

## 05. Reading Portrayal of Hindley Earnshaw in Emily Brontë's *Wuthering Heights*<sup>1</sup>

Serap IŞIKLAR<sup>2</sup>

**APA:** Işıklar, S. (2026). Reading Portrayal of Hindley Earnshaw in Emily Brontë's *Wuthering Heights*. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (50), 68-77. **DOI:** <https://doi.org/10.5281/zenodo.1815977>

### Abstract

*Wuthering Heights* is considered as being one of the masterpieces of Emily Brontë which serves to the Gothic and the genre, itself, both in terms of its setting, main characters, and the supernatural figures it includes. These gothic elements accordingly have a variety of influence on the haunted selves of certain characters in the novel, as well. Being an orphan and the actual outsider of the story, Heathcliff is first introduced to the Earnshaw mansion. Then, despite the fact that Cathy and Heathcliff have had mutual affectionate feelings, Hindley who is to get the ownership of the house after his father's death, has had a grudge towards Heathcliff the anger of whom begins to worsen over time. The biological child and true heir of Earnshaw family, therefore, turns out to be an outsider in the novel owing to the animosity and malice he feeds towards Heathcliff. From a psychoanalytic perspective, it could be affirmed Hindley Earnshaw has an identity crisis which mostly depend on his envy leading him to regard the outsider, Heathcliff, with further contempt and disdain. Feeling himself as the spurned son with the appearance of Heathcliff, Hindley's drive for the villainous role has arisen more when he was sent away for school gradually advancing him to the point of a real outsider of the mansion. Thus, the aim of this study is to demonstrate how Hindley has been born to the symbolic position of outsider when compared to the true and genuine outsider Heathcliff who has no biological bonds to the house. While doing so and analyzing the split self of Hindley which is haunted by the grudge he feels towards his rival, the lens of psychoanalytic theory is to be referred throughout the research.

**Keywords:** Hindley Earnshaw, outsider, Psychoanalytic approach, self, spurned son

<sup>1</sup> **Statement (Thesis / Paper):** It is declared that scientific and ethical principles were followed during the preparation process of this study and all the studies utilised are indicated in the bibliography.

**Conflict of Interest:** No conflict of interest is declared.

**Funding:** No external funding was used to support this research.

**Copyright & Licence:** The authors own the copyright of their work published in the journal and their work is published under the CC BY-NC 4.0 licence.

**Source:** It is declared that scientific and ethical principles were followed during the preparation of this study and all the studies used are stated in the bibliography

**Similarity Report:** Received – Turnitin / iThenticate Rate: %1

**Ethics Complaint:** [editor@rumelide.com](mailto:editor@rumelide.com)

**Article Type:** Research article, **Article Registration Date:** 24.06.2025-**Acceptance Date:** 06.01.2026-  
**Publication Date:** 07.01.2026; **DOI:** <https://doi.org/10.5281/zenodo.1815977>

**Peer Review:** Two External Referees / Double Blind

Öğr. Gör., İstanbul Ticaret Üniversitesi, Yabancı Diller Yüksekokulu, İngilizce Hazırlık / Lect., İstanbul Ticaret University, School of Foreign Languages, English Preparatory Program (İstanbul, Türkiye) **eposta:** [serapiisiklar@gmail.com](mailto:serapiisiklar@gmail.com)

**ORCID ID:** <https://orcid.org/0009-0002-0483-7222> **ROR ID:** <https://ror.org/02v3kkq53> **ISNI:** 0000 0001 0684 5715

## Emily Brontë'nin *Uğultulu Tepeler* İsimli Eserindeki Hindley Earnshaw Karakterinin Betiminin Yorumlanması<sup>3</sup>

### Öz

Hem mekân, hem ana karakterler, hem de içerdigi doğaüstü figürler açısından *Uğultulu Tepeler*, Emily Brontë'nin Gotik edebiyata ve türe hizmet eden başyapıtlarından biri olarak kabul edilir. Bu gotik öğeler, romandaki bazı karakterlerin benlikleri üzerinde de çeşitli psikolojik etkilere sahiptir. Öncelikli olarak, hikâyeyin gerçek yabancısı ve yetimi olan Heathcliff, Earnshaw malikânesiyle tanıştırılır. Akabinde ise, Cathy ve Heathcliff'in birbirlerine karşı sevgi dolu duygular beslemelerine rağmen, babasının ölümünden sonra evin mülkiyetini alacak olan Hindley'nin Heathcliff'e karşı bir kin beslemesi ve bu öfkenin zamanla daha da artması söz konusu olmaktadır. Dolayısıyla Earnshaw ailesinin biyolojik çocuğu ve gerçek varisi olan Hindley, Heathcliff'e karşı beslediği düşmanlık ve kötülük nedeniyle karakter gelişimi açısından romanda bir yabancı olarak gelişim gösterir. Psikanalitik açıdan bakıldığından, Hindley Earnshaw'ın, çoğunlukla kıskançlığından kaynaklanan bir kimlik bunalımı yaşadığı ve bu durumun da onu yabancı Heathcliffe'ye karşı daha da fazla küfürümseme ve aşağılamayla davranışmaya yönelttiği belirtilebilir. Heathcliff'in ortaya çıkışıyla kendini evin dışlanmış erkek çocuğu olarak gören Hindley'nin kötü adam karakterinin gelişimi, yatılı okula gönderilmesiyle daha da artmış ve bu durum onu gittikçe malikânenin gerçek yabancı haline getirmiştir. Dolayısıyla, bu çalışmanın amacı, malikâne ile hiç bir biyolojik bağı olmayan ve ailenin gerçek yabancı olan Heathcliff'le karşılaşıldığında, Hindley'in nasıl sembolik bir yabancı konumuna getirildiğini ortaya koymaktır. Bu bağlamda, araştırma boyunca, Hindley'in rakibine karşı duyduğu kinle boğuşan bölünmüş benliğini analiz ederken psikanalitik teorinin merceğinden yararlanılacaktır.

**Keywords:** Hindley Earnshaw, yabancı, Psikanalitik yaklaşım, benlik, dışlanılmış erkek çocuk

<sup>3</sup> **Beyan (Tez/ Bildiri):** Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

**Finansman:** Bu araştırmayı desteklemek için dış fon kullanılmamıştır.

**Telif Hakkı & Lisans:** Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmaları CC BY-NC 4.0 lisansı altında yayımlanmaktadır.

**Kaynak:** Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

**Benzerlik Raporu:** Alındı – Turnitin /iThenticate Oran: %1

**Etik Şikayeti:** [editor@rumelide.com](mailto:editor@rumelide.com)

**Makale Türü:** Araştırma makalesi, **Makale Kayıt Tarihi:** 24.06.2025-**Kabul Tarihi:** 06.01.2026-**Yayın Tarihi:** 07.01.2026; **DOI:** <https://doi.org/10.5281/zenodo.18159677>

**Hakem Değerlendirmesi:** İki Dış Hakem / Çift Taraflı Körleme

### Reading Portrayal of Hindley Earnshaw in Emily Brontë's *Wuthering Heights*

*Wuthering Heights* being regarded as one of Emily Brontë's most respected works of art, subsidizes significantly to the Gothic genre through its setting, principal characters, and the supernatural elements it encompasses. These Gothic components exert a considerable influence on the haunted psyches of certain characters within the novel. As for the gothic elements, the novel, akin to other Gothic romances, incorporates supernatural elements, including its antagonist and distressed damsels, an ancient mansion situated on the ominous and desolate Yorkshire moors, and a dark, enduring love that defies mortality. Combining these gothic elements, supernatural occurrences begin at the novel's outset and persist through to its conclusion. While the most striking appearance occurs in the ghost scene, it is not the sole instance of encountering the supernatural in *Wuthering Heights*. In addition, Heathcliff is the perfect gothic villain and tragic figure of the novel and the Earnshaws' historic manor, the name of which is *Wuthering Heights*, is located on the moors of Yorkshire. The home and the moors are lonely, dark, and barren. The house's name itself alludes to violent and stormy weather. Thus, the story's gothic vibe is enhanced by the old mansion and its dark surrounds. As Anne Williams claims "the Byronic and Gothic strains of Romanticism have long been taken for granted in *Wuthering Heights*, and certainly the Bronte juvenilia reveal a pervasive obsession with Romantic supernaturalism and Romantic agony... *Wuthering Heights* is a quintessential example of "natural supernaturalism." (1985, p. 105). Hence, the novel embodies the typical characteristics of gothic, and it obviously comprises elements related to gothic genre.

Furthermore, when analyzed through the lens of Psychoanalytic theory, many critics have applied Freudian and Lacanian concepts to *Wuthering Heights* in the developmental progress of most characters. Thus, the correlation between childhood and adulthood of most characters could be interpreted within the Lacanian perspective and its principles. In Psychoanalytic theory with Lacanian terms, the ego is alienating since it incorporates the projected desires and fantasies of others, particularly the parents; thus, these illusions along with passions shape one's self-perception throughout childhood. The parents being the first educators of a child, therefore, have strong influence in shaping what one develops himself or herself all along life. According to Lacan, the ego symbolizes misrecognition since it is depended on external narratives, desires, and fantasies inflicted through others' opinions and perspectives. In this context, Lacan introduces the concept of "extimacy" to describe how the ego is intimately alien, structured by external impacts and repercussions. To further clarification, "Lacan coins the term extimité by applying the prefix ex (from extérieur, 'exterior') to the French word intimité ('intimacy'). The resulting neologism, which may be rendered 'extimacy' in English, neatly expresses the way in which psychoanalysis problematizes the opposition between inside and outside, between container and contained." (Evans, 1996, p. 59). The dichotomy, thus, expresses that the outside factors are as much significant as the factors inside because they are harmonized in the psyche and shape one to be who she or he is. "For example, the real is just as much inside as outside, and the unconscious is not a purely interior psychic system but an intersubjective structure ('the unconscious is outside')." (Evans, 1996, p. 59).

Furthermore, In Lacanian theory, the prominence of socio-cultural roles is emphasized to be more effective than biological roles. So, the effect of the environment and conditions in which one lives is more felt rather than biological factors during the improvement of human psyche. In this development stage, the lowercase "other" refers to the ego and alter-egos, and both are imagined. The ego and others are perceived through fictional projections. However, the capital "Other" refers to the Symbolic order and Real dimensions. The Symbolic Big Other represents socio-linguistic structures overall while the Real

Other is the ultimate unknowable. As for family relations, the mother represents a Real Other whereas the father symbolizes the answer to the question of what the mother wants. "Before the sense of self-emerges, the young child exists in a realm which Lacan calls the 'imaginary,' in which there is no distinction between self and other, and there is a kind of idealized identification with the mother." (Manjunath, 2017, p. 99). Actually, the Oedipus complex indicates the child's struggle to situate itself within the orders of Otherness while having an identification with the mother. Elizabeth Wright asserts that "Deleuze and Guattari praise Lacan for leading the oedipal conflict to the point of its own self-critique, showing that Oedipus, the loving mother and hating father, is an imaginary thing set up by society as a conditioning structure." (1988, p. 623). Here, in the love-hate relationship of this structure and order, the father symbolizes authority and law, structuring the child's entry into the social world.

As a matter of fact, in *Wuthering Heights*, Emily Brontë depicts Hindley Earnshaw as a character who is alienated from his own house by the authority of his father whom he first needs to share with his own sister Cathy and then with another stranger Heathcliff taken to the mansion by his father as an orphan. As "Hindley's mistreatment of Heathcliff stems from feelings of jealousy, insecurity, and resentment, as well as from Heathcliff's outsider status and Mr. Earnshaw's favoritism towards Heathcliff." (Maheswari and Priyadarshini, 2024, p. 3), it could obviously be put forward that the envy also arises from his own father's attitude towards another child. In addition, Hindley resists the authority figure who is his father, in Lacanian terms; he denies the law and order by his father because Mr. Earnshaw brings an orphan to Earnshaw mansion which, for Hindley, means that the outsider is to steal the attention he seeks from his own father. Thus, the love and hate relationship is disrupted in Hindley's inner world as a child in relation to the conditions around him which obviously influence the development of his psyche. Moreover, the lack of a mother figure and the absence of motherly love could be said to drift Hindley to be cruel. As for the mother figure in the novel, all is told about Mrs. Earnshaw while she is still living is that she reacted with furious resentment to her husband's bringing "that gipsy brat (Heathcliff) into the house." (Wion, 1985, p. 147) which obviously has clinched Hindley's hatred towards the stranger in his own house. Thus, Hindley has been so much affected by his mother's animosity towards Heathcliff that when his mother dies, the hatred he feels has been multiplied. It could be interpreted that the absence of his mother also makes Hindley more and more insecure since he loses a great support in his grudge and outrage towards Heathcliff.

It has also been claimed that "the Earnshaw family of *Wuthering Heights* is the representative household of Unlove where childhood is an experience of neglect, abuse, and rejection." (Levy, 1996, p. 159). This apparently indicates how Hindley's psyche as well as Cathy and Heathcliff's is structured without the presence of love and by the loneliness surrounding the house. Thus, Hindley Earnshaw as the spurned child of the family, turns into a stranger for his own house rather than Heathcliff who is supposed to be so in the beginning of the story. It has been acknowledged throughout the novel that Hindley is alienated gradually due to the absence of the love from a mother figure along with his resistance to the symbol of authority who is his father. In psychoanalytic sense, psyche of the unloved child in an unloved atmosphere has been structured accordingly that he feeds a sort of grudge towards Heathcliff which prepares his own death in the novel.

Emily Brontë's *Wuthering Heights* is a canonical novel of English literature which was written with not only definite but also accurate intelligence through outstanding character portrayals. The main story and plot revolve around the bitter relationship between free-spirited, beautiful, and arrogant Catherine Earnshaw and strong, fierce, and cruel Heathcliff in the gothic setting of mysterious events. Their love is strong and they are attached to each other so mysteriously that they become one in each other as

Catherine explains it in such a sentence in the novel, "He shall never know how I love him: and that, not because he's handsome, but because he's more myself than I am. Whatever our souls are made out of, his and mine are the same." (Brontë, 2019, p. 81). And Heathcliff utters about their love that they cannot be apart, he claims "because misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us, you, of your own will did it. I have no broken your heart – you have broken it; and in breaking it, you have broken mine. So much the worse for me that I am strong." (Brontë, 2019, p. 163). However, as it can obviously be asserted Heathcliff has a relentless pursuit of revenge against those who wronged him which includes his adopted family causing a cycle of misery and anguish.

Although the plot consists mainly of the fierce love and emotionally tumultuous relationship between Cathy and Heathcliff, the story is not only limited to their love for the novel contains various features reflecting the society of the time and setting. The depictions of the rural moors of Yorkshire have also been intense and relentless, so the setting strengthens the gothic atmosphere while it has been also influential in the psychological development of the characters. Cathy compares *Wuthering Heights* with Heaven and admits that even Heaven sends her back home as a ghost where she belongs to be since the psyche of all characters are reflected by the fierce atmosphere of the moors. Thus, she says, "Heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of *Wuthering Heights*; where I woke sobbing for joy." (Brontë, 2019, p. 81). Cathy is so attached to her house that she cannot leave even after death since both Heathcliff and herself explore a deep, unreciprocated passion and vengeance which are framed through their childhood.

About the resent and grudge each character not only develops but also frames throughout the novel, Hindley Earnshaw affirms "treachery and violence are spears pointed at both ends; they wound those who resort to them worse than their enemies." (Brontë, 2019, p. 176). Thus, he acknowledges the fact that this feeling of revenge only poisons the people themselves rather than damaging or giving harm to their enemies. However, although Hindley recognizes this fact, he is also grown up with a growing feeling of detest towards Heathcliff and thus, he creates the enemy in his psyche throughout his childhood.

Being the son of Earnshaw family and brother to Catherine, Hindley could be considered as the real outsider and the villain of *Wuthering Heights* since he turns out to be extremely hateful towards Heathcliff after he is taken into Earnshaw mansion, constantly making his life miserable, resulting in Heathcliff's vengeful acts against him. Thus, Heathcliff's grudge has been flourished by the hatred that Hindley explicitly demonstrates against him. After her father's death Catherine thinks about her own brother as being villain and claims, "I wish my father were back again. Hindley is a detestable substitute- his conduct to Heathcliff is atrocious. H. and I are going to rebel- we took our initiatory step this evening." (Brontë, 2019, p. 183). Thus, it can be asserted that Hindley's heinous treatment at first could be blamed to be the reason for Heathcliff's brutality. To explain further, while Heathcliff is recognized to be the villain of the story in *Wuthering Heights*, it is Hindley who is the real antagonist of the novel becoming the real outsider of his own house at the end since his behaviors and personality traits were obliquely responsible for Heathcliff's downward bend for brutality. As a child, Hindley hates Heathcliff not only he is just envious due to the fact that his father loves Heathcliff tenderly, resulting from Heathcliff's becoming an orphan with unknown origins; but also owing to a thought that Hindley believes his foster brother doesn't deserve to be treated as part of the family since Heathcliff is different from him. In other words, it could be claimed that Hindley considers him to be the different other while he is drifted to be the other and outsider of the novel, himself. Even as a child, Hindley recognizes Heathcliff as a threat to his inheritance; however, the way he behaves and treats the orphan boy leads

Heathcliff to be triggered to steal the inheritance. As Hindley himself has obviously points out the spear of grudge he points at his enemy wounds himself in the end. Hindley's anger, in that sense, is so fierce that he explicitly compares Heathcliff to Satan by shouting out with hatred, "Take my colt, Gipsy, then!" said young Earnshaw. "And I pray that he may break your neck: take him, and he damned, you beggarly interloper! and wheedle my father out of all he has: only afterwards show him what you are, imp of Satan." (Brontë, 2019, p. 65).

The fact which cannot be denied; however, is that Hindley gives his own status and place to Heathcliff and becomes the actual outsider of his own house since his vengeance towards the outsider orphan turns against himself. Even Heathcliff's first introduction to the family shatters the roles and status inside the family and changes the structures upside down. It has been claimed that "Heathcliff's "introduction" to the family, here, is an expulsion from it: when he is in he is out, and when he is incorporated he is also excluded. Heathcliff's unstable or wuthering position in the family structure in fact dramatizes the forces that constitute that structure." (Vine, 1994, p. 342). Hence, with the coming of Heathcliff who is a certain threat both for the affection and also inheritance of the father, the structures within the family start to change in a way that the own son is spurned by his father while the foster child begins to take his place gradually. It also indicates another fact this upgrading feeds Hindley's malice and animosity more and more. About Heathcliff's upgrading status, Vine asserts that "A foundling, he is christened "Heathcliff" because it is the name of a son who died in childhood in the Earnshaw household; installed at the Heights, he takes the place of Hindley in old Earnshaw's affections; later, he takes Hindley's place as the master of the Heights." (1994, p. 342). Thus, the boy was christened and is named Heathcliff after a deceased infant son which could be considered to be the sole reason for a little boy who feels himself spurned by his father. The clash of the novel is in that whereas Catherine bonds with Heathcliff, Hindley hates him for his father's affection towards him and that is the reason why Hindley occasionally hurts the outsider he tries to push in his psyche. The push in Hindley's psyche is reflected in his behaviors as well that Hindley beats Heathcliff. However, he barely cries when Hindley beats him, and he cleverly makes it look like an accident. Hindley and his mother detest Heathcliff, but after Mrs. Earnshaw dies less than two years after Heathcliff was brought into the family, Hindley is on his own to resent and despise Heathcliff, and this resentment of him angers his father. Therefore, the absence of a mother figure in the house and his own father's anger which is reflected to Hindley resulting from having to share everything with a stranger coming to the house apparently leads Hindley gradually to detest the Heathcliff figure he has created in his psyche as a little child.

If one thing is to be taken as the problem of the novel, "the problem begins with Heathcliff's displacement of Hindley, who subsequently leaves home, and marries an outsider, the sickly and childish Frances. .... and thanks to Heathcliff, there is nothing very orderly about it. This disorder is created by the fact that Heathcliff is both excessively like and excessively different." (Stevenson, 1988, p. 77). This dichotomy in the personality of Heathcliff could be considered as a problem, yet it also serves as a medium for him in the displacement and othering of Hindley. Hindley's opinions about Heathcliff and his treatment towards him has never changed throughout the novel. It has been obviously recognized that he has never accepted the foster brother as a real sibling and he has seen him as the outsider. Heathcliff's adoption is of course informal, not legal, but old Earnshaw gives the orphan the name of his dead son, and it is obvious that he wishes Hindley, Catherine, and Heathcliff to be raised as siblings to which Hindley definitely resists by creating an enemy in his psyche. While Heathcliff loses this sibling status after Mr. Earnshaw's death, it has clearly been uttered years later that "the whole household need not witness the sight of your welcoming a runaway servant as a brother." (Brontë, 2019, p. 118). Thus, the idea of not accepting a stranger in the house is strengthened by these words. As Hindley

feels Heathcliff steals and displaces everything after his arrival in the house, he does not want to welcome an outsider as a stranger. However, ironically Hindley himself takes the place of an outsider in the novel through the hatred he grows inside and displaced by his own enemy due to his own animosity.

As a matter of fact, the first thing Heathcliff displaces in little Hindley's inner world is certainly his mother. It has been mentioned in Lacanian psychoanalytic terms that while demonstrating the child's struggle to place itself within the orders of Otherness, the Oedipus complex has an identification with the mother. Hence, the absence of a mother psychologically makes the child feel as an outcast and leads him to blame the enemy, who is Heathcliff in this story. Hindley accuses Heathcliff for the loss of his mother which ignites his bitter indignation. Wion, on this matter, asserts that "it is as if the arrival of Heathcliff had somehow caused the death of Mrs. Earnshaw, as if his presence really did displace hers." (1985, p. 147). Thus, the first displacement and othering comes along with the death of the mother in *Wuthering Heights* which detaches the bonds more and more between Hindley and Heathcliff since the lack of a mother figure in a boy's psyche absolutely affects his development through maturity towards being a man. Furthermore, Heathcliff's critical role has been emphasized more by the death of Hindley's mother. "Mrs. Earnshaw's' death is referred to only in passing, in a mere adverbial phrase embedded in a long sentence which focusses attention on another matter—Heathcliff's role as "usurper":" (1985, p. 147). Therefore, Heathcliff is a usurper as he abuses and usurps the family bonds by shutting the orders in Earnshaw mansion. After displacing Hindley's mother and her motherly love which is obviously stolen by the presence of him, Heathcliff is detested more and more by Hindley. It is apparently put forward in the novel by stating Hindley's own feelings and emotions; "So, from the very beginning, he bred bad feeling in the house; and at Mrs. Earnshaw's death, which happened in less than two years after, the young master [Hindley] had learnt to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parent's affections and his privileges . . ." (Brontë, 2019, p. 40).

In addition to the absence of a motherly figure, the authority figure who is the father has also been displaced in Hindley's world in the *Wuthering Heights*. Thus, the loss of the authority figure is accordingly reflected in Hindley's psyche. As stated before, psychoanalytically, while the mother symbolizes a Real Other, the father is the representation of the answer to the question of what the mother wants. In this sense, the father embodies authority and law, structuring the child's entry into the social world. It could be pointed out that the connection between Hindley and the social world is also shattered since he acknowledges his father as an oppressor rather than a friend and companion during the absence of his mother. Hindley accuses Heathcliff for stealing his father's affection as well and thus, his connection to the world around him is destroyed as he thinks Heathcliff is the one who displaces and steals his father's friendship.

Actually, these losses and displacements affect Hindley so much that he never wants Catherine and Heathcliff to be together since he is psychologically influenced by the idea that Heathcliff is going to displace his sister, as well. He is scared that he is going to be alienated more if Heathcliff steals his sister which makes him to feed his grudge even more. With this sense of otherness in addition to the fear of loneliness, Hindley does everything to separate Heathcliff and Cathy. This fear in Hindley's psyche is also reflected in Cathy's choice of a husband. During this stage of getting married, as Levy asserts "Catherine forgets temporarily her adult identity and reenters the most traumatic moment of her childhood." (Levy, 1996, p. 165). She says that "the whole last seven years of my life grew a blank! I did not recall that they had been at all. I was a child; my father was just buried, and my misery arose from the separation that Hindley had ordered between me, and Heathcliff." (Brontë, 2019, p. 153). Hence,

their separation and Cathy's choosing a different husband for herself although she is deeply in love with Heathcliff has apparently been the result of Hindley's psychic fear that he is going to be an outsider and be alienated to be lonelier in addition to the loss mother and father figures in his life. Consequently, and ironically, though, his fear turns out to be true since Heathcliff becomes the owner of the mansion and displaces Hindley in the end.

The novel, *Wuthering Heights*, could utterly be studied from a Psychoanalytic point of view and with the ideologies of Psychoanalysis since it has been noted that "there remains the opportunity to combine the psychological and polarizing approaches in order to explain Heathcliff, Catherine, and Hindley in terms of a distinctly Brontëan psychology embedded in the text and founded on the fundamental polarities of their own experience." (Levy, 1996, p. 159). The Victorian psychology in which the people of the era were trying to find ways to create their identity and selfhood has definitely affected the characters' mind and psyche in Brontëan narratives. Thus, Brontëan psychology is also her narrative style through which she portrays the inner psyche and development of her characters. In this sense, the psychoanalytic analysis of the characters, specifically of Hindley, is demonstrated since he is drowned in his own psyche even as a child while trying to accept the idea that another boy is going to steal his life along with his dreams. With this fear, Hindley right after his father's death, tries to separate Catherine and Heathcliff. Therefore, the death of Mr. Earnshaw is "an event that exposes both Heathcliff and Catherine to the brutal regime of Hindley." (Levy, 1996, p. 164). However, despite his brutal way and attitude, he cannot prevent Heathcliff from being the owner of the house in which he was not welcomed once since he was an outsider and orphan boy. From a psychoanalytic view, it could be claimed that Hindley Earnshaw has an identity crisis which mostly depend on his envy causing him to regard the outsider, Heathcliff, with further contempt and disdain. This resentment is the feeling which brings about his fall in that even if he is the legal owner of the Earnshaw mansion, Hindley is overwhelmed by Heathcliff's identity and cannot get the ownership of the house. It is apparent that there is an ongoing battle between Hindley and Heathcliff specifically after the death of the father figure. As Bernard J. Paris points out "Hindley's rage toward the "beggarly interloper" whom he sees as "a usurper of his parent's affection and his privileges" is kept in check as long as Mr. Earnshaw is alive; but after his father's death, Hindley has his revenge." (1996, p. 244). Actually, this hatred of Hindley fuels Heathcliff's anger, which he expresses through his rebelliousness while he is a child and reflects by revenging himself upon Hindley once he has the strength. Thus, Hindley's hatred is pointed towards only himself and wounds him instead of giving harm to his enemy. In this sense, "Wuthering Heights resembles an Elizabethan revenge tragedy in which there is a seemingly endless cycle of injury and retaliation." (Paris, 1996, p. 244). The tragedy is that when Hindley's wife Frances dies, he becomes heavily addicted to alcohol and gambling, and then upon Heathcliff's return, Hindley loses Wuthering Heights to him. Weakend by all these and having such a life style, Hindley braces his own death. Being a tragedy, the catastrophic end of Hindley is, therefore, prepared by his own grudge which has clearly affected his psyche while he was a little child.

In conclusion, when the character of Hindley Earnshaw in *Wuthering Heights* has been analyzed and evaluated through digging into his inner world psychoanalytically, it has been observed that this analysis has spotlighted and demonstrated the fact that Emily Brontë portrays the hatred and animosity of the character so well that it turns out to be Earnshaw's weaknesses and impotency at the end when the loneliness and loss of the character are all taken into consideration through the lens of Psychoanalytic perspective. After studying the novel through the lens of Psychoanalytic theory and methodology, it has been acknowledged that the interpretation of Hindley Earnshaw's character has established the kind of guidance in understanding the roots of his resentment and disdain against Heathcliff which has

originally stemmed from the absence of first a mother and then a father figure. Hindley's personality has been so much affected with hatred that "he swears he will reduce [Heathcliff] to his right place." (Vargish, 1971, p. 10). Nonetheless, according to Hindley, his right place is not the Earnshaw mansion the ownership of which, in the end, belongs to him. It has been evident that Hindley, who is to get the ownership of the house after his father's death, has had an endless malevolence towards Heathcliff. The biological child and true heir of Earnshaw family, therefore, turns out to be an outsider and displaced owing to the resentment he feeds towards Heathcliff. From a psychoanalytic perspective, it could be claimed that feeling himself as the spurned son with the emergence of Heathcliff, Hindley's drive for the villainous role has arisen gradually which, in the end, has not prevented him from displacing everything he has owned.

## References

Brontë, E. (2019). *Wuthering Heights*. Penguin Books.

Evans, D. (1996). *An Introductory Dictionary of Lacanian Psychoanalysis*. Routledge.

Levy, E. P. (1996). The Psychology of Loneliness in "Wuthering Heights." *Studies in the Novel*, 28(2), 158–177. <http://www.jstor.org/stable/29533132>

Maheswari, D., and A. Priyadarshini. "Power and Inequality in Emily Bronte's *Wuthering Heights*." *Shanlax International Journal of Arts, Science and Humanities*, vol. 11, no. S5, 2024, pp. 1–5. <https://doi.org/10.34293/sijash.v11iS5-Mar.7639>

Manjunath, Chethan B. (2017). *International Conference on Influence of Neo-Freudian Theories in 20<sup>th</sup> Century Literature*. Lacanian Theory in Literary Criticism, 97–104.

Paris, B. J. (1997). *Wuthering Heights*. In *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature* (pp. 240–261). NYU Press. <http://www.jstor.org/stable/j.ctt9qffv8.16>

Stevenson, J. A. (1988). "Heathcliff is Me!": *Wuthering Heights* and the Question of Likeness. *Nineteenth-Century Literature*, 43(1), 60–81. <https://doi.org/10.2307/3044981>

Vargish, T. (1971). Revenge and "Wuthering Heights." *Studies in the Novel*, 3(1), 7–17. <http://www.jstor.org/stable/29531434>

Vine, S. (1994). The Wuther of the Other in *Wuthering Heights*. *Nineteenth-Century Literature*, 49(3), 339–359. <https://doi.org/10.2307/2933820>

Williams, A. (1985). Natural Supernaturalism in "Wuthering Heights." *Studies in Philology*, 82(1), 104–127. <http://www.jstor.org/stable/4174198>

Wion, P. K. (1985). The Absent Mother in Emily Brontë's "Wuthering Heights." *American Imago*, 42(2), 143–164. <http://www.jstor.org/stable/26303631>

Wright, E. (1988). Another Look at Lacan and Literary Criticism. *New Literary History*, 19(3), 617–627. <https://doi.org/10.2307/469092>