

In class we've discussed some of the basic tensions that drive the **characters**\* and the **plot** of Wuthering Heights. Among these have been the contrast between "the civilized" and "the wild" as represented, for example, in the **settings** of Thrushcross Grange and Wuthering Heights respectively. We've also touched on one psychological aspect of this contrast: a tension between one's outward, social behavior and one's inner sensibility (recall, for example, the discussion of Lockwood's inability to reciprocate his would-be lover's apparent affections in the opening chapter). This exercise asks you to "apply" these conceptual structures to another passage in the novel which I've reproduced below.

The exercise is as follows: First, assume that the novel develops a contrast between "the civilized" and "the wild" as discussed in class. Now, explain—in a single paragraph—the psychological consequences of such a contrast as they appear in the following passage from Chapter 9. This is one of the turning points of the novel: Has Catherine been able to resolve this inner conflict between the civilized and the wild? If so, does that mean she has found a way to let these two seemingly contradictory elements coexist? Or does one have precedence over the other? And what are the consequences to Catherine herself?

Please write your answer as a fully developed paragraph on a separate sheet of paper. The paragraph should have a topic sentence that sets forth your response to the task above, and it should develop this topic sentence with some reference to the specific language or details of the novel. For present purposes you need not include a Works Cited page, though you should indicate with a parenthetical citation the page numbers from which you are quoting.

The Wuthering Heights passage, from Chapter 9, beginning in the middle of Catherine's speech to Nelly Dean:

"What were the use of creation if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself. If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the Universe turn to a mighty stranger. I should not seem a part of it. My love for Linton is like the foliage in the woods. Time will change it, I'm well aware, as winter changes the trees—my love for Heathcliff resembles the eternal rocks beneath—a source of little visible delight, but necessary. Nelly, I *am* Heathcliff—he's always, always in my mind—not as a pleasure, any more than I am always a pleasure to myself—but, as my own being—so, don't talk of our separation again—it is impracticable; and——"

She paused, and hid her face in the folds of my gown; but I jerked it forcibly away. I was out of patience with her folly!

\* By the way, the bold face terms in the instructions above are standard literary-critical vocabulary. You might want to look them up in Abrams' Glossary to see full-length definitions.