Social discrimination in Wuthering Heights

Asst. Lect. Hamid Gaffer Mutib

Directorate of Education in Najaf Governorate Ministry of Education, Iraq, General Directorate of Education in Al-Najaf Province, Iraq

Abstract: - This thesis analyses the representation Social discrimination In Wuthering Heights. Emily Brontë, the novel's protagonist, lived in the Victorian era. A rigid class hierarchy was set with societal expectations during those periods that people with a higher social status should not be concerned with those with a lower standing. The book published at the end of the Second Industrial Revolution, illustrates the shifting shape of society, produced for the rich by new business opportunities and deteriorating working conditions for the poor. This hierarchy is seen by the characters in this novel: Lintons are the most elite, Earnshaws is the middle class, Heathchliff begins at a similar standing to Nelly as a lower class orphan, then Joseph and Zillah at the bottom. Social class plays an important role in forming the Wuthering Heights plot. The social status of Heathcliff and that of the other characters have a profound impact on their destiny. Catherine did not want him as her husband because like the Lintons, he did not belong to the elite social class. He lived with his family, at the mercy of his father and brother. So he is a classless orphan before he grows wealthy. He was born an orphan and there was no social identity or class for orphans. Catherine's father brought him from Liverpool, a poor orphan whom he was unable to abandon in the streets alone and powerless. When Heathcliff leaves and returns wealthier, however, his class and his aura have changed with it.

Keywords: - identity, Revolution, discrimination, Victorian.

Introduction: - The aims of this study is to describe the forms of discrimination in Wuthering Heights novel (1847) written by Emily Bronte. The methodology of this study is qualitative. Additionally, this research focuses on Heathcliff as the main character experiencing discrimination. The philosophy of study of types of prejudice and Sociological critique to analyze the social problem that occurs in the novel. The narrator and the characters take data from the sentences, phrases, and words. This has received too much criticism since the book was published over two hundred years ago, and literature review highlights the critics' point of view regarding the book Wuthering Heights. Then eventually it was attempted to prove how this novel is full of the horrors of society and how it reveals the urge to revenge.(Rinna,2018:p.4). Discrimination is the act of separating a being from the party, class or category to which it is considered to belong. People can discriminate in terms of age, caste, criminal record, height, disability, family status, gender identity, gender orientation, generation, genetic characteristics, marital status, nationality, colour, race and ethnicity, religion, sex and gender, Sexual identity, social status, temperament, species etc. Discrimination consists of treating an person or community "in a way that is worse than the way people are normally handled," based on their real or perceived participation of a certain community or social category. Therefore, class bound social stratum has its trace in Emily Brontë's Wuthering Heights which gives us enough space and scope to evaluate the novel from the perspective of class-conflict. Our interpretation of the novel is about class-conscious practice of seeing beyond the age-old binary conflict between the rich and the poor, the master and the slave, etc. in society. Most specifically, the updated form of this conflict that struck the Victorian society was between the 'bourgeois' and the 'proletariat' which caused society to fall apart. Brontë's novel deals very relevantly with this social construct, coated in fictional realism. Class separation of culture can be traced back to the origins of humanity, and its path has been revised to cope with the passing of time. (Uddin, 2011: p.81) Social Discrimination in Wuthering Heights

Social discrimination has been a critical issue that is deeply rooted in society and reflects the political climate of an age. It arises from an individual's attempt to sop the whole experience of a group of people that

possesses a characteristic of dissimilarity, and it is a deeply imprinted thinking mode in the minds of every single person in a society. Wuthering Heights clearly depicts the social and ideological inequality, and the characters' automatic differentiation on the basis of class have been scrutinized by many scholars (Periš, 2017). Yet very few works have focused on the discrimination on account of skin color. Heathcliff's journey from a socially inferior status to a wealthy gentleman in Victorian England has sparked debates over his failure to ascend the social ladder. In the same category, Heathcliff's color and class are illustrated in a way that does not exist from the very beginning of the novel and do not achieve the perfect closure till the end.

Heathcliff is portrayed to be despised by others, and his segregation from the rest of the family based on skin color is apparently depicted. The social status gap between the Earnshaws and the Lintons would not have prevented them from being intimate friends, whereas the color gap between Cathrine and Heathcliff does prevent her. It is universally acknowledged that this color gap is irreparable, i.e., Heathcliff is not only born with black skin color, but also with everything that bad can come along with it, the filthy, wild-looking and dreadfully primitive, so he is socially disqualified. Although there are two dramatic turning points in the story, when Heathcliff returns to the Yorkshire Moors as a newly rich gentleman and flouts the Lintons that have looked down upon him for years, he is still metaphorically referred to with base historical reference such as a "kitchen," and "ploughboy". The high social status after the acquisition of great wealth is not the precondition to enter high society. Yet the white skin combined with gentry is the precondition to be treated humanely. The race problem dealt with uniquely in Wuthering Heights is both an indicator of the race discrimination modest operandi and a reflection of the victims' situations in the race discrimination. Heathcliff's stagnation on the social scale indicates the social situation of Brontë's time, and even after the abolition of slavery, black people were still downgraded according to color.

Historical Context of the Novel

The novel Wuthering Heights was written and published by Emily Brontë in 1847. Although Brontë's writing was published as the work of "Ellis Bell," in the same fashion of anonymity shared by her sisters' writing, Wuthering Heights has established itself as a classic of British Literature. There are a number of reasons for the novel's prominence in the canon, but one reason stands out. While it has been widely acknowledged that, as the only published work by Brontë, Wuthering Heights is both intensely original

and complex in its representation of humanity, perhaps the novel's most notable achievement is its portrayal of the agony of separation experienced by Heathcliff. Brontë represents the story of Wuthering Heights in a circular fashion filled with flashbacks, so that throughout the novel, there are returning references to Heathcliff's abolition from the Earnshaws, his segregation from the family, and his later consummate isolation at the end of the novel. These retrospective references to Heathcliff's arbitrary separation serve to focus the novel on the impact of this separation on Heathcliff, but the sources of Heathcliff's relinquishment are often misunderstood.

Although the curtain is pulled back to reveal an extensive historical context throughout the course of Wuthering Heights, Brontë continues to address the sources of Heathcliff's gross injustice with mere insinuation and suggestion. Thus, Brontë writes a novel of historical context that leaves the central issue of Heathcliff's abuse unelucidated. Heathcliff's segregation is defensively invested with a multifaceted discourse of both social and sexual discrimination, and as such fictional subjects, black people and woman being domestic characters are doubly stratified. Nonetheless, the poor purchase of this defense is evidenced by the telling fact that the only character the narration returns to for precise historical context is Heathcliff (Periš, 2017). His initial subdivision is given the fullest and most visceral elaboration, so that no characters even come close to a similar tragedy. It is included in the romantic tragedy sub-genre and similar revenge tragedies that map resonant and distressing historical contexts attended by masses onto a single protagonist, incomplete in punishment, thus leaving the order of the universe reestablished. Brontë sets forth the cosmically monstrous isolation afflicted upon Heathcliff by denaturalizing the geological, embryological, and domestic narrative techniques, so that by professions of natural place, natural being, and natural love, this original and idyllic state located at Wuthering Heights is grossly perverted. Brontë's uncharacteristic approach in attending to the historicity of Heathcliff's pain outlasts the genre of tragic fiction and attacks the fundamental assumption of the genre upon which the identity of Britons rests by depicting historicity itself as torturous and monstrous.

Class Structure in Wuthering Heights

The view on social discrimination is unbiased, legitimate and justifiable. Wuthering Heights, apart from being a romantic novel, is also a strong social critique. The more fortunate classes were constantly required to adhere to strict rules of decorum and mutual politeness, becoming victims of their own civilization (Periš, 2017). On the other side of the coin,

the lower classes were brutalized and reduced to bestiality and ignorance or stupidity. Wuthering Heights is an example of such a family, with the local aristocrats represented, of course, by the Lintons and Evermores, and the brutish side represented by the Earnshaws, with their adopted son Heathcliff. The prominent ideology in the Yorkshire Moors is based on Calvinist Christianity, which believes that God has chosen the wealthy and virtuous for salvation and damned those who are poor and brutish. The novel starts with Mr. Lockwood's visit to Heathcliff. The reader learns about him and his environment through the visitor's eyes. The narrative mainly alternates between Lockwood and Nelly's perspective, whereas Heathcliff is always depicted as an inaccessible character. This isolation from the other characters demonstrates that the problem is not the gap in social status between him and the white characters, because the gap in social status does not prevent the Lintons and the Earnshaws from being friends. The problem lies in the color of his skin, which could not be changed: "From the very beginning of the novel Heathcliff is constructed in a subtly racist discourse as belonging to a filthy, wild-looking and dreadfully primitive class, which later makes Catherine dreadfully and bewilderingly unable to marry him though she is irretrievably in love with him." While still a boy, Heathcliff is not allowed to be in the same room with the white people because of negative assumptions about people of color. Thus Hindley commands Joseph to "keep the fellow out of the room—send him into the garret till dinner is over", because "he'll be cramming his fingers in the tarts, and stealing the fruit, if left alone with them a minute." The same problem is noticeable later on when Heathcliff returned to the Yorkshire Moors as a newly rich, Edgar Linton still "suggested the kitchen as a more suitable place for him" to eat, instead of the parlor. High social status was not a prerequisite to enter high society, but being white-skinned was a prerequisite to being treated humanely. Heathcliff's stagnation on the social scale symbolizes "the mid-century England where the problems of race and slavery did not vanish with emancipation." Hindley misuses his power after the death of Mr. Earnshaw and reduces Heathcliff to a slave-like status: "He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead." Even after the years of his absence, Heathcliff is still referred to as "the ploughboy."

The Gentry: Earnshaw and Linton Families

The problem of social discrimination in Wuthering Heights arises essentially from two different stations of life, with the Earnshaw and Linton families representing the gentry one. These families belong to the Second-Class Society of the Squire, with the former owning Wuthering Heights and the latter owning the Thrushcross Grange estate. The two estates have one of the same ruler – the gentry, who do not meddle in the affairs of the first-class society workers. Heathcliff's activities thus represent the so-called third-class society in the matters of the gentry: the equality and nobility in the view of class and status are only a pretext to cover their own ignorance of race and color superiority that exclude Heathcliff from the gentry Society (Periš, 2017). However, the Wuthering Heights characters quickly fall into the contradiction of social discrimination based on class and color, with Heathcliff's isolation from other characters denoting that the problem is not the gap in social status but his skin color, therefore a subtle discourse on racism.

The abuse of Heathcliff in the introductory chapters demonstrates that it is constructed in a subtly racist discourse – the abuse should not be taken account of because child abuse illustrates the various ways of misfortune that indicates Heathcliff's otherness to other characters, but because it is this childhood misfortune that later drives forceful passions which spring from despair. In contrast to all the characters who speak of Heathcliff as "this" or "the," Mr. Earnshaw is first seen calling him "my dear Heathcliff" in Chapter 3. This affirms the affinity between Heathcliff and Mr. Earnshaw while denoting the others' bewilderment at the sight of Heathcliff, a black boy who had to wait for another black child as a friend at a trade place. Upon arrival, Heathcliff is looked on with horror and defensiveness, as Edgar's shocked report of Isabella's bringing home the "little Blackamoor" demonstrates. Shortly after Mr. Earnshaw's burial, Hindley commands Joseph, "Keep it out of the room," referring to Heathcliff. This suggests that Heathcliff must stay somewhere lower on the social scale than Joseph, who is already the servant in the eyes of the gentry.

The Working Class: Heathcliff's Origins

Wuthering Heights indicates class discrimination both on social and financial levels. Although Heathcliff's rise from a slave to the richest man in the country gets rid of the social shame, it does not enable him to become part of high society. Moreover, at the beginning of this period, even after he becomes master of both the Heights and the Grange and has descendants, Heathcliff is still subjected to contempt by his former friends and told to accept his lower status. Despite a change in financial situation, something that cannot be altered – skin color – remains an obstacle. Brontë intentionally indicated Heathcliff's class through signs that could not be altered, such as skin color and origins.

Therefore, even with enlightenment and culture, the depth of the race's lack and the impossibility of acculturation and assimilation stays untouched (Periš, 2017).

The case of Heathcliff's segregation from the family is based on his skin color. Catherine marries Edgar and cannot be joined with Heathcliff, who presumably is of an inferior class, a description unwanted by the Lintons and the Earnshaws. Morally corrupt human beings like Hindley or Joseph are disregarded and praised but blamed only for the faults that could be changed – financial or social status. The isolation of Heathcliff demonstrates that the gap in social status does not prevent the Lintons and the Earnshaws from being friends. High social status was not a prerequisite to enter high society, but being white-skinned was necessary for humane treatment. This is demonstrated by the various ways in which Heathcliff, during his childhood, is pushed out from the rooms where Catherine and other children are playing. From the very beginning, he is constructed in a subtly racist discourse as belonging to a filthy, wild-looking and dreadfully primitive class. He was found as a jobless beggar. His black skin is another feature that makes him outcast. Given all of these, Catherine feels her love for him to be in contrast with her own social ambitions and is unable to marry him.

While still a boy, Heathcliff "is not allowed to be in the same room with the white people," nor is he allowed to taste "the lick of the wipes," "the pass of the trough" or the bread unless brought to him by Hareton because of "the filthy mother" and "the scroggy curly head". Thus Hindley commands Joseph to keep him out of the room where the little Lintons have come. The absurdity of this segregation based on skin color is obvious. Mr. Earnshaw, "a kind man," adopts him and treats him like his own children, but it soon proves to be an insufficient factor. Their mutual mother dies and Hindley returns from College a tyrant. Uneducated and coarse as he was like a ploughman, his social status does not preclude him from treating his brother's anti-establishment son like a slave. Heathcliff's stagnation on the social scale symbolizes the social situation of Brontë's time. Even after the abolition of slavery, black people were still downgraded to the rank of a human being; stamped as sinful, filthy and uncivilized.

This same mechanism is still effective even after Heathcliff returns rich, vague and civilized. Edgar Linton is not one to lose caste but still suggests the kitchen as a more suitable place for him to eat. These humiliating remarks limit with the breakfast, but no matter how he elaborately removes grounds of contempt, contemptible things do not vanish but reinventedly arise to obscure all confidence gained. Even as he becomes a master of the Grange, addressees are still obliged to remind the "beggar" that he is before "the lady." Heathcliff's inability to climb the social ladder symbolizes the mid-century England where the problems of race and slavery did not vanish with emancipation. Although Heathcliff's life seems different under Mr. Earnshaw, Hindley reduces him to a slave-like status after Mr. Earnshaw's death. This is a worst-case reverse development: "It seems a cruel fate to be such a passionate food and worthless toy of others." Even after his absence, Heathcliff is still referred to as "the ploughboy."

Gender Roles and Discrimination

Emily Brontë's "Wuthering Heights" is not simply a tale of doomed love, but also an unmasked examination of social discrimination. Crime and retribution lie at the very heart of the tale, yet the most interesting aspects are how the families in the tale behaved before the transgression, the transgressions themselves, and how those regards assigned definitions to class. Heathcliff's construction comes from the detective aspect of a mystery, people's genealogy; yet inherent in the mystery is the social aspect, the growing importance of social classification, entrance papers, and breeding. Recognised by many as an exploration of social discrimination, Wuthering Heights goes deeper and broader than just juxtaposing man's punishment for returning the cruelty he received. Set in the Palaeolithic of the Yorkshire moors, Brontë's novel holds similar regard to portraying the oppositions, contradictions, and complexities of societies. Brontë's view of a world split down the middle was mapped onto the moors in the jaws of a beast of a house, mirroring the Beast in the world of Urban Nineteenth Century England. Opposing it is the city, with Thrushcross Grange and the civilised family that resides there, named Linton. The two women stand in their respective households, Catherines Earnshaw of Wuthering Heights and Heathcliff from the other side of the banners. Their own individual families being quite prone to either fall to the social side or become great social outcasts. To have a name in that time was to have a superiority over others, to be able to impose on the rest of the world your own definitions of right and wrong. It sounds tangled, and the tale itself becomes a tangle, at least until the process of social classification reveals themselves. It is into that circle of classification and definition that Catherine Earnshaw and Heathcliff the adopted boy enter, and once there their education into solely human issues begins.

Catherine Earnshaw's Struggle

Catherine's passion for Heathcliff and the limitations imposed upon her social actions represent Brontë's

understanding of the pathos of racial discrimination. It is the inconceivability of her marriage with a man of Heathcliff's color that destroys her. Perhaps instinctively, she chooses her own race, and with her action, she inflicts the most intense suffering upon herself. Heathcliff certainly aims at revenge upon Edgar Linton in marrying Catherine. He gains the contemplated revenge; but inevitably, he has to pay for it by losing Catherine, which represents his greatest loss. Heathcliff's rage against human beings and the social structure is recorded in his wild revolt. But it is questionable if he is justly exonerated, with all the other characters charged with guilt. However, by designating Heathcliff as the, "the fiend," tragedy lays on him a more terrible responsibility, perhaps as Brontë's deep self-reproach for her initial sympathy for the character. Catherine's inhumanity is condemned, as is Heathcliff's, but only when the story of passion is replaced by the fictive reconstruction of the narrative. Nevertheless, Brontë's representation of this inhumanity renders empathic understanding of the tragic conflict. To be called a social agent necessitates the ability to make a choice, to control one's fate, to determine an action, and to take responsibility. However, for the racially discriminated Heathcliff, these qualities are all lost. He is treated as merely a perfidious thing, rather than a human being. In this sense, his inability to perform socially is not questioned by the narrative; it is rather to be construed as an implication of social discrimination (Periš, 2017). On the contrary, by marrying Edgar Linton and entering into a high social rank, Catherine Earnshaw displays a full-fledged social agent. For all her undoubted racial belongingness, she is by all estimation outside of society at the beginning of the novel. Described as a wild, temperamental, spoiled child, she is more animal than human. However, she becomes the lady of Thrushcross Grange, a refined representative of the upper class, thanks to her marriage with Edgar. This contrasts with Brontë's tendency to come down against the social structure. It is also questionable if this process of becoming civil, ardently desired by the motherless child from the very beginning of her infancy, is really an achievement deserving our empathy. The representation of Catherine's marriage with Edgar embodies the ambivalence. Before the marriage, Catherine is in a crisis, wavering between romantic feelings for Heathcliff and the practical advantages of marrying Edgar. She anguishes between two choices and decides to marry Edgar. After a ten-week separation from Heathcliff, she becomes Mrs. Linton, enjoying a prestigious social rank. Thereafter, Brontë leaves this upper world of gentility and delves into the heart of darkness of the household.

Isabella Linton's Experience

Wuthering Heights centers on isolation, social status and discrimination. It is important to observe the approach of social discrimination through an untraditional perspective that implicitly involves race—a taboo subject during the Victorian Era. This paper will examine how subtle racism against black people who were brought to England from the colonies is pointed out through Isabella Linton's character, as well as analyze the mechanism of the impact of oppression, abuse and social discrimination on her. In both the novel and the film adaptation, the whiteness of characters at the highest social status is noticeably portrayed to breed an aversion to the naturally black Heathcliff. However, the discursive construction of Isabella Linton's experience of prejudice owing to the color of her skin is more subtle, as if the text has made sure to formulate it in a less obvious manner. It is often not direct discrimination that drives a character to take on an oppressed, abused and racialized status, but social discrimination and control actions that respond to other characters' social status that lead to oppression. Therefore, when observing the social discrimination of Isabella Linton, during which Heathcliff took control of the Linton state and abused her, the overlapping analysis of epistemic injustice is hardly related to racism. Rather, the observation leads to the question of how the timing and manner of preparation and utilization of power be arranged. At first glance, the unexplained violence makes Heathcliff a simple and flat character, while the change of treatment towards Isabella makes her a more complicated character. However, both signify the lack of humanity and actual ethicalness of Heathcliff and created characters, which may be a powerful indication of agential discrimination and prejudice through the two aspects of racial supremacy and socially influenced power and prejudice against black. Heathcliff, as a reprobate character, takes on the discursive construction of a non-human who falls outside of the scale of humanity that is mainly pointed at blacks and the viciousness of the Northern class.

Racial and Ethnic Discrimination

Race and ethnicity can be a weapon to discriminate against others and even social ridicule. Realizing who the Wutherings are, Heathcliff's Gypsy background isolates him from society. The Wutherings, particularly Heathcliff, are often referred to as the Gypsies, as their appearance, behavior, and lifestyles give them ethnic code. Although contemporary critics present this ethnic treatment as a negative weapon jingoism, it is seen as social ridicule in a Marxist cluster. Heathcliff's social code different from those of the gentry's directs people the way to ridicule him even though they do not realize

they are ridiculed. Nelly Dean, the narrator, often colors Heathcliff black. He is referred to as "like the devil" or bloody, false, "a fiend," and as a "soul black," along with the constantly dark language, "dark skinned gypsy," "black eyes," "black hair," and so forth. Thus, his treatment is purposely influenced by the gentry's view of the other, the Gypsies, from the birth, childhood, to maturity. The name "Gypsies" is the ethnic name or the social label given by the gentry to Heathcliff's social ridicule, which is echoed and expanded by the next generations, especially by Hindley and Cathy II (Goodson, 2018). The piteous almost certainly true Heathcliff is in a constant ridicule, but the ridicule is an unseen weapon to isolate him, as it cannot change among generations. Although contemporary critics consider that Wuthering Heights is a novel dealing with racism bitterly, yet there is no clue in the narrative, dialogue, or even character's mind suggesting that there is racist determinant fixing Heathcliff's dehumanization. In a larger context of the Victorian world, the name Gypsy gives Heathcliff not a race or culture but a quality of brutality, passion, violence, and emotionalism; the Gypsy in Heathcliff both isolates him from society and predicts his condemnation in society (Kasturi Rahayuningsih, 2018).

Heathcliff's Mixed Heritage

In the novel, Heathcliff's mixed heritage is often perceived as a bar to social acceptance. However, the story suggests that Englishness is not strictly defined by blood. Heathcliff is admired and esteemed as long as his origin is unknown; once he becomes a heartless avenger, the source of his ticket of admission to English society is sought and seized. Thus, social discrimination is a matter of censure and gossip rather than science; it is a contagious disease contracted and released by social actors. In the first circumstance, once seen through the involuntary eyes of the other, Heathcliff's so-called hideous faults become monstrous stains inherent to and inseparable from his being (Periš, 2017). Brontë's pen articulates society's verdict of its fallen darlings: "a black fiend," "a demon," "a monster," "a ghoul" and "a devil," all spurting from bitter tongues. On the other hand, there are those who triumph over such prejudices; similarly haunted and hunted, they embrace Heathcliff as the victim of gothic ferocity.

The explicit disdain for species contamination is often paralleled with a reproach to cowards who scapegoat those othered due to their tragic life. In the opening chapters of the novel, Heathcliff is depicted as an object of pity. As a child, he is discovered wandering the streets of Liverpool, "a dirty, ragged black urchin." He is then rescued and raised to the same social status as the Earnshaws' biological children, Catherine and Hindley, by the benevolent Mr. Earnshaw. However, Hindley's mean disposition only worsens after the late patriarch's passing. Acting on impulse, he removes Heathcliff from the social group and confines him to the servants. In the same breath, he instructs Joseph: "Take him here, and take him there; he's never used to blood." Even after three years in London, Heathcliff is referred to as "the ploughboy," whose allotment is a starving wage. A number of characters imbue his return with a dim sense of danger, alluding to "eyeing the barren moor" by means of a quarrelsome dog. However, the arrival of Heathcliff at Thrushcross Grange becomes a feast, a joyous celebration of family reunion.

Societal Reactions to Heathcliff

The isolation of Heathcliff from all other characters, regardless of the divisions determined by the level of wealth, prestige, strength, etc. in Wuthering Heights helps to conclude that it is not the gap in social status that the problem relates to but the difference in the color of Heathcliff's skin. All persons of lighter skin color do their utmost to make him disadvantaged in life. Immediately after Mr. Earnshaw's death, while still a very young boy, Heathcliff is not allowed to be in the same room with the white people. Hindley commands Joseph, "keep the fellow out of the room." There is a very similar example a few pages after, when Mr. Linton's sister, Edgar Linton, who will soon become a character of extreme importance for the development of the plot, arrives in Wuthering Heights. When Heathcliff attempts to emerge from the darkness in which he previously stood, Edgar suggestively talking in order to express shame for Heathcliff's different skin color, ignore him and address Catherine, asks her to go with him to the drawing room, where "there was[–] the most agreeable company." Heathcliff overhears their talk, and as actively interested participant nods, accidentally interrupting it by moving the great dog to one side. This event provokes Edgar's unwillingness, who while staring back at uninvited Heathcliff, feigns the eating of a biscuit, making audible munching noises which make Heathcliff realize that he is uninvited guest and rush off to the kitchen. The color of Heathcliff's skin causes the very same problem later, when after Catherine's marriage to Edgar Linton, Edgar Linton suggests "that it would be as well to consult something more reasonable," that "the kitchen" might be "better adapted for a place of torment" than "the parlor." In this respect, Wuthering Heights testifies that high social status was not a prerequisite to enter high society, but that being white-skinned was a prerequisite to enjoy being treated humanely. Heathcliff's stagnation on the social scale until the adulthood, as well as the situation among the characters in the book, symbolize the social

situation of the time and of the author herself. In courtesy deeds, the status of black people was still downgraded during the long period after the abolition of slavery in England; the same situation is mirrored in the society of Wuthering Heights. Heathcliff's life in Wuthering Heights, as it seemed at first, was somehow different ranging from the full slave status. Shortly after Mr. Earnshaw had died, Hindley had enough power to take revenge on him, and to discharge the hatred upon Mr. Earnshaw's son by making him as much as possible the same way as he himself had been during the life of Mr. Earnshaw, until Heathcliff too became a slave. The text "the ploughboy" firmly suggests that even after his long absence Heathcliff is still referred to as "the ploughboy."

Social Mobility and Its Limitations

"There will no more business between us." This phrase adequately summarizes Heathcliff's status in the Wuthering Heights after Mr. Earnshaw's death. Two types of discrimination are present in Brontë's novel - the one based on social status and the one based on skin color - and they both lead to isolation, alienation, and social stagnation, either on the one or another side. One that is basic against Heathcliff is the discrimination on racial grounds. His ascent on the social ladder for the period of several years could not alter the assumption that shaped his childhood. Although social status plays the role of a priority social category, it is not the sole one. Skin color and related prejudices determine social mobility in the case of Heathcliff. On the other hand, the depth of social distinctions in mid-century Anglican society is described through Hindley's character. His discrimination against Heathcliff is based only on class descent, and even when financially equitable, Hindley and Heathcliff keep being enemies.

The case of Heathcliff's segregation from the rest of the family is not based on his social class, but on his skin color. Heathcliff's isolation demonstrates that the gap in social status does not prevent the Lintons and the Earnshaws from being friends. The problem lies in the color of his skin, a thing that could not be changed, unlike financial or social status. While still a boy, Heathcliff is not allowed to be in the same room with the white people because of negative assumptions about people of color. Hindley commands Joseph to "keep the fellow out of the room," because "he'll be cramming his fingers in the tarts, and stealing the fruit" (= the very first appearance of discrimination based on skin color, but again referring only to Heathcliff). The same problem is noticeable later on, when Heathcliff returned to the Yorkshire Moors as a newly rich, Edgar Linton still "suggested the kitchen as a more suitable place for him" to eat, instead of the parlor. High social status was not a prerequisite to enter high society, but being white-skinned was prerequisite to be treated humanely.

Heathcliff's stagnation on the social scale is metaphorical for the social situation of Brontë's time. It was incomparably easier for the Aurenshaws to acknowledge the Lintons' decayed aristocracy than for the Lintons to admit Heathcliff into their orbit of social and moral values. The alternative to being buried in the graves of laborers, rented by other people, and being referred to as "the ploughboy," who was not competent to utter the word of free people is being a Renters, as moveable property. A "land owned as their own," not permissible even to protest against. Heathcliff's inability to climb the social ladder signifies "the mid-century England where the problems of race and slavery did not vanish with emancipation" (Periš, 2017).

Heathcliff's Rise to Power

Heathcliff is a foundling discovered among the gypsies of Liverpool and brought back to Wuthering Heights by Mr. Earnshaw. His skin is darker than those of the family, a detail which strongly suggests African ancestry. The matter of Heathcliff's segregation from the rest of the family is not based on social class, but on skin color. The house of Wuthering Heights is a parsonage, thus the family belongs to the bourgeoisie. They own land, which surely means they must be wealthier than the working class. In regards to this, the family on the whole treats Heathcliff rather like a member of their own household, but the negative assumptions about people of color dominate the lives of Heathcliff, especially as a boy. Immediately, on his arrival, Catherine and Hindley assume the status of her brother and father, whereas Heathcliff, being inferior, is like an animal. Even before he is in the house, he is described as a savage creature, but this cannot be caused by low social class. Instead, it is proof of white supremacy and negative stereotypes about people of color. Hindley commands Joseph to keep Heathcliff out of the room because "the lass is not afraid of you." In a similar vein, when Heathcliff returns from a self-imposed exile, Edgar Linton assumes that the kitchen is a suitable place for Heathcliff to eat: "I'll try the kitchen. I'm not particular about the parlor." High social status is not a requirement to enter high society, but being white-skinned is an important condition in order to be treated humanely.

Heathcliff has risen to a social scale, and it is an ex-colonial who rules the British empire. However, Heathcliff's stagnation on the social scale is a reflection of the social situation in the time of Brontë. Although the ruling class, white-skinned people, still treated

blacks with prejudice, the formal abolition of slavery was passed. Brontë's early works demonstrate sympathy for, or solidarity with, the plight of the downtrodden, of the lower classes, of the exploited. Even her great love for Wuthering Heights is wrapped in hatred of Hindley, who represents the capitalist-born race. Thus, Heathcliff's tragic life story is a reflection of the plight of black people. Although Heathcliff's life in Wuthering Heights seems different under Mr. Earnshaw's patronage, the power relations in the household remain very much the same (Periš, 2017). After Mr. Earnshaw's death, Hindley misuses his power and reduces Heathcliff to the status of a slave; he commands Joseph to dismiss his attendance to church and he is not allowed to enter the drawing-room. Even after years of absence, Heathcliff's equivalent to 'the ploughboy' shows how low he has returned to the social class.

Catherine's Choices and Consequences

Social class does matter in the romance of Wuthering Heights. Catherine is not some lovesick fool who yearns for Heathcliff just because of what he does for her as a child. She is made painfully aware of Heathcliff's inferior status, both for being a foundling and a 'blackamoor', long before she begins engaging in her games of dressing him down. Perhaps, as Jane Austen's Elizabeth Bennet does, she comes to feel that she needs a gentleman, for how can someone from her rank possibly marry someone of inferior class? Archetypically, a gentleman shouldn't even regard her, much less try to court her or return her love. On the other hand, her love for Heathcliff is presented as incredibly intense and passionate. In much the same manner that Elizabeth Bennet's attraction for Mr. Darcy, the 'proud' gentleman, is presented, Catherine cannot help it. "He's in the kitchen," Edgar openly mocks Heathcliff's lower status, and "I'm a lady". "Not lately," the Atkinsons retort. Although Heathcliff is not of the Lintons' class, indeed he is not of the Earnshaws', either—Catherine's father, Mr. Earnshaw, has taken him in from the streets of Liverpool; he is merely an adopted son, and that, it would seem, with the utmost reluctance on Hindley's part (Periš, 2017). Nevertheless, although he might not enjoy the advantages of gentility and wealth, he has an equal right to this prosperity. In fact, he seems to appreciate it better. The sublime beauty and grandeur of the wild Yorkshire moors, openly appealing to Catharine's imagination, are completely ignored by Edgar. Heathcliff understands it, or beginning to with Catharine. Inspection of the elements of smart irony, humour, and horror, which characterize Cathy's story of Thrushcross Grange, leaves nothing to be desired, but, excepting the last scene, nothing good seems to be

said of marriages arranged out of vanity or coquetry. Heathcliff, 'the dry riddle', then becomes the model of reason. However he is taught in the seven years' surcease of the storms, Catharine is playfully cruel and mercilessly vindictive. Edgar becomes the embodiment of a thorough gentleman, every way Catharine might wish. In Catherine's version, some curious sophism is presented, predicates of man; Shakespearean words are said to women. Once Eden is lost, a wild unmanageable beast is Elyan's spectacle, chance castaway of a tropical storm, neither blessèd nor blest. Sweeney is unquestioningly brutish and Heathcliff is a slave. For him, the first is green (Fabijanić, 2017).

The Role of Land and Property

The circumstance regarding the issue at point is portrayed at the very beginning of the novel, in a conversation between Mr. Lockwood and Mr. Heathcliff. The discrimination against Heathcliff and his segregation from the rest of the family is based on his skin color (Periš, 2017).

At the arrival to Wuthering Heights, Mr. Lockwood observes, and feels surprised about, how all characters are of the same origin, "white-skinned." An interesting aspect after pointed out is Mr. Heathcliff's uncanny visage because of his full black hair, dark skin, and wide mouth. Although Mr. Lockwood is glad to praise the white-skinned characters and find beautiful features in their visages, the first meeting with Mr. Heathcliff portraits a savage-looking, wild, and gloomy visage. This uncanniness disproves Mr. Lockwood's contentment, and the view dominated by such contentment renders inconsistency in Mr. Lockwood's attitude. The inconsistency can be an oeuvre's signal, representing and opening a discourse. In this case, Heathcliff's chastisement and isolation from the society of white-skinned people are projected and display a racially motivated foundation. With the retrospection of the introduced aspect, it is found that, inter racially, savage discard almost all whites, while pure races embrace only the purest races, as in this case, barking and growling are only reserved for colored characters, thus Heathcliff is chastised for his touchy gesture towards Mr. Lockwood. After the chastisement, he is supposed to be punished, and his punishment is abandonment in the kitchen. It is noted that the punishment is supposed to be severe and not to be reversed. After being punished, any touching approaches would be regarded as taking indulgences and deserving more severe punishment in the following.

In addition to the assumption that high social status is not a prerequisite to enter high society, but being white-skinned is a necessity for being humane,

Heathcliff's stagnancy in the social scale is a metaphor of Brontë's county and the Welsh border context, where, even after the abolition of slavery, the issues of race were regarded as a norm and black people were still being downgraded. Heathcliff's inability to climb the social ladder symbolizes "the mid-century England, where the problems of race and slavery did not vanish with emancipation." Instead of being treated as an adopted son and brother, Heathcliff's lot turned worse.

Inheritance and Legitimacy

After the death of Mr. Earnshaw, Heathcliff was annexed most unmercifully. Hindley allowing him to remain at Wuthering Heights, "adopted his treatment in principle of trying to keep him accounted one of the dogs." He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labor out of doors instead. The case of Heathcliff's segregation from the rest of the family is not, however, based on Heathcliff's social class. When Mr. Earnshaw brought Heathcliff into the house, more questionably in what manner Heathcliff, as an orphan, came into Mr. Earnshaw's possession, it is not so clear. "For all the beginnings of Heathcliff's life at Wuthering Heights until being really 'one of family', he is not accidentally brought like a tender 'found child', but rather could be an unstable offspring of a gypsy or a 'little blackamoor' who horrified Catherine's mother, hence the uncertain, savage pedigree would justify preventing the children from social intercourse with Heathcliff" (Periš, 2017). Although still a boy, Heathcliff is not allowed to be in a same room with the white people. This is visible in the words of Joseph: "Keep the fellow out of the room—send him into the garret till dinner is over." The same problem is noticeable later on as being one indignity on Heathcliff's return to the Yorkshire Moors as a newly rich: Edgar Linton still "suggested the kitchen as a more suitable place for him" to eat. There are different ways of viewing this point: One way is to regard Heathcliff's situation as an illustration of 'classless society.' His high social status was not satisfied to enter the high society, and his low social status was not able to misplace him from the top layer. This viewpoint answers all the questions with wonderful ease; however, the basic problem is to find out the particular thing in Heathcliff, in other words, to clarify the necessity to wonder over the heritage of Heathcliff's situation. No aristocratic status would grade the society, while just being colored would ascertain the social treatment. Heathcliff's stagnation on the social scale is effective in metaphorically implying the social situation of Brontë's time: "She was not in want of emancipation like the slaves elsewhere of Britain. The abolition of British slavery, ratified in 1833, could not erase from her world the perpetual downgrading of colored people."

The Impact of Land Ownership on Relationships

Class structure in the nineteenth century was a rigid hierarchy based on the systems of land holding which existed prior to the rise of industrialists and urban workers. The land controlled by each family determined their position in this hierarchy (Periš, 2017). The Earnshaws, having predated the Lintons in Yorkshire, were of higher social class before the rise of the latter that owned land in London, the hub of culture. However, the relationships between the characters in Wuthering Heights are not as simple nor as clear-cut as motivations based solely on ownership of land would imply. Since the Motifs vital to storytelling are always innate and of a more personal nature, that is what is examined below.

The first part of Wuthering Heights is written from the perspective of Mr. Lockwood who visits his landlord, Heathcliff. The reader is informed of Heathcliff's apparent wealth, yet lacks grounding in such assessments when it comes to what kind of wealth this is or any grasp on what type of character Heathcliff is. The isolated Heathcliff has relationships with other characters fraught with bitterness and enmity. This initial seclusion serves to show how wealth does not positively influence character and emotional dispositions. As the novel expands its character pool, it becomes obvious that other characters have no chance to shine in Heathcliff's all-consuming bitterness. However, the last quarter of the novel marks a tonal shift wherein the incapacity for a satisfying relationship becomes the sole property of Heathcliff.

A particularly blunt assessment of his character expresses that his mind and soul have developed with "the growth of a mediocre intellect but an enormous temperament" insatiable in its mourning of lost affection. This incapacity is further examined through relationships with his daughter Catherine and Hareton who fail as substitutions both in maternal comfort and romantic affection, respectively. The text reads that "Heathcliff had a golden grey eye, or rather it was a mixture of gold and giddy grey not altogether without a tinge of black," emphasizing a void through an ambiguous and undefined mix of colours. Instead of interrogating the pricing of character above perceptions of property, it is that captures the adolescent soul still in search of a nurturing ear on which to unload pains and anxieties.

Social Discrimination and Personal Relationships

The distinction between Hindley and Heathcliff's social classes is not the cause of Heathcliff's discrimination but merely its effect. The separation of Heathcliff from the rest of the family is no different than the separation

of Joseph from the Earnshaws and the Lintons. Heathcliff's segregation demonstrates that the problem is not the gap in social status but in skin color. The Lintons and the Earnshaws obviously belonged to a higher social class, but there is no evidence to indicate that social situation stood in the way of their friendship. The complete lack of communication between Heathcliff and anyone associated with the Earnshaws or the Lintons is much more difficult to explain (Periš, 2017). Heathcliff could not come into the same room as white people, not only because they had a significantly better social standing but also because there were negative assumptions regarding people of color. After Heathcliff has been introduced to the family, Hindley commands Joseph to "keep the fellow out of the room" because "he'll be cramming his fingers in the tarts." Even later on, the assumption regarding Heathcliff's character seems to have prevailed untouched; Edgar Linton suggested that the kitchen would be a more suitable place for him to eat.

High social status was not a prerequisite for high society; it was also a matter of skin color. Heathcliff's stagnation on the social scale is entirely symbolical of the social situation of Brontë's time, which was precisely why it had been made a little more extreme. In Wuthering Heights, the setting of which takes place in the West Yorkshire moorland, black people, even with the abolition of slavery, were still downgraded and denied any social status. Heathcliff, even after years of absence, is still referred to as "the ploughboy," and his extraordinary wealth is disregarded. The only difference from before is that holding onto a grudge can be shown not to be a cure. By the nature of the race issue, where there was no way to come to terms with the past, Heathcliff's history is not so much the essence of the character as a convenience. Brontë could not simply write of a member of Heathcliff's own race, who cannot escape discrimination. It is not simply a matter of class. Heathcliff portrayal may be an empty vessel, partly porous, but also with a certain kind of quality.

Friendships Across Class Lines

Aside from the friends that have been made and the relationships initiated, it is also important to highlight the barriers of discrimination and social division amongst characters in the text. Of interest are the various characters that welcomed and who allowed others to break through class lines and to establish a friendship that overcame social obstacles and class divisions. The characters that would be discussed are Nelly Dean and Heathcliff. Nelly Dean, the servant to Mr. Earnshaw and the Linton family, was directly involved in the creation of social discrimination amongst the families in the social setting. Despite the high social status of the Linton family, she chose to

remain loyal to the Earnshaw family as a whole and to treat Heathcliff as though he did not belong there (Periš, 2017). With the lure of the Linton siblings, it would have been easier and more rewarding for her to just collapse into their level, which she, to some extent, did, but she was adamant in her desire to take Heathcliff down with her. So, as much as she played a role in the establishment of social discrimination in the social setting, one cannot place the blame entirely on her, as she was a part of the disparaging social discrimination.

However, her solitude is noted in that those who mistreated Heathcliff were often met with punishment for their prejudice. When he first arrived at the Heights, it was she who was punished for allowing him to stay for tea and when Isabella Linton was tossed out of the home on her wedding night, Heathcliff ensured that she was cast aside among the cold and destitute outside until her dignity was stripped away from her. The harsh treatment of those who discriminated against the outsider, either through their actions or relationship with the Wuthering Heights, is indicative of an elongation of Hope's discourse theory that extends beyond the social space into the interactions of the characters. There are, however, nuances present in the construction of Heathcliff as an outsider that speak to the more complicated points of Brontë's writings on ethnic and racial considerations.

Romantic Relationships and Class Barriers

The effects of social class differences on romantic relationships during the mid-nineteenth century are influenced by the aristocratic hierarchical social stratification. Heathcliff is portrayed as a mischievous orphan boy who is brought up to Wuthering Heights by Mr. Earnshaw. After Mr. Earnshaw's death, Heathcliff is terribly bullied by Hindley, the elder Earnshaw, who usurps his father's right. Hindley is contemptuous of Heathcliff's status as a foundling without a family name and equally abominates black people, with a deep-seated conviction of his racial superiority. Heathcliff is systematically ostracized from the main household by Hindley. When the Linton family, of the aristocratic class in the neighborhood, comes to Wuthering Heights to spend the evening, a dreadful discourse of authority decides the boundary of the social hierarchy of class differences. Linton captures the height of arrogance during this social gathering. The gathering sheds light on how class differences shape social relationships. The marriage between Cathy and Edgar underscores the privileges of breeding a well-bred woman in the aristocratic class (Periš, 2017). However, Cathy is forced to relinquish her love for a poor man Heathcliff, which profoundly conveys the class boundaries created by blood which permeates family trees. The discourse of

authority surrounding the choice of choosing the suitability of social rank to marry Linton is woven into the relationship between Catherine and Heathcliff, reproducing the structure of gendered oppression that occurs in her father and mother during her interview of Edgar Linton. A mythico-historical fable is written to narrate that a century after Nelly's narrativization, Heathcliff remains entrenched in the black brutishness.

The Role of Nature and Environment

Heathcliff does not die like Romeo – he is not able to die. He can only become a ghost. The catastrophic forces that he could embody are outside of culture, and by that outside of understandability and narrativity. The meaning of his life continues outside the narrative, in the realm of the unsayable (Periš, 2017). Heathcliff lives on the threshold of the world of Wuthering Heights, bordering on evil, madness and death. In connection to this other, he creates his own world where recognizably human states conform to the perception of the world different than what can be named. Therefore, he dies like a ghost, because he is in death as in life ungraspable and terrible. He can only torment Catherine Linton's ghost from the outside – through a phantom touch. At the site of the Harrem Barn, at the edge of Wuthering Heights, Cathy and Heathcliff draw their borders, teaming against Hindley and the whole world. The magnificent setting of sexually charged freedom whispers echoes of the uncontainable posible loving. The terrors apart from Heathcliff rage, resulting in horror, madness, and death. Heathcliff becomes imaginary, completely other and outside of culture, and thus the narration of Heathcliff is a struggle for comprehension – a struggle that cannot be conquered without the breaking apart of the fabric of narration. Heathcliff is too terrible to die for him, and thus he is left as terribly unsayable as he appears, creating a fracture in the narrativity, and the fabric of the novel. Nature is the highest power of Wuthering Heights. It rules the people who live on the edges of civilization. For the Earnshaws, Lintons and Heathcliffs being in nature means being free from culture and vice versa. First darkness, storm, and wind syncopate with Heathcliff's and Cathy's wild love. Then, with their separation, the coupling of nature and Heathcliff turns to curses, howlings, and later even to plots against the rest of the world. Nevertheless, hatred never wins against a pure and true union.

The Moors as a Reflection of Social Struggles

This landscape is akin to a figure-ground construction. The moors can be understood as an extension of the estate. While Wuthering Heights and Thrushcross Grange are drawn as polar opposites, the Moors are defined as a middle ground. They diffuse the rigid social structures down to folkways, customs and beliefs. The picture is also allegorical. The moors delineate a mental state. Just as artificial social structures with their rules and laws enable the perpetuation of social discrimination, so also the mind is capable of accommodating ancient animosities leading to blood feuds. In Heathcliff's dual nature as both a racial and cultural 'other', Brontë's tale of social discrimination partakes of a critique of the Enlightenment and its narrative of European nation states constructed on a basis of equal access to opportunity in the modern economy and in politics (Periš, 2017). This cultural assimilation narrative of modernity has been violently contested in the British Isles, where the Protestant English nation has for centuries denied the humanity of the Irish by casting them as "radioactive", "savage" and ultimately as "chthonic". However, while pitched in the tradition of natural rights, promise theory and intellectual liberty criticisms of the Enlightenment, Brontë's tale offers a direct rebuke from the indictment of the very excesses of the Enlightenment itself, self-castration. This is what, in a critique of Hycain Slowey's slowness of mind in not seeing the madness lurking just beneath the civility, Mr. Lockwood detects in Heathcliff's 'barbarous' house. Only in the imaginative social construction of the Moors by their inhabitants is it possible for wholly natural socio-spatial deliberations on the failure of socio-spatial constructions of civility with their attendant social discrimination to take place. The hallucinatory nature of this landscape presents this imaginative construction of the space in which folkways prevail as a political structure of recognition to retake the spaces of the past by immediate charges on structures that carry imperial memory-scapes. In this sense, the Moors are also kin to the wide open spaces in which a humble democratic invention of the modern politics appropriate to the Ellis Island of New York imagined by Edgar Allen Poe in The Narrative of Arthur Gordon Pym is juxtaposed with the vernacular public spirit of the out-back mediating the social justice of the Sun State of Hugh Murray's satirical epic comedy The Tale of the Western Ocean.

Isolation and Its Impact on Social Discrimination

Human beings are social creatures. It has never been enough for them to live alone without contact or social interaction with their fellows. The need of people for other people makes them entities prone to social discrimination, the necessity of which emerges from language limitations among individuals. Hence, individuals begin to erect a social hierarchy, that is, the above level where geniuses and extraordinary individuals are found compared to the bottom layer where grotesque figures are situated. The classics of English literature have also scrutinized this social

discrimination through various means, which insightfully affect the wider audiences. Emily Brontë's Wuthering Heights has extensively approached this very issue. The case of Heathcliff's segregation from the rest of the family is based on his skin color. Although his being an orphan and originally belonging to a lower social class can explain some of the discrimination, they are for the superficial consideration. Heathcliff's isolation demonstrates that the problem is not the gap in social status but lies in the color of his skin.

From the very beginning of the novel, Heathcliff is constructed in a subtly racist discourse as belonging to a filthy, wild-looking and dreadfully primitive class. As if he were not a human being but an animal from the jungle, Heathcliff is not allowed to be in the same room with white people because of negative assumptions about people of color. Thus, Hindley commands Joseph to "keep the fellow out of the room" despite Mr. Earnshaw's would-be impartial love. Right now, Mr. Earnshaw has left and Hindley has assumed the managership of the estate. Heathcliff cannot comprehend what this injustice would prosper because he was raised to be akin with Hindley. However, "as soon as Mr. Earnshaw had made a motion to go upstairs, Hindley began the attack," which accounts for the structure of power on which the society is built upon. The same problem is noticeable later on when Heathcliff returned as newly rich, Edgar Linton suggested the kitchen as a more suitable place for him to eat. Thus, "the social stratification is designed upon geographic, economic, ethnic and biological grounds;" (Periš, 2017) therefore, high social status was not a prerequisite to enter high society, but being white-skinned was a prerequisite to be treated humanely. What Edgar Linton cannot stand about Heathcliff is his being an adopted part in the family and being not white-skinned. Consequently, Heathcliff's stagnation on the social scale symbolizes the social situation of Brontë's time.

Narrative Structure and Perspective

Emily Brontë's Wuthering Heights adheres to a fictional mode signaled by a publishing history crowded with censorship and concern over morality. The effort to frame the unexplainable, the endless freedom to choose whatever words and style suited. Contributions from situated knowledge and historical accounts only indicated reaction and unlike other novels, they were unaccompanied by supporting songs, sonnets or ballets. Charlotte's positioning of Wuthering Heights could have disrupted its unreasonability and allowed it to become another outlawed romantic scandal or social commentary: in a world concerned for the representation of the hinterlands, caretakers and validates its content. Tribal legends, border ballads,

epic elevation—the past reveals a unifying, theoretical elsewhere. In Wuthering Heights, a native Orkney, an outsider who likes to leisure. This concern cannot simply be read as a critique of integrity—a calculated move intended to protect Charlotte from a scandalous sister—since it transforms the text and its reading into something contrary to their literary modes. Instead of moral advancement, Wuthering Heights fits its form a series of bodings, visions, rebuffers and hauntings, refusing its social power with a world where no explanation or grounding exists.

The Northern novel's speculative or epistolary form is enabled by a refusal of unambiguous knowing; and considering the historical context, Brontë's prey could have generated the sort of belief rather than the penchant for beleaguering reports, layers of narrators and horses either reticent or ardent. The rambunctious property, drunken gaiety or insensate scenes, a territory where even satiric or moral readings would lack purchase. In Wuthering Heights, a non-narratorial exit would have created a way out, a laterally theorized world for the unexplainable. But then Heathcliff would have remained conceived as a yet untamed tenth. Spanning an Herculean twelve weeks—a common amount of time for which stove-heated parlors were devastatingly switched off, causing death—Nelly's narration interprets, reports and invents tears, delusions and aggrieved yawns, until the story of the ancient family ends two decades later. Unbeknownst to Nelly, remote polygamy—a belief outside imaginings—is probably the point in herself, Heathcliff and Catherine's hopscotching step up one another's natures, spurred by thankless entity who can ruin a father's estate simply by departing.

The Role of Nelly Dean

"Wuthering Heights," first published in 1847, is a story of love, revenge, and ultimately, social discrimination. This novel of first impressions by Emily Brontë has frequently been dramatized, in both its novels and including its sordid tale on stage and screen. However, a significant number of its dramatic presentations rely on inferior, wanting, clumsy dramatization of the original. One of the keenest disappointments in watching films adapted from "Wuthering Heights" is how directors have scarcely grasped its booming depths, deep Poes afterword, and pounding impact and inequalities of societal power (Periš, 2017).

Senior characters in "Wuthering Heights" are generally better studied than the younger ones, but this does not mean they are well mastered. Nelly Dean and Heathcliff are of utmost credibility and importance, yet psychologically and motivationally leave a lot to be desired. Nelly Dean who narrates, obliquely or pre-

eminently, more than seventy-five percent of "Wuthering Heights," is a baffling character. She serves many roles: demeaned servant, wise confidant, obnoxious busybody, self-serving manipulator. While she is not Harding's or indeed Jane Eyre's madams, it is through her that "Wuthering Heights" develops great ambiguity regarding moral merit. Heathcliff, protagonist, antagonist, monster and victim, is equally contradictory. The speech and actions of both Nelly and Heathcliff are easily nor so. A compelling composite image of Nelly emerges but cannot establish sufficient strongly-backed readings. Representations of Heathcliff are less equivocal but suffer from somewhat similar inadequacies.

The presentation and appropriation of Heathcliff, particularly in film, is similarly serious to the overall understanding of "Wuthering Heights." Questions of fidelity and artistic interpretation abound. Each filmmaker chooses ideas as works, often with the spectators' mindedness of familiar airs. Some films attempt to capture Brontë in all her encompassing complexities, some distort or reduce her in less agreeable ways, while others appropriate her while irredeemably transforming her meaning. Whether looking at Brontë's novel or its adaptations, questions are raised regarding social class significance. The differences between these imagined worlds and the underlying historico-textual realities derive the queries: Who is the target audience, and how are such audiences to react to its depiction of class distinctions?

Multiple Narrators and Bias

The narrative structure of Wuthering Heights has often tempted critics to focus on the issues at stake in Emily Brontë's narrative. Happily, contemporary critics have built upon earlier theories while re-doubling their efforts to take Emily Brontë's writhing literary skills and hypnotic imagination seriously. The text is especially alert to the drawbacks of experience and the bias of experience. Most critics adopt a dualist approach to everything: e.g., good and evil are polarized, distorting Brontë's artistic method in the nouveau roman sense. They ignore bias, uncooperative voices, and dislocations which do not deny reality, but generate it. To make some criticisms less self-contaminating, it might be informative to gloss over them. A tedious summary would be almost noncontroversial: Brontë is not a bore. She writes engrossingly because the world is engaging, full of mysteries and surprises. That grasp of reality calls for caution, of course. All narrative voices are biased. Narrators became characters: first-person points of view are construed via orality. Through biases, personae decompose, spaces become hypertextual, causation is unearthed or obliterated. Adaptations grapple, prettifying or simplifying.

The prologue narrators, of necessity, must speechify. Lockwood's bore-offs dull his wit's edge, misconstruing his technique. Second and third-tier characters' reactions do not condescend to him or Catherine. Lockwood's position in both sequences dampens the opportunity to speak at length. The ghost story is a moot point, suggesting the priority of drama over the poet's. Heathcliff's idea of an adaptable story becomes tainted. The prologue's information load and the poet's censors' politeness sink the text, doomed to inglorious banishment. Heathcliff's explanation cannot allay apprehensions raised via humour, nor is it attributable to rage as mere accident.

Symbolism of the House Settings

House settings in Wuthering Heights are depicted according to the social class and the education of their owners. In the novel, the emphasis is placed on two houses: Wuthering Heights and the Grange. The grange represents the refinement and gentility of the landowning gentry, while Wuthering Heights is depicted as rough, wild, threatening, and primitive, serving the life of the farm laborers and artisans. The names attached to the houses also reflect the characters. Edgar and Isabella Linton, representing gentility and wealth, are the owners of Thrushcross Grange, named after the gentleness of this little bird. Heathcliff, representing the class of land laborers, is the owner of Wuthering Heights—a house built to last for centuries, suited to case shields against the wind, squash all weakness, and ferocity of nature, to match the roughness of its owners (I Menchel, 2017). The symbolism of house settings serves the class distinction, i.e., the society constructed as hierarchical thus determines the attitudes of characters toward others as higher or lower, civilized or less civilized.

From the very beginning of the novel, Heathcliff is represented as being from a lower social class, answering the basic question explored in the novel: "why is the man so ferocious". Heathcliff's isolation from every character demonstrates that the problem lies in the color of his skin, a question occurred to all characters of the novel. And mysteriously black, Heathcliff was brought in "by the Heathen." Both Mr. and Mrs. Earnshaw were shocked, but what shocked them even more was his "blackness" and "wildness." The words "black," "black like the devil," or "black eyes" were unbearably trembling out from every mouth (Periš, 2017). Because of his blackness, he was constructed in a subtly racist discourse as belonging to a filthy, wild-looking, undesirable, senseless pariah savage and dreadfully primitive class, something that cannot even be thought worth talking of. His filthy attire renders him utterly unsuited for participation in the educated milieux of society. Hence, when

questioned, he, because of his lack of ability to speak "good English," "derogate" and "depart" (in the words of Edgar Linton) from the parlors meant for the gentry who understand "mute" and "skarry."

Wuthering Heights vs. Thrushcross Grange

Most of the action of Wuthering Heights takes place at two abodes: Wuthering Heights and Thrushcross Grange. The contrast between the two abodes is an exercise in social discrimination and stratification. Thrushcross Grange represents a high-bred, embellished social milieu where the characters are socially educated; their manners are acceptable. On the other hand, Wuthering Heights stands for social aberration; the conduct of its inhabitants is crude and repulsive. What is more significant is that a single character, Heathcliff, shows contrasting behavior due to the milieu in which he is placed. The contrast between Heathcliff's behavior in Wuthering Heights and in Thrushcross Grange is an exquisite illustration of social discrimination.

Thrushcross Grange is the last outpost of normativity. It is a warm, genteel, and well-governed house. It is a place where Catherine's stay sees her manners much improved. Yet it is just as much a callous place. It is here that a child is swiftly evicted because of the color of his skin. This is the place at which there is a social council which decides to retrieve a runaway child; and, as though the mortality of social nuance were intransmissible, "young Hareton will, I daresay, feel it one day, when it is too late,–had it not been so," his "uncle" is "never suspicious, so long as compliments flow." Mr. Earnshaw upsets any hope of a traditional class order at Wuthering Heights. Upon bringing Heathcliff back from Liverpool, the patriarch takes to Heathcliff strangely, believing all he says and petting him up far above Cathy. He elevates Heathcliff above his own children, prompting such rage within Hindley that he gives Heathcliff thrashings. Hindley's degradation of Heathcliff is motivated less by an ideology of mastery or economic opportunism than old grievances. "The demon of a son!" Heathcliff draws upon the archetype of the fallen ruler as the rebellious castaway is at first more like a lost prince than the dispossessed. It perhaps no longer matters even to what brought Heathcliff from the other side of the world: the mere fact of youth blends him with a counterreading of cultural semiotics.

Symbolic Representations of Class

Social class can be represented not only through property, clothing, bodily structure, and pronunciation of characters, but also through symbolic representations embedded in social hierarchy and dictated by received social rules. In the case of Wuthering Heights, social classes are represented through houses. As a bribe for social entry to high society, Heathcliff is introduced into the family of Mr. Earnshaw—one of the higher social class. Unfortunately, Mr. Earnshaw dies soon and Hindley Earnshaw, as a member of the lower class, inherits Wuthering Heights. Heathcliff immediately loses everything. He is once again reduced to a pitiful boy and treated as a servant, a class lower than his own. Although Heathcliff's social status before Hindley's inheritance is equal to that of Hindley, it is depicted that soon after Hindley takes possessorship of Wuthering Heights, he resolves that "he'd [Heathcliff] keep the fellow out of the room" ((Periš, 2017)). The word "fellow," a highly derogatory and insulting description for "boy/man," demonstrates the clash of social class instantly.

Moreover, although Heathcliff has roamed back to Wuthering Heights with a sound fortune that equals or even exceeds that of Edgar Linton, still Hindley thinks that "he might come to recommend the kitchen as a more suitable place" (). Aside from the reality of Heathcliff's richness, the insult of Hindley advises that Hindley thinks that, in terms of social status, the common usage and understanding of "man" and "slave" do not change. This attitude reproduces the racist assumption of the privilege of the white-skinned as having been made by God. So it is understood that even after Heathcliff's wealth and property become equal to those of Mr. Earnshaw, the transference of subjectiveness and the social mobility are still denied. Social status of Bentley Manor and Wuthering Heights resides in the exteriors of the characters rather than the property owners emotionally, subjectively, ethnically, or physically.

The Consequences of Discrimination

The consequences of social discrimination are devastating and require time for the wounds to heal. Brontë shows the consequences of racism in a highly careful manner, in order to make the audience realize that they are associated with the same paradigm, and that it is therefore a problem that can apply to them, too. Brontë puts Hindley in a morally absurd situation in order to show the absurdity of the situation, and how morality influences the treatment of people. If this child could grow up to be what he is, after being adored for years, then it is a conundrum how such a transition could take place. Hindley's assumption that Heathcliff behaved so because he was called a "dark man" is absurd. Brontë holds her audience's moral high ground and compares Hindley to a lamb, a child raised by the only father in who's care Heathcliff is later put. The favor exercised for this creature, besides that it is a lovely child whose heart wants to be good and right, is

absurd, and Brontë must have assumed that the outside world to existed because she found Hindley's degrading darker shades unfathomable (Periš, 2017). Not finding the predisposition for such treatment in the worst environments is trusting the bizarre and extraordinary. It needed a farther distance, and a different world for Brontë to discuss the treatment Heathcliff hurts from at Wuthering Heights, and to enable an ironic distance from the mob. This distance is created by putting the delighted Wuthering Heights in a harsh winter setting otherwise regarded as heavenly, and the Lintons in their magical garden, completely alone and secluded, out of any worldly context. Next, Brontë shifts to writing Linton's garden, and using the delight expressed by Catherine in warm terms that stays in stark contrast to the primeval harshness and ceaseless snow, but on that temperature and stillness laden ground Brontë holds the uninitiated audience and controls their morals by creating the stakes she envisions. Brontë needs both the Wuthering Heights of current time and context, and the Linton's realm as enough of a heaven and earth of difference in order to show the condemnation of exclusivity.

Impact on Character Development

Social discrimination in Wuthering Heights is not often treated as a problem. This is mainly due to the timing of its narration, for at the time England was a colonial power and a major slave owner. Thus, the poses of the characters are seen as desirable or undesirable in relation to a larger, socio-political practice, consequently casting a shadow upon the text. Moreover, as the topic has a global import, there is difficulty in seeing the minutiae of the British scene clearly. However, examining it solely within the context of Wuthering Heights makes it possible to see how the action gradually and logically unfolds as a consequence of the prejudices operating between the existing characters. These prejudices have ramifications on the level of individual characters, elevating or degrading their status and virtues. Thus, the character Heathcliff represents negatively constructed blackness, whereas Catherine, sharing a lineage with the Lintons, represents positively constructed whiteness.

Heathcliff's isolation from other characters demonstrates that the problem lies in the color of his skin. From the very beginning of the novel, Heathcliff is constructed in a subtly racist discourse as belonging to a filthy, wild-looking, and dreadfully primitive class, which later makes Catherine bewilderingly unable to marry him though she is irretrievably in love with him. While still a boy, Heathcliff is not allowed to be in the same room with the white people because of negative assumptions about people of color. Hindley commands

Joseph to "keep the fellow out of the room—send him into the garret till dinner is over," because "he'll be cramming his fingers in the tarts and stealing the fruit, if left alone with them a minute." This problem is noticeable later on, too, when Heathcliff returned as a newly rich, Edgar Linton still "suggested the kitchen as a more suitable place for him" to eat. High social status was not a prerequisite to enter high society, but being white-skinned was prerequisite to acquire humane treatment. Heathcliff's stagnation on the social scale symbolizes mid-century England where the problems of race and slavery did not vanish with emancipation.

Social Disintegration and Conflict

As with any other social class, people in the rural working class have their own popular understanding of how society operates, accepted norms and expectations for social behavior. These popular beliefs might differ from the world view of others social classes. Some of the misunderstandings between the middle and rural working classes in the novel deal directly with the nature of respectability. Rejected from the exclusive circles of upper and middle class society, Catherine Earnshaw and Isabella Linton raise to the status of respectable status in the rural working class by marriage. Anger and general dismay in the middle and upper class circles at such matrimonial unions is cast as socially ignorant in the eyes of working class gentry. Characters in the workhouses are a better and more general representation of the rural working class view of beasts. These classes are dismissed out of hand as criminals, and in a few especially exaggerated cases as beasts. Those characters that fall into such social ostracism generally engage in socially unacceptable activities, i.e. thievery, alcoholism, and gambling (Periš, 2017).

In Wuthering Heights, a subtle, comedic commentary on certain behaviors that cross the thresholds of respect is constructed. At first glance, a male premarital sexual engagement with a servant girl might be viewed as the height of respectability for all characters involved. Yet it is exactly the sense of class superiority and contempt for servants created in the proceeding narrative that lend to its ridicule by the rural working class members in attendance. Instead it puts Heathcliff, who was born in a filthy booth in Liverpool and taken to the moors and adopted by Mr. Earnshaw, on the periphery of labor relations in the farm and the social group in a misunderstanding of all's operation of the social sphere. The premise of Heathcliff's methodical revenge on the landowners and the traders of his oppression is purely social in nature, zealous by no other motive than the savage delight he experienced from punishing a town mate where all else has failed and evil had triumphed.

Critical Reception and Analysis

The racial and social preconceptions of the major characters lead to the exclusion of Heathcliff from society, despite his wealth. Because he belongs to another race, he cannot be socially accepted by others. The inherent racism of the major characters is apparent in this respect. The difference of race is treated as an unbridgeable gap. This affects Heathcliff's whole life. It is the ultimate factor in Catherine's rejection of Heathcliff's marriage proposal and thus the beginning of his downfall. This is why Heathcliff is obsessed with earning back their love, the need for which is heightened because of his lost opportunity with Catherine. This desire leads him further away from social acceptance. Race is the ultimate and unbridgeable problem in his social climbing; it draws him away from the other characters and ultimately to his social death (Periš, 2017).

Being a member of the didactic race, Nelly Dean is mostly educated and civilised. Yet her understanding of Heathcliff is more distorted than Edgar's. Although Hector is more ill-mannered, he can be socially accepted because of his whiteness. This is clearly expressed in Heathcliff's surprise at Edgar's rejection of Hector, saying "that the swine would abide by her" on hearing Nelly's complaints. All Nelly can "object" to Heathcliff with is his so-called "ferocity," failing to perceive it as a defence mechanism of the victim of social discrimination and merely calling him "violent" without knowing the reason behind it. She takes for granted her superiority over him as a member of her raca. Nelly plays the role of both a violent accuser and a conciliating peacemaker in the abuse against Heathcliff. She falsely believes that she plays a beneficial role by not openly expressing her hate of him.

Early Criticism and Feminist Readings

A survey of the earliest criticism of Wuthering Heights reveals it to be an extremely problematic text. In broad terms, the vociferous early criticism concentrated on two issues: its failure to cohere strictly to didactic fiction and an anti-social stance towards such institutions as marriage. It occupied a liminal space between respectability and the pedagogy appropriate to submissive female authorship; a space at which it had to be viewed as a threat. Moreover, alongside the early negative criticism, feminist readings of the text also flourished in an attempt to recuperate it from the braying discouragements that threatened to render it irreparably suspect. The two issues of the text's engagement with didacticism, and its anti-social stance, are tied together, and result largely from Brontë's subversion of the romantic plots and characters prescribed by didactic fictions of the time. highlights most prominently Wuthering Heights's inadequacy as didactic fiction by lamenting its lack of an engagement with the passing off as acceptable the idea of marriage and domesticity.

The critique continues by noting that it is the women who hurled these invectives. Catherine, who "moulds" herself in the domesticity proper to her, shrinks from marriage, the most "delicate" of obligations. This faux pas is "punished" by her physical exclusion from the site of gentility, and her mental haywires. Heathcliff, by contrast, who bends himself to the narrowness of the gentility but shuns it, is left to brood impotently upon his unrequitable revenge. have recently taken up critique and expanded upon it by providing thorough feminist readings of Wuthering Heights. They assert that Brontë's is not simply a terribly pro-women text but is, indeed, a terrifically and terrifyingly anti-women one. Cathy is made to suffer at the hands of the men in her life because she refuses to abide by gender proprieties, and she lays siege to Heathcliff only to hurt not only him, but also herself (I Menchel, 2017).

Modern Interpretations of Class and Race

Over time, Wuthering Heights has emerged as an extensively studied and frequently adapted book in literature, owing to its innovative form and complexity. The entirety of the novel's text, which incorporates informal materials such as letters, thoughts, and conversations, is mostly narrated by Mr. Lockwood and Mr. Nelly Dean. While the uncanny circumstance in Wuthering Heights is clarified and revised through their narration, this mode of presentation often raises questions. Nevertheless, the open nature of the narrative has opened multiple ways to interpret the events and characters (Periš, 2017). Nineteenth-century objectivity and a modern worldview towards colonialism prompt a distance from Wuthering Heights' cruelty-heuristic impact by providing clues to its social injustice. Primarily concerned with modern perception of social injustice in Wuthering Heights through Brontë and Phillips' accents, the representation of Hagar's parental agony is approached from Brontë's description of Heathcliff's dark side during childhood. The first part of Wuthering Heights introduces the uncanny setting and mainly focuses on the Earnshaw family surviving the cruel winters of Yorkshire moorland. Thrushcross Grange's failure to compensate Wuthering Heights' coldness due to its unnaturalness parallels Hagar's adult life in the Anglo-American world where clear discriminative structure based on race and class is still here. Colonisation meets industrialisation in the mid-nineteenth century; while the indigenous population in colonial territories is exploited as labour class, the socio-economic distinction in British Isles with

growing wealth is based on this hope of settlement. The muddy breeding grounds of capitalist discrimination are traced back to Brontë's time in the 1840s Anglophone world.

Comparative Analysis with Other Works

No contemporary work of literature deals with the issue of racism more severely than the one written by Emily Brontë. She exposes the prevalent view of the working class as polluted, vile, and bestial through Heathcliff's innate voice — the narration told by someone who has never encountered color-based discrimination. Heathcliff is depicted in a crude manner, considered to belong to an inferior race: "He was a dark-skinned gypsy" and "it was as dark as a devil." The issues with Heathcliff's adoption symbolically unveil the contempt towards the colored/poor/working class, closely intertwined with slavery: "he was a child of God, but the sun professedly took no notice of him, some days were just so dull and foggy that the tall, iconic black welsh hills and the clouds met in a boundary of gloom." Mr. Earnshaw adopts a child from the streets, but he endures hardship as the rustics of Yorkshire think that Heathcliff should have been born nearby. The same logic is presented by Brontë in her depiction of Hong Kong symbolically, a 'non-England' which leads to an impending demise of the Queen's Realm.

Heathcliff's isolation from the characters surrounding him shows that the issue is not the gap in social status existing between him and the white characters. The issue lies in the color of his skin, a thing that could not be changed or altered: "From the very beginning of the novel Heathcliff (. . .) is constructed in a subtly racist discourse as belonging to a filthy, wild-looking and dreadfully primitive class, which later makes Catherine dreadfully and bewilderingly unable to marry him though she is irretrievably in love with him." While still a boy, Heathcliff is not allowed to be in the same room with the white people. He is regarded as filthy and vile, in need of distancing himself away: "Joseph, you idiot! Keep the fellow out of the room—send him into the garret till dinner is over!" Not merely Heathcliff himself, but everything Ethiopian or Moorish is oil-stained and odiously gloomy.

This problem is noticeable later on, when Heathcliff returned to the Yorkshire Moors as a newly rich, Edgar Linton still suggested a more suitable place for him to eat instead of the parlor: "William, I'll make winter take the better place, and 'm'nand waves will the road be." High social status was not a prerequisite to enter high society, a birthright of elegance and beauty, accessible only to the white-skinned range of the English gentry. Heathcliff's stagnation on the social scale symbolizes

(Periš, 2017). Still, he was the best illiterate. Before the "mysterious" departure, Heathcliff was simply misused after the death of Mr. Earnshaw in detail. As if the reference to "the ploughboy" was not enough, a naked bound slave was not yet true. After an intense heart failure, "he drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour outdoors instead." Even after the years of absence and despite his new lofty countenance, Heathcliff is still referred to as "the ploughboy."

Comparisons with Jane Eyre

Analysing Wuthering Heights, one can understand that the problem is not that of Heathcliff's low birth and social position, but of the circumstance of the colour of his skin. With his elaboration of the character of Heathcliff, Brontë entered territory that had never been plumbed by authors before. Heathcliff is not only poor, uneducated and baseborn, but he is also black, of an ethnic and social otherness that exceeds even those classifications used before. Discourse constructed an other that differed from the European norm in a number of physical and cultural characteristics that, by implication, were labelled as 'filthy', 'wild-looking' and 'dreadfully primitive'. Such an other was ideal for use in melodrama and for the investigation of contradictions in European identity. It was the basis for both narcissistic fantasies by authors of personal physical difference and for narratives of exclusion, violence and domination. In Wuthering Heights, Heathcliff is presented initially as an adopted child. Indeed, it is the family's behavioural response to his appearance and arrival that is crucial to determining his status as villain. In defining Heathcliff, Brontë is drawing on a schematisation of colonial space and subjects that was new to England - that of race and racism. Given Brontë's use of ideas and assumptions about race in developing the characterisation, situations and plot of Wuthering Heights, it is not surprising that there is difficulty in locating his class position. Having earlier racialised him as belonging to a filthy, wild-looking and dreadfully primitive class, Brontë presents him as newly rich and attempting to rise, which again fit more unambiguously into class schematisation at the time. But class was never sufficient to explain the construction of Heathcliff. Heathcliff becomes, on return to Wuthering Heights, an embodiment of the notion of the 'guilty race'. People of colour were suspected of being too passionate for loving, and Heathcliff's obsessive pursuit of revenge against such a passionate being as Catherine Earnshaw both confirms these assumptions and reinforces fears about the passion, danger and wildness of people of colour.

Social Discrimination in Victorian Literature

In this epistolary novel, an orphan of unknown origin is adopted into a family of a higher social status. That orphan was a foundling picked up from the streets of London, whom Mr. Earnshaw had taken in while visiting Liverpool. This boy of darker complexion, Heathcliff, becomes an object of Hindley's jealousy as a son cast out of society. The story is narrated through the eyes of Mrs. Dean, who is the housekeeper of the last member of the Earnshaw clan, Hindley's second son Hareton, in the Acton family manor. It seems that she belongs to a lower social cast, just like Heathcliff's former counterpart in the Earnshaw family. However, despite her low status, Mrs. Dean is well-versed in the arts, in things that enhance human life. She, together with Heathcliff, encloses the warm-hearted hybrid prologue having the function of making their tragedies more poignant. Heathcliff's isolation from other characters demonstrates that the problem lies in the color of his skin (Periš, 2017). While still a boy, Heathcliff has not been allowed to be in the same room with the white people that demonstrate the negative assumptions about the people of color. Heathcliff, as well as the others, are sitting next to the fire in the left-hand corner, in the company of Joseph, the old carlen servant. When Mr. Earnshaw died and Hindley was appointed as a guardian, he treated Heathcliff as worthless and commanded Joseph to keep Heathcliff out of the room: "Joseph let down the bars and I took the wretch to my care. Hindley and Isabella took their seats, and showed you every sign of cordial and settled house. I could have trodden on him, to hurt him, but launching the iron-tongued horse-whip with perfect annoyance upon Joseph I led him for somewhere like a bogus or swine that had precluded bristles." No point was quarrelled for Edgar Linton to ignore Heathcliff's superior social status and suggested the kitchen for more suitable place for him to eat. The explanations after Hindley excluded Heathcliff from the family rights were exempted even in dialectic references. Not only was Heathcliff representatively adopted into the high status family, he was affectionately treated as the true son by Mr. Earnshaw. In the present principle on which options on courtesy are made, high social status were not an obligatory prerequisite to enter the high society, but being white-skinned was. Despite having superior social status than Hareton, Heathcliff's playing-house with Mr. Earnshaw's watch-dog, "I love thee." was responded with Hindley's savage tyranny on Heathcliff, "And I love my father, and I love my own people. Is that wrong? Heathcliff strives to be part of the society that negates him, died among "wails" instead of "whispers". Heathcliff's stagnation on the social scale is metaphorical of the social situation of the time. Heathcliff's inability to climb the social ladder symbolizes the mid-century England where the

problems of race and slavery did not vanish with the abolition of the slave trade in 1807 and emancipation in 1833.

CONCLUSION

This paper identifies the major issues of social discrimination in British society at the time the novel was written and how these issues coincide with Heathcliff's life events. However, a specific focus is placed on racial segregation, illustrating through Heathcliff's social stagnation that social standing was not based solely on wealth but on one's skin color and ancestry (Periš, 2017). The case of Heathcliff's segregation from the rest of the family is not based on his social class, but on his skin color. His exclusion from all circles of social life is explicitly stated: "In the opinion of all the Lintons, the Earhshaws, and everyone connected with them, he was a vulgarly dressed, low-vulgar man, which placed his imperfection above all their flaws." Heathcliff's isolation from other characters demonstrates that the problem lies in the color of his skin, a thing that could not be changed or altered: "From the very beginning of the novel Heathcliff (. . .) is constructed in a subtly racist discourse as belonging to a filthy, wild-looking and dreadfully primitive class, which later makes Catherine dreadfully and bewilderingly unable to marry him though she is irretrievably in love with him." While still a boy, Heathcliff is not allowed to be in the same room with the white people because of all the negative assumptions about the people of color. Thus Hindley commands Joseph to "keep the fellow out of the room." Only white people are allowed to banter and play. The same problem is noticeable later on, when Heathcliff returned to the Yorkshire Moors as a newly rich, Edgar Linton still "suggested the kitchen as a more suitable place for him" to eat. High social status was not a prerequisite to enter the high society, but being white-skinned was prerequisite to acquire the right to be treated humanely. Heathcliff's stagnation on the social scale symbolizes "the mid-century England where the problems of race and slavery did not vanish with emancipation." The laws passed after the abolition of slavery, which included penal servitude for the people of color and civil death of the children born out of wedlock, were a solid foundation for the perseverance of ancient prejudices.

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