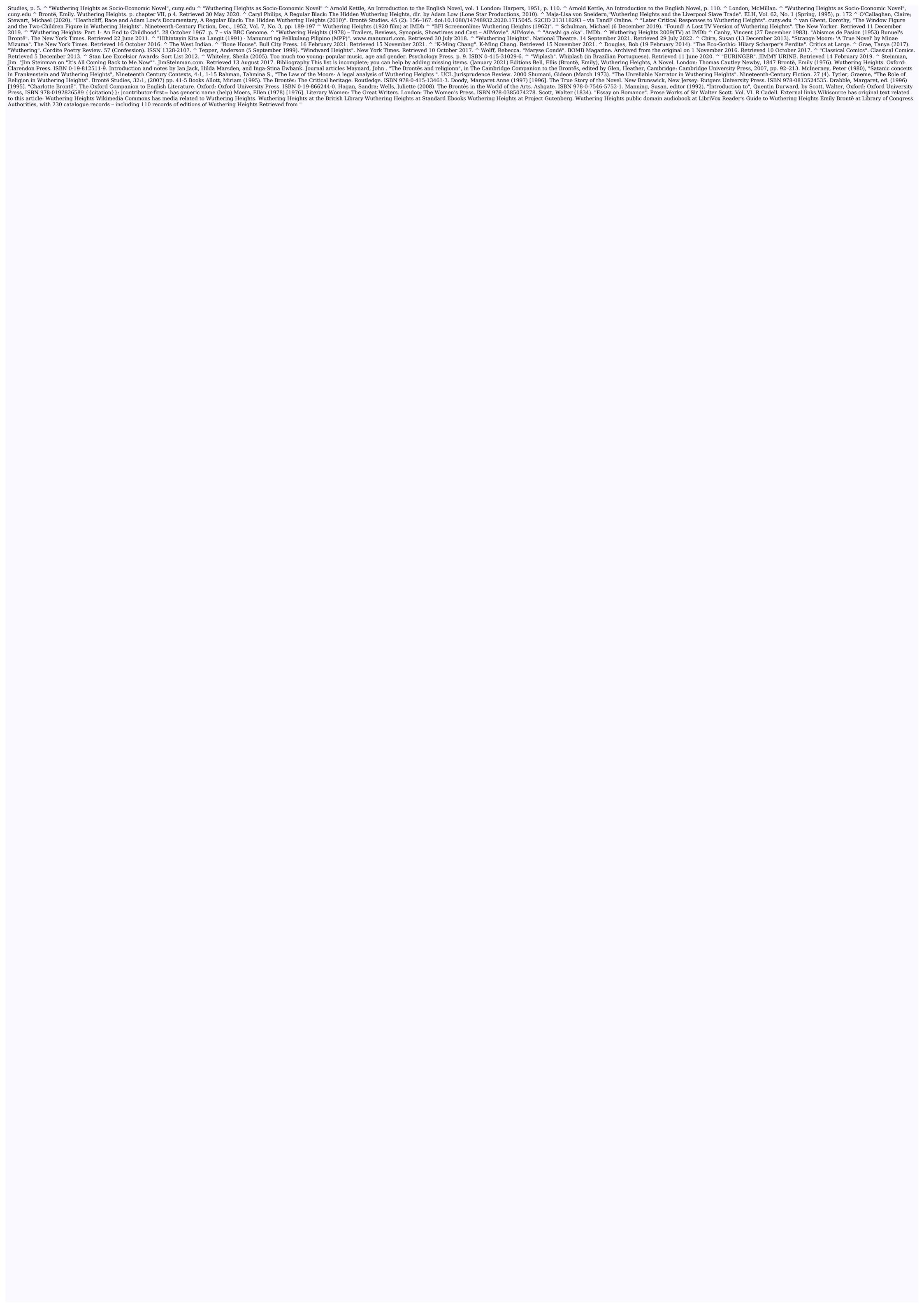
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I am just on fire with so much admiration for Emily Brontë right now. Wuthering Heights is a beautiful, devastating, and profoundly haunting experience that reminded me of what literature is for. I felt this story like an itching beneath the skin and thought about it so often in the past few days there was hardly any space left in my mind for anything
else. Which is to say, I am so mad I didn't read it sooner. **Since its first publication in 1847, Wuthering Heights generated a lot of controvers I am just on fire with so much admiration for Emily Brontë right now. Wuthering Heights is a beautiful, devastating, and profoundly haunting experience that reminded me of what literature is for. I felt this
story like an itching beneath the skin and thought about it so often in the past few days there was hardly any space left in my mind for anything else. Which is to say, I am so mad I didn't read it sooner. **Since its first publication in 1847, Wuthering Heights generated a lot of controversy. Early reviews dismissed it as an aberration, with one pearl-
clutching reviewer wondering "how a human being could have attempted such a book as the present without committing suicide before he had finished a dozen chapters." Others, like Sylvia Plath and E.M. Forster, were drawn to the complex, often contradictory open vein of the novel and rejected such easy classifications. Today, Wuthering Heights
continues to be one of the most dynamic and generative novels of the 19th century, enabling many difficult and contradictory stances. And for good reason, too. (The following content contains spoilers) The first element that makes Wuthering Heights so interesting is that it is presented as a series of second, even third, hand accounts, a story
rehearsed and sanitized by multiple re-enactors with the reader being the last in a succession of interpreters. Put in a different way, the story changes hands multiple times, often between uncomprehending and hostile narrators, before it makes its way to the reader. This structure is nuanced in multiple capacities; it is also very, very tricky. By
engineering such a profound de-centering of view—meaning, by depriving the reader of seeing all the way to the center of its main characters, into what may be kept in interior rooms—and emphasizing the flawed nature of these interpretations, Brontë defies easy readings of her novel and challenges the reader to take nothing at face value. The
resulting book is not so much a close-roomed narrative as it is a field of multiplicity and mercurial contexts that invite the reader's degree of willingness to turn to Nelly—the central narrator—to provide an authoritative interpretation of the story. Nelly
is not a very sympathetic narrator, and her thinly veiled bias against some of the characters brings into question, on many occasions, the validity of her account. Faced with the possibility that the novel might be the result of a failed interpretation, one can only read Wuthering Heights with a kind of longing, with the desire to get close to something
inconsolable, something true, just beyond reach. Therein lies, I believe, the potential for true understanding: in the underground currents of emotion, the places far beneath the surface of what the reader can see and understanding: in the underground currents of emotion, the places far beneath the surface of what the reader can see and understand. In other words, it is this frame of reference, however flawed and imperfect, that gives the characters a context in which we
can begin to accept, understand, and grapple for their ultimate depths. This brings us to the second element which makes Wuthering Heights such fodder for interpretation: the characters are not at all remote. Instead, the author brings a depth of anguish to the
characters and engages our compassion no matter how unflattering and biased the gaze through which we see them. She makes you understand that they are not merely heroes or villains, but flawed people who hurt and were hurt. This is nowhere as gorgeously
epitomized as in the characters of Heathcliff and Catherine, with whom lays the broken heart of Wuthering Heights. Heathcliff's vehemence, his grief and naked want, Catherine's selfishness, her strain and struggle against the confines of her life—are rendered so honestly and so rawly in a way that appealed to me despite, sometimes because of, their
deep abiding wrongness. This is not just a story about a "toxic" or "unhealthily co-dependent" seems less relevant to me than the incontrovertible fact that in a world, a life, that would
not let them be whole, Catherine and Heathcliff's story lies: in their longing to be recognized by each other in a way that defies and transcends "separation," and in the subsequent void and loss they suffer when one is intolerably deprived of the other. Indeed,
the novel returns over and over to a theme of "identity through the other," the desire to be defined in terms of an "existence... beyond" our "contained" selves. For Catherine and Heathcliff, their very sense of "self" was sustained through the bond of devotion they forged between them in childhood, back when they were flashing with youth and magic
and hunger, and their passion for each other has always illuminated the gap between who they longed to be, and who they actually were. Invoking Heathcliff, Catherine confesses to Nelly at one point that "He's more myself than I am. Whatever our souls are made of, his and mine are the same." In this way, Wuthering Heights is so truthful about what
it means to be human: to desire to be known by another as intimately, as completely, as one knows their own image in a mirror, to love and despise and long for and tire of each other because it is a much merciful fate than a lifetime of emptiness, silence, and absence. Under this light, it is easy to understand Heathcliff's and Catherine's unraveling,
and in understanding, to love and pity them. We understand that in losing Heathcliff, Catherine lost him in youth have yielded to nothingness, and somewhere inside Heathcliff a dam has broken, with nothing in its stead to stave off the
madness of being alone, or to ward off the unpurged ghosts of a brutal past. Through Heathcliff's unraveling, Brontë lays a carefully layered, generational look at the reverberating effects of trauma and what it costs to give others so much power over us. Raised with the stigma of illegitimacy and of deviancy (and potentially of race, but that's an essay
for another day), and subjected to a childhood of casual abuse, name-calling and cruelty, Heathcliff spends the years following Catherine's death trying to methodically reproduce his traumatic past, his experiences of degradation and loss, in others. Heathcliff, ultimately, does not just preserve the memory of Catherine, which he feels bound to, but
rather transform it into something else, into a display of his wound in full. It is impossible not to feel at once entranced and horrified and rocked by the horror of what Heathcliff, I found myself hurting more for Cathy, Hareton, and Linton, and the complex, many-generationed
hatreds that twisted between them. Through Heathcliff's deliberate and calculating attempts to recreate past circumstances in the second generation, the novel paints one of the clearest portraits of generation, the novel paints one of the clearest portraits of generation, the novel paints one of the clearest portraits of generation, the novel paints one of the clearest portraits of generation, the novel paints one of the clearest portraits of generation, the novel paints one of the clearest portraits of generation and published before the advent of psychology is proof that
Brontë was truly ahead of her time. Even more impressive is the way Brontë gets that point across through utilizing intimate domestic spaces as prison and disfiguring family as a site for violence, evil, and struggle. The result is a novel that understands so thoroughly, so completely, and with bone-deep care that the scars inflicted by childhood abuse,
by trauma, by the generational inheritance of atrocious memory, do not just fade away; they stay and linger and fester until we all become a casualty of each other. In short, I'm going to let this story haunt me for a very, very long time. ...more 1847 novel by Emily Brontë For other uses, see Wuthering Heights (disambiguation). Wuthering Heights
Title page of the first editionAuthorEmily BrontëCountryUnited KingdomLanguageEnglishGenreTragedy, gothicPublishedDecember 1847PublisherThomas Cautley NewbyISBN0-486-29256-8OCLC71126926Dewey Decimal823.8LC ClassPR4172 .W7 2007TextWuthering Heights online Wuthering Heights is an 1847 novel by Emily Brontë, initially
published under her pen name Ellis Bell. It concerns two families of the landed gentry living on the West Yorkshire moors, the Earnshaws and the Lintons, and their turbulent relationships with Earnshaws foster son, Heathcliff. The novel was influenced by Romanticism and Gothic fiction. Wuthering Heights is now considered a classic of English
literature, but contemporaneous reviews were polarised. It was controversial for its depictions of mental and physical cruelty, including domestic abuse, and for its challenges to Victorian morality and religious and societal values.[1][2] Wuthering Heights was accepted by publisher Thomas Newby along with Anne Brontë's Agnes Grey before the
success of their sister Charlotte's novel Jane Eyre, but they were published in 1850.[3] It has inspired an array of adaptations across several media, including English singer-songwriter Kate Bush's song of the same name. Plot Opening In 1801, Mr
Lockwood, the new tenant at Thrushcross Grange in Yorkshire, pays a visit to his landlord, Heathcliff, at his remote moorland farmhouse, Wuthering Heights. There he meets a reserved young woman (later identified as Cathy Linton), Joseph, a cantankerous servant, and Hareton, an uneducated young man who speaks like a servant. Everyone is sullen
and inhospitable. Snowed in for the night, Lockwood reads the diary of the former inhabitant of his room, Catherine Earnshaw, and has a nightmare in which a ghostly Catherine begs to enter through the window. Woken by Lockwood's fearful yells, Heathcliff is troubled. Lockwood later returns to Thrushcross Grange in heavy snow, falls ill from the
cold and becomes bedridden. While he recovers, Lockwood's housekeeper Ellen "Nelly" Dean tells him the story of the strange family. Nelly's tale Thirty years earlier, the Earnshaws live at Wuthering Heights with their children, Hindley and Catherine, and a servant—Nelly herself. Returning from a trip to Liverpool, Earnshaw brings home a young
orphan whom he names Heathcliff; Earnshaw treats the boy as his favourite. His own children he neglects, especially after his wife dies. Hindley beats Heathcliff, who gradually becomes close friends with Catherine. Hindley beats Heathcliff, who gradually becomes close friends with Catherine. Hindley beats Heathcliff, who gradually becomes close friends with Catherine.
his new wife Frances allow Heathcliff to stay, but only as a servant. The climb to ruined farmhouse Top Withens, thought to have inspired the Earnshaws' home in Wuthering Heights Heathcliff and Catherine spy on Edgar Linton and his sister Isabella, children who live nearby at Thrushcross Grange. Catherine is attacked by their dog, and the Lintons
take her in, sending Heathcliff home. When the Lintons visit, Hindley and Edgar make fun of Heathcliff; a fight ensues. Heathcliff is locked in the attic and vows revenge. Frances dies after giving birth to a son, Hareton. Two years later, Catherine becomes engaged to Edgar. She confesses to Nelly that she loves Heathcliff; and will try to help but
cannot marry him because of his low social status. Nelly warns her against the plan. Heathcliff overhears part of the conversation and, misunderstanding Catherine having married in the meantime, Heathcliff unexpectedly returns,
now a wealthy gentleman. He encourages Isabella's infatuation with him as a means of revenge on Catherine responds by locking herself in her room and refusing food; pregnant with Edgar's child, she never fully recovers. At Wuthering Heights,
Heathcliff gambles with Hindley, who mortgages the property to him to pay his debts. Heathcliff elopes with Isabella, but the relationship fails and they soon return. When Heathcliff discovers that Catherine is dying, he visits her in secret. She dies shortly after giving birth to a daughter, Cathy, and Heathcliff rages, calling on her ghost to haunt him
for as long as he lives. Isabella flees south where she gives birth to Heathcliff's son, Linton. Hindley dies six months later, leaving Heathcliff as master of Wuthering Heights. Twelve years later, after Isabella's death, the still-sickly Linton is brought back to live with his uncle Edgar at the Grange, but Heathcliff insists that his son must instead live with
him. Cathy and Linton (respectively at the Grange and Wuthering Heights) gradually develop a relationship. Heathcliff schemes to ensure that they marry, and on Edgar's death demands that the couple move in with him. He becomes increasingly wild and reveals that on the night Catherine died he dug up her grave, and ever since has been plagued
by her ghost. When Linton dies, Cathy has no option but to remain at Wuthering Heights. Having reached the present day, Nelly's tale concludes. Ending Lockwood grows tired of the moors and moves away. Eight months later he arrives at Wuthering Heights while travelling through the area. He sees Nelly again, who is now the housekeeper at
Wuthering Heights. She reports that Cathy has been teaching the still-uneducated Hareton to read. Heathcliff was seeing visions of the dead Catherine's eyes, which they both shared, looking at him. He had stopped eating, and some days later was found dead in Catherine's
old room. In the present, Lockwood learns that Cathy and Hareton plan to marry and move to the Grange. Joseph is left to take care of the declining Wuthering Heights. Nelly says that the locals have seen the ghosts of Catherine and Heathcliff, and is
convinced they are finally at peace. Family tree Names in square brackets are implied rather than explicitly used by the author. [Mrs Earnshaw]Hindley Earnshaw [Mrs Linton]Mr Linton Frances [Earnshaw]Hindley Earnshaw [Mrs Linton]Mr Linton Frances [Mrs Linton]Mr Linton F
Characters Heathcliff is a foundling from Liverpool, who is taken by Mr Earnshaw to Wuthering Heights, where he is reluctantly cared for by the family and spoiled by his adopted father. He and Mr. Earnshaw to Wuthering Heights, where he is reluctantly cared for by the family and spoiled by his adopted father. He and Mr. Earnshaw's daughter, Catherine, grow close, and their love is the central theme of the first volume. His revenge against the man she chooses to marry
and its consequences are the central theme of the second volume. Heathcliff has been considered a Byronic hero, but critics have pointed out that he reinvents himself at various points, making his character hard to fit into any single type. He has an ambiguous position in society, and his lack of status is underlined by the fact that "Heathcliff" is both
his given name and his surname. The character of Heathcliff may have been inspired by Branwell Brontë. An alcoholic and an opium addict, he would have indeed terrorised Emily and her sister Charlotte during frequent crises of delirium tremens that affected him a few years before his death. Even though Heathcliff has no alcohol or drug problems,
the influence of Branwell's character is likely; although the same could be said, perhaps more appropriately, of Hindley Earnshaw and Linton Heathcliff.[4] Catherine Earnshaw: First introduced to the reader after her death, through Lockwood's discovery of her diary and carvings. The description of her life is confined almost entirely to the first
volume. She seems unsure whether she is, or wants to become, more like Heathcliff, or aspires to be more like Heathcliff, or aspires to
giving birth to her daughter. Edgar Linton: Introduced as a child in the Linton family, he resides at Thrushcross Grange. Edgar's style and manners are in sharp contrast to those of Heathcliff, who instantly dislikes him, and of Catherine, who is drawn to him. Catherine marries him instead of Heathcliff because of his higher social status, with
disastrous results to all characters in the story. He dotes on his wife and later his daughter. Ellen (Nelly) Dean: The main narrator of the novel, Nelly is a servant to three generations of the Earnshaws and two of the Linton family. Humbly born, she regards herself nevertheless as Hindley's foster-sister (they are the same age and her mother is his
nurse). She lives and works among the rough inhabitants of Wuthering Heights but is well-read, and she also experiences the more genteel manners of Thrushcross Grange. She is referred to as Ellen, her given name, to show respect, and as Nelly among those close to her. Critics have discussed how far her actions as an apparent bystander affect the
other characters and how much her narrative can be relied on.[6] Isabella Linton: Edgar's sister. She views Heathcliff romantically, despite Catherine's warnings, and becomes an unwitting participant in his plot for revenge against Edgar. Heathcliff marries her but treats her abusively. While pregnant, she escapes to London and gives birth to a son,
Linton. She entrusts her son to her brother Edgar when she dies. Hindley Earnshaw: Catherine's elder brother, Hindley returns with his wife, Frances, after Mr Earnshaw dies. He is more mature, but his hatred of
Heathcliff remains the same. After Frances's death, Hindley reverts to destructive behaviour, neglects his son, and ruins the Earnshaw family by drinking and gambling to excess. Heathcliff beats Hindley up at one point after Hindley fails in his attempt to kill Heathcliff with a pistol. He dies less than a year after Catherine and leaves his son with
nothing. Hareton Earnshaw: The son of Hindley and Frances, raised at first by Nelly but soon by Heathcliff, in contrast, teaches him vulgarities as a way of avenging
himself on Hindley. Hareton speaks with an accent similar to Joseph's, and occupies a position similar to that of a servant at Wuthering Heights, unaware that he has been done out of his inheritance. He can only read his name. In appearance, he reminds Heathcliff of his aunt, Catherine. Cathy Linton: The daughter of Catherine and Edgar Linton, a
spirited and strong-willed girl unaware of her parents' history. Edgar is very protective of her and as a result, she is eager to discover what lies beyond the confines of the Grange. Although one of the more sympathetic characters of the novel, she is also somewhat snobbish towards Hareton and his lack of education. She is forced to marry Linton
Heathcliff, but after he dies she falls in love with Hareton and they marry. Linton Heathcliff: The son of Heathcliff and Isabella. A weak child, his early years are spent with his mother in the south of England. He learns of his father's identity and existence only after his mother dies when he is twelve. In his selfishness and capacity for cruelty he
resembles Heathcliff; physically, he resembles his mother. He marries Cathy Linton because his father, who terrifies him, directs him to do so, and soon after he dies from a wasting illness associated with tuberculosis. Joseph: A servant at Wuthering Heights for 60 years who is a rigid, self-righteous Christian but lacks any trace of genuine kindness or
humanity. He speaks a broad Yorkshire dialect and hates nearly everyone in the novel. Mr Lockwood: The first narrator, he rents Thrushcross Grange to escape society, but in the end, decides society is preferable. He narrates the book until Chapter 4, when the main narrator, Nelly, picks up the tale. Frances: Hindley's ailing wife and mother of
Hareton Earnshaw. She is described as somewhat silly and is obviously from a humble family. Frances dies not long after the birth of her son. Mr and Mrs Earnshaw is the master of Wuthering Heights at the beginning of Nelly's story and is described as an irascible but loving and kind-hearted man. He
favours his adopted son, Heathcliff, which causes trouble in the family. In contrast, his wife mistrusts Heathcliff from their first encounter. Mr and Mrs Linton also serves as the magistrate of Gimmerton, as his son does in later years. Dr
Kenneth: The longtime doctor of Gimmerton and a friend of Hindley's who is present at the cases of illness during the novel. Although not much of his character is known, he seems to be a rough but honest person. Zillah: A servant to Heathcliff at Wuthering Heights during the period following Catherine's death. Although she is kind to Lockwood, she
doesn't like or help Cathy at Wuthering Heights because of Cathy's arrogance and Heathcliff's instructions. Mr Green: Edgar's will to prevent Heathcliff from gaining Thrushcross Grange. Instead, Green changes sides and helps Heathcliff to inherit the Grange as his property. Publication history
1847 edition The original text as published by Thomas Cautley Newby in 1847 is available online in two parts.[7][8] The novel was first published together with Anne Brontë's Agnes Grey made up the third. 1850 edition In 1850 Charlotte Brontë edited the
original text for the second edition of Wuthering Heights and also provided it with her foreword.[9] She addressed the faulty punctuation and orthography but also diluted Joseph's thick Yorkshire dialect. Writing to her publisher, W. S. Williams, she said that It seems to me advisable to modify the orthography of the old servant Joseph's speeches; for
though, as it stands, it exactly renders the Yorkshire ear, yet I am sure Southerns must find it unintelligible; and thus one of the changes Charlotte made.[3] Critical response Contemporary reviews
Early reviews of Wuthering Heights were mixed in their assessment. Most critics recognised the power and imagination of the novel, but were baffled by the storyline, and objected to the savagery and selfishness of the characters.[11] In 1847, when the background of an author was given great importance in literary criticism, many critics were
intrigued by the authorship of the Bell novels.[12] The Atlas review called it a "strange, inartistic story", but commented that every chapter seems to contain a "sort of rugged power."[13] Graham's Lady Magazine wrote: "How a human being could have attempted such a book as the present without committing suicide before he had finished a dozen
chapters, is a mystery. It is a compound of vulgar depravity and unnatural horrors".[14] The American Whig Review wrote: Respecting a book so original as this, and written with so much power of imagination, it is natural that there should be many opinions. Indeed, its power is so predominant that it is not easy after a hasty reading to analyze one's
impressions so as to speak of its merits and demerits with confidence. We have been taken and carried through a new region, a melancholy waste, with here and there patches of beauty; have been brought in contact with fierce passions, with extremes of love and hate, and with sorrow that none but those who have suffered can understand. This has
not been accomplished with ease, but with an ill-mannered contempt for the decencies of language, and in a style which might resemble that of a Yorkshire farmer who should have endeavored to eradicate his provincialism by taking lessons of a London footman. We have had many sad bruises and tumbles in our journey, yet it was interesting, and at
almost sickened by details of cruelty, inhumanity, and the most diabolical hate and vengeance, and anon come passages of powerful testimony to the supreme power of love – even over demons in the human form. The women in the book are of a strange fiendish-angelic nature, tantalising, and terrible, and the men are indescribable out of the book
itself. ... We strongly recommend all our readers who love novelty to get this story, for we can promise them that they never have read anything like it before. It is very puzzling and very interesting ....[16] The Examiner wrote: This is a strange book. It is not without evidences of considerable power: but, as a whole, it is wild, confused, disjointed, and
improbable; and the people who make up the drama, which is tragic enough in its consequences, are savages ruder than those who lived before the days of Homer.[16] The Literary World wrote: In the whole story not a single trait of character is elicited which can command our admiration, not one of the fine feelings of our nature seems to have
formed a part in the composition of its principal actors. In spite of the dialogue, and the improbabilities of much of the dialogue, and the best (as regards power
and sound style) for two ages, except Sidonia",[18] but, in the same letter, he also referred to it as "a fiend of a book – an incredible monster [...] The action is laid in hell, – only it seems places and people have English names there".[19] Twentieth century "Jane Eyre was regarded as the best of the Brontë sisters' novels"
This view began to change in the 1880s with the publication of A. Mary F. Robinson's biography of Emily in 1883.[20] Modernist novelist Virginia Woolf affirmed the greatness of Wuthering Heights in 1925: Wuthering Heights in 1925: Wuthering Heights in 1925: Wuthering Heights in 1880.
upon a world cleft into gigantic disorder and felt within her the power to unite it in a book. That gigantic ambition is to be felt throughout the novel ... It is this suggestion of power underlying the apparitions of human nature and lifting them up into the presence of greatness that gives the book its huge stature among other novels. [21] Similarly,
Woolf's contemporary John Cowper Powys referred in 1916 to Emily's literary craft and meticulous planning of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily's literary craft and meticulous planning of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily's literary craft and meticulous planning of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily's literary craft and meticulous planning of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily's literary craft and meticulous planning of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily solution of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily solution of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily solution of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily solution of the novel and disproved Charles Percy Sanger's work on the chronology of Wuthering Heights "affirmed Emily solution of the novel and disproved Charles Percy Sanger and December and December and December and December and 
she had done'." However, for a later critic, Albert J. Guerard, "it is a splendid, imperfect novel which Brontë loses control over occasionally".[24] and in 1948 F. R.
Leavis excluded Wuthering Heights from the great tradition of the English novel because it was "a 'kind of sport'—an anomaly with 'some influence of an essentially undetectable kind.'"[25] Twenty-first century Writing in The Guardian in 2003 writer and editor Robert McCrum placed Wuthering Heights at number 17 in his list of 100 greatest novels
of all time.[26] And in 2015 he placed it at number 13 in his list of 100 best novels written in English.[27] He said that Wuthering Heights releases extraordinary new energies in the novel, renews its potential, and almost reinvents the genre. The scope and drift of its imagination, its passionate exploration of a fatal yet regenerative love affair, and its
brilliant manipulation of time and space put it in a league of its own.[28] Writing for BBC Culture in 2015 author and book reviewer Jane Ciabattari[29] polled 82 book critics from outside the UK and presented a list of 100 must-read
classic books and placed Wuthering Heights at number 71, saying: "Widely considered a staple of Gothic fiction and the English literary canon, this book has gone on to inspire many generations of writers - and will continue to do so".[31] Writing in The Independent journalist and author Ceri Radford and news presenter, journalist, and TV producer
Chris Harvey included Wuthering Heights in a list of the 40 best books to read during lockdown. Harvey said that "It's impossible to imagine this novel ever provoking quiet slumbers; Emily Brontë's vision of nature blazes with poetry".[32] Setting Novelist John Cowper Powys notes the importance of the setting: By that singular and forlorn scenery
the scenery of the Yorkshire moors round her home—[Emily Brontë] was, however, in the more flexible portion of her curious nature inveterately influenced. She does not precisely describe this scenery—not at any length ... but it sank so deeply into her that whatever she wrote was affected by it and bears its desolate and imaginative imprint."[33]
Likewise Virginia Woolf suggests the importance of the Yorkshire landscape of Haworth to the poetic vision of both Emily and Charlotte Brontë: [Who] if they choose to write in prose, [were] intolerant of its restrictions. Hence it is that both Emily and Charlotte Brontë: [Who] if they choose to write in prose, [were] intolerant of its restrictions. Hence it is that both Emily and Charlotte Brontë: [Who] if they choose to write in prose, [were] intolerant of its restrictions.
symbol of the vast and slumbering passions in human nature than words or actions can convey. They seized those aspects of the earth which were most akin to what they themselves felt or imputed to their characters, and so their storms, their moors, their lovely spaces of summer weather are not ornaments applied to decorate a dull page or display.
the writer's powers of observation—they carry on the emotion and light up the meaning of the book.[34] Wuthering Heights is an old house high on the Pennine moorland of West Yorkshire. The first description is provided by Lockwood, the new tenant of the nearby Thrushcross Grange: Wuthering Heights is the name of Mr. Heathcliff's dwelling,
"wuthering" being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed. One may guess the power of the north wind blowing over the edge by the excessive slant of a few stunted firs at the end of the house, and by
a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. [35] Lord David Cecil in Early Victorian Novelists (1934) drew attention to the contrast between the two main settings in Wuthering Heights: We have Wuthering Heights; the land of storm; high on the barren moorland, naked to the shock of the elements, the
natural home of the Earnshaw family, fiery, untamed children of the storm. On the other hand, sheltered in the leafy valley below, stands Thrushcross Grange, the appropriate home of the two houses in the novel as symbolising 'two
opposed principles which ... ultimately compose a harmony'".[37] However, David Daiches, "in the 1965 Penguin English Literature, "says that the ending of the novel
points to a union of 'the two contrasting worlds and moral orders represented by the Heights and the Grange'".[38] Inspiration for locations High Sunderland Hall in 1818, shortly before Emily Brontë saw the building, but various locations have
been speculated as inspirations. Top Withens, a ruined farmhouse in an isolated area near the Haworth Parsonage, was suggested as the model for Wuthering Heights by Ellen Nussey, a friend of Charlotte Brontë.[39] However, its structure does not match that of the farmhouse described in the novel.[40] High Sunderland Hall, near Law Hill, Halifax
where Emily worked briefly as a governess in 1838, now demolished, [40] has also been suggested as a model for Wuthering Heights. However, it is too grand for a farmhouse. [41] Ponden Hall is famous for reputedly being the inspiration for Thrushcross Grange, since Brontë was a frequent visitor. However, it does not match the description given in
the novel and is closer in size and appearance to the farmhouse of Wuthering Heights. The Brontë biographer Winifred Gerin believed that Ponden Hall was the original of Wildfell Hall, the old mansion in Anne Brontë's The Tenant of Wildfell Hall. [42][43] Helen Smart, while noting that Thrushcross Grange has "traditionally been associated with ...
Ponden Hall, Stanbury, near Haworth", sees Shibden Hall, Northowram, in Halifax parish, as more likely,[44] referring to Hilda Marsden's article "The Scenic Background of Wuthering Heights".[45] Point of view Most of the novel is the story told by housekeeper Nelly Dean to Lockwood, though the novel uses several narrators (in fact, five or six) to
place the story in perspective, or in a variety of perspective, or in a variety of perspective, tells the story, tells the story of Nelly, who herself tells the story of the story of the story, tells the story of Nelly, who herself tells the story of Nelly is necessarily the new tells the story of Nelly is necessarily the new tells 
convention taken from the Gothic novel, the function of which is to portray the events in a more mysterious and exciting manner. [48] Thus the point of view comes from a combination of two speakers who outline the events of the plot within the framework of a story within a story. The frame story is that of Lockwood, who informs us of his meeting
with the strange and mysterious "family" living in almost total isolation in the stony uncultivated land of northern England. The inner story is that of Nelly Dean, who transmits to Lockwood the history of the two families during the last two generations. Nelly Dean examines the events retrospectively and attempts to report them as an objective
addition includes an excerpt from Catherine Earnshaw's old diary, and short sections narrated by Heathcliff, Isabella, and another servant.[50] Influences Brontë possessed an exceptional classical culture for a woman of the time. She was familiar with Greek tragedies and was a good Latinist.[51][52] In addition she was especially influenced by the
poets John Milton and William Shakespeare. [53] There are echoes of Shakespeare's King Lear and Romeo and Juliet in Wuthering Heights. [54] Another major source of information for the Brontës was the periodicals that their father read, the Leeds Intelligencer and Blackwood's Edinburgh Magazine. [55] Blackwood's Magazine provided knowledge of
world affairs and was a source of material for the Brontës' early writing.[56] Emily Brontë was probably aware of the debate on evolution. This debate had been launched in 1844 by Robert Chambers. It raised questions of divine providence and the violence which underlies the universe and relationships between living things.[57] Romanticism was
also a major influence, which included the Gothic novel, the novels of Walter Scott[58] and the poetry of Byron. The Brontës' fiction is seen by some feminist critics as prime examples of Female Gothic. It explores the domestic entrapment and subjection of women to patriarchal authority, and the attempts to subvert and escape such restriction. Emily
Brontë's Cathy Earnshaw and Charlotte Brontë's Jane Eyre are both examples of female protagonists in such a role. [59] According to Juliet Barker, Walter Scott's Border
country". Rob Roy is set "in the wilds of Northumberland, among the uncouth and quarrelsome squirearchical Osbaldistones", while Cathy Earnshaw "has strong similarities with Diana Vernon, who is equally out of place among her boorish relations" (Barker p. 501).[60] From 1833 Charlotte and Branwell's Angrian tales began to feature Byronic
heroes. Such heroes had a strong sexual magnetism and passionate spirit, and demonstrated arrogance and black-heartedness. The Brontës had discovered Byron in an article in Blackwood's Magazine from August 1825. Byron had died the previous year. Byron became synonymous with the prohibited and audacious.[61] Romance tradition Emily
modern state of society".[65] Scott describes romance as a "kindred term" to novel. However, romances such as Wuthering Heights and Scott's own historical romances and Herman Melville's Moby Dick are often referred to as novels. [66][67][68] Other European languages do not distinguish between romance and novel: "a novel is le roman, der
Roman, il romanzo, en roman".[69] This sort of romance or romance or romance or romance or romance or romance or romance walpole's The Castle of Otranto (1764) is usually considered the first
 gothic novel. Walpole's declared aim was to combine elements of the medieval romance, which he deemed too fanciful, and the modern novel, which he considered to be too confined to strict realism.[71] More recently Ellen Moers, in Literary Women, developed a feminist theory that connects female writers such as Emily Brontë with gothic fiction.
[66] Catherine Earnshaw has been identified by some critics as a type of gothic demon because she "shape-shifts" in order to marry Edgar Linton, assuming a domesticity that is contrary to her true nature. [72] It has also been suggested that Catherine's relationship with Heathcliff conforms to the "dynamics of the Gothic romance, in that the woman
falls prey to the more or less demonic instincts of her lover, suffers from the violence of his feelings, and at the end is entangled by his thwarted passion". [73] See also the discussion of the daemonic below, under "Religion". At one point in the novel Heathcliff is thought a vampire. It has been suggested that both he and Catherine are in fact meant to
be seen as vampire-like personalities.[74][75] Themes Morality Some early Victorian reviewers complained about how Wuthering Heights dealt with violence and immorality. One called it "a compound of vulgar depravity and unnatural horrors".[14] Emily Brontë was supposedly unaware of "the limits on polite expression" expected of Victorian
novelists. Brontë's characters use vulgar language, "cursing and swearing".[76] And though a daughter of a curate, Brontë showed little respect for religious character in Wuthering Heights is Joseph who is usually seen as satirizing "the joyless version of Methodism that the Brontë children were exposed to through their
Aunt Branwell".[77] A major influence on how Brontë depicts amoral characters was the stories her father Patrick Brontë told, about "the doings" of people around Haworth that his parishioners told him, "stories which 'made one shiver and shrink from hearing' (Charlotte's friend Ellen Nussey reported)", which were "full of grim humour" and
violence, stories Emily Brontë took "as a truth".[78] Shortly after Emily Brontë's death G.H. Lewes wrote in Leader Magazine: Curious enough is to read Wuthering Heights and The Tenant of Wildfell Hall, and remember that the writers were two retiring, solitary, consumptive girls! Books, coarse even for men, coarse in language and coarse in
conception, the coarseness apparently of violence and uncultivated men - turn out to be the productions of two girls living almost alone, filling their loneliness with quiet studies, and writing their books from a sense of duty, hating the pictures they drew, yet drawing them with austere conscientiousness! There is matter here for the moralist or critical contents and the pictures they drew, yet drawing them with austere conscientiousness! There is matter here for the moralist or critical contents and the pictures they drew, yet drawing them with austere conscientiousness!
to speculate on.[79] Religion Emily Brontë attended church regularly and came from a religious family.[80] Emily "never as far as we know, wrote anything which overtly criticised conventional religion. But she also has the reputation of being a rebel and iconoclast, driven by a spirit more pagan than orthodox Christian".[81] Derek Traversi, for
example, sees in Wuthering Heights "a thirst for religious experience, which is not Christian'. It is this spirit which moves Catherine to exclaim, 'surely you and everybody have a notion that there is, or should be, an existence of yours beyond you. What were the use of my creation if I were entirely contained here?' (Ch. IX)".[82][83] Thomas John
Winnifrith, author of The Brontes and Their Background: Romance and Reality (Macmillan, 1977), argues that the allusions to Heaven and Hell are more than metaphors, and have a religious significance, because "for Heathcliff, the loss of Catherine is literally Hell ... 'existence after losing her would be Hell' (Ch. xiv, p. 117)." Likewise, in the final t
scene between them, Heathcliff writhes "in the torments of Hell (XV)".[84] Daemonic The eminent German Lutheran theologian and philosopher Rudolph Otto, author of The Idea of the Holy, saw in Wuthering Heights "a supreme example of 'the daemonic' in literature".[85] Otto links the "daemonic" with "a genuine religious experience".[86] Lisa
Wang argues that in both Wuthering Heights, and in her poetry, Emily Brontë concentrates on "the non-conceptual, or what Rudolf Otto[87] has called 'the non-rational' aspect of religious experience over and above its doctrinal formulations".[88] This corresponds with the dictionary meaning: "of or relating to an inner
or attendant spirit, esp. as a source of creative inspiration or genius".[89] This meaning was important to the Romantic movement.[90][91] However, the word daemon can also mean "a demon or devil", and that is equally relevant to the Romantic movement.[90][91] However, the word daemon can also mean "a demon or devil", and that is equally relevant to Heathcliff, [92] whom Peter McInerney describes as "a Satanic Don Juan".[93] Heathcliff is also "dark-skinned", [94] "as
dark almost as if it came from the devil".[95] Likewise Charlotte Brontë described him "'a man's shape animated by demon life – a Ghoul – an Afreet". [96] In Arabian mythology an "afreet", or ifrit, is a powerful jinn or demon.[97] However, John Bowen believes that "this is too simple a view", because the novel presents an alternative explanation of
Heathcliff's cruel and sadistic behaviour; that is, that he has suffered terribly: "is an orphan; ... is brutalised by Hindley; ... relegated to the status of a servant; Catherine marries Edgar".[98] See also: the discussion of the demonic in the section on the gothic novel above; the Byronic hero; and the Romantic hero. Love One 2007 British poll presented
Wuthering Heights as the greatest love story of all time. [99] However, "some of the novel's admirers consider it not a love stories in the English language" and at the same time one of the "most brutal revenge narratives"
[100] Some critics suggest that reading Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heathcliff and Catherine Earnshaw Linton forms the core of the novel",[50] Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heathcliff and Catherine Earnshaw Linton forms the core of the novel",[50] Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heathcliff and Catherine Earnshaw Linton forms the core of the novel",[50] Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heathcliff and Catherine Earnshaw Linton forms the core of the novel",[50] Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heathcliff and Catherine Earnshaw Linton forms the core of the novel",[50] Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heathcliff and Catherine Earnshaw Linton forms the core of the novel", [50] Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heathcliff and Catherine Earnshaw Linton forms the core of the novel", [50] Wuthering Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes abusive men and toxic relationship between Heights as a love story not only "romanticizes ab
Heights consistently subverts the romantic narrative. Our first encounter with Heathcliff's mouth an explicit warning not to turn him into a Byronic hero: After ... Isabella elop[es] with him, he sneers that she did so "under a delusion ... picturing in me a hero of romance".[50] "I am
Heathcliff" is a frequently quoted phrase from the novel, and "the idea of ... perfect unity between the self and the other is age-old", so that Catherine says that she loves Heathcliff "because he's more myself than I am. Whatever our souls are made of, his and mine are the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same" (Chapter IX).[101] Likewise Lord David Cecil suggests that "the deepest of the content of the same o
attachments are based on characters' similarity or affinity",[102] However Simone de Beauvoir, in her famous feminist work The Second Sex (1949), suggests that when Catherine says "I am Heathcliff": "her own world collapse(s) in contingence, for she really lives in his." (Beauvoir, 1952, p. 725). Beauvoir sees this as "the fatal mirage of the ideal of
romantic love ... transcendence .. in the superior male who is perceived as free".[103] Despite all the passion between Catherine and Heathcliff, critics have from early on drawn attention to the absence of sex. In 1850 the poet and critic Sydney Dobell suggests that "we dare not doubt [Catherine's] purity",[104] and the Victorian poet Swinburne
concurs, referring to their "passionate and ardent chastity".[105][106] More recently Terry Eagleton suggests their relationship is sexless, "because the two, unknown to themselves, are half-siblings, with an unconscious fear of incest".[107] Childhood Childhood is a central theme of Wuthering Heights.[108] Emily Brontë "understands that 'The Childhood C
is 'Father of the Man' (Wordsworth, 'My heart leaps up', 1. 7)". Wordsworth, following philosophers of education, such as Rousseau, explored ideas about the way childhood shaped personality. One outcome of this was the German bildungsroman, or "novel of education", such as Charlotte Brontë's Jane Eyre (1847), Eliot's The Mill on the Floss (1860).
and Dickens's Great Expectations (1861).[109] Bronte's characters "are heavily influenced by their childhood experiences", though she is less optimistic than her contemporaries that suffering can lead to "change and renewal".[110] Class and money Lockwood arrives at Thrushcross Grange in 1801, a time when, according to Q.D. Leavis, " 'the old
rough farming culture, based on a naturally patriarchal family life, was to be challenged, tamed and routed by social and cultural changes' ",[111] At this date the Industrial Revolution was well under way, and was by 1847 a dominant force in much of England, and especially in West Yorkshire. This caused a disruption in "the traditional relationship of
century England", with its concerns "with property-ownership, the attraction of social comforts", marriage, education, religion, and social status.[113] Driven by a pathological hatred Heathcliff uses against his enemies "their own weapons of money and arranged marriages", as well as "the classic methods of the ruling class, expropriation and
property deals".[114] Later, another Marxist, Terry Eagleton, in Myths of Power: A Marxist Study of the Brontës (1975),[115] further explores the power relationships between "the landed gentry and aristocracy, the traditional power-holders, and the capitalist, industrial middle classes". Haworth in the West Riding of Yorkshire was especially affected
by changes to society and its class structure "because of the concentration of large estates and industrial centers" there.[116] Race There has been debate about Heathcliff's race or ethnicity. He is described as a "dark-skinned gypsy" and "a little Lascar", a 19th-century term for Indian sailors, [94] Mr Earnshaw calls him "as dark almost as if it came
from the devil",[95] and Nelly Dean speculates fancifully regarding his origins thus: "Who knows but your father was Emperor of China, and your mother an Indian queen?"[117] Caryl Phillips suggests that Heathcliff may have been an escaped slave, noting the similarities between the way Heathcliff is treated and the way slaves were treated at the
time: he is referred to as "it", his name "served him" as both his "Christian and surname",[95] and Mr Earnshaw is referred to as "his owner".[118] Maja-Lisa von Sneidern states that "Heathcliff's racial otherness cannot be a matter of dispute; Brontë makes that explicit", further noting that "by 1804 Liverpool merchants were responsible for more
than eighty-four percent of the British transatlantic slave trade."[119] Michael Stewart sees Heathcliff's race as "ambiguous" and argues that Emily Brontë "deliberately gives us this missing hole in the narrative".[120] Storm and calm Various critics have explored the various contrast between Thrushcross Grange and the Wuthering Heights
farmhouse and their inhabitants (see "Setting" above). Lord David Cecil argued for "cosmic forces as the central impetus and controlling force in the principles: the principle of the storm, ... and the principle of calm", which he further argued were not
"in spite of their apparent opposition", in conflict. [121] Dorothy van Ghent, however, refers to "a tension between two kinds of reality" in the novel: "civilized manners" and "natural energies". [122] Adaptations Main article: Adaptations Main article: Adaptations of Wuthering Heights Film and TV Theorem Theorem 1939 film Wuthering Heights Film and TV Theorem 293 film Wuthering Heights Film and T
earliest known film adaptation of Wuthering Heights was filmed in England in 1920 and was directed by A. V. Bramble. It is unknown if any prints still exist.[123] The most famous is 1939's Wuthering Heights, starring Laurence Olivier and Merle Oberon and directed by William Wyler. This acclaimed adaptation, like many others, eliminated the
second generation's story (young Cathy, Linton and Hareton) and is rather inaccurate as a literary adaptation. It won the 1939 New York Film Critics Circle Award for Best Film and was nominated for the 1939 Academy Award for Best Film and was nominated for the 1939 Academy Award for Best Film and was nominated for the 1939 New York Film Critics Circle Award for Best Film and was nominated for the 1939 Academy Award for Best Film and was nominated for the 1939 Academy Award for Best Film and was nominated for Best Film and was nominated for the 1939 Academy Award for Best Film and was nominated for the 1939 Academy Award for Best Film and was nominated for Best Film and Washington (Inc.).
Heathcliff and Yvonne Mitchell as Cathy. Broadcast live, no recordings of the production are known to exist. The second adaptation using Kneale's script was in 1962, starring Claire Bloom as Catherine and Keith Mitchell as Heathcliff. This production does exist with the BFI, but has been withheld from public viewing.[124] Kneale's script was also
adapted for Australian television in 1959 during a time when original drama productions in the country were rare. Broadcast live from Sydney, the performance was telerecorded, although it is unknown if this kinescope still exists. In 1958, an adaptation aired on CBS television as part of the series DuPont Show of the Month starring Rosemary Harristance was telerecorded, although it is unknown if this kinescope still exists. In 1958, an adaptation aired on CBS television as part of the series DuPont Show of the Month starring Rosemary Harristance was telerecorded, although it is unknown if this kinescope still exists.
as Cathy and Richard Burton as Heathcliff.[125] The BBC produced a four-part television dramatisation in 1967 starring Ian McShane and Angela Scoular.[126] Les Hauts de Hurlevent is a French mini-series in six 26-minute episodes, in black and white, created and directed by Jean-Paul Carrère based on the eponymous novel by Emily Brontë, and
 broadcast between 1964 and 1968 on the first ORTF channel. The 1970 film with Timothy Dalton as Heathcliff is the first colour version of the novel. It has gained acceptance over the years although it was initially poorly received. The character of Hindley is portrayed much more sympathetically, and his story-arc is altered. It also subtly suggests that
Heathcliff may be Cathy's illegitimate half-brother. In 1978, the BBC produced a five-part TV serialisation of the most faithful adaptations of Emily Brontë's story.[127] There is also a 1985 French film adaptation, Hurlevent by Jacques
Rivette, and a 1988 Japanese film adaptation, Wuthering Heights (1988 film).[128] The 1992 film Emily Brontë's Wuthering Heights starring Ralph Fiennes and Juliette Binoche is notable for including the oft-omitted second generation story of the children of Cathy, Hindley and Heathcliff. More recent film or TV adaptations include ITV's 2009 two-
part drama series starring Tom Hardy, Charlotte Riley, Sarah Lancashire, and Andrew Lincoln, [129] and the 2011 film starring Kaya Scodelario and James Howson and directed by Andrea Arnold. Adaptations which place the story in a new setting include the 1954 adaptation, retitled Abismos de Pasion, directed by Spanish filmmaker Luis Buñuel and
set in Catholic Mexico, with Heathcliff and Cathy renamed Alejandro and Catalina. In Buñuel's version Heathcliff/Alejandro claims to have become rich by making a deal with Satan. The New York Times reviewed a re-release of this film as "an almost magical example of how an artist of genius can take someone else's classic work and shape it to fit his
own temperament without really violating it." noting that the film was thoroughly Spanish and Catholic in its tone while still highly faithful to Brontë. [130] Yoshida's version, the Heathcliff character, Onimaru, is raised in a nearby community of priests
who worship a local fire god. Filipino director Carlos Siguion-Reyna made a film adaptation titled Hihintayin Kita sa Langit (1991). The screenplay was written by Raquel Villavicencio and produced by Armida Siguion-Reyna. It starred Richard Gomez as Gabriel (Heathcliff) and Dawn Zulueta as Carmina (Catherine). It became a Filipino film classic.
[131] In 2003, MTV produced a poorly reviewed version set in a modern California high school. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film stars Dilip Kumar. The film stars Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film stars Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film stars Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar. The film is directed by Abdul Rashid Kardar and Dilip Kumar.
did not fare as well as other movies of Dilip Kumar, it was well received by critics. Theatre The novel has been adapted as operas composed by Bernard J. Taylor. In 2021, Emma Rice directed a theatrical version which was shown
online and at the Bristol Old Vic.[citation needed], this production was then put on at the National Theatre in 2022.[132] Works inspired by Wuthering Heights Main article: List of Wuthering Heights and might be called an adaptation of
the story in a post-World War II Japanese setting.[133] In Jane Urquhart's Changing Heaven, the novel Wuthering Heights, as well as the ghost of Emily Brontë, feature as prominent roles in the narrative. In her 2019 novel, The West Indian, Valerie Browne Lester imagines an origin story for Heathcliff in 1760s Jamaica.[134] K-Ming Chang's 2021
chapbook Bone House was released by Bull City Press as part of their Inch series, [135] The collection functions as a queer Taiwanese-American retelling of Wuthering Heights, in which an unnamed narrator moves into a butcher's mansion "with a life of its own." [136] Canadian author Hilary Scharper's ecogothic novel Perdita (2013) was deeply
influenced by Wuthering Heights, namely in terms of the narrative role of powerful, cruel and desolate landscapes. [137] The poem "Wuthering" (2017) by Tanya Grae uses Wuthering Heights as an allegory. [138] Maryse Condé's Windward Heights (La migration des coeurs) (1995) is a reworking of Wuthering Heights set in Cuba and Guadeloupe at
the turn of the 20th century,[139] which Condé stated she intended as an homage to Brontë.[140] In 2011, a graphic novel version was published by Classical Comics.[141] It was adapted by Scottish writer Sean Michael Wilson and hand painted by comic book veteran artist John M Burns. This version, which stays close to the original novel, was
shortlisted for the Stan Lee Excelsior Awards. [142] Music Kate Bush's 1978 song "Wuthering Heights" is most likely the best-known creative work inspired by Brontë's story that is not properly an "adaptation". Bush wrote and released the song when she was 18 and chose it as the lead single in her debut album. It was primarily inspired by the 1939
Olivier-Oberon film, which deeply affected Bush in her teenage years. The song is sung from Catherine's point of view as she pleads at Heathcliff's window to be admitted. It uses quotations from Catherine, both in the chorus ("Let me in! I'm so cold!") and the verses, with Catherine admitting she had "bad dreams in the night". Critic Sheila Whiteley
wrote that the ethereal quality of the vocal resonates with Cathy's dementia, and that Bush's high register has both "childlike qualities in its sinuous erotic contours". [143] Singer Pat Benatar covered the song in 1980 on her "Crimes of Passion" album. Brazilian heavy metal band Angra released a
version of Bush's song on its debut album Angels Cry in 1993.[144] A 2018 cover of Bush's "Wuthering Heights" by EURINGER adds electropunk elements.[145] Wind & Wuthering (1976) by English rock band Genesis alludes to the Brontë novel not only in the album's title but also in the titles of two of its tracks, "Unquiet Slumbers for the Sleepers..."
and "...In That Quiet Earth". Both titles refer to the closing lines in the novel. Songwriter Jim Steinman said that he wrote the 1989 song "It's All Coming Back to Me Now" "while under the influence of Wuthering Heights". He said that the song was "about being enslaved and obsessed by love" and compared it to "Heathcliff digging up Kathy's corpse
and dancing with it in the cold moonlight".[146] The 2008 song "Cath..." by indie rock band Death Cab for Cutie was inspired by Wuthering Heights. The Romantic Ascent". Philosophy and Literature. 20 (2): 20. doi:10.1353/phl.1996.0076. S2CID 170407962 - via Project Muse.
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