

**„WUTHERING HEIGHTS“ – EMILY BRONTË EFFECTIVE
NARRATORS OF THE TRAGIS EVENTS
„MAJAT ME STUHI“ – EMILI BRONTË RRËFIMTARËT EFIKAS TË
NGJARJEVE TRAGJIKE**

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Abstract

Although many literary critics have tried to prove that there is only one Brontë and that is Emily Brontë, who was a genius among the other two sisters, many readers are of the opinion that the three sisters, Emily, Charlotte, and Anne have written novels of the same type but with varying success. This assumption is natural and reasonable, because life gave them the same inclination to write, while they, as sisters, were closely related to each other at home and in the family. For the student and the critic, the case of these three sisters is challenging, because life seldom gives the same tendency to the three who were of the same blood and of the same generation, and who wrote novels of the same form, but relying in three different experiences (Long, 514-515).

The novel "Wuthering Heights" is a kind of tragedy in the framework of realism, a work which, through concretely and convincingly presented characters of a place and time, speaks about the all-human and eternal theme: about the conflict of the free energy of the human being with conventions and codes and material interests that prevent it. The composition of this novel is its best artistic feature. To write the novel, Emily starts from the end of the events. Looking back, she unfolds the events first through the testimony of the witnesses and then through the narrator. Thus, none of the narrators is a tool of the novel's technique, but they give the impression that they are living people with different qualities and characters.

Keywords: *Brontë sisters, "Wuthering Heights," novel, literary critic, narrator.*

Përmbledhje

Edhe pse shume kritik janë përpjekur të vërtetojnë se ka vetëm një Brontë dhe ajo është Emili Brontë, e cila ishte gjeni në mes të dy motrave të tjera, shumë lexues janë të mendimit se të trija motrat, Emily, Charlotte, dhe Anne kanë shkruar romane të llojit të njëjtë të cilët kanë pasur sukses të ndryshëm. Ky supozim është i natyrshëm dhe i arsyeshëm, sepse jeta u dhuroi atyre prirje të njëjtë për të shkruar, ndërsa ato si motra ishin të lidhura shumë me njëra tjetrën në shtëpi dhe në familje. Për studentin dhe kritikun, rasti i këtyre tre motrave është sfidues, sepse jeta rrallë herë u dhuron prirje të njëjtë të trijave të cilat ishin të një gjaku dhe të një brezi, dhe të cilat kanë shkruar romane me formë të njëjtë, por duke u mbështetur në tre përvoja të ndryshme (Long, 514-515).

Romani "Majat me stuhi" është njëkohësisht një lloj tragjedie në kuadrin e realizmit, një vepër e cila nëpërmjet personazheve të paraqitur në mënyrë konkrete dhe bindëse të një vendi e kohe, flet për temën mbarënjëzore dhe të përjetshme: për konfliktin e energjisë së lirë të qenies njerëzore me konvencionet e kodekset dhe interesat materiale të cilat e pengojnë. Kompozicioni i këtij romani është veçoria e tij më e mirë artistike. Për të shkruar romanin Emili niset nga fundi i ngjarjeve. Duke u kthyer pas, ajo i shpalos ngjarjet paraprakisht përmes rrëfimit të dëshmitarëve e pastaj edhe nëpërmjet narratorit. Kështu, asnjëri nga rrëfimitarët nuk është mjet i teknikës së romanit, por të japin përshtypjen se janë njerëz të gjallë me cilësi dhe karakter të ndryshëm.

Fjale kyçe: *motrat Brontë, "Majat me stuhi," roman, kritik letrar, rrëfimitar.*

Introduction

During her short life, Emily Brontë wrote only the novel “Wuthering Heights” and a collection of poems. The novel “Wuthering Heights” it’s a work that’s about love and hate, about the oppressed and oppressors, about clashes and conflicts of characters and families, in the wild nature of northern England, of the barren and hills battered by mighty storms (Long, 514-516). This nature is described directly from the experiences of the writer herself, who lived in such nature. The secondary characters who create the environment of the novel, derive from her acquaintance with the rural residences of her birthplace. However, the main characters are the fruit of a deep intuitive knowledge of life, on one hand, and a powerful creative imagination, on the other.

The characters of the couple Catherine and Heathcliff have an incredible emotional power, so with their acts they exceed the limits of the everyday life and the normal in the frame of a compact composition, which makes the work quite spontaneous and convincing. The composition of this novel is its best artistic feature. With this composition she not only surpasses her sisters, but also some English novelists of the XIX century. By sustaining to the epic and classical formula, she began to write her novel according to the principle *of media res*. To write the novel, she begins from the ending of the events. While turning back, she unravels the events in primarily through the confession of the witnesses of Nanny Nelly Dean, and then also through the narrator, the visitor from London, Mr. Lockwood, with whom they were first introduced in the beginning. In this way, the subject has a double frame, while the narration of events by narrators, gives them clarity and objectivity.

Content

Thus, none of the narrators are a tool of the novel's technique, but they give the impression that they are living people with different qualities and personalities. Nelly Dean is one peasant woman who has finished primary school, but has an extraordinary intellect as well as two significant qualities: Her first quality has to do with her connection with the land where she was born and with her everyday life, while her second quality is her moral code which she inherited from her attestors. On one hand she is generous, but on the other she can also be quite strict. The reader is likely to believe this witness.

As a result, the events that she narrates, no matter how shabby and unbelievable they may be, they sound like undeniable facts. In addition, she conveys them with clear moral comments. With the inclusion of Nelly Dean in the novel, the subject of the work reaches three goals: First of all, she is presented as a figure with special features and a prominent personality. Then the development of the events become quite reliable and convincing, since it is drawn from the perspective of a normal ethical consciousness and in this way come forth and stand out the special qualities of the two heroes as well as the course of events of the subject. In a way, the role of Nelly Dean is similar to the role of the chorus in ancient Greek tragedies, although Nelly is more individualized.

The second narrator, Lockwood, is much further away from the events of the novel, not only because he is a present foreigner, but also for the reasons that he himself is shallow, or a simple gentleman, whose only merit is politeness. Lockwood is a representative of "public opinion", so, he belongs to a wide world that no longer had as much of an important role in the tragic events of the novel, then mere a sensation. Therefore, Emily Brontë treats his character as deserved, with a thin irony. However, such a thing hardly stands out, because the author, as a true narrator, tries not to interfere, that's why she doesn't give comments and doesn't take stands on her characters, but allows them to behave and act according to their nature and logic.

Meanwhile, in addition to the narrators, Katerina's "Diary" is also used, which serves to complete the narration of events, that is unknown by others. Once or twice, the author also uses written letters. All of these tools are used in a very functional way. This also applies for descriptions of natural landscapes, environments and situations. Nothing is used as excessive decoration. In other words, everything in the novel is consistent with the events through which we also see the development of the characters. There are no digressions and no episodes, there is nothing that could be used with some secondary elements, as it is a single-minded classic composition.

The events of the subject take place in a remote region of Yorkshire, the birthplace of the sisters Brontë; thus, both the characters and the environment have been equipped with a range of reliable details. However, the reader easily understands that the author does not intend to portray the local circumstances and provincial types, since the character and events of the work have universal features. The world that Emily Brontë presents has a kind of local nuance, social framework and eventual conditions, but that world is at the same time the symbolic tableau of the human world in general, and of some universal categorized conflicts. This is clear to any common and rational reader.

There is no doubt that the world of Emily Brontë is divided into two opposite camps: The camp of Earnshaw and the camp of Linton. No camp is completely homogeneous, because each camp contains elements of the each-other. At the same time, there is internal conflict in each camp, but it is more than clear that Catherine and Heathcliff, on one hand, and Edgar Linton, on the other, have opposing principles as well as incompatible world views on life. Heathcliff and Catherine are bearers of simple features, of free, noble feelings, of unrestrained biological energy of the reaction under the influence of passion or the morality of burning desire, and not of any moral codex.

The Linton's, on the other hand, are creatures of habit and convention, which from childhood have lived within the framework of strict moral rules as well as material interests and obligations imposed by social position. The first couple acts boldly and passionately, surpassing in many ways the limits of normal and moral ethics, while the second couple acts in the framework of normal behavior and some public moral provisions. However, the unfortunate lovers enjoy the sympathy of the readers more, since in it stands out the great human power, that completeness and freedom of the human nature that we unconsciously crave.

While the Linton couple are just good people, Catherine and Heathcliff are great people and capable of exceeding the human measures, both in good and in bad, regardless of the consequences. Undoubtedly, the reality presented by the author is spiritual; indeed, it is a purely human reality in which the characters operate strongly and frequently, they involve and influence the social and material motives and where there's nothing arbitrary, although that reality is symbolically generalized (Daiches, 1064-1066).

There is no doubt that the novel "Wuthering Heights" is a tragic story of an unfortunate love, with almost all the elements of Aristotelian tragedy, with an epic form. The tragic sin from which the ghastly fate flows not only for the main heroes, but also for their circle becomes dominant and inevitable. As a result, Heathcliff's passionate love is also transformed into a powerful passion for revenge and destruction, which then becomes monstrous, abnormal and overwhelming. This is a natural turn and phenomenon, which Freud also scientifically explained.

Catherine's guilt also faces punishment: her marriage is unfortunate, while her life is horribly cut short. Thus, her marriage to another made her mistake fatal. Heathcliff's Revenge, however bursting with a flurry of attacks and blows, in fact it was revenge against Heathcliff himself. This becomes clear after Catherine's death, when he was left without any purpose in life, desolate and desperate, waiting for the peace and rest that only the grave could give him.

When the storm of quenched passions and misfortune had passed, mowing down not only the guilty and the sinners but the innocent as well, there remained only two young successors, the nephews of the two opposing camps, who began their ridiculed and irreconcilable love affair, promising a better future and the reconciliation of two incompatible worlds. The end of the novel resembles the end of some of Shakespeare's tragedies, but even those endings aren't as humane and as deep as in this novel.

Conclusion

In other words, the novel "Wuthering Heights" is at the same time some kind of tragedy in the frameworks of realism, a work which, through its characters presented in a concrete and convincing way a place and time, speaks about the all-human and eternal theme: about the conflict of the free energy of human beings, with conventions, codes and material interests which hinder it. Although Emily Brontë remains an objective narrator, she is without a doubt on the side of energy or free power, as were all the English freedom-loving writers, including Blake, Byron and Shelley, with whom she has spiritual similarities.

However, she is clear that the solution consists neither in the absolute freedom of passion, nor in submission to conventions, but in the union of both: of Heathcliff's overwhelming passion and consciousness in the love of the two young people. This would perhaps be the only humane solution. Therefore, we can say that "Wuthering Heights" is a work of extremely great artistic value, which with its message is more similar to Shakespeare's tragedies than the novels of its time. The question has often been raised as to how it was possible that such a young creature (she died before turning thirty), with such short life experience, has managed to write such work. It is also said that she seemed to have been the "fruit" of a "mystical experience and passion".

Emily Brontë is not the only writer who revealed her genius so early, as there were other writers who showed their talent from a young age. Thus, for example, apart from Scott and Wordsworth, other English romantic poets were short-lived. On this occasion, it should be noted that this novel did not achieve any significant popularity at the time of its publication. Charlotte Brontë's works are widely read. However, starting from the end of the XIX century and the beginning of the XX century until this decade, the novel "Wuthering Heights" becomes more and more attractive and more appreciated not only by literary critics, but especially by readers.

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