



A New Historicist Reading of Emily Brontë 's Wuthering Heights

Asst. Lect. Shilan Abdulrahman Abdulkarim

*Department of English, College of Education and Languages
Lebanese French University, Erbil, Iraq*

Abstract in English

Drawing principally on Michel Foucault's agency and Stephen Greenblatt's ideas regarding new historicism, this article focuses on Heathcliff, Nelly, and Catherine in Emily Brontë 's Wuthering Heights (1847). It reveals how Brontë stands against the ideology of the nineteenth century period in England. It suggests that Brontë implements her agency through the characters of the novel. As a symbol of the lower class, Heathcliff shatters the ideology of class structure in the nineteenth century era. Nelly as a servant, rejects the class, racial and patriarchal ideology of English society. Moreover, Catherine represents anti-practice against the class structure of society. Accordingly, this study offers a new historicist reading of the novel. It argues that there are times when representations of the characters and their relationships could be read as anti-practices, which depicts agency. The findings reveal that the historical context has well left its imprints on this novel. Moreover, hierarchical class and gender discourses and embedded power structures are both supported and questioned.

Paper Info

Keywords

Keywords

*Emily Brontë,
Wuthering Heights,
New Historicism,
agency*

doi: <https://doi.org/10.63797/bjh>.

1. Introduction

Since Wuthering Heights published exactly one hundred and seventy-five years ago, it has received considerable analysis. This study focuses on the articles, which deal with the subjects of gender, slavery and class. The subject of slavery is examined by Humphry Gawthrop, who casts light on Heathcliff in Wuthering Heights and Bertha's character in Charlotte Brontë's Jane Eyre (1847). He argues that "the whole background of Bertha Mason and Heathcliff, two violent, unbridled characters, is highly suggestive of brutality born out of slavery, which was the biggest issue of the time" (113). Hilary Newman asserts, "Without doubt, slavery was much discussed in the Brontë household,

and this may explain why it crops up in the imagery in the sisters' novels, apart from *Agnes Grey*" (197). On the other hand, T. K. Meier describes the class structure in the novel. Meier claims, "From the point of view of upsetting traditional class lines there exist in *Wuthering Heights* three miscreants: Heathcliff, Nelly Dean, and Joseph, all of whom at some point in their varied careers have been promoted above their stations and thereafter are unfitted both for their former occupations and their present duties" (310). In addition, Abbie L. Cory examines both class structure and gender in the novel. She points out that "the novel nevertheless reproduces and disseminates the momentary resistances to class and gender-based systems of power that were part of the social milieu of the era. It reflects contemporary ideas about undermining the institutions of the state and about subverting class- and gender-based hierarchies.(6) "

Even though scholars examine subjects such as gender, class, and slavery in Brontë 's novel, they overlooked new historicism reading of the novel. Consequently, this study casts light on Heathcliff, Nelly and Catherine and suggests how Brontë portrays her agency through these characters. New historicism takes a more subjective approach, identifies oppressed voices, and permits them to have their voice in history; this voice might be the voices of the working class, ethnic minorities such as slaves and women. Foucault states that:

The new historicism focused on thus far hidden and unsuspected sources of, and vehicles for, power and on the question of how power has worked to suppress or marginalize rival stories and discourses. It has a particular interest in the disempowered, the marginalized, those whose voices we hardly ever, or never, hear. Its methods are anthropological rather than literary-critical or historical. (Bertens 158)

As mentioned above, new historicism favors oppressed and marginalized people. Greenblatt also states, "history cannot simply be set against literary texts as either stable antithesis or stable background, and the protective isolation of those texts gives way to a sense of their interaction with other texts and hence of the permeability of their boundaries" (Resonance, 95). One way of giving voice to oppressed voices is through agency.

Agency refers to the actions taken by people that show their individual power. Foucault argues that agency exists everywhere, and everybody can use it. Agency does not have a core location in the culture from which it can spread. Instead, the agency can be exercised everywhere and by anybody. Foucault in *The History of Sexuality* (1976) argues, "there is no power that is exercised without a series of aims and objectives" (94). In *Wuthering Heights*, Brontë demonstrates her strong resistance to the ideology of the nineteenth centuries in England. She indirectly represents her resistance through the characters of the novel. Indeed, *Wuthering Heights* presents a rival story against the dominant discourse of Brontë 's time, which indicates the author's will for independence and individualism through its representations of Heathcliff and the female characters such as Nelly and Catherine.

Heathcliff

There are many examples in the novel that Brontë is questioning the class structure in the nineteenth-century. She attempts to shatter the dominant class structure of the nineteenth-century in her novel. For instance, when Isabella marries Heathcliff, Edgar proclaims that she is no more his sister and only nominally his sister. Nelly reports Edgar's reaction to the news of her marriage, "She went of her own accord," answered the master; 'she had a right to go if she pleased. Trouble me no more about her. Hereafter she is only my sister in name: not because I disown her, but because she has disowned me" (Brontë 170). Heathcliff also belongs to the lower class, "The whole background of Bertha Mason and Heathcliff, two violent, unbridled characters, is highly suggestive of brutality born out of slavery, which was the biggest issue of the time" (Gawthrop, 113). Brontë bestows power to Heathcliff to marry an upper-class girl shows the anti-practice of the nineteenth century. Accordingly, Brontë questions the class structure by illustrating the marriage of Heathcliff and Isabella (lower class and upper class) which breaks the norms class of structure in her time.

Similarly, Brontë depicts resistance against the class structure through Catherine's defiance of the social hierarchy and equating herself with Heathcliff. Catherine as a member of upper class, tells Nelly, "Nelly, I AM Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being" (Brontë 104). Brontë presents anti-practice by questioning the rigid hierarchical class structure of her time in her description of Heathcliff. Catherine describes Heathcliff, "I am Heathcliff". The descriptions of Heathcliff bespeaks that the passage questions class structure because their social status is incompatible. Although Catherine comes from a higher class, she equates herself with Heathcliff, who has been regarded as a slave. Equating a high-class person with a slave suggests Brontë's attempt to undermine class structure and show agency by presenting anti-practice. This passage indicates that Brontë depicts her agency through characters and replaces her idea of equality with the discriminative idea.

By the same token, Brontë indicates resistance against the class structure by the way she depicts the relationship between Heathcliff and Hareton as that of a master and a servant. Heathcliff is considered a slave and then becomes the owner of both mansions in the novel, Wuthering Heights and Thrushcross Grange. He orders Hindley's son Hareton to work in stable and plantation: "In that manner, Hareton, who should now be the first gentleman in the neighborhood was reduced to a state of complete dependence on his father's inveterate enemy; and lives in his own house as a servant, deprived of the advantage of wages: quite unable to right himself" (Brontë 239). Slaves have been the oppressed class in the nineteenth century society, their life depends on their masters to live, their rights were limited. Brontë's description of Heathcliff and Hareton expose the fact that she presents anti-practice by taking power from those in power and giving it to oppressed one. Foucault in *Discipline and Punish: The Birth of a Prison* 1975 claims that:

We must cease once and for all to describe the effects of power in negative terms: it excludes, it represses, it censors, it abstracts, it masks, it conceals. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production (194).

Foucault argues that power represses, so Brontë, by giving power to Heathcliff as the owner of the best part of England and reducing the position of Hareton as a beggar, represses the class structure in her period .

Similarly, Brontë shows anti-practice by reversing her time's dominant class structure by describing Heathcliff and Isabella. When Nelly visits Heights, she describes Heathcliff and Isabella as different from each other:

Mr. Heathcliff sat at a table, turning over some papers in his pocket-book; but he rose when I appeared, asked me how I did, quite friendly, and offered me a chair. He was the only thing there that seemed decent; and I thought he never looked better. So much had circumstances altered their positions, that he would certainly have struck a stranger as a born and bred gentleman; and his wife as a thorough little slattern. (Brontë 187)

This passage suggests that Brontë depicts agency by presenting Heathcliff classed as a slave according to the dominant nineteenth century ideology, as “a born and bred gentleman” and Isabella, as a person from high social class, “as a thorough little slattern”. As the passage states, “their positions” have been altered, which suggests Brontë presents anti-practice by reversing the positions, which in turn questions the nature of those hierarchies. The marginalized Heathcliff in the nineteenth century class structure has been granted the status of a gentleman.

Brontë also deploys resistance against the hierarchical class structure of the nineteenth century when she portrays Heathcliff as more powerful than Edger and Hindley. For example, when Hindley and Edgar tease Heathcliff, he beats Edgar:

Heathcliff's violent nature was not prepared to endure the appearance of impertinence from one whom he seemed to hate, even then, as a rival. He seized a tureen of hot apple sauce (the first thing that came under his gripe) and dashed it full against the speaker's face and neck; who instantly commenced a lament that brought Isabella and Catherine hurrying to the place.(73)

As mentioned above, Brontë shows that Heathcliff is more powerful than Hindley. Hindley plans to kill Heathcliff, and then he (Hindley) locks the door, he breaks it and beats Hindley till he faints. Isabella describes the event as “The ruffian kicked and trampled on him, and dashed his head repeatedly against the flags, holding me with one hand, meantime, to prevent me summoning Joseph” (226). Brontë, by giving more power to Heathcliff as a slave who beats a member of the upper class, reverses the class structure of her time. Foucault believes that power comes from everywhere and it's not limited to one person or a central state, and power can be retained by all (Brannigan 48). This passage suggests that Brontë presents anti-practice by giving power to those the nineteenth century considers marginalized and inferior .

In the same context, Brontë shows agency against the nineteenth century class structure by portraying a slave as more successful than an upper-class member in legal issues. When Heathcliff returns to Wuthering Heights after his disappearance for three years, he becomes wealthy and gambling with Hindley. Hindley loses his money, and Heathcliff lends him money; when Hindley cannot pass him back the money, he takes Wuthering Heights instead of his money. So, when Hindley dies, Edgar sends Nelly to investigate how the property is left and bids her to speak to his lawyer who was Hindley's too. When Nelly faces the lawyer and inquiries about the matters, she finds out that "His father died in debt," he said; "the whole property is mortgaged, and the sole chance for the natural heir is to allow him an opportunity of creating some interest in the creditor's heart, that he may be inclined to deal leniently towards him" (Brontë 237). This passage bespeaks that Brontë reverses the nineteenth century period's class structure by giving power to those the upper class regrades as inferior and do not exist in that hierarchical class structure. Accordingly, Foucault states that there is a reason behind power and "there is no power that is exercised without a series of aims and objectives" (The History of Sexuality 94). This suggests that Brontë gives power to Heathcliff for a reason. She grows up in a society in which she eye-witnessed the injustice the upper class exerts against slaves, and she tries to demonstrate her disagreement. Heathcliff is not the only character that Brontë uses to stand against the ideology of the nineteenth century.

Brontë goes against the hierarchical racial, class and gender discourses of her time through the ways she characterizes Nelly; Indeed, there are some passages where Nelly's words and actions can be looked at as anti-practice considering nineteenth century various hierarchical structures. In the following passages Nelly suggests that all humans should be treated well and not judged based on their class, race, and gender. The first example below presents Nelly's objections to Hindley's mistreatment of Heathcliff based on the class he belongs to. Nelly's tending to Heathcliff angry Hindley who starts to tease him saying: "He'll be cramming his fingers in the tarts and stealing the fruit, if left alone with them a minute.' 'Nay, sir,' I could not avoid answering, 'he'll touch nothing, not he: and I suppose he must have his share of the dainties as well as we" (73). This passage suggests that Brontë shows agency by giving Nelly the voice and power to defend Heathcliff against her master's accusations. She emphasizes that Heathcliff "must have his share of the dainties" like others. So, I argue that Brontë 's giving Nelly the power to defend Heathcliff depicts anti-practice because she is questioning the class structure of the nineteenth century suggesting there should not be differences among human beings. All should be treated equally .

Nelly's resistance against the hierarchical power structure of nineteenth century is also traceable in the way she shows sympathy towards Heathcliff and treats him like a human, elsewhere in the novel. All character address Heathcliff as a "houseless" (46) "dog" (49) "gipsy" (46) and they do not call him by his name. But Nelly, like Catherine, calls him by his real name, Heathcliff. Brontë has portrayed a mindset which has not been seen in a nineteenth century novel. Mojdegani claims that "New Historicists seek to find sites of struggle to identify just who is the group or entity with the most power"

(80). So, I argue that Brontë gives power to women and slaves and considers them a group to present resistance against nineteenth-century society .

In the same way, Brontë presents resistance against the power of the upper class when Nelly's affection for Heathcliff reaches the point that she overlooks Hindley's order and shows women's willingness for independence. For example, one morning, Catherine and Heathcliff disappear. Hindley swears not to let them in the night and asks the servants, especially Nelly, to bolt the doors. Everybody goes to bed and no one cares about where they are except Nelly. She writes, "The household went to bed; and I, too, anxious to lie down, opened my lattice and put my head out to hearken, though it rained: determined to admit them in spite of the prohibition" (Brontë 58). This passage represents that Nelly puts her situation in danger because she does not want the children to quiver outside. She is sure that Hindley would punish them but tries to help them. "Servants' life depends on master for their means of living. If a servant willfully disobeys any lawful order of his master, she is liable to be discharged immediately, without either notice or compensation" (Seely "Household Management and Servants of the Victorian Era"). Brontë also reverses the mentality of the nineteenth-century society by showing women as independent and ideal against the nineteenth century patriarchal society. So, this reveals Nelly's resistance to power which she rejects Hindley's order and portrays women as men's equals. I argue that Brontë is against the nineteenth century class structure because she gives servants the ability to ignore their master's order. Foucault in *The History of Sexuality* states that "Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (95). So, I argue that Brontë shows resistance against the patriarchal in the nineteenth century society which considers slaves and women as inferior.

Similarly, Brontë shows resistance against the upper-class power when Hindley humiliates Heathcliff and Nelly defends him. For example, after Catherine stayed at Thrushcross Grange for five weeks, her manner has changed, and Hindley forces Heathcliff to keep away from her and busy himself in stable; but Nelly disobeys her master and tries to help him: "Make haste, Heathcliff!' I said, 'the kitchen is so comfortable; and Joseph is upstairs: make haste, and let me dress you smart before Miss Cathy comes out, and then you can sit together, with the whole hearth to yourselves, and have a long chatter till bedtime" (69). This passage suggests that Brontë gives Nelly power to show resistance against her master's power, who mocks Heathcliff, and orders him to keep away from Catherine and busy himself in the stable. Still, Nelly neglects her master's order and tries to help Heathcliff. So, I argue that Brontë questions the hierarchical class structure of her time and suggests human beings should be treated equally; no one is better than the other. Foucault explains special historical periods as moments of fracture when resistances occur in power relations' strategic field (*History*, 96). The nineteenth century period exemplifies one of those moments because Brontë gives a slave and a servant power to show resistance against the period's class structure .

By the same token, Brontë shows *Wuthering Heights* as a rival story of the nineteenth century ideology through questioning the hierarchical racial and class discourses of the time. For example, when Heathcliff complains about his loneliness and color of skin,

Nelly goes against the established hierarchies by telling him about the possibility of his father to be “Emperor of China” and her “mother an Indian queen”. Nelly suggests that Heathcliff can be “a prince in disguise” even though he is regarded as a slave in the nineteenth century ideology. She says:

A good heart will help you to a bonny face, my lad,’ I continued, ‘if you were a regular black; and a bad one will turn the bonniest into something worse than ugly. And now that we’ve done washing, and combing, and sulking tell me whether you don’t think yourself rather handsome? I’ll tell you; I do. You’re fit for a prince in disguise. Who knows but your father was Emperor of China, and your mother an Indian queen, each of them able to buy up, with one week’s income, Wuthering Heights and Thrushcross Grange together? And you were kidnapped by wicked sailors and brought to England. (Brontë 72)

This passage reveals that Nelly wishes to improve Heathcliff's mood as well as his behaviors and shows sympathy for Heathcliff. The writers of the nineteenth century followed hierarchical racial and gender structures according to which slaves and women were regarded as inferior. As a writer of that period, Brontë shows agency by presenting a rival story of how a slave can be treated differently and how Heathcliff could be regarded even as a prince .

In the same context, Brontë demonstrates anti-practice against nineteenth century society when she gives more power to Nelly as a female character. Lockwood and Nelly are both narrating the story, but Brontë gives more space to Nelly to describe the events. The listener motivates the speaker to continue speaking. Brontë shows that Lockwood begs Nelly to continue her story. Whenever Nelly wants to cut off her account, Lockwood implores her to continue speaking. For example, Nelly is the housekeeper of Thrushcross Grange, the mansion that Mr. Lockwood rented, and she narrates the event that took place in both mansions, Wuthering Heights and Thrushcross Grange. One night when it gets late, she stops speaking, but Mr. Lockwood beseeches her to continue, “Mrs. Dean,’ I cried; ‘do sit still another half-hour. You’ve done just right to tell the story leisurely. That is the method I like, and you must finish it in the same style. I am interested in every character you have mentioned, more or less” (Brontë 77). So, I argue that having more time for storytelling is thought to be a means of acquiring influence because it allows one to introduce and describe oneself more clearly. Brontë deliberately gives agency to Nelly to narrate the story because, in this case, she can more freely express her point of view .

By the same token, Brontë reverses the nineteenth century period's class structure when she presents a member from aristocracy drop on her knees and implore her housekeeper to forgive her. For example, when Nelly learns about the letters Cathy sent to Linton, she warns her by saying that she will tell her father about it, forcing Cathy to plead with her not to do that. Cathy says, “Oh, Ellen! you have got them,’ she commenced immediately, dropping on her knees, when we were enclosed alone. ‘Oh, give them to me, and I’ll never, never do so again! Don’t tell papa. You have not told papa, Ellen? say you have not? I’ve been exceedingly naughty, but I won’t do it anymore!” (Brontë 287). Then Nelly says, “If I consent to burn them, will you promise faithfully neither

to send nor receive a letter again, nor a book (for I perceive you have sent him books), nor locks of hair, nor rings, nor playthings?" (288). After Nelly threatened her, she says, "I promise, Ellen!" she cried, catching my dress. 'Oh, put them in the fire, do, do!" (289). As this passage suggests, I argue that Brontë gives Nelly power by demonstrating a person from the working class who controls Cathy from the upper class. Foucault in *Power/Knowledge* asserts that "it is not possible for power to be exercised without knowledge; it is impossible for knowledge not to engender power" (Foucault 52). Brontë, through her knowledge, gives power to women and slaves who were the oppressed class in the nineteenth century. So, Nelly, as a servant, by getting knowledge over Cathy's affairs gains power over her.

Catherine

There are many passages in the novel that Brontë presents anti-practice against the class structure in the nineteenth century period through Catherine's character. The first example is when she and Heathcliff decide to revolt against Hindley. Mr. Lockwood reads Catherine's diary and encounters with a passage in which Catherine says: "I wish my father were back again. Hindley is a detestable substitute his conduct to Heathcliff is atrocious H. and I are going to rebel we took our initiatory step this evening" (26). In nineteenth century, people believed that a woman's decency can only be defined within a household environment. The women are expected to marry, have children, and keep an excellent household. These are the only acceptable roles for women during that era. "Whatever their social rank, in the eyes of the law women were second-class citizens" (Gallagher 57). On the other hand, the situation of slaves in the nineteenth century is more unfavorable; they have no right and are often beaten by their masters and humiliated. Many slave owners have mistreated slaves because they considered slaves inferior to white people. The life of a slave depends on his master, "without the master the slave does not exist" (Patterson 20). This passage suggests that Heathcliff and Catherine represent slaves and females who have been victims in the nineteenth century period; Brontë is willing to depict anti-practice by revealing revolution against the oppressor through the marginalized .

In the same order, Brontë by giving power to Catherine presents anti-practice against the gender ideology in nineteenth-century society. For example, one day Catherine and Heathcliff go to Grange to find out how people live there without asking for Hindley's permission. Nelly writes, "One Sunday evening, it chanced that they were banished from the sitting-room, for making a noise, or a light offence of the kind; and when I went to call them to supper, I could discover them nowhere. We searched the house, above and below, and the yard and stables; they were invisible" (58). In the nineteenth century period, women's rights were extremely limited and they were relegated to the domestic sphere. "Nineteenth century believed that a woman's proper and only place was to be within a household environment" (Barrett 7). Brontë writes firmly against her society by giving her character a will for independence. Louis Montrose believes that a text is not outside of its historical context; to grasp a comprehensive meaning of a work of literature, critics should focus on the events in the writer's time (Veeser 20).

Similarly, Brontë shows resistance when Catherine's daughter, Cathy, breaks her father's order and visits Heights. For example, Edgar has not allowed Cathy to go out of Grange, and she never knows about the existence of Heights and Heathcliff but one day when her father was not home, she breaks the order. Nelly describes it thus:

I opened the wicket and ran to the door, (Heights) knocking vehemently for admittance. A woman whom I knew, and who formerly lived at Gimmerton, answered: she had been servant there since the death of Mr. Earnshaw. 'Ah,' said she, 'you are come a-seeking your little mistress! Don't be frightened. She's here safe: but I'm glad it isn't the master. (Brontë 245)

Based on this explanation, I argue that Brontë suggests that the will for independents passes from one generation to another, and eventually, the oppressed gain their full right. Brontë gives power to the female characters to show the anti-practice of her society in the nineteenth century period.

In a similar way, Brontë indicates agency through the character of Catherine when she questions the hierarchical class-structure of the time and complains about the way Hindley treats Heathcliff. For example, when Catherine and Heathcliff refuse to go to the church and go out without telling Hindley. He punishes Heathcliff and Catherine. Catherine expresses her sympathy thus:

Poor Heathcliff! Hindley calls him a vagabond, and won't let him sit with us, nor eat with us anymore; and, he says, he and I must not play together and threatens to turn him out of the house if we break his orders. He has been blaming our father (how dared he?) for treating H. too liberally; and swears he will reduce him to his right place. (28)

The social classes of the nineteenth century era included the upper class, middle class, and lower class. Those who were wealthy enough to be in the upper and middle-class did not usually perform manual labor. Instead, they hired lower class workers to work for them. A slave who was below the working class had a few rights, and his position in society was worthless. They were supposed to do hard work and spend most of the day in a stable or plantation. Heathcliff is the representative of slave and working-class, and Hindley is the representative of the upper class. So, I argue Brontë through Catherine's defending Heathcliff depicts anti-practice against the class structure of her time. Stephen Greenblatt claims new historicism "does not posit historical processes as unalterable and inexorable, but it does tend to discover limits or constraints upon individual intervention" (75). So, I argue that Brontë does not follow nineteenth century discourse by showing slaves and women with less or no power. She shows agency by giving the females power to resist the dominant ideology and defend their rights.

Along the same line, Brontë shows resistance by attacking the norms of class-structure that has constructed hierarchies among people. For example, when Nelly gets crossed with Catherine's decision to marry Edgar, Catherine says, "I see now you think me a selfish wretch; but did it never strike you that if Heathcliff and I married, we should be beggars? whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power" (104). Catherine is quite aware of what it might mean as a member from the upper class to marry Linton, that she will be the richest lady in the

neighborhood. Still, she confesses that she accepts Linton's proposal only for the sake of releasing Heathcliff from the power of her brother Hindley .

Brontë also depicts anti-practice in the way she constructs the character of Catherine who goes against nineteenth century gender discourses. Brontë gives her agency and power to voice her feelings even though they are not in line with nineteenth century ideals of propriety, chastity and modesty required from women. She argues that women should not be forced to act like what the patriarchal society expects them to do. Catherine's words in the following passage could be looked at as anti-practice when she writes of cherishing her love for Heathcliff even after her marriage:

My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and HE remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath a source of little visible delight, but necessary. (Brontë 104)

What makes Brontë different from other writers in her period is that she gives herself the power to write against the discourse of her time by providing power to Catherine to express her feeling as she wants. As Habib rightly argues, "texts or phenomena cannot be somehow torn from history and analyzed in isolation, outside of the historical process.(760) "

Conclusion

This study has looked at the novel *Wuthering Heights* through the lens of new historicism. Brontë attacks, reverses, and questioning the nineteenth century period beliefs, and norms. Through the character of Catherine, Nelly, and Heathcliff as the representative of the marginalized and oppressed, Brontë repress the nineteenth century's social system and class structure by demonstrating agency against patriarchal society and racism. Catherine, Nelly, and Heathcliff attempt to do the acts that present their resistance against the dominant discourses of Brontë 's time. Brontë through her mindset portraits a rival story because it attacks superior people and humiliate them, but gives power to the inferior in her period.

References

- Alhubaiti, T. S. "Race Discourse in *Wuthering Heights*". *European Scientific Journal*, ESJ, Vol. 11, no. 8, Mar. 2015, pp. 221-225
- Barrett, Kara L. *Victorian Women and their Working Roles*. State University of New York, 2013, master thesis .
- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2017.
- Brannigan, J. *New Historicism and Cultural Materialism*. St. Martin's Press, 1998.
- Brontë , Emily. *Wuthering Heights*. Elder & Co. 1847 .
- Brontë, Charlotte. *Jane Eyre*. Elder & Co. 1847.
- Cory, Abbie L. "Out of My Brother's Power: Gender, Class, and Rebellion in *Wuthering Heights*." *Women's Studies*. vol. 34, no. 1, 2004, pp.1-26 .
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 1975. Vintage, 2012.
- ...The History of Sexuality. 1976. Vintage, 1990 .

- Gallagher, Catherine. "Marxism and the New Historicism." The New Historicism, edited by Harold Veenser, Routledge, 1989, pp. 37-48 .
- Gawthrop, Humphrey. "Slavery: Idée Fixe of Emily and Charlotte Brontë." Brontë Studies, vol. 28, no. 2, 2003, pp. 113-121.
- Greenblatt, Stephen, The Forms of Power and the Power of Forms in the Renaissance. University of Oklahoma, 1982.
- "...Resonance and Wonder." A Museum Studies Approach to Heritage, edited by Sheila Watson, Routledge, 2018. pp. 265-273 .
- Heywood, Christopher. "Yorkshire Slavery in Wuthering Heights." The Review of English Studies, vol. 38, no. 5, 1987 pp. 184,189.
- Meier, T. K. "Wuthering Heights and Violation of Class." Brontë Studies, vol. 38, no. 4, 2013, pp. 309- 312 .
- Mojdegani, Fatemeh. "The New Historicist Reading of Arthur Miller's the Crucible." Canadian Social Science, vol. 12, no. 7, 2016, pp. 13-17 .
- Newman, Hilary. "Some Common Features in the Brontë Sisters' Novels." Brontë Studies, vol. 44, no. 2, 2019, pp. 186-203 .
- Newman, Neville F. "Workers, Gentlemen and Landowners: Identifying Social Class in The Professor and Wuthering Heights." Brontë Society Transactions, vol. 26 no. 1, 2000, pp. 10-18 .
- Patterson, Orlando. Slavery and social death: A comparative study, with a new preface. Harvard University Press, 2018.
- Veenser, Harold, ed. The new historicism. Routledge, 2013.

Abstract in Arabic

بالاعتماد بشكل أساسي على وكالة ميشيل فوكو وأفكار ستيفن جرينبلات فيما يتعلق بالتاريخية الجديدة، تركز هذه المقالة على هيتكليف ونيللي وكاثرين في رواية مرتفعات ويزرنج (1847) لإميلي برونتي. تكشف كيف تقف برونتي ضد أيديولوجية فترة القرن التاسع عشر في إنجلترا. وتشير إلى أن برونتي تطبق وكالتها من خلال شخصيات الرواية. بصفته رمزاً للطبقة الدنيا، يحطم هيتكليف أيديولوجية البنية الطبقية في عصر القرن التاسع عشر. ترفض نيللي كخادمة الأيديولوجية الطبقية والعرقية والأبوية للمجتمع الإنجليزي. علاوة على ذلك، تمثل كاثرين مناهضة الممارسة ضد البنية الطبقية للمجتمع. وفقاً لذلك، تقدم هذه الدراسة قراءة تاريخية جديدة للرواية. وتجادل بأن هناك أوقاتاً يمكن فيها قراءة تمثيلات الشخصيات وعلاقاتهم على أنها ممارسات مناهضة، والتي تصور الفاعلية. تكشف النتائج أن السياق التاريخي قد ترك بصماته على هذه الرواية. علاوة على ذلك، يتم دعم الخطابات الهرمية الطبقية والجنسانية وهياكل السلطة المضمنة ويتم التشكيك فيها.
