

# **Emily Bronte Wuthering Heights Critical Studies Rod Mengham**

Reviews of "Wuthering Heights" CliffsNotes on Bronte's Wuthering Heights Critical Essays on Emily Brontë Wuthering Heights, Revised Critical Essays on Wuthering Heights Wuthering Heights The Structure of Wuthering Heights Wuthering Heights, 1847 Emily Bronte Wuthering Heights Wuthering Heights Emily Brontë's Wuthering Heights Poems by Currer, Ellis, and Acton Bell Wuthering Heights: Text, Sources, Criticism The Birth of Wuthering Heights Wuthering Heights Emily Brontë, Wuthering Heights Emily Brontë, Wuthering Heights The Poems of Emily Bronte A Critical Commentary on Emily Brontë's 'Wuthering Heights' A Student's Guide to Wuthering Heights by Emily Brontë Wuthering Heights Emily Brontë The Brontë Novels (Routledge Revivals) The Brontës Wuthering Heights The Great Tradition Wuthering Heights (Fourth Edition) (Norton Critical Editions) Emily Brontë: Wuthering Heights The Annotated Wuthering Heights Emily Brontë's Wuthering Heights On the Bullet Train with Emily Brontë Class Conflict in Emily Bronte's Wuthering Heights Approaches to Teaching Emily Brontë's Wuthering Heights Emily Brontë: Wuthering Heights A Study Guide for Emily Bronte's Wuthering Heights Emily Brontë Twentieth Century Interpretations of Wuthering Heights Wuthering Heights (Fourth International Student Edition) (Norton Critical Editions) Facets of Wuthering Heights

## **Reviews of "Wuthering Heights"**

### **CliffsNotes on Bronte's Wuthering Heights**

Wuthering Heights is Emily Brontë's only novel. Written between October 1845 and June 1846, Wuthering Heights was published in 1847 under the pseudonym "Ellis Bell"; Brontë died the following year, aged 30. Wuthering Heights and Anne Brontë's Agnes Grey were accepted by publisher Thomas Newby before the success of their sister Charlotte's novel, Jane Eyre. After Emily's death, Charlotte edited the manuscript of Wuthering Heights, and arranged for the edited version to be published as a posthumous second edition in 1850.

### **Critical Essays on Emily Brontë**

### **Wuthering Heights, Revised**

### **Critical Essays on Wuthering Heights**

Origins and influences: biographical - Plot - Construction and narrative method - Dialogue - Style - Characterization - Dreams and spirits - Modernity of Wuthering Heights.

### **Wuthering Heights**

Provides a route through the profusion of critical writing on Wuthering Heights. After a chapter on 19th century responses, the guide links together a selection of extracts demonstrating the major critical developments of the 20th century, from humanism through formalism to deconstruction.

## **The Structure of Wuthering Heights**

### **Wuthering Heights, 1847**

A guide to and excerpts from the critical commentary on the only novel this particular Brontë (1818-48) published. Stoneman (English, U. of Hull) arranges the commentary into sections on Victorian responses: power, propriety, and poetry; the rise and fall of the author: humanism, formalism, deconst

### **Emily Bronte**

Among the classroom strategies described in part 2, "Approaches," are the following: - Uncovering the hidden elements of race, gender, and class through close analysis of the narrative- Teaching the novel from the vantage point of gothic conventions, biographies of Brontë family members, and the debates about the place of the novel in the canon- Familiarizing students with historical and legal documents to reveal social and economic issues of the period like child custody and women's property rights- Comparing film and TV adaptations with one another and with the novel itself

### **Wuthering Heights**

The text of the novel is based on the first edition of 1847.

### **Wuthering Heights**

Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, grade: 1, Technical University of Braunschweig, course: The British Landscape in Fact, Fiction and English Language Teaching, 12 entries in the bibliography, language: English, abstract: »Wuthering Heights« is the solitary prose work of Emily Brontë and was first published in 1847. Although the novel is now generally considered a masterpiece, there were lots of negative reviews after the publication. Critics called it for example shocking, grotesque or mishappen and were horrified by it. In my work I will concentrate on the reviews of »Wuthering Heights« that appeared shortly after the publication of »Wuthering Heights« until the end of the 19th century. Firstly, I will give a short biography of Emily Brontë to illustrate her way of living. After that I will summarize her novel. Following the summary of »Wuthering Heights« I will concentrate on the reviews of »Wuthering Heights«. At first I will present the way this novel was criticized by the reviewers in English as well as in American newspapers and magazines shortly after the publication in 1847. Then I will refer to Charlotte Brontë as a critic of »Wuthering Heights« and show how she judged her sister's work. Furthermore her review influenced later criticism. In the end I will illustrate the later critical response to

»Wuthering Heights« and I will show if there has been a change in judging the novel and how Charlotte Brontë's preface influenced the reviewers.

## **Emily Brontë's Wuthering Heights**

First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

## **Poems by Currer, Ellis, and Acton Bell**

An annotated version of the famous love story provides philosophical, historical, economic, political, and religious context to the author's words; unpacks allusions to other works of literature; and translates the thick Yorkshire dialect of some of the characters.

## **Wuthering Heights: Text, Sources, Criticism**

Facets of Wuthering Heights is a collection of essays by one author concerned to throw critical light on several different facets of Emily Brontë's masterpiece, Wuthering Heights. Although three of the essays deal partly with the historical background to the novel, the collection as a whole seeks to draw attention to Emily Brontë's remarkable versatility as a novelist by, for example, implicitly pointing up the skill with which she has constructed the plot, the inventiveness with which she has created an astonishing variety of characters, and the brilliance with which she has made structural use of her central themes. This book is intended to encourage readers to take a fresh look at Wuthering Heights as a work of art which, far from deserving to be read merely for its extraordinary treatment of love, is, in fact, eminently notable for its author's objective and dispassionate portrayal of a particular society and a particular set of individuals in late eighteenth-century England and beyond.

## **The Birth of Wuthering Heights**

## **Wuthering Heights**

The text of the novel is based on the first edition of 1847. For the Fourth Edition, the editor collated the 1847 text with the two modern texts (Norton's William J. Sale collation and the Clarendon), and found a great number of variants, including accidentals. This discovery led to changes in the body of the Norton Critical Edition text that are explained in the preface. New to "Backgrounds and Contexts" are additional letters, a compositional chronology, related prose, and reviews of the 1847 text. "Criticism" collects five important assessments of Wuthering Heights, three of them new to the Fourth Edition, including Lin Haire-Sargeant's essay on film adaptations of the novel.

## **Emily Brontë, Wuthering Heights**

A Student's Guide to Wuthering Heights by Emily Bronte is a general introduction

to one of the great English novels of the nineteenth century. Misunderstood by most critics and commentators upon its publication in 1847, the story of Catherine and Heathcliff and their peers and descendants slowly became recognized as the work of a genius and is now on nearly every list of recommended books for both high school and college students. However, many students today find the novel difficult to read and understand because of its language and its setting; especially challenging to some are the sections in which characters speak in the Yorkshire dialect. This guide provides an easy-to-use glossary of that dialect and translations of the dialogue. It also includes discussions of the social, economic, and political background of the period (the last part of the eighteenth and the first part of the nineteenth centuries). Combined with a thorough coverage of language and background, this guide offers a list of questions about the reading that are intended to lead the students to independent thinking about the work. Unlike some better-known guides, this text contains no detailed summary of parts of the novel. Students must read chapters of the novel itself in order to answer the questions. In a few instances, readers must go outside *Wuthering Heights* to answer a question; that is, some basic research is required. In addition, the appendices contain materials intended to enrich the novel and to deepen the appreciation of each student for this outstanding work. It is the desire of the author to make *Wuthering Heights* more readily accessible to students and at the same time to challenge them to engage in independent critical reading.

## **Emily Brontë, *Wuthering Heights***

This new edition of Emily Brontë's poetry—the first for 50 years—contains all those poems which she herself chose to keep. It is based on the texts of the three notebooks into which she transcribed her poems supplemented by others on single sheets scattered in various collections, and the versions published in *Poems by Currer, Ellis and Acton Bell* and in Charlotte's 1850 edition of the novels. Variants between the Notebooks and the latter are listed in the Notes. The majority of the poems stand without need of explanation. However, it is helpful to be aware of the context in which they were written, and especially their relationship to the imaginary world of "gondal" shared by Emily and Anne. This and the history are explained fully in the Introduction and Notes.

## **The Poems of Emily Brontë**

Emily Brontë's writings explore, expand, and transgress limited nineteenth-century ideas of the nature of the female lot and of women's creativity. This study offers an extensive rereading of the poems which focuses on Emily Brontë's problematic relationship to the Romantic tradition in which they were produced, and to the critical tradition in which they have been reproduced. Using recent feminist work on gender and genre Lyn Pykett throws fresh light on the complexities of *Wuthering Heights*, and suggests that much of this novel's distinctiveness may be attributed to the particular ways in which it both combines and explores Female Gothic and the emerging realist domestic novel, a genre also widely used and read by women. Contents: Emily Brontë: A Life Hidden from History; The Writings of Ellis Bell; 'Not at all like the poetry women generally write' Emily Brontë and the Problem of the Woman Poet; Death Dreams and Prison Songs; Gender and Genre in *Wuthering Heights*; Changing the Names: The Two

Catherines; Nelly Dean: Memoirs of a Survivor; The Male Part of the Poem; Reading Women's Writing: Emily Brontë and the Critics

## **A Critical Commentary on Emily Brontë's 'Wuthering Heights**

### **A Student's Guide to Wuthering Heights by Emily Brontë**

#### **Wuthering Heights**

A brooding Yorkshire tale of a savage, tormented foundling, Heathcliff, who falls in love with Catherine, the daughter of his benefactor, and of the violence and misery resulting from their thwarted longing for each other.

#### **Emily Brontë**

Wuthering Heights is unique among novels of its time for its poetic presentation, its lack of authorial comment, and its unusual narrative structure, exerting the energies of hate and love from the confined world of the story. The book deeply challenged embedded Victorian conventions regarding gender equality, religion, and class. This compelling volume discusses the author Emily Brontë's background, the details of which are still not well understood; class conflict in the context of rural and industrial Britain; and contemporary perspectives on class conflict.

#### **The Brontë Novels (Routledge Revivals)**

A central work of modernism, *The Waste Land* evokes a world of moral, sexual and spiritual decay. In it Eliot gives voice to the deep intellectual uncertainty that had existed from the 1870s and to his own sense of the collapse of civilization. Stephen Coote's critical study outlines the historical background that led Eliot to his bleak vision of humanity. He gives a close account of the development of the poem and discusses fully its arguments, allusions, poetic techniques and patterns of imagery. There is also a chapter on the crucial role played by Ezra Pound in editing the manuscript. Above all, he seeks to elucidate the way in which Eliot drew upon the rich tradition of past centuries, bringing together myth and life-enhancing poetry to create a work that has become a seminal part of our heritage.

#### **The Brontës**

#### **Wuthering Heights**

The text of the novel is based on the first edition of 1847. For the Fourth Edition, the editor collated the 1847 text with the two modern texts (Norton's William J. Sale collation and the Clarendon), and found a great number of variants, including accidentals. This discovery led to changes in the body of the Norton Critical Edition text that are explained in the preface. New to "Backgrounds and Contexts" are additional letters, a compositional chronology, related prose, and reviews of the

1847 text. "Criticism" collects five important assessments of Wuthering Heights, three of them new to the Fourth Edition, including Lin Haire-Sargeant's essay on film adaptations of the novel.

## **The Great Tradition**

'The great English novelists are Jane Austen, George Eliot, Henry James and Joseph Conrad.' So begins F. R. Leavis's most controversial book, *The Great Tradition*, an uncompromising critical-polemical survey of English fiction, first published in 1948. Leavis makes his case for moral seriousness as the necessary criterion for an author's inclusion in any list of the finest novelists. In the course of his argument he adds D. H. Lawrence to the pantheon, and singles out *Hard Times* as Dickens' one 'completely serious work of art'; while Lawrence Sterne, Henry Fielding, and James Joyce are among those weighed in the balance and found wanting. '[Leavis] gave one a new idea of what it meant to read the whole business of criticism acquired a new and exhilarating quality.' Frank Kermode, *London Review of Books*

## **Wuthering Heights (Fourth Edition) (Norton Critical Editions)**

Emily Brontë appeared first in the literary world as a poet, but she is remembered even today for the single powerful novel, *Wuthering Heights*, that she composed towards the end of her life. The novel is a singular one and it stands outside the main current of nineteenth-century fiction. Because of its peculiar nature it has given rise to much controversy. Some consider it a gothic novel while others think of it as a novel of revenge. Some others find in it a romantic tale of languishing love. The dramatic way of narration by quoting the exact words spoken by the different characters, by mainly two narrators, Nelly Dean and Lockwood, gives the novel a peculiar interest. Besides, the portrayal of the character of Heathcliff, the protagonist, betrays a powerful imagination of the novelist. Like Coleridge, Emily Brontë has been successful in giving the esoteric world she has created, a touch of reality and credibility by making the supernatural a part of the natural. The novel is a story of two houses, at Wuthering Heights and Thrushcross Grange with a vast moorland separating them. Heathcliff comes as a disturber of peace in these two houses and the peace is restored only with his death. It is not simply a tragic tale although there are several deaths in it. The novel shows that there are both good and evil in this world and that evil is ultimately won over by love. *Wuthering Heights* remains a powerful creation of Emily Brontë's imagination, and because of her originality and poetic intensity it is held that she might have been Shakespeare's younger sister (*Westminster Review*, 1898).

## **Emily Brontë: Wuthering Heights**

While teaching in Japan, Judith Pascoe was fascinated to discover the popularity that Emily Brontë's novel *Wuthering Heights* has enjoyed there. Nearly one hundred years after its first formal introduction to the country, the novel continues to engage the imaginations of Japanese novelists, filmmakers, manga artists, and others, resulting in numerous translations, adaptations, and dramatizations. On the *Bullet Train with Emily Brontë* is Pascoe's lively account of her quest to discover

the reasons for the continuous Japanese embrace of Wuthering Heights. At the same time, the book chronicles Pascoe's experience as an adult student of Japanese. She contemplates the multiple Japanese translations of Brontë, as contrasted to the single (or nonexistent) English translations of major Japanese writers. Carrying out a close reading of a distant country's Wuthering Heights, Pascoe begins to see American literary culture as a small island on which readers are isolated from foreign literature.

## **The Annotated Wuthering Heights**

Collections of essays by experienced and well-known writers, specially commissioned to meet the needs of students. LONGMAN CRITICAL ESSAYS introduce students to a wide variety of critical and often conflicting opinions on major works of literature.

## **Emily Brontë's Wuthering Heights**

Presents a study guide discussing the characters, plot and writing of Wuthering Heights by Emily Brontë. Includes critical essays on the novel and a brief biography of the author.

## **On the Bullet Train with Emily Brontë**

A Study Guide for Emily Brontë's "Wuthering Heights," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs.

## **Class Conflict in Emily Brontë's Wuthering Heights**

## **Approaches to Teaching Emily Brontë's Wuthering Heights**

A collection of reviews and critical essays on Brontë's poetry and fiction.

## **Emily Brontë: Wuthering Heights**

A critical overview of Brontë's only novel features the writings of such scholars as Virginia Woolf, Sandra Gilbert, and Susan Gubar.

## **A Study Guide for Emily Brontë's Wuthering Heights**

Every critical theory in the last 20 years has cut its teeth on 'Wuthering Heights', and this volume features essays of major importance on this work from positions including liberal humanism, psychoanalysis, deconstruction, Marxism and feminism.

## **Emily Brontë**

In *The Birth of Wuthering Heights*, Edward Chitham explores the sources of Emily Brontë's inspiration and the ways in which she composed her poetry and her one major novel. This key study discusses the probable content of her unfinished second novel and also makes use of new discoveries to show that Emily Brontë was not only well-read in the classics, but that she had also made her own translations of Virgil and Horace. It also foregrounds the publishing history of *Wuthering Heights*, revealing how the original text was almost doubled in size from its first submission to a publisher and its final acceptance. This book, published for the first time in paperback, provides a fascinating insight into Emily Brontë's mind and working methods.

## **Twentieth Century Interpretations of Wuthering Heights**

The original CliffsNotes study guides offer expert commentary on major themes, plots, characters, literary devices, and historical background. The latest generation of titles in this series also feature glossaries and visual elements that complement the classic, familiar format. In *CliffsNotes on Wuthering Heights*, you explore one of Emily Brontë most beloved and enduring novels, combining realism and gothic symbolism to tell a love story that's full of social relevance. In the novel, you follow the self-destructive journey of Heathcliff, as he seeks his revenge for losing his childhood love, Catherine, to another man. This study guide carries you through Heathcliff's life by providing summaries and commentaries on each chapter of the novel. Critical essays give you insight into the narrative structure of the novel, the major themes Brontë explores, and Heathcliff's obsession. Other features that help you study include Character analyses of the main characters A character map that graphically illustrates the relationships among the characters A section on the life and background of Emily Brontë A review section that tests your knowledge A Resource Center full of books, articles, films, and Internet sites Classic literature or modern-day treasure—you'll understand it all with expert information and insight from CliffsNotes study guides.

## **Wuthering Heights (Fourth International Student Edition) (Norton Critical Editions)**

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. Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones. Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door; above which, among a wilderness of crumbling griffins and shameless little boys, I detected the date "1500," and the name "Hareton Earnshaw." I would have made a few comments, and requested a short history of the place from the surly owner; but his attitude at the door appeared to demand my speedy entrance, or complete departure, and I had no desire to aggravate his impatience previous to inspecting

the penetralium. One stop brought us into the family sitting-room, without any introductory lobby or passage: they call it here 'the house' pre-eminently. It includes kitchen and parlour, generally; but I believe at Wuthering Heights the kitchen is forced to retreat altogether into another quarter: at least I distinguished a chatter of tongues, and a clatter of culinary utensils, deep within; and I observed no signs of roasting, boiling, or baking, about the huge fireplace; nor any glitter of copper saucepans and tin cullenders on the walls. One end, indeed, reflected splendidly both light and heat from ranks of immense pewter dishes, interspersed with silver jugs and tankards, towering row after row, on a vast oak dresser, to the very roof. The latter had never been under-drawn: its entire anatomy lay bare to an inquiring eye, except where a frame of wood laden with oatcakes and clusters of legs of beef, mutton, and ham, concealed it. Above the chimney were sundry villainous old guns, and a couple of horse-pistols: and, by way of ornament, three gaudily-painted canisters disposed along its ledge. The floor was of smooth, white stone; the chairs, high-backed, primitive structures, painted green: one or two heavy black ones lurking in the shade. In an arch under the dresser reposed a huge, liver-coloured bitch pointer, surrounded by a swarm of squealing puppies; and other dogs haunted other recesses.

## **Facets of Wuthering Heights**

First published in 1968, this reissue of Dr. Craik's critical appreciation of the completed novels of Charlotte, Emily and Anne Brontë is seminal for the way in which it shifts emphasis away from the Brontë family biography towards a detailed critical analysis of the novels themselves. Separate chapters are given to each of the seven novels. The author's aims and techniques in each are assessed and Dr. Craik shows what light the books throw on each other, how they are related to the novels of the Brontës' predecessors, and how the Brontë novels compare with their great contemporaries in the nineteenth century novel.

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