

## The ideology presented in Heathcliff's Character by Emily Bronte's Wuthering Height: A Critical Discourse analysis.

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### Abstract

This study deals with the ideology in the novel "Wuthering Heights by Emily Bronte, which is conveyed by the main character, Heathcliff. The novel, as a magnificent literary work, reveals these ideologies to the reader to evaluate their societies. By conducting a critical discourse analysis (CDA) that specifically examines deixis, modal verbs and vocabulary we might reveal hidden ideologies and interpersonal connections. A qualitative analysis method is used in this investigation. The current investigation intends to accomplish these ends by providing answers to the following questions: 1. Which deixis are most frequently employed in the novel being studied? 2. Which modal verbs do you think are most effective in describing the novel's ideology of cruelty? 3. How does the novel's ideology of cruelty come across through its vocabulary choices? The results of the qualitative analysis reveal that the novel in consideration employs more frequent use of particular method when utilizing Ideology and Power. The novel express wider ideological issues such as obsession, moral ambiguity, and retribution through the use of deixis, modal verbs, and specific words or phrases that Heathcliff employed.

**Key Words:** Critical Discourse Analysis, Textual strategies, Ideology, power, hostility.

الأيدولوجية لشخصية هيثكليف في رواية إيميلي برونتي (مرتفعات وذرنيك): تحليل الخطاب النقدي

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### المخلص

تتناول الدراسة الحالية الأيدولوجيا في رواية "مرتفعات وذرنيك" لإيميلي برونتي، التي تنقلها الشخصية الرئيسية، هيثكليف. تكشف الرواية، كعمل أدبي رائع، هذه الأيدولوجيات للقارئ لتقييم مجتمعاتهم. من خلال إجراء تحليل الخطاب النقدي (CDA) الذي يتناول على وجه التحديد الإشارة، وأفعال الظن، والمفردات محاولة لكشف الأيدولوجيات المخفية والعلاقات الشخصية. يتم استخدام طريقة تحليلية نوعية في هذا البحث والذي يسعى إلى تحقيق هذه الأهداف من خلال تقديم إجابات على الأسئلة التالية: ١- ما هي الإشارات الأكثر استخدامًا في الرواية المدروسة؟ ٢- ما هي الأفعال الظنية التي تعتقد أنها الأكثر فعالية في وصف أيدولوجية القسوة في الرواية؟ ٣- كيف يتجلى أيدولوجية القسوة في الرواية من خلال اختيارات المفردات؟ تُظهر نتائج التحليل النوعي أن الرواية المدروسة تستخدم أكثر تواترًا لطريقة معينة عند استخدام الأيدولوجية والقوة. تعبر المقطعات عن قضايا أيدولوجية أوسع مثل الهوس والغموض الأخلاقي والانتقام من خلال استخدام الإشارات، والأفعال الظنية، والكلمات أو العبارات الخاصة التي استخدمها هيثكليف.

**الكلمات المفتاحية:** تحليل الخطاب النقدي، الاستراتيجيات النصية، الأيدولوجيا، القوة، العدا.

## 1. Introduction

The complex interplay of language, power, and social context is the subject of Critical Discourse Analysis (CDA), a method of study with many facets. An extensive introduction to CDA, including its fundamental ideas, methodology, and many practical applications, is given in this paper. CDA focuses on the ways language usage both reflects and perpetuates social power dynamics, including gender, ethnicity, class, and ideology. Examines the ways in which language serves to uphold social structures, marginalize particular populations, and legitimize authority. So, to comprehend, reveal, and eventually combat social inequity, critical discourse analysts adopt an outspoken stance with such research. Ideology and cruelty in literature are the subjects of this investigation.

Famously, Emily Bronte's "Wuthering Heights" addresses relevant social issues and societal attitudes of the time. There are a lot of hidden beliefs exposed here, and their effects on history are relevant now.

Therefore, the current study concerns revealing the ideologies and social power in a literary work, which is **Emily Bronte's Weathercock Heights** by CDA. Fairclough's (2001) CDA tools are used to explore the ideology and social power working behind the novel. Qualitative analyses are discussed. This study analyses data from **Emily Bronte's Weathercock Heights**. They follow the model's three primary categories: textual analysis, discursive analysis, and social practice.

The data analysis identifies how ideology and power are conveyed in **Emily Bronte's Weathercock Heights**. Thus, the novel's power and ideology-based linguistic patterns determine data selection.

The data set is the sum of eleven randomly selected extracts from the whole novel. Heathcliff, the protagonist, reveals his cruelty and power through a speech that represents this data. Using the selected model, we will do a critical discourse analysis. This study takes its data from **Bronte's Weathercock Heights**.

The purpose of the data analysis is to identify the ways in which ideology and power are represented in **Weathercock Heights** by **Bronte**. In this way, the ideological and power-related structure of language in the novel directs the data analysis. A qualitative analysis method is used in this investigation. Discourse analysis often makes use of the qualitative method, which provides insight into the language spoken. Furthermore, it is suitable for the analysis of human feelings. This research aims to explore the novel in search of its social, discursive, and textual tactics. The current investigation intends to accomplish these ends by providing answers to the following questions:

1. Which deixis are most frequently employed in the novel being studied?
2. Which modal verbs do you think are most effective in describing the novel's ideology of cruelty?

3. How does the novel's ideology of cruelty come across through its vocabulary choices?

## 2. Literature Review

Starting in the fields of critical theory, linguistics, and social sciences, (CDA) allows scholars to see through discourse the underlying ideologies, power dynamics, and social injustices. The (CDA) analyses the ways in which language both reflects and creates prevailing ideologies. Discourse is a powerful tool for encoding beliefs, which in turn shapes how people understand the world and contributes to the maintenance of power imbalances. According to CDA, one must consider the larger social, historical, and cultural setting while examining language. Discussions center on the ways in which institutions, processes, and discursive practices shape language use in society. As a subset of discourse analysis, (CDA) focuses on the ways that text and language in social and political contexts are used to establish, reproduce, and resist social power abuse, dominance, and inequality. "Critical" developments in sociolinguistics, psychology, and the social sciences have also contributed to CDA, with some of these contributions going back to the early 1970s (Wolak 1996). An essential quality of CDA is a self-awareness of their social responsibility. Understanding the connections between ideology, power, and language is CDA's main objective. Ideology is "the ruling ideas of the ruling class, which puts emphasis on the relationships between acquired economic interests and the law, religion and philosophy which are shaped by it and serve it," as stated by Chang Changpu (1998, p. 2229). Ideology is a mysterious and inverted reflection of reality; it seeks to conceal the relations in reality." An ideology is defined as "the ruling ideas of the ruling class, which puts emphasis on the relationships between acquired economic interests and the law, religion and philosophy which are shaped by it and serve it" (Chang Changpu, 1998). According to Chang Changpu (1998), page 229 Ideology is a strange mirror image of reality that tries to hide the inherent connections between things.

On the other hand, CDA academics see ideology as an apolitical term, which is at odds with popular belief. According to Fowler (1991), it is "the sum of ways in which people both live and represent to themselves their relationship to the conditions of their existence.". Fowler (1991, p. 92). Reviewers have concluded that ideology is something organized and hidden, as well as that the informational formality of language could aid in the transmission and dissemination of ideology; this is precisely the kind of thing that CDA seeks to uncover.

### 2.1 Critical Discuss Analysis

Critical discourse analysis (CDA) seeks to unearth the ideology and language concealed inside texts; it aims to investigate the ways in which language is utilized to uphold social power dynamics. There is power "where there is discourse," as Foucault once put it. "First, the language is a part of society, and not somehow

external to it," is the guiding principle for CDA linguists who view discourse as a social practice. Second, language development is a communal endeavor. Lastly, there's the idea that language is influenced by other aspects of society beyond language itself. Source: Fairclough (1989, p. 22). Fairclough (1989) argues that the entire social order of discourse is a concealed result of power, and so it decides that this order is behind the discourse.

## 2.2 Power as control

The concept of power, and more especially the social power of institutions or groups, is important to the majority of critical work on language. We will define social power as the ability to exert control, which is based on a comprehensive philosophical and social examination. As a result, the degree to which one group can influence the behavior and thoughts of another group determines the extent to which that group is powerful. The ability to do so is based on having privileged access to limited social resources like money, prestige, fame, expertise, information, "culture," or even different kinds of public speech and communication (for examples, see the extensive literature on power; Lukes 1986). According to the resources used to exercise power, the military and violent men use force, the rich use money, and parents, professors, and journalists use knowledge, information, or authority. Remember that power is rarely absolute. Groups may control others or only in certain situations or social domains. Dominated groups may reject, embrace, condone, cooperate, or legitimize such dominance, even finding it "natural." According to Gramsci (1971), "hegemony" is the authority of dominating groups expressed in laws, regulations, conventions, habits, and even a general agreement. Such hegemony includes class dominance, misogyny, and racism. Power is not necessarily exercised in obvious abusive behaviors of dominant group members, but in the countless routine activities of everyday life, such as sexism or racism (Esses 1991). Here, power is only defined for groups as a whole, hence not all-powerful group members are more powerful than all dominated group members.

## 2.3 Ideology

The term "ideology" describes a set of values, ideals, or thoughts that serve as the foundation for a person's or a group's worldview. It comprises an assortment of concepts, presumptions, and interpretations concerning politics, society, culture, and other facets of existence. People's views, behaviors, and actions are frequently shaped by their ideologies, which also affects how they interact with and perceive the world (Van Dijk, 1995: 17-18).

According to Thompson (1984:131), ideology is employed in three "modes": "legitimation," "dissimulation," and "reification."

"Appealing either to rational, traditional, or charismatic grounds, and such an appeal...is generally expressed in language," that's what legitimacy means. (Thompson, 1984: p.131). When power relationships try to hide themselves by acting like something else, this is called dissimulation. Reifying something means

showing a temporary, historical situation as if it were natural, permanent, and not limited by time.

Usually, "ideology" refers to all the way that people show themselves, like certain structures, ways of understanding reality, or ways of conducting conversations.

To quote Stavrakakis (2000, p. 32), ideology is a person's "world view" that comes from their connections with organizations and the way society is built up socially and economically. Generally speaking, ideology refers to any expressive production, including some structures, reality constructs, or discursive behaviors. Ideology, according to Stavrakakis (2000, 32), is a "world view" that language users acquire through their interactions with the institutions and the socioeconomic framework that form society.

According to Fairclough (1995: 42), "naturalization" is the result of providing someone a particular ideological representation; this renders them immune to it, and ideologies are considered powerful and persuasive when their inner workings are apparent.

Fairclough (1989: 85) says that common sense changes and may no longer be able to tolerate power variations when we realize that a particular feature of it is sustaining power differences at our own expense. Therefore, the application of power by a particular organization or social institution determines the naturalization of an ideology.

### 3. Textual Analysis (Description)

Textual Analysis (Description) Textual analysis is an essential part of discourse analysis. It entails looking at language in texts in a methodical way to find hidden meanings, ideologies, and power dynamics. To comprehend how texts produce meaning and mold social reality, this method prioritizes the in-depth examination of language usage, including lexical selections, grammatical frameworks, and rhetorical devices. Any kind of writing can be subject to textual analysis, from formal documents to speeches to media texts to daily conversations. Regarding the current study, within this level of analysis, three components are chosen: Deixis, Modality and **Vocabulary**. A quick overview of each of them follows.

#### 3.1 Deixis

Words and phrases that rely on context for their meaning are called deixis. Examples of deixis include spatial and temporal (like here, there, now, and then), person (like I, you, he, and she), and social (like Mr., Mrs., Sir, and Ma'am). Experts in critical discourse analysis (CDA) examine deixis to reveal the ideologies, power dynamics, and social hierarchies concealed within conversation. Textual analysis involves the examination of deixis linguistic features inside texts in order to reveal hidden meanings and power relations. Part of this process is figuring out how deixis references—like pronoun choice and spatial/temporal references—reflect and support social identities and power dynamics (Fairclough;1992)

### 3.2 Modality

One of the many semantic-grammatical aspects is modality. According to Lyons (as cited in Palmer, 2013: 14), modality relates to the viewpoint and attitude of the speaker or writer. According to Fairclough (2001: 105), modality has two aspects and is related to the authority of the writer or speaker. Firstly, in related modality, the question of one participant's power in respect to others arises. The second aspect is the mode of expression, which depends on the credibility of the speaker or writer in relation to the truth or validity of their opinion of reality. When one looks at critical discourse analysis, they'll see that modality includes a lot more than just the issue of formal auxiliaries. Furthermore, the modality refers to the perspective and attitude of the author or speaker.

### 3.3 Vocabulary

Fairclough (2001: 93-100) divides vocabulary analysis into experiential, relational, and expressive values. Experiential value is most important since it shows how vocabulary has exposed ideological distinctions in reality representation. It involves ideological significance, rewording, overwording, semantic linkages, and metaphors. Relational value comprises formal, informal, and euphemistic language. Expressive value affects favorable and negative appraisal. Question: How do words reflect ideologies? How can semantic relations, overwording, and rewording build and expose ideology?

## 4. About the Novel

The famous novel "Wuthering Heights" by Emily Bronte discusses themes of passion, love, and vengeance. The novel follows the Earnshaw and Linton families through their tumultuous lives on the Yorkshire moors, with a focus on the mysterious Heathcliff.

The tragic and passionate romance between Heathcliff and Catherine Earnshaw is the central theme of the novel. Their relationship suffers from social class inequalities and the intervention of others, despite their profound love for one another. Heathcliff gets even with the people who abused him after Catherine marries Edgar Linton, a man from a higher social class. The narrative weaves intrigue, treachery, and obsession. Heathcliff's revenge destroys others' lives, causing tragedy and sadness. The tale explores human nature's intricacies and darkest corners.

Bronte's evocative images and atmospheric words bring the Yorkshire moors to life, setting the story's powerful emotions and dramatic events. "Wuthering Heights" continues to capture readers and challenge their views on emotion and

humanity via its study of love, sorrow, and redemption (Bronte, 1847). The novel's numerous narrators' views provide richness and complexity. These perspectives allow Bronte to examine socioeconomic class, identity, and the past's influence on the present. Heathcliff, the protagonist of Emily Bronte's novel "Wuthering Heights," is a character who exemplifies the intricate relationship between ideology, power, and cruelty. Heathcliff's behavior and motivations are profoundly impacted by his experiences as an outsider and his unrelenting quest of revenge against those who have mistreated him over the entirety of the novel. However, Heathcliff's cruelty stems from his primal feelings of rejection and betrayal, not only the desire for power. He feels compelled to seek vengeance for the people he perceives as having harmed him, as his past experiences with rejection and loss have intensified his anger.

Modern readers still appreciate "Wuthering Heights" for its ageless themes, fascinating characters, eerie depiction of the human mind, and the power of love and revenge. Readers are still captivated and challenged to examine their own emotions and reasons by this literary masterpiece (Mezo,2002)

## 5. Analysis

### Extract (1)

**"I heard yesterday you had had some thoughts - '  
'Thrushcross Grange is my own, sir,' he interrupted, wincing. 'I should not allow anyone to inconvenience me, if I could hinder it - walk in!'  
The 'walk in' was uttered with closed teeth, and expressed the sentiment, 'Go to the Deuce:'"**p6.

**Deixis**, the speaker "Heathcliff" employed the first-person pronouns "I," and "me," more than one times and he used "you" as well as the "deixis" of the location in this extract. It shows deixis because they refer to specific people in the speaker's near environment. And "walk in" is a command deixis, meaning that someone present needs to do something specific. The speaker's use of "sir" and the commanding tone of "walk in" show awareness of social hierarchy and how people connect with each other.

Model verbs.

**Modality:** "Should" is employed by the speaker in reference to the concept of obligation. By employing the negative form of the model verb, he conveys his capacity to prevent the occurrence of something that causes him concern. The word "should" in "I should not allow" gives the impression that the speaker feels obligated to avoid causing trouble, as if it were their right to do so. Using the modal verb "should" in this way shows that the speaker is responsible and will not stand for any kind of disruption or interference.

The conditional option or ability is shown by the modal verb "could" in the expression "if I could stop it." The word "could" give the speaker a sense of agency and power by suggesting that they might be able to avoid trouble.

**Vocabulary:** The speaker seems to be ignoring the feelings and needs of those around them when they use the term "Inconvenience". A lack of empathy and respect for the interlocutors' sentiments is on full display when the speaker implies that any engagement or request from them would be an inconvenience. Also, the word "walk in" can sound harmless enough on its own, but when spoken with "closed teeth" and then explained as having been "uttered with closed teeth," it betrays the speaker's underlying animosity or annoyance. If you want to show that you're more powerful than the other person, it shows in your choice of words and your voice. The meaning of the expression "walk in" is further explained by the fact that it means "Go to the Deuce." An informal way to show that you don't care about or respect the other person is to use this statement. Dismissive phrasing, hostile delivery, and displays of disdain or apathy towards the interlocuter are all ways in which the vocabulary choices in the excerpt reveal the speaker's brutality. These language clues help paint the speaker as heartless, numb, and unable to empathize with the listener's situation.

As a whole, the extract's examination of cruelty and ideology shows how the speaker's fundamental views and attitudes shape their actions, which in turn lead to rudeness, selfishness, and a feeling of entitlement. By serving to uphold existing power structures and oppressive norms, these ideological constructions exacerbate social inequality and hierarchy.

### Extract (2)

- **"I hope it will be a lesson to you to make no more rash journeys on these hills,' cried Heathcliff's stern voice from the kitchen entrance. 'As to staying here, I don't keep accommodations for visitors: you must share a bed with Hareton or Joseph, if you do.'"**P14.

**Deixis:** In this extract, we can see how power works and how society is organized. The way Heathcliff uses "you" and "I" makes it clear that he is the authority figure, and that the other person is receiving his request. Heathcliff seems to feel like he owns or is familiar with the place where the expression "these hills" is used. Heathcliff also has more power over the setting because the word "here" suggests that the characters are close by.

The usage of the pronoun "I" in "I don't keep accommodations for visitors" establishes Heathcliff as the head of the family and the one who makes the decisions. Also, by taking on the role of a disciplinarian, Heathcliff solidifies his authority and the deixis "I hope it will be a lesson to you" suggests a moral

judgement. In sum, this extract shows how the household's social dynamics are shaped by the use of language to establish dominance and control.

**Modality:** The modal word "must" in "you must share a bed" means that the speaker absolutely requires you to do something. By using "must," the speaker displays power and control over the situation, laying out the person being spoken to's necessary actions. "Must" in this situation doesn't give much room for negotiation or other choices, which emphasizes how firm the speaker is in their position.

**Vocabulary:** "Rash journeys" gives the impression that the traveler was careless or stupid due to the use of the word "rash" to describe their behavior. Heathcliff wants to belittle the guest for what he sees as a mistake in their voyage, so he paints it in this fashion.

The statement "don't keep accommodations for visitors" shows Heathcliff's rudeness and indifference towards the interests of those around him. His cold and uncaring attitude towards guests is on full display as he flat-out refuses to entertain them, showing no signs of warmth or hospitality anyway.

As a whole, the harsh language, lack of empathy, and severe conditions used in this extract show Heathcliff's cruelty. The phrases he chooses show how much he controls the situation and how little he cares about the visitor's social standing; they also reinforce his power.

In sum, the excerpt's ideological and cruel analysis shows how Heathcliff's views and attitudes shape his treatment of the guest. As a result of his violence, which is driven by his need to dominate and control, he treats the guest with contempt and humiliation. These conceptual frameworks uphold oppressive power structures, which in turn reinforce social inequality and hierarchy.

### Extract (3)

**“And you, you worthless - he broke out as I entered, turning to his daughter-in-law, and employing an epithet as harmless as duck, or sheep, but generally represented by a dash -. There you are, at your idle tricks again! The rest of them do earn their bread - you live on my charity! Put your trash away and find something to do. You shall pay me for the plague of having you eternally in my sight - do you hear, damnable jade?” P20**

**Deixis:** The phrases "you worthless" and "you live on my charity" drive home the point that the daughter-in-law feels unimportant and dependent on the speaker, which further establishes a hierarchical dynamic.

The scene reflects patriarchal ideas and gender power imbalances through its use of the insulting deixis "damnable jade" and the dash as an insult to describe the speaker's disdain and disdain for the daughter-in-law.

Further to that, the deixis "eternally in my sight" emphasizes how the speaker feels burdened and frustrated by her daughter-in-law's presence, which further isolates her from the household dynamics. In this excerpt, the critical discourse analysis of deixis shows that, as a whole, it serves to power differentials, and abusive language within the family.

**Modality:** In "You shall pay me," the modal word "shall" be used to make a strong claim that the speaker will have to do something in the future. When someone uses "shall," they are giving them a command and expecting them to follow through with what they are told. "Shall" in this case means "must" or "will," implying that the person being spoken to must follow the speaker's order.

**Vocabulary:** the word "worthless" is used to insult and humiliate the daughter-in-law that she is not valuable or worthwhile in and of herself. In describing her as "worthless," Heathcliff shows his superiority and devalues her humanity.

To paint the daughter-in-law as unproductive and dishonest, the expression "idle tricks" is used, which implies that she is lazy or dishonest. With the accusation of "idle tricks," Heathcliff further discredits her and rationalizes his harsh treatment of her.

**"Trash":** Describing the daughter-in-law as "trash" dehumanizes her and treats her like an item with no value or worth. By making her seem small and expendable in Heathcliff's view, this phrase perpetuates the philosophy of cruelty.

The insulting and disparaging term "damnable jade" combines sexism with condemnation, making it extremely offensive. In addition to being an insult to her character, Heathcliff's use of the term "jade" serves to perpetuate harmful gender stereotypes and imbalances of power.

The ideology of cruelty is reflected in the vocabulary used in this excerpt, which uses insulting words, dehumanizes people, and imposes power dynamics. As he asserts his power and control over the daughter-in-law, Heathcliff uses degrading and disparaging rhetoric, which further reinforces his belief in her inferiority and worthlessness.

The ideology of cruelty is shown in the vocabulary employed in this excerpt, which uses insulting language, disregards people, and imposes power dynamics:

#### Extract (4)

**“I'd wrench them off her fingers, if they ever menaced me,' he answered, brutally, when the door had closed after her. 'But what did you mean by teasing the creature in that manner, Cathy? You were not speaking the truth, were you?’” P62**

**Deixis:** Cathy is the object of the speaker's examination as the first-person pronoun "I" and the second-person pronoun "you" create a hierarchical relationship in which the speaker takes control over Cathy. The deixis "them" and "her fingers" relate to Cathy's rings, which may represent rank and wealth. The speaker's threat to "wrench them off her fingers" shows a patriarchal worldview where men feel entitled to rule women.

The accusatory deixis "But what did you mean by teasing the creature in that manner, Cathy?" shows Cathy as illogical and deceptive, reinforcing gender stereotypes. Using "creature" dehumanizes Cathy and reduces her agency, showing the speaker's contempt.

The deixis "You were not speaking the truth, were you?" further devalues Cathy's autonomy by suggesting that female statements need male affirmation.

**Modality:** The use of the modal verb "would" in the expression "I'd wrench them off her fingers" suggests a hypothetical action or a conditional reaction to a perceived danger. When someone uses the word "would," it means they are prepared to take action in a hypothetical situation where the other person's actions could be dangerous or difficult.

**Vocabulary:** To imply that Heathcliff would physically take something from another person's possession, the verb "wrench" suggests a violent and aggressive action. This language choice shows that Heathcliff is ready to use physical force to establish his dominance and hostility.

**"Menaced":** Heathcliff views the scenario as possibly dangerous or unfriendly, as the word implies a sense of threat or danger. A further indication of Heathcliff's aggressive posture is his description of the fingers as "menacing," which suggests that he views them as frightening or intimidating.

**"Teasing":** The accusation of "teasing" implies that Cathy's actions were meant to provoke or annoy Heathcliff, suggesting that she was deliberately trying to provoke him. As Heathcliff views Cathy's acts as meaningless and "teasing," he is undercutting her credibility.

The adverb "brutally" gives Heathcliff's reply to an extra dose of force, highlighting the severeness and brutality of his remarks. By emphasizing Heathcliff's callousness and callousness towards other people, this word choice serves to bolster the concept of brutality.

The philosophy of cruelty is mirrored in this excerpt's lexicon, which reinforces power dynamics and uses harsh and menacing words. Heathcliff conveys an aggressive and hostile attitude towards anyone who challenges or opposes him by the use of accusing words and violent imagery, which he uses to impose his authority and control over others.

The harsh and menacing language used in this passage represents the ideology of cruelty and serves to perpetuate power dynamics:

### Extract (5)

**“God forbid that he should try!” answered the black villain. I detested him just then. 'God keep him meek and patient! Every day I grow madder after sending him to heaven!” P66**

**Deixis:** in the Extract, crucial to the discourse's referent signaling is the employment of deictic terms like "he," "him," and "I" in the extract. These pronouns are naturally indexical, meaning their meaning changes depending on the speaker and the topic at hand. Here, "he" and "him" denote an unnamed character, while "I" denotes the speaker, who has a strong dislike for the character being said about.

**Modality:** The presence of the modal verb "should" in the expression "God forbid that he should try" suggests that the subject's actions could be contingent or potential. Using "should," the speaker suggests a possible result or outcome by evoking a situation in which the subject tries to do something specific. Here, the speaker wants the subject to think twice before trying the activity in issue, stressing how important it is to avoid bad outcomes.

**Vocabulary:** Using the term "Black villain" degrades and dehumanizes the character being discussed because of the racial overtones it entails. The speaker's display of disdain and reinforcement of negative stereotypes, including the character's association with blackness and the title "villain," contributes to the perpetuation of racist views. Moreover, the word "detested" expresses an intense negative feeling towards the person being mentioned. To "grow madder" is to express an increasing level of wrath or annoyance with the passage of time. This term implies that the speaker's negative emotions, like anger or resentment, towards the object of their anger are growing stronger with time. The speaker's rising emotional condition is mirrored in the lexicon, which embodies a vicious philosophy marked by a tendency towards vengeance and vindication.

The ironic use of the phrase "sending him to heaven" implies a wish for the subject's destruction or punishment. The speaker's worldview of cruelty dictates that they intend to hurt or suffer the person and have ill will towards them, even when the language seems harmless at first glance.

In general, the language used in this passage conveys a cruel philosophy via its disparaging labels, signs of growing wrath, disgust, and veiled threats of violence or revenge. Such language contributes to a discourse of brutality and dehumanization since it reinforces unfavorable opinions of the person being addressed and damaging stereotypes.

### Extract (6)

**“He might spare himself the trouble,” said Heathcliff: ‘I could do as well without his approbation. And as for you, Catherine, I have a mind to speak a few words now, while we are at it. I want you to be aware that I KNOW you have treated me infernally - infernally! Do you hear? And if you flatter yourself that I don't perceive it, you are a fool; and if you think I can be consoled by sweet words, you are an idiot: and if you fancy I'll suffer unrevenged, I'll convince you of the contrary, in a very little while! Meantime, thank you for telling me your sister-in-law's secret: I swear I'll make the most of it. And stand you aside!’” p66.**

**Deixis:** The extract from Emily Bronte's "Wuthering Heights" provides an overview into the harsh and aggressive manner in which Heathcliff speaks, especially when engaging with Catherine. By conducting a (CDA) that specifically examines deixis, which pertains to the language occurrence of words or phrases indicating aspects inside the communication context, we can uncover the hidden power dynamics and interpersonal interactions.

Heathcliff's commanding manner and frequent use of first-person pronouns like "I" demonstrate his power and influence in conversation. The frequent utilization of the pronoun "you" aimed towards Catherine serves to strengthen his dominant position and accentuate her submissive status in the relationship.

**Modality:** in the extract uses "might" to suggest that the subject could take some sort of action. This expression suggests that the subject's behavior is unclear or uncertain, which offers the potential of other actions. Also, in the statement "I could do as well without his approval" suggests that the speaker has the capacity to do so. By saying he "could," Heathcliff is implying that he can get things done without the subject's blessing. This use highlights the speaker's independence and ability to persevere when confronted with criticism or affirmation from other sources.

**Vocabulary:** the adverb "infernally" uses over and over again emphasizes that the speaker thinks the treatment they have gotten is unbelievably cruel and hellish.

A person's use of insulting words like "fool" and "idiot" to talk about Catherine shows that they think very little of her. By calling Catherine names, these insults put her down and make her seem stupid and not worthy of respect or attention. When someone uses insulting language, it reinforces their sense of superiority and entitlement. This supports a cruel worldview that doesn't care about other people's feelings or dignity.

"Unrevenged": Saying that the speaker will make sure they are not left "unrevenged" shows that they want to get back at someone for what they think they did wrong. This language suggests that someone is ready to hurt or hurt others in response to what they see as wrongdoing. It shows a cruel philosophy that is driven by a need for revenge and punishment.

"Make the most of it": The phrase "make the most of it" suggests that the person giving the information planned to use it for bad things. This language suggests that the person using it is sneaky and eager to take advantage of any chance they get, no matter what the effects are on others.

Overall, the words used in this passage show a cruel philosophy marked by a feeling of being victimized, disdain for others, a desire for revenge, and a readiness to trick and take advantage of others. By using insulting words, threats of revenge, and expressions of opportunism, the speaker reinforces their sense of being better than the other person and asserts their control over the interaction, keeping up a cruel and power-based conversation.

### Extract (7)

**“Heathcliff measured the height and breadth of the speaker with an eye full of derision”.**

**“Cathy, this lamb of yours threatens like a bull!” he said. 'It is in danger of splitting its skull against my knuckles. By God! Mr. Linton, I'm mortally sorry that you are not worth knocking down!’ p67.**

**Deixis:** In the Extract, by addressing Heathcliff as "I" the first-person pronouns, the author highlights his independence and mastery of the situation, while addressing Mr. Linton as "you" further stresses his inferior status.

**Vocabulary:** The word "derision" is used to describe Heathcliff's look, which makes the speaker sound like they are being looked down upon and laughed at. This gives the impression of superiority and disdain, showing that Heathcliff looks down on or makes fun of the speaker. By using insulting language, Heathcliff shows that he is smarter and more moral than the other person, while also putting them down and showing his power in the conversation.

**"Threatens like a bull":** Comparing the speaker to a bull suggests that they are hostile and dangerous, making them a possible enemy or threat. This figurative

language is meant to scare and put down the speaker, which reinforces Heathcliff's power and control over the situation. Also, using violent images shows that you are ready to use physical force or harm, which supports a cruel worldview marked by hostility and aggression.

The image of violence and harm in "splitting its skull against my knuckles" emphasizes Heathcliff's mean behavior and tendency to be violent. By picturing harm and physical injury, Heathcliff scares and fears the speaker, using the threat of violence to show his power and control. This language supports an idea of cruelty that comes from hurting others to show that you are stronger and more in control.

When someone says, "mortally sorry" and then says that the speaker isn't worth knocking down, it's likely that they are being sarcastic and not sincere. This fake apology makes fun of and insults the speaker, showing Heathcliff's dislike and disrespect for them. It shows an ideology of cruelty that puts one's own wants and power over everyone else, not caring about their well-being or respect.

Through and through, the words used in this passage show a cruel philosophy marked by disrespect, anger, and a readiness to hurt others. Heathcliff maintains his dominance and control by using insulting language, violent threats, and fake expressions of regret. This creates a conversation of cruelty and power dynamics in the interaction.

### Extract (8)

**“With your aid that may be avoided,' he continued; 'and should there be danger of such an event - should he be the cause of adding a single trouble more to her existence - why, I think I shall be justified in going to extremes! I wish you had sincerity enough to tell me whether Catherine would suffer greatly from his loss: the fear that she would restrain me. And there you see the distinction between our feelings: had he been in my place, and I in his, though I hated him with a hatred that turned my life to gall, I never would have raised a hand against him. You may look incredulous, if you please! I never would have banished him from her society as long as she desired his. The moment her regard ceased, I would have torn his heart out, and drunk his blood! But, till then - if you don't believe me, you don't know me - till then, I would have died by inches before I touched a single hair of his head!”**  
P87

**Deixis:** In order to communicate referents inside the discourse, the usage of deictic terms like "he," "she," "I," "you," and "Catherine" is crucial in the extract. The meaning of these pronouns is understood by the discussion because they are indexical by nature. Here, "he" and "she" denote third-party entities, whereas "I" and "you" denote the conversant and the recipient, respectively.

By repeatedly using "I" which is represented as a first-person pronoun, Heathcliff shows his strength and mastery over the situation. His incessant usage of "you" to refer to Nelly serves to further establish his dominance and emphasize her subservient position in the exchange. Furthermore, Heathcliff expresses a feeling of superiority and self-assurance through his hypothetical scenarios and declarations of his intentions.

**Modality:** The modal verb "would" be used several times throughout the extract to indicate assertions regarding potential future acts or hypothetical situations. With the use of "would," the speaker paints mental pictures and lays out possible paths forward, giving their ideas and intentions authority and clarity. The speaker emphasizes their resolution and commitment in the conversation by using this word, which allows them to communicate a sense of certainty and determination regarding their hypothetical answers to different situations.

**Vocabulary:** As the term "going to extremes" suggests, someone is ready to take extreme actions or measures, showing a cruel and harsh mindset. This shows a cruel way of thinking where people don't care about others and are ready to hurt others or do horrible things to get what they want or protect their own interests.

"Hated him with a hatred that turned my life to gall": The vivid picture of hatred turning someone's life to gall shows how angry and bitter someone is. This statement of deep hatred shows a cruel way of thinking that comes from hating and resenting other people. It refers to a way of thinking in which people are jealous and want to get even, where they feel very angry and want to get revenge. As the phrase "torn his heart out and drunk his blood" suggests, ripping out someone's heart and drinking their blood is a very violent and brutal act. People who use this phrase want to completely destroy and wipe out their target. It shows a cruel worldview based on wanting to control and dominate others. In order to get what they want; they are willing to commit horrible acts of murder.

For example, "dying by inches" is a figure of speech that means slowly and painfully suffering. This phrase means that someone is ready to go through a lot of pain and suffering rather than give up on their goals or beliefs. People who believe in this philosophy are cruel and will not give up, even when things get hard. They are willing to go through pain or suffering to reach their goals or stand up for their values.

Overall, the words used in this passage show an ideology of cruelty that is marked by ruthlessness, revenge, and being ready to hurt or bear pain in order to get what you want. Through strong words of hate, graphic descriptions of violence, and a willingness to put up with pain, the speaker shows a cruel mindset that comes from wanting to be in charge and dominate others.

## Extract (9)

**“I've tied his tongue,' observed Heathcliff. 'He'll not venture a single syllable all the time! Nelly, you recollect meat his age - nay, some years younger. Did I ever look so stupid: so "games," as Joseph calls it?” p126.**

**Deixis:** In this quotation, deixis is the mental phenomenon of words or phrases pointing to things in conversation. A lot of "I," "he," "his," "you," and "Nelly" words and sentences are used to show who or what is being talked about in the chunk. It's built into these words that their meaning changes based on what else is said in the line. "I" in this case refers to Heathcliff, "he" and "his" refer to the person who is tied, and "you" and "Nelly" refer to the person being talked to. Deixis shows how Heathcliff and Nelly's power relationships work. Using first-person words like "I" by Heathcliff shows that he is in control of the situation. When he talks to Nelly, using "you" makes him seem more powerful and puts her in a lower position in the conversation. Furthermore, Heathcliff's comment "I've tied his tongue" shows that he can control and trick other people, which adds to his impressive strength in the story. The quote shows social comparison and judgement through deixis. Heathcliff's question about how he looked when he was younger and the comparison to Joseph's description of "games" in this sentence ““You recollect me at his age," show that he is self-aware and vulnerable, even though he seems strong. The use of deixis brings out Heathcliff's complicated personality and inner confusion, giving him more depth in the story.

**Vocabulary:** The phrase "tied his tongue" makes the other character feel like they are under your control and can't talk freely. It says that the person's voice should be shut down, which is a cruel ideology based on a need for power and control over others. By not letting the person speak, the speaker shows that they are ready to use manipulation and force to show their power and dominance.

"Not venture a single syllable" means that the person is afraid or intimidated and doesn't want to speak because they don't know what will happen if they do. It shows an ideology of cruelty that involves scaring people and shutting down their views when they disagree. By making the person afraid and stopping them from speaking out, the speaker stays in charge and keeps up a culture of silence and submission.

"Did I ever look so stupid?" This use of the word "stupid" is insulting and brings up a person's lack of knowledge or skill. By calling the other character's intelligence into question, the speaker is trying to hurt their credibility and authority, which reinforces a power and superiority order. This shows a philosophy of cruelty that comes from hating and disliking other people, where people are put down and ignored because of what others think are their flaws or weaknesses.

For example, Joseph used the word "games" to describe the other character, which means stupid or not good at what they're doing. It shows that you don't like the person and implies that they aren't smart or aware. By calling the other character names, the speaker supports a culture of bias and discrimination, spreading harmful assumptions and pushing people who are seen as less important to the sidelines.

Overall, the words used in this extract show a cruel worldview marked by bullying, discrimination, and power disparity. By using threats, insults, and controlling language, the speaker wants to show authority and power over others, keeping a culture of subjugation and oppression alive.

### Extract (10)

**“It is well you are out of my reach,' he exclaimed. 'What fiend possesses you to stare back at me, continually, with those infernal eyes? Down with them! and don't remind me of your existence again. I thought I had cured you of laughing.” P188**

**Deixis:** In this extract many deictic expressions, such "you," "me," "I," and "your," are used to ground the conversation in its current context. The indexical nature of these pronouns means that their meaning is situational. Here, "you" denotes the recipient, who is probably Catherine, and "me" and "I" denote Heathcliff.

The power relations between Heathcliff and Catherine are shown by Deixis. Heathcliff commands Catherine to look away by using the imperative "Down with them!" This shows his power and domination over her. The line "It is well you are out of my reach" adds weight to Heathcliff's isolationist tendencies and implies that he wants to take charge.

**Vocabulary:** The word "fiend" is used to describe the other character, which suggests a very bad opinion of them. This word means "evil" or "malice," suggesting that the other character is naturally bad or evil. The speaker dehumanizes the person by calling them a "fiend," which supports their treatment badly and shows a cruel philosophy that starts with making others into monsters and lowering their worth.

There is a sense of power or influence over the other character when the verb "possesses" is used. It makes it seem like the other character's actions are caused by outside forces, like evil spirits or bad plans. The speaker avoids responsibility by saying that the other character's actions were caused by possession. This makes the other character seem flawed or corrupt, which supports a cruel philosophy based on blaming and scapegoating.

Using the word "infernally" means something horrible or evil. By calling the other character's eyes "infernally," the speaker makes them sound scary and evil, stirring up fear and dread. This language supports a story that the other character is hated and threatened, making them seem like a threat. It shows a philosophy of cruelty that comes from calling people bad names because of flaws or differences they think they have. The word "cured" in this sentence suggests that the other character's behavior was caused by a disease or trait. By saying that the other character's behavior is a sickness that needs to be cured, the speaker makes it okay to hurt them and force them to do what they're told. This shows a cruel philosophy based on paternalism and control.

### Extract (11)

**“Stood a moment to collect himself apparently, and turning anew to Catherine, said, with assumed calmness - 'You must learn to avoid putting me in a passion, or I shall really murder you some time! Go with Mrs. Dean and keep with her; and confine your insolence to her ears. As to Hareton Earnshaw, if I see him listen to you, I'll send him seeking his bread where he can get it! Your love will make him an outcast and a beggar. Nelly, take her; and leave me, all of you! Leave me!’” P183**

**Deixis:** "You," "me," "I," and "your" are deictic terms that Heathcliff uses to set up and maintain power dynamics in the conversation. By using these pronouns, he establishes himself as the conversational leader by addressing Catherine by name. Heathcliff's use of deixis serves to underscore his manipulation tactics and psychological control over Catherine.

**Modality:** The use of the imperative form of the modal verb "must" by Heathcliff in his statement, "You must learn," conveys a sense of authority and expectation. This emphasizes the power dynamic between Heathcliff and Catherine by establishing Heathcliff's dominance and using the word "must" to express authority. In order to convey an impending outcome or menace, Heathcliff uses the modal verb "shall" as in, "or I shall really murder you some time!" By using "shall" to indicate an impending action or warning, Heathcliff furthers his manipulation and control over Catherine by instilling fear and compulsion. Further, Heathcliff uses the modal verb "will" to suggest an upcoming action or consequence: "if I see him listen to you, I'll send him seeking his bread." Use of the word "will" highlights Heathcliff's resolve and power to impose punishments for disobedience, which serves to further establish his authority and control over Catherine and Hareton. Also, in "where he can get it," Heathcliff uses the modal verb "can" to suggest that it is possible or even possible. Heathcliff continues to assert his authority over Hareton's life and surroundings by implying that he can

find work elsewhere. This passage's use of cruel language can be seen as a reflection of its author's beliefs.

**Vocabulary:** The word "murder" means a very serious fear of harm and violence. The person speaking uses such a harsh word to make Catherine afraid and intimidated, showing that they are in charge and in charge of Catherine. A cruel philosophy is based on using fear and violence to gain power, forcing people to do what you want by threatening to hurt them. The word "insolence" means disobeying or abusing power. By saying Catherine was rude, the speaker takes away the legitimacy of what she did and gives them permission to treat her badly. This shows an ideology of cruelty that punishes people for what they think is disobedience or defiance, where people are hurt for standing up for themselves or questioning authority. In addition, "Outcast" and "Beggar" are words that are used to describe Hareton that show disregard and low opinion of him. By saying that they will make Hareton an outsider and a beggar, the speaker wants to control his life and future by punishing him for things they think he has done wrong or relationships he has made. This shows an ideology of cruelty that comes from social hierarchy and power relations, where people are pushed to the edges and abused because of who they are or what they believe in.

Saying "Leave me" means you don't want to talk to anyone or feel emotionally connected. It means you want to be alone and isolated. By demanding to be left alone, the speaker supports a story of distance and indifference, putting their own emotional needs ahead of other people's well-being. This shows an ideology of cruelty that involves controlling emotions and leaving people behind, seeing them as useless or unimportant in the chase of one's own goals.

## 6. The Heathcliff Ideological

Taking into consideration the figure that is the subject of this investigation, Heathcliff, Heathcliff reflects ideology of hostility and revenge as a result of his arrogance and controlling. Heathcliff possesses both physical and economic power, which enables him to impose his authority on other people. This indicates that he abused his power. Moreover, the "cruelty" is reflected in the harsh language, lack of empathy, and stringent requirements that employed by Heathcliff. In other words, the ideology of hostility and cruelty can be seen in Heathcliff's conviction and clarity of expression through the use of vocabulary, modal verbs, and deixis.

## 7. Discussion of Findings

The results of the qualitative analysis reveal that the novel in consideration employs more frequent use of particular method when utilizing Ideology and Power. To summarize the analysis of these results, consider the following points:

Regarding deixis, there are a total of 117 deixis employed which focus on subject, object, and possessive pronouns. The study neglected deixis that connected to place and time in this table. In terms of frequency of usage, the second-person pronoun "you" was the most common, appearing 39 times (33.3% of the total), followed by first person pronoun "I" 36 times (30.7% of the total), and finally, the pronoun "we" and "their" as well as "they" are the least common, appearing 1 times (0.8% of the total).

In terms of modality, a total of 26 modal verbs are present in the eleven excerpts. In terms of frequency of usage, modal verb "will" is the most common, appearing 8 times (30.76% of the total), followed by "would" and "should" 4 times (15.38% of the total). The modal verb "shall" appeared in the third position, followed by "could" and then the modal verbs "may," "must," "might" and "can" appeared in the fourth and final position.

Regarding to the vocabulary, the speaker's philosophy of cruelty is reflected in the dehumanization and vilification of others, as this choice of his words emphasizes his negative feelings and shows a deep hate or antipathy towards the others.

## 8. Conclusions

Based on the findings of the data analysis presented in the previous the section, the following conclusions can be drawn:

1. The underlying ideologies and interpersonal interactions can be revealed using a critical discourse analysis (CDA) that centers on deixis, which is the language phenomenon of words or phrases pointing to things in the context of communication.
2. The utilization of deixis exposes the hierarchical power dynamics existing between Heathcliff and Catherine.
3. The critical discourse analysis of modal verbs in the extract demonstrates the speaker's strategic use of language to convey his thoughts, emotions, and intentions.
4. Included among the modal verbs used most frequently in this work of literature is will. That means the speaker is absolutely sure he can keep his word. It is within the speaker's power to be certain of his attitude.
5. In addition, Heathcliff's assertive and determined communication style, characterized by potential, capability, and desire, is revealed by critical discourse analysis of modal verbs in the extracts. Heathcliff expresses his thoughts and sentiments with conviction and clarity using modal verbs like "might" and "could" to indicate prospective acts.

6. Through the use of his voice and the phrases he chooses, the protagonist of this research, Heathcliff, demonstrates that he does not care about the other person or the requirements that they have. It also exposes how impolite and uncaring he is with societal conventions.

7. The extracts express wider ideological issues such as obsession, moral ambiguity, and retribution through the use of deixis, modal verbs, and specific words or phrases that Heathcliff employed.

8. Finally, the character of Heathcliff in "Wuthering Heights" serves as an intriguing investigation into the complexity of ideology, power, and brutality. Both the damaging impacts of social injustice and the corrosive effects of uncontrolled power are brought to light by Bronte through the actions and connections he has. A vivid reminder of the ways in which ideology can shape individual behavior and perpetuate cycles of cruelty and suffering is demonstrated by the path that Heathcliff takes.

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