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**COURSE DESCRIPTION WISE**

**READING OF CHAPTERS OF WUTHERING HEIGHTS**

**Suggested Course Description:**

1. Narrative technique.
2. The Setting.
3. Imagery.
4. Plot.
5. Dream sequences.
6. Heathcliff- a hero or an anti-hero.
7. Treatment of the theme of love.
8. Feminist, spatial and other critical enquiries.
9. Notions of fear, folklore.

Chapter 1

1. Narrative time of Mr. Lockwood for readers begins on 1801.
2. The English country – the setting – is called a “perfect misanthropist’s heaven”.
3. Heathcliff is noticed by Lockwood by virtue of his “black eyes”. Notice the recurrence of the “black eyes” of Heathcliff throughout the novel. His exterior is likened to a “dark-skinned gipsy” by Lockwood.
4. Heathcliff’s possessiveness and acquisitiveness is expressed: “Thrushcross Grange is my own, sir”. His use of language in a laconic style of his own throws a significant light on his character.
5. Introduction of Joseph.
6. The Setting – Wuthering Heights – its elemental nature suggested by the provincial adjective.
7. The notion of “the house” – the kitchen, the apartment, the furniture.
8. The references to animals: Lockwood’s encounter with the curs.
9. The brief personal history of Mr. Lockwood.
10. Characters introduced – Heathcliff, Joseph and Mr. Lockwood.

Chapter 2

1. The setting develops for the readers with each succeeding chapter.
2. Recurrence of reference to animals.
3. Introduction of Catherine’s daughter – Young Cathy – and Lockwood’s description of her features.
4. Introduction of Hindley’s son – Hareton – and Lockwood’s description of his features. Note the use of animal imagery in his description.
5. The reference to the diabolical, angels, fairy, hell.
6. The ironical reference to Heathcliff, Young Cathy, Hareton as a family circle.
7. Introduction of Zillah.

Chapter 3

1. The chamber in Wuthering Heights where Mr. Lockwood slept.
2. Catherine Earnshaw’s library.
3. The narrative of Catherine Earnshaw’s book.
4. The master-slave discourse apparent in the narrative as Catherine recounts the treatment of Heathcliff by his brother Hindley.
5. The Dream Sequence of Mr. Lockwood.
6. Dream of Jabez Branderham – the narrative of Jabez
7. Dream of Catherine Linton – the narrative of Catherine.
8. The reference to ghosts, goblins and sceptre.
9. Heathcliff’s vehement emotion.

Chapter 4

1. Mrs. Dean’s narrative – the duration of her stay at Thrushcross Grange (Eighteen years). The style of her narrative – seen as chat, gossip.
2. The history of the Earnshaws and Lintons.
3. The element of fear.
4. Heathcliff referred to as ‘it’.
5. Heathcliff bred bad feeling in the house.
6. Mrs. Dean’s role in the household of the Earnshaw.
7. The event of the horse between the little Heathcliff and Hindley.

Chapter 5

1. Mrs. Dean’s narrative
2. Hindley sent to college.
3. Little Cathy’s wild nature.
4. The end of Mr. Earnshaw.
5. The innocence of Heathcliff and Catherine – seen as heavenly.

Chapter 6

1. Mrs. Dean’s narrative
2. The notion of foreigners, outsiders – Hindley’s wife.
3. Hindley became tyrannical – old hatred for the boy roused.
4. The role of curate, Joseph to civilize Catherine and Heathcliff: Joseph’s use of language should be noticed.
5. The wandering to Thrushcross Grange.
6. The description of Edgar and Isabella by Heathcliff.
7. Heathcliff reports on Mr. Linton’s reception of the children – the curate Shielders has pointed out that Hindley allows her sister to grow up in absolute heathenism in company of a strange acquisition – a little Lascar, or an American or Spanish castaway.

 Chapter 7

1. Mrs. Dean’s narrative
2. Cathy returns from Thrushcross Grange Improved and reformed.
3. Hindley enjoying the discomfiture of Heathcliff in the presence of Catherine.
4. Nelly tries to instil in Heathcliff high notions of his birth.
5. Heathcliff saw Edgar as a rival and hated him.
6. The Gimmerton band – the short episode of Catherine’s stealing from the music to meet Heathcliff in the garret.
7. Heathcliff settling on ways to pay Hindley back.
8. Mrs Dean’s brief return to narrative present.
9. Lockwood coaxes Mrs Dean to continue with her leisurely style of narrative and not to skip and leap over years in her narrative. His mood, he asserts, is tiresomely active and he does not want to miss any minute detail.
10. Mrs Dean is well read. That trait of her character may be turned her into an engaging narrator.
11. Mrs Dean resumes her narrative by not leaping three years but begins from the summer of 1778 – nearly twenty-three years ago.

Chapter 8

1. Mrs. Dean’s narrative
2. Hareton is born and Mrs Earnshaw dies within a few months.
3. Mr Earnshaw grows desperate and gave himself up to reckless dissipation.
4. Nelly’s role as a foster-sister to Hindley and foster-mother to Hareton.
5. Wuthering Heights seen as an infernal house.
6. Mrs Dean’s brief return to narrative present – pointing to Lockwood the portrait of Edgar Linton over the fireplace.
7. Catherine developed a double character – one side of her trait apparent with the Lintons and another within her family circle.
8. Mrs Dean as a confidant, adviser, and keeper of secrets.
9. Heathcliff was sixteen years old – his unsociable moroseness, the hard work and lack of education.
10. The almanac on the wall.
11. Heathcliff – a bleak, hilly, coal country and Edgar – a beautiful fertile valley. Note the natural imagery used to assert the difference between the two persons.
12. Edgar’s low manner of speaking.
13. Nelly confesses that she did not love Catherine.
14. Catherine’s nature – she never had the power to conceal her passion.

Chapter 9

1. Mrs. Dean’s narrative
2. Note Hindley’s use of language – particularly terms like, heaven, hell, Satan, villain, devil, damnation and note Heathcliff’s use of language. Compare it with Nelly’s use of language that focuses on salvation, redemption of the soul, care, well-being. She calls Hareton the little lamb.
3. Ellen’s (Nelly’s) use of catechism with regard to Catherine’s (she being 22 years old at that particular time) choice of Edgar.
4. Catherine’s use of language – heaven (it is akin to misery), Eternal rocks, universe, being. Also take due note of her short dream sequence narrated to Ellen.
5. Nelly’s description of the storm.
6. Joseph’s role as eavesdropper and reporting against Catherine and Heathcliff to Hindley.
7. The commencement of delirium of Catherine, serious threats of fits to attend her in case anyone contradicts with her whims.
8. The visit of Mr. Kenneth.
9. Nelly as a nurse to Catherine in her illness.
10. Three years subsequent to the death of old Mr Linton, Edgar married Catherine at Gimmerton Chapel.
11. The housekeeper’s story – Nelly’s narrative – is deferred.

 Chapter 10

1. A brief return to narrative present. Lockwood’s narrative. His recovering from illness after returning from Wuthering Heights. Passing of four weeks from the moment of Mrs Dean’s last narrative. He remembers the tale and the fact that Heathcliff is a hero who had not been heard for three years.
2. Return to Mrs Dean’s narrative:
3. Natural Imagery used to compare Catherine and the two Lintons.
4. Catherine called gunpowder.
5. The transformation of Heathcliff. (It is important to note Nelly’s observation regarding Heathcliff: “A half-civilised ferocity lurked yet in the depressed brows and eyes full of black fire.”)
6. Nelly’s presentiment regarding Heathcliff.
7. Catherine’s narrative of Heathcliff’s visit to Wuthering Heights. (The narratives inside narrative should be noticed).
8. Nelly’s calling Heathcliff as Mr. Heathcliff. She describes him as a bird of bad omen to Isabella.
9. Notice the gradual development in the plot incidents of the novel – the arrival of Heathcliff and Isabella Linton’s irresistible attraction towards him.
10. Catherine’s description of Heathcliff as fierce, pitiless, wolfish man.
11. Notice the profusion of animal imagery in the chapter – particularly the reference to Heathcliff as a beast, a devourer.
12. Heathcliff’s ominous musing – as Nelly surmises – over the prospect of marrying Isabella.