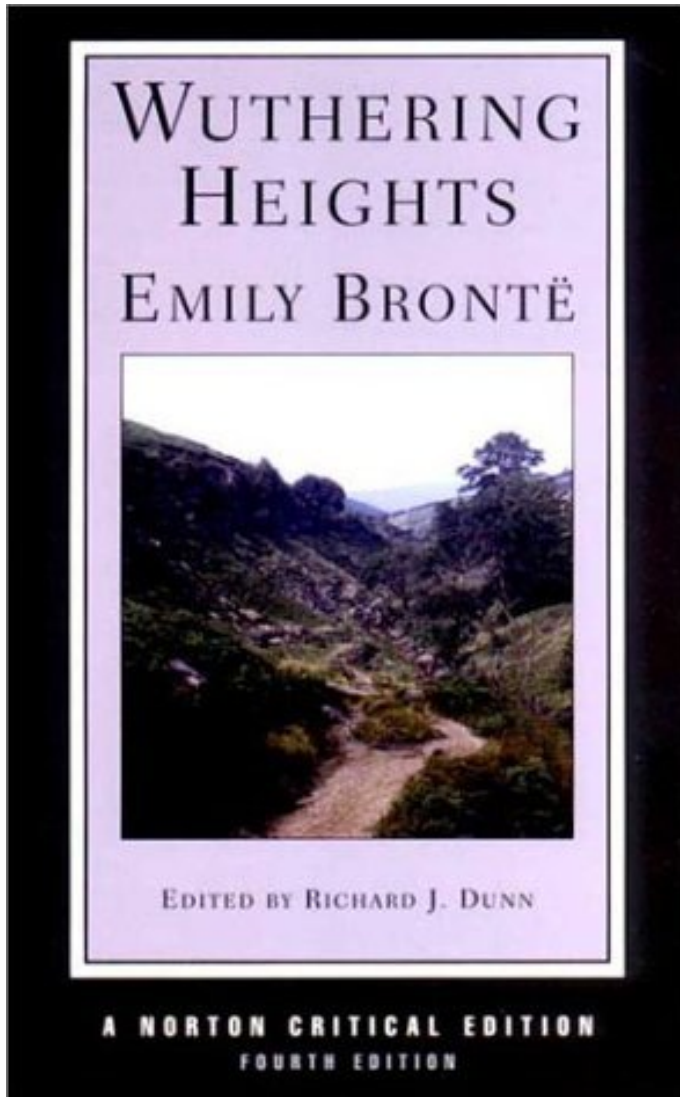

Emily Brontë

Wuthering Heights



Title: Wuthering Heights

Author: Emily Brontë

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Description

Wuthering Heights is a wild, passionate story of the intense and almost demonic love between Catherine Earnshaw and Heathcliff, a foundling adopted by Catherine's father. After Mr Earnshaw's death, Heathcliff is bullied and humiliated by Catherine's brother Hindley and wrongly believing that his love for Catherine is not reciprocated, leaves Wuthering Heights, only to return years later as a wealthy and polished man. He proceeds to exact a terrible revenge for his former miseries. The action of the story is chaotic and unremittingly violent, but the accomplished handling of a complex structure, the evocative descriptions of the lonely moorland setting and the poetic grandeur of vision combine to make this unique novel a masterpiece of English literature.

Insightful reviews

Barry Pierce: I hated everyone. I mean how *can* you like anyone in this novel? People say Nelly Dean is a nice character but we don't know anything about *her* past! She is the most unreliable narrator in the history of fiction!

I've heard people say this is a love story. Well, I don't think they actually read this novel. If tormented souls *literally* digging up corpses of loved ones is your idea of love then you are probably Dexter or someone.

I don't even know how to review this. Near the end I had to take it chapter by chapter. It was SO depressing I couldn't even stand it! I read a chapter, then watched *Clueless*, read a chapter, then watched *Labyrinth*, read a chapter, then watched *Romy and Michele's High School Reunion*, I needed to flush each chapter out with teen comedies!

DO NOT read this book if you are in any way depressed or sad about something because it will drive you mental and you'll end up like Heathcliff.

Even though I hated everyone and everything was so depressing, I still loved it. It's not up there with her sister's work "Jane Eyre" but it's not as boring as "Pride and Prejudice".

Ben: I stopped at page 42. I couldn't stand the writing. Not only was it difficult to decipher -- call me dumb if you must -- but sentences, even paragraphs, that could have been summed-up with a few words were expounded upon pompously for pages. This is a shame, because I love dark love stories -- and that, along with what I had heard about this novel's strong character development, and its generally strong reputation -- made me think I'd love it.

But I can't take anymore of the prose, and I'm too bored with ADD, and too distracted with lack of patience to continue.

Just can't do it....

MeeeYuck.

Larissa: Certain novels come to you with pre-packaged expectations. They just seem to be part of literature's collective unconscious, even if they are completely outside of your own cultural referents. I, for instance, who have no particular knowledge of--or great love for--romantic, Anglo-Gothic fiction, came to *Wuthering Heights* with the assumption that I was picking up a melancholy ghost story of thwarted, passionate love and eternal obsession. Obsession turned out to be only accurate part of this presumption.

Having an image of Heathcliff and Cathy embracing [Gone with the Wind](#) -style on a windy moor ironed in my mind, I was almost completely unprepared for the hermetic, moribund, bleak, vengeful, perverse, and yes--obsessive--novel that this really is. *Don Quixote* is not about windmills and *Wuthering Heights* is not really a love story. Heathcliff and Cathy's love affair (if it can be called that) is a narcissistic ("I am Heathcliff!" Cathy exclaims at one point), possessive, and imminently cruel relationship predicated on self-denial and an obsessiveness that relies not on passion, but rather borders on hatred. They are selfish, violent, and contriving people who have borne their fair share of abuses (mostly Heathcliff in this respect) and in turn, feel no compunction about raining similar abuses on those who they find beneath them.

Given this dynamic, it seems perhaps inevitable that these two characters would make not only themselves miserable, but everyone around them miserable--even after death. This is particularly easy to accomplish mainly because there are--with the exception of Mr. Lockwood, the tenant who rents a home from Heathcliff--no outside characters. Everyone in the novel (including the servants) is isolated, trapped between the same two homes, with the same two families, and have truly no chance of escaping any of the events and repercussions that occur.(One character makes a temporary escape, only to suffer all the more for it later.)

More important, however, is the fact that Heathcliff and Cathy don't even need be present (although they usually are in some fashion) for their influences to be felt by the other characters. The sins of the father, are literally, inherited and distributed among the next generation. The children of *Wuthering Heights* are not only physical doubles of their parents (At least 3 characters look like Cathy, and one resembles Heathcliff), but they are also spiritual stand-ins. They must suffer for past transgressions, and they must find a way to make amends for them. All, I might add, without the particular benefit of ever having the full story, the context that might be necessary to actually change their circumstances. Misery, it seems, is inevitable.

There is, of course, much more to be said about this novel. One could spend quite some time dissecting all the various repetitions and doublings, the narrative structure (the story is told by the housekeeper to the lodger who then writes it down as a diary entry), or the archetypal analogies and semi-biblical symbolism that seems to be implicit to every part of this story.

The point being, I suppose, that while *Wuthering Heights* may not be the wistful romance one (or maybe just I) expected to be, it is a particularly satisfying one for all of its dark and layered surprises.

Elisard: Ah the classics. every person can learn their very own time table in them. So, first a brief plot consultant for dinner conversations while one must pretend acculturation, after which directly to the critics' view. a girl [1:] is in love together with her non-blood brother [2:] yet

marries her neighbor [3:] whose sister [4:] marries the non-blood brother [2:]; their [1,3:] daughter [5:] marries their [2,4:] son [6:]; meanwhile, their [1,2:] elder brother marries and has a son [7:]. Then all people dies, 1 of undesirable temper, four of stupidity, three of a cold, 6 simply because he's irritating, 2 simply because he's suggest and attempted to upward push above his station. five and seven are the one ones left, so that they marry. the ladies are all referred to as Catherine, the lads are in general known as Earnshaw, and during intermarriage everyone is a bit a Heathcliff. The Marxist critic: the oppressed and underprivileged [2:] revolts to enhance his lot in life, yet fails to make allies and loses everything, as always. The Post-colonialist critic: once more the wealthy [1,3,4:] meddle with the lives of the terrible [2:] less than the pretense of enhancing them, in truth wrecking havoc. The Feminist critic: if merely the Catherines had learn the female Mystique... The Freudian critic: repeated intermarriage and border-line incest make for such stable stories! The Shakespearean critic: a lot Ado approximately Nothing The leisure Weekly executive: tales advised through resources as regards to the protagonists continuously promote well, simply because most folk stay vicariously. And dinnertime has regularly been the suitable slot for gossip.

Samantha: This wasn't on my preordained summer time examining software list. it is an additional one, one I picked up from paintings a pair weeks in the past after completing Jane Eyre and proposal I may still provide it one other try. I write 'another' simply because I supposedly learn this in Junior High, yet relatively simply listened at school and skimmed Cliffs Notes. I take into accout hating so much of what Mrs. Edmondson made us read, specifically The Scarlet Letter, yet that is neither right here nor now. Wuthering Heights has been touted as a vintage romance and Heathcliff --! what percentage people have left highschool believing him to be a few tragic romantic hero?! He was once an asshole! there have been lower than a handful of moments whilst I sympathized with the nature (when he used to be mocked via the Linton teenagers in childhood; while he held Cathy in her chair, damning Linton to return in and notice them), yet for the main half I hated him. i used to be no longer interested in him; i assumed he triggered the entire discomfort for himself and DESERVED to be 'haunted'! How can this be thought of a love story? Seriously? Jane Eyre was once larger written by way of some distance and didn't take lengthy for me to swoon over Mr. Rochester, yet Emily's ebook simply fell short. i think sorry for Charlotte, on the grounds that i feel extra scholars are compelled to check Wuthering Heights instead of Jane Eyre. I digress... I empathized so much with Hareton, (pronounced at the cd as "Hayton") the son of Edgar Linton who used to be raised by way of Heathcliff. "Raised", extra like abused! His personality used to be the single one who stood out for me as being greater than caricature. he is the genuine tragic hero, in my opinion. and i am completely happy he acquired a cheerful ending. The finishing is what made the publication worthwhile, yet nonetheless falls brief when put next to different 'classics'. In short, this booklet was once a beating.

Diane Librarian: i used to be no longer ready for the way bleak this publication was. I had noticeable motion picture models of Wuthering Heights, yet this was once my first time analyzing the novel, and it used to be a lot darker than I expected. such a lot of of the characters are totally unlikable! Cathy is egocentric and silly and obstinate; Heathcliff is brutal and vengeful and psychotic; Hindley is spiteful and venomous and a drunkard. And while Edgar and Isabella Linton input the story, every little thing is going to hell in a handbasket. Why, oh why, did Cathy marry Edgar while she admitted she enjoyed Heathcliff? As a reader, i wished to

shake her and scream at her that she used to be creating a disastrous choice. Let's listen it from Cathy herself: I've not more enterprise to marry Edgar Linton than I need to be in heaven; and if the depraved guy in there had now not introduced Heathcliff so low, I wouldn't have considered it. It should degrade me to marry Heathcliff now; so he shall by no means understand how I admire him: and that, now not simply because he is handsome, Nelly, yet simply because he is extra myself than I am. No matter what our souls are made of, his and mine are the same; and Linton's is as various as a moonbeam from lightning, or frost from fire. Yes, I do know Cathy felt she could not marry Heathcliff due to his low beginning and shortage of education, yet contemplating how removed they have been in Yorkshire, did it actually matter that much? Used to be that Bronte's element -- that disobeying one's middle by means of following the courtship ideas of one's social classification brought on suicidal and homicidal ravings? I agreed with Heathcliff while he later scolded Cathy for her decision: You train me now how merciless you have been -- merciless and false. Why did you despise me? Why did you betray your individual heart, Cathy? I have never one observe of comfort. You deserve this. You will have killed yourself. Yes, you could kiss me, and cry; and wring out my kisses and tears: they are going to blight you -- they are going to rattling you. You liked me -- then what correct had you to depart me? What correct -- solution me -- for the terrible fancy you felt for Linton? Simply because distress and degradation, and death, and not anything that God or devil may perhaps inflict might have parted us, you, of your personal will, did it. I have never damaged your middle -- you may have damaged it; and in breaking it, you've damaged mine. There used to be such violence during this book! Ladies are crushed and locked up; teenagers are bullied and abused; punches are thrown, photographs are fired, or even canines are kicked and hung. Egad. I will think how surprising it should have been to the great parents of Britain whilst it was once released in 1847, studying that not just did a lady write it, yet that she was once a clergyman's daughter, and the tale concerned a married lady having a tryst with one other man. Wowsers. Regardless of now not liking the darkness of the novel, I assumed the writing was once sturdy and the constitution used to be interesting: the servant Nelly Dean relates the background of the doomed love affair to an outsider. The servant was once an outsider and stored educated on occasions in either houses. I cannot think a greater option to inform the tale of the affection triangle. I would not believe both Heathcliff or Cathy or one of many youngsters as a narrator, they could in basic terms inform their parent's part of things. Of course, it is also fascinating that Nelly Dean will not be a competent narrator either. She usually edits and omits what she tells the master; why may still we think she'd inform an interloper the total truth? It took me two times as lengthy to get via this novel because it must have -- it was once so bleak that I used to be hesitant to choose it up. The single different Bronte sister ebook I have learn was once *Jane Eyre*, which I cherished very much, yet that love tale at the very least has a few heat in it. In contrast, *Wuthering Heights* left me feeling chilly and bitter. I am pleased I have learn it, yet I do not believe it is one I will be rereading every time soon.

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