



A STUDY ABOUT EMILY BRONTE LIFE AND WORKS AND HER WORK ON “WUTHERING HEIGHTS”

Ritu Kaur, Research Scholar, Dept of English, Himalayan Garhwal University, Uttarakhand

*Dr Rachna Yadav, Associate Professor, Dept of English, Himalayan Garhwal University,
Uttarakhand*

ABSTRACT

Extensive research has been conducted on Emily Bronte. Since her death, it has been a subject of study to document her fortitude of character and independence as a woman and nineteenth-century author. In spite of her limited output of poems and a single novel, her unique personality continues to garner attention. Due to her extremely reclusive nature, researchers rely heavily on her poems, a few diary entries and letters, her own novel *Wuthering Heights*, and the biography of her sister Charlotte Bronte. Though fewer in number, her works speak volumes about her imaginative and linguistic prowess. The Bronte sisters have always attracted nearly as much attention and interest from critics and readers as the study of their works. Emily Bronte remains a literary mystery in the English-speaking world. In comparison to many other English authors, the Bronte sisters and their works have been the subject of extensive discussion and analysis. Interestingly, fewer volumes have been written about Thackeray, Dickens, Mrs. Gaskell, and George Eliot in comparison. Jane Austen could be the closest competitor to the Brontes, but even in her case, critics and scholars have been more interested in her novels than she herself. These young daughters of an Irish Yorkshire minister must have possessed an undeniable allure. In addition to their creative ability, they were renowned for their simplicity, purity, and parsimonious living.

KEY WORDS: Emily Jane Bronte, woman, independence, literary mystery.

INTRODUCTION

Emily Jane Bronte was born in Thornton, Yorkshire, England on July 30, 1818. Her father Patrick Bronte was a man of strong conviction who belonged to economically disadvantaged



segments of society. Eventually, he was able to obtain a higher education at St. His mother, Maria Branwell, was a simple Cornish person. Maria and Elizabeth Brontes moved to Thornton in 1816 with their parents. Patrick Bronte served for the next four years in the parish of Thornton.

Emily Bronte is primarily recognized as the author of "Wuthering Heights." She was the sister of notable authors Charlotte and Anne Bront. She was born in Thornton, Yorkshire, England, on July 30, 1818, and lived in Yorkshire with her clergyman father, Branwell Bront, Charlotte Bront, and Anne Bront. The sisters relished writing and publishing poetry and novels under aliases. Emily's only published novel, Wuthering Heights (1847), written under the pen name "Ellis Bell," received widespread critical acclaim. Emily Bront passed away on December 19, 1848, in Haworth, Yorkshire, England, the same year as her sibling Branwell. The central theme of Wuthering Heights, the nature of love, is both romantic and brotherly, but oddly, it pertains to both the major and minor characters. The novel's most significant relationship is between Heathcliff and Catherine. Their love appears to transcend the type of love most people are familiar with. In fact, it appears as though their love exists on a spiritual dimension that is inaccessible to the rest of humanity. They do not completely comprehend the nature of their love, however, because they betray one another by marrying people they do not love as much as they love each other. Instead of representing a specific emotion, characters represent real individuals with real, often unpleasant emotions. Every character has at least one admirable quality or deed for which the reader can feel empathy. This empathy is a result of the complex nature of the characters and results in a depiction of life during the Victorian Era, when people behaved very similarly to how they do now.

THE AUTHOR'S LIFE

Emily was born in July 1818 in the vicinity of Thornton. She was the fifth of Patrick and Maria Bronte's six children. In 1820, the Bronte family relocated to Haworth, Yorkshire. Mrs. Bronte perished 18 months later, and her husband turned to Miss Elizabeth Branwell, a maiden aunt from Plymouth, to raise his children in a strict and authoritative manner. With the exception of Charlotte, the Bronte children suffered from tuberculosis or consumption. Maria, the oldest sister, died first in May 1825. She had become a mother figure to her



younger brother and sister. After her demise, Branwel claimed to have heard her sobbing outside the windows at night. This may have inspired the terrifying scene in *Wuthering Heights* in which Catherine Earnshaw's ghost disturbs the calm in Lockwood.

Elizabeth, another sister, passed away in the same year. In 1831, Charlotte was sent to school, leaving behind an unfinished *Island* story. Thereafter, Emily and Anne decided to construct their own *Island* chronicles, resulting in the creation of *Gondal*. Emily attended Cowan Bridge School for only three months before returning home, wretched and yearning for Haworth and the Yorkshire Moors. Emily became a governess in Halifax, but she and Charlotte intended to establish a school in Haworth and went to the Pensionnat Heger in Brussels to enhance their credentials.

Emily returned home after the death of her aunt in 1842 and spent the remainder of her life there. Emily Brontë led the life of a specific type of artist. She immersed herself intensely in the realm of her imagination, but never lost touch with reality. As an artist, she had a profound understanding of emotion, but she was never overcome by it. *Wuthering Heights* was published under the pseudonym Ellis Bell in 1847, the year of her death from tuberculosis.

They resided in a parsonage in Haworth, with the Yorkshire moors on one side and the cemetery on the other. When Emily was six years old, she attended the Clergy Daughters' School at Cowan Bridge, a charity-run residential school where her older sisters Maria, Elizabeth, and Charlotte were already enrolled. The purpose of the school was to punish the pupils' bodies in order to save their souls, so it was in no way an enhancement on her home environment. The pupils were kept hungry, cold, exhausted, and frequently ill; in particular, Maria, who at a tender age did her best to care for her sisters, was subjected to harsh treatment. In 1825, both Maria and Elizabeth perished of tuberculosis, the same disease that would later claim the lives of Emily and her younger sister Anne. The surviving sisters Charlotte and Emily were taken home after these new losses, but they would never forget the terrors and hardships of their school days. Charlotte used it as inspiration for the prominent charity school Lowood in her novel *Jane Eyre*.



Emily and her siblings enjoyed a much better existence at home: during their secluded upbringing on the moors, they forged a close bond based in part on their participation in a lively game of make-believe. In 1826, their father gave their sibling Branwell a box of wooden soldiers, and each child chose a soldier and gave it a name and personality; these soldiers would serve as the basis for the Brontës' 16-year effort to create a complex fantasy world. Charlotte and Branwell's works are set in the kingdom of Angria, while Emily and Anne's are set in the kingdom of Gondal. They created miniature volumes containing tales, plays, histories, and poetry penned by their fictitious heroes and heroines. Sadly, only those written by Charlotte and Branwell have survived. We only have Emily's poetry, and her most impassioned and beautiful poetry is written from the perspectives of "Gondal" inhabitants. For Emily, it appears that the fantastic adventures in imaginary Gondal coexisted on a nearly equal level of significance and reality with the lonely and mundane world of domestic duties and moor walks. However, it would be erroneous to conclude that the poetic beauty of Gondal was fundamentally distinct from that which Emily observed in the surrounding world. This is evident in her novel *Wuthering Heights*, in which her native Yorkshire serves as the setting for a tragedy of equal passion and beauty to anything else that could be conceived. Empty moors, cold winters, and brown landscapes are in no way incompatible with fervor.

Emily Brontë spent very little time away from home, as might be expected given her intense emotional and artistic attachment to the country of her upbringing; in fact, she could hardly leave the country at all. In 1835, at the age of seventeen, she attended Charlotte's school at Roe Head, but became so pallid and frail that her sister believed she would perish if she did not return home. She again left home to be a governess in 1837 (a failure) and to study in Belgium in 1842, but both times she was unable to endure being away from her beloved, wild countryside and home. She was never able to play the part of a proper Victorian lady or cope with the intrusion of strangers; she was never able to fit in. Emily made no close acquaintances outside of her immediate family. Emily befriended fellow feminist author Elizabeth Gaskell, who later published *The Life of Charlotte Brontë*, which includes several anecdotes involving Charlotte.



In 1845, Charlotte discovered and read Emily's Gondal poems, which infuriated Emily when she found out. However, the discovery resulted in the publication of a collection of Charlotte, Emily, and Anne's poetry under the pen names Currer, Ellis, and Acton Bell. They sold only two copies, but continued to write: *Wuthering Heights* was likely composed between 1845 and 1846, while Charlotte worked on *The Professor* and *Jane Eyre* and Anne wrote *Agnes Grey*. *Wuthering Heights* (by Ellis Bell) was published in 1847 and attracted significant critical attention: many readers were stunned and horrified by Emily's novel's extreme violence. Emily decided not to accompany Charlotte and Anne to London, where they planned to reveal their true identities.

While his sisters were on their way to becoming renowned authors, Branwell had failed as a painter and descended into alcoholism and substance abuse. His death in September 1848 signaled the start of Emily's illness. She succumbed quickly to tuberculosis, perhaps because she obstinately refused to acknowledge her deteriorating health, continuing to feed her numerous animals each morning despite being unable to walk. She perished with heroism on December 19, 1848, at the age of 30, and did not have time to appreciate the last flowering sprig of heather that Charlotte had found for her wild sister on the moors. Emily Brontë's poetry and, most notably, *Wuthering Heights*, continue to captivate modern readers due to her strict self-discipline and impassioned creative vision.

Emily Brontë, often referred to as the "mystic" Brontë, stands out among her siblings due to her keen interest in the spiritual and metaphysical. In her later years, Emily was no longer affiliated with religious institutions, despite the fact that her poetry contains significant religious themes. She discovered spiritual fulfillment in the connection between her individual spirit and nature. This reliance on nature as opposed to human institutions is likely what led her to refuse medical aid despite her agonizing death. This legacy of spirituality and mysticism continues to attract readers to Emily Brontë's works.

DETERMINATION, CONCEPTUALLY AND METHODOLOGICALLY

The passionate tale of Catherine and Heathcliff, one of the most well-known love stories in the English language, is presented and the qualities and reviews that make it such a potent



and compelling novel are examined. The study's methodology is based on a critical analysis of the reviews of Wuthering Heights' style and Narrative art, narrative, and theme.

WUTHERING HEIGHTS'S STYLE AND NARRATIVE ART

Emily Bront's Wuthering Heights was published in 1847 under the pseudonym Ellis Bell. This novel's dramatic and poetic presentation, lack of authorial intrusion, and unusual structure distinguish it from other novels of the period.

The story is narrated by Lockwood, a disinterested party, whose narrative serves as the framework for a succession of retrospective shorter narratives by housekeeper Ellen Dean. All focus on Heathcliff's influence on the Earnshaw and Linton families in a remote Yorkshire district at the close of the 18th century. Heathcliff, enraged by abuse and the marriage of Cathy Earnshaw, who shares his stormy temperament and whom he loves, to the kind and wealthy Edgar Linton, plots a second-generation retaliation against both families. The death of Cathy during childbirth does not liberate him from his obsession with her, which endures until his death. The calm is restored by the union of the surviving heirs of Earnshaw and Linton.

In Wuthering Heights, style and narrative art are intertwined, as the voice and vocabulary of each narrator differ as anticipated, making style an indicator of character as well. Joseph's dialect also contributes to his style, as demonstrated by the effectiveness of his religiosity and repeated rages. He exemplifies the breadth and objectivity of Emily's social and moral context by occupying the opposite end of the social spectrum from Lockwood. The majority of Emily's style consists of graphic immediacy, in which the physical presence of a character is felt either through an enhanced imaginative treatment or with a directly physical power that is unparalleled in fiction. In her haste, she stood up and supported herself on the chair arm. At this sincere request, he turned to her looking utterly despondent. His eyes, finally wide and moist, flashed ferociously on her, and his chest convulsed violently. A moment later, they held a sounder, and I barely saw how they met, but Catherine sprung and he caught her, and they were clasped in an embrace from which I believed my mistress would never be released alive. In fact, she appeared completely insensible to me. He threw



himself into the nearest seat, and when I hastily approached to determine if she had fainted, he gnashed at me and foamed like a rabid dog, gathering her to himself in a fit of jealous avarice. I did not feel like I was in the company of a creature of my own species: it appeared that he would not comprehend even if I spoke to him, so I distanced myself and remained silent.(15th Chapter)

This is presented in its entirety because it exemplifies Emily Bront's style in *Wuthering Heights* and summarizes the novel's central method. It is direct graphic, simple, physical without sexuality, dramatic without melodrama, unique in the quality of its direct appeal to the senses and sympathies, and it breaks rules of control and decorum; "foaming at the mouth" would be ridiculous or even bathetic in another context, but here it further defines the character of Heathcliff and our associations with him. Even though the passage is described by the conventional observer Nelly Dean, it transcends literary convention. Her mannered manner, almost a sign of her own gentility as a member of the Linton household, effectively contrasts with the sheer intensity of what she is witnessing. Her reaction reflects her confusion and limitations: "approaching hurriedly to ascertain if she had fainted" are the words of the drawing-room, but the scene is unbearably emotional, too emotional for an observer to witness.

A DESCRIPTION OF THE PLOT

Emily Bront does not relate her story in a straightforward manner; she does not begin at the beginning and proceed to the end. Instead, she begins her story near its climax. She desires to create an atmosphere of mystique and tension. She desires to arouse our interest in her peculiar, antagonistic characters. Only after introducing us to them will she allow Nelly Dean to explain why they are so sad.

CRITICAL EVALUATION

The morality of this novel, as well as the nature of its structure and aspects of its narrative arts, have attracted considerable attention. Charlotte's preface to the 1850 edition of the novel attempts to explain Emily while also apologizing for her. This is because Charlotte reacted



against critics who found the work repulsive or deemed it "odiously and abhorrently pagan" or "repulsive" or "a fiendish book" or found the characters unattractive. She expressed her moral doubts by stating, "Whether it is moral or prudent to create beings like Heathcliff." The moral law that divides Jane and Rochester could not exist in the relationship between Catherine Earnshaw, and later Linton and Heathcliff, and Catherine Earnshaw. Cathy is often cited. Nelly, I am Heathcliff" adequately emphasizes the distinction, and Heathcliff emphasizes it through his reactions and willpower. Heathcliff confronts a life resembling death after Cathy's death until he wills himself to die, at which point he renews his life with Catherine beyond the grave.

Emily's artistic awareness and her strong structural sense have also received their fair share of critical attention; one contemporary noted the novel's abundance of poetic life, even pointing out the parallel between Ophelia's madness in Hamlet and Cathy in her final illness, demonstrating the author's level of association and awareness. Others have discovered echoes of Greek tragedy in its structure and themes. The cohesive structure of Wuthering Heights is demonstrated by the meticulous detailing of everything.

In Wuthering Heights, the need to investigate the depths of human passion and emotion has either forced or enabled the author to avoid being overly concerned with private and public morality. Emily is more concerned with how people perceive themselves (especially Cathy and Heathcliff) than with whether they must be evaluated as evil or good by conventional standards. The decision is left to the reader as to whether or not to judge them on a moral basis; however, if the reader pays too much attention to making moral judgments, he or she will overlook more important considerations. Neither Cathy nor Heathcliff evaluate themselves, and any outraged judgments made about them by others are deemed insufficient to fit the situation.

Emily Bronte's novel stands apart and alone for a number of reasons, but primarily because no other novel comes close to its rich embodiment of so many aspects of what we term human passion (hatred, anger, love, lust, affection, revenge, envy, grief, and frustration). As a final example of the qualities that lend Wuthering Heights its place in the Western literary canon, it may be noted that its style of writing possesses the rare trait known as



"inevitability."

CONCLUSION

Wuthering Heights is built not only on the accumulated tensions and half-formed characters of adolescent fantasy (foreshadowed in the Gondal sagas), but also on the theme of adolescent, or even juvenile, or infantile fantasy. In the famous and unfailingly moving early scene in which Catherine Earnshaw tries to enter Lockwood's chamber (specifically her old oak-paneled bed, in which she and Heathcliff frequently slept nearly a quarter of a century earlier), it is significant that she identifies herself as Catherine Linton despite being a child, and that she tells Lockwood that she has been lost on the moor for twenty years. As Catherine Linton, who is married and even expectant, she has never been anything other than a child: this is the pathos of her situation, not the fact that she chose Edgar Linton over Heathcliff, whether erroneously or not. Brontë's emotions are obviously entangled with these children's preferences, as evidenced by her poetry, which demonstrates an imaginative elasticity that challenges the very premises of the Romantic exaltation of childhood and its innocence.

Emily Brontë's only novel, *Wuthering Heights*, is regarded as the most complete expression of her extremely individual poetic vision. It contains numerous Romantic elements: Heathcliff is a very Byronic character, though he lacks the self-pity that plagues many Byronic figures, and he has a profound attachment to nature. When the novel was written, the Romantic era had past its zenith; Emily Brontë led a solitary existence and was, in a sense, behind the times. Notice that the author distributes "feminine" and "masculine" characteristics without regard to sex in *Wuthering Heights*, thereby criticizing social conventions, particularly those surrounding gender issues. The ideal of women as delicate beings who avoid physical or mental activity and pursue fashions and flirtations was repugnant to Brontë; she found it difficult to live in society while remaining faithful to her values. Class issues are also significant: we must respect Ellen, who is educated but of low class, more than we respect Lockwood.

Any reader of *Wuthering Heights* should immediately perceive that it is not the type of



novel a well-bred Victorian woman would be expected to pen. Emily Bront submitted it to publishers under the name Ellis Bell, but it still took many attempts and months before it was accepted. It received almost exclusively negative reviews, with reviewers suggesting that the author must be insane, preoccupied with cruelty, and barbaric. The novel Jane Eyre by Emily's sister Charlotte was considerably more successful. Emily was always anxious to keep the novel's publication a secret, which is understandable. Charlotte felt obligated, now that secrecy was no longer required, to write a preface for the novel defending her sister's character, as she perished shortly after the book's publication. Some readers had believed that Wuthering Heights was an early work by the author of Jane Eyre, but the preface made it obvious that Currer, Ellis, and Acton Bell were, in fact, distinct individuals. It appears that Charlotte was uneasy with the more disquieting elements of her sister's masterwork. She stated that if Emily had lived, "her mind would have grown like a sturdy tree; taller, straighter, and more expansive, and its ripened fruits would have attained a mellower ripeness and sunnier bloom." Her remorse for Emily's work should be read with the understanding that Charlotte's character was vastly different from Emily's; her interpretation of Wuthering Heights should not necessarily be accepted at face value.

Wuthering Heights does not adhere to any obvious prose genre, nor did it initiate a significant literary tradition. None of its imitations can match the sincerity and poetic force of the original. However, it has had a significant impact on English literature. The Bront sisters, Charlotte, Emily, and Anne, have attained the status of literary epoch centers as the passage of time has sparked a tremendous amount of interest in their works.

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