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Heterotopia in Emily Brontë's *Wuthering Heights*: A Foucauldian Perspective

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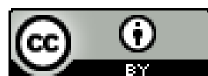
A B S T R A C T

The research at hand investigates the spatial dynamics in Emily Brontë's *Wuthering Heights* (1847) through Michel Foucault's concept of heterotopia as represented in his book, *The Order of Things* (1966) and essay, "Of Other Spaces" (1986). Heterotopia is a form of "other space" that functions as a method to reveal sites of otherness and disruption of social norms. The paper is based on qualitative textual analysis, it adopts a Foucauldian approach to space and focuses on its six principles and their role in constructing oppositional sites. Brontë manipulates heterotopic spaces by contrasting Wuthering Heights and Thrushcross Grange as heterotopic opposites. The Earnshaws' house operates as a space of deviance that challenges Victorian domestic ideals. The Lintons' residence embodies an illusory order that is constantly disrupted by its wild counterpart. The spaces interact to question rigid social hierarchies. In addition, the paper makes use of Edward W. Soja's concept of Thirdspace to show how The moors subverts this dichotomy. The research confirms that Brontë's use of heterotopic spaces critiques Victorian social constraints and enhances the Gothic and rebellious qualities of the novel.



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Introduction:

Etymologically, the term *heterotopia* is derived from the Greek roots *hetero*, which denotes "other," "different," or "dissimilar," and *topos*, which means "place." The concept of heterotopia originally emerges from the field of anatomy, where it designates "parts of the body that are either out of place, missing, additional, or, like tumours, alien" (Hetherington, 1997: 42). As Heidi Sohn observes, "From the 1920s onwards, heterotopia increasingly appears in medical literature to describe a phenomenon occurring in an unusual location, or to indicate 'a spatial displacement of normal tissue' (2008: 41), which does not affect the overall functioning or development of the organism." The notion of a non-detrimental spatial displacement of bodily elements serves as an apt metaphor for understanding heterotopia as a form of dissonance. It disrupts normative order and gestures toward the potential for alternative modes of existence, even though the French philosopher Michel Foucault does not employ heterotopia in a medical sense.

Foucault invokes the term *heterotopia* in three principal instances. The first occurs in the preface to *Les Mots et les choses* (later translated as *The Order of Things*, 1966), where he references a passage from Jorge Luis Borges's description of a "Chinese Encyclopedia". This was intended to illustrate the difficulties inherent in the efforts humanity to classify the world. In this context, heterotopia denotes a textual space possessing the capacity "to disturb and threaten with collapse our age-old distinction between the Same and the Other." Foucault highlights what he terms a "heteroclite" assemblage of animals within Borges's passage, those "belonging to the Emperor," the "embalmed," and the "frenzied", that transcend mere incongruous juxtaposition (Foucault, 2002). Foucault interprets this disorder as *heterotopic* in contrast to the idealized order of *utopia*. The idea of Utopia represents placeless sites that cannot be situated within material reality, and for this reason these utopian visions of "a fantastic, untroubled region" embody human aspirations toward the construction of an ideal society and the realization of perfect order. In contrast, heterotopias dismantle the illusion of utopia by producing impossible spaces and exposing the limitations of language in reconciling incongruity. The mentioned interrogation of linguistic efficacy constitutes the point of departure for Foucault's inquiry, as it provokes reflection on the conditions underpinning existing systems of order, including the formation of knowledge, conceptual frameworks, and theoretical paradigms as well as the evolution of various empirical sciences. Foucault subsequently undertakes a formal archaeology of "order," revealing the homogeneity underlying Western epistemological structures and emphasizing the unsettling presence of the Other (Foucault, 1966: 19).

The second occasion on which Foucault refered to *heterotopia* was during a radio lecture presented as part of a series on the theme of utopia and literature in December 1966.This lecture, titled "Les Hétérotopies," remains unpublished

in English (Diego F. Villaverde, 2012). In his article "Placeless Places", Kelvin T. Knight draws attention to this frequently neglected broadcast, asserting that heterotopias pertain exclusively to "fictional representations of these semi-mythical places" rather than to actual urban sites (2017: 142). Foucault's radio discussion subsequently attracted the interest of the architectural community, leading to further invitations for him to elaborate on the subject.

In his *"Of Other Spaces"* (*"Des Espaces Autres"*) Foucault delivered a lecture to a group of prominent architects in Paris in March 1967. During this lecture, he elaborated on the notion of heterotopia in relation to institutional and socio-cultural spaces, building on the ideas presented in his earlier radio broadcast. The concept of heterotopia reached its widest audience in the transcript of this lecture. Foucault designated the contemporary moment as an "epoch of space," then he defined as: "We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed" (Foucault & Miskowiec, 1986: 22). His epoch is characterized by the understanding of space as a network of "relations among sites," here, the site is determined by "relations of proximity between points and elements." For instance, cafés, cinemas, and beaches are described as "sites of temporary relaxation." Among these relational sites, he distinguished heterotopias as those that "have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (Foucault & Miskowiec, 1986: 23-4).

In the translated transcript "Of Other Spaces," Foucault pays tribute to the French philosopher Gaston Bachelard. Bachelard in his *The Poetics of Space*, investigates the spatial metaphor of imagination through intimate spaces such as the attic, the cellar, and drawers, these are spaces imbued with intrinsic qualities and haunted by reverie. Departing from Bachelard's emphasis on interiority, Foucault focuses his attention on exterior spaces, which he regards as equally heterogeneous, constituted by "a set of relations that delineate sites which are irreducible to one another and absolutely not superimposable on one another" (Foucault & Miskowiec, 1986: 23). As Edward W. Soja notes, heterotopia thus represents a socially produced space "rarely seen, for it has been obscured by a bifocal vision that traditionally views space as either a mental construct or a physical form—a dual illusion" (1989: 18). Both utopias and heterotopias possess the dual function of representing and inverting other sites. What distinguishes heterotopias, however, is that they are "real places" intricately linked to the wider world, yet simultaneously suggest imagined realities that resist or subvert material reality. The mirror serves as an essential spatial metaphor elucidating the relationship between utopia and heterotopia. Foucault argues that the mirror functions as a heterotopia in that it renders "the place that I occupy at the moment when I look at myself in the glass" both entirely real, connected to the surrounding space, and entirely unreal, since the reflected

image must be perceived through “this virtual point which is over there” (Foucault & Miskowiec, 1986: 24).

Heterotopia is a multivalent concept. Foucault explains its six principles by employing a diverse range of cases, from the hotel to the colony, and from the library to the museum. The first principle asserts that heterotopias exist in all cultures in some form; they are heterogeneous and vary according to the society in which they emerge. Foucault broadly categorizes two principal types, the first is heterotopia of crisis and the second is heterotopia of deviation (or deviance). The former is characteristic of so-called “primitive” societies, referring to “privileged or sacred or forbidden places” reserved for individuals experiencing a state of crisis, such as adolescents, menstruating women, pregnant women, and the elderly. Foucault further contends that as societies evolve, their heterotopic spaces also evolve.

Consequently, crisis heterotopias are gradually supplanted by those of deviation. He cites rest homes, psychiatric hospitals, and prisons as examples of spaces where individual behavior is deviant from the dominant and accepted social standards (Foucault & Miskowiec, 1986: 24–25). The second principle posits that heterotopias function differently at various historical moments according to the needs of society. To elucidate this, Foucault used the example of the cemetery, as its location shifted from being adjacent to the church to graveyards situated beyond city limits at the end of the eighteenth century. This spatial relocation reflects a transformation in public attitudes toward death, particularly the view that was prevalent until the late eighteenth century of death as a form of contagious illness.

As for the third principle, it asserts that heterotopias are “capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible.” Foucault identifies the garden as the earliest manifestation of heterotopia, conceptualized historically as a sacred space. It is simultaneously “the smallest parcel of the world” and “the totality of the world.” The garden, he writes, “has been a sort of happy, universalizing heterotopia since the beginning of antiquity” (Foucault & Miskowiec, 1986: 25–26). This arises from its capacity to assemble diverse fragments of the world into a microcosmic totality (Yi, 2023).

The fourth principle maintains that heterotopias are frequently connected to “slices in time,” or “a sort of absolute break with traditional time.” Such heterotopias constitute what Foucault terms *heterochronies*, which are sites of indefinitely accumulating time, such as museums and libraries. Another form includes festive heterotopias, where multiple temporalities coexist in transient and precarious ways, as exemplified by fairgrounds and carnivals. Foucault describes these as “marvelous empty sites on the outskirts of cities that teem

once or twice a year with stands, displays, heteroclite objects, wrestlers, snake women, fortune-tellers, and so forth" (Foucault & Miskowiec, 1986: 26).

The fifth principle emphasizes that heterotopias possess unique systems of opening and closing, this render them simultaneously isolated and permeable. Access rituals or rites often differentiate heterotopias from the surrounding spaces. These are heterotopias with apparent openings that nonetheless "conceal curious exclusions", every person "can enter into these heterotopic sites, but in actual fact this is only "an illusion." Foucault clarifies this with the example of the South American farmhouse, where the guest room is open to the home yet remains separated from the family's private domain, rendering the visitor a "guest in transit" (Foucault & Miskowiec, 1986: 26). Furthermore, Foucault employs two opposing forms of heterotopia to explain his sixth principle which indicates that heterotopias perform specific functions in relation to the rest of society. Heterotopias of illusion, exemplified by the brothel, "create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory." Although Foucault offers only brief commentary on the brothel, it may be inferred that such a hidden space offers its patrons an illusion of domestic comfort extending beyond the sexual act. Conversely, heterotopias of compensation "create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled." Foucault refers to the English Puritan societies and the South American Jesuit colonies as "marvelous, absolutely regulated colonies" where "human perfection was effectively achieved" (Foucault & Miskowiec, 1986: 27). Foucault's spatial theory possesses significant applicability to literature; the present study will apply his six principles to Emily Brontë's *Wuthering Heights* (1847) in order to reveal the author's critique of social hierarchy.

Brontë, the British novelist and poet, was born in 1818 in the Yorkshire village of Thornton. She was the daughter of a clergyman and grew up in a household that combined intellectual richness with a degree of seclusion (Gerin, 1971). The surrounding moorlands, with their mutable weather and expansive horizons shaped the atmosphere of her fiction. Her childhood, shared with her siblings Charlotte, Anne, Branwell, Maria, and Elizabeth Brontë, was marked by the creation of intricate imaginary worlds sustained in elaborate narratives that were never entirely set aside in adulthood (Barker, 1994). Charlotte describes her as "stronger than a man's, simpler than a child's" a description that speaks to her capacity for fierce independence of vision and a solid moral intensity (1850: 12).

In 1847, Brontë published her only novel, *Wuthering Heights*, under the pseudonym Ellis Bell. The story is mainly narrated by Nelly Dean, the housekeeper, to Mr. Lockwood, a visiting aristocrat, about the Earnshaw and Linton families in isolated Yorkshire. Mr. Earnshaw brings home Heathcliff, an

orphan from Liverpool, who grows up with his children, Hindley and Catherine. Catherine loves Heathcliff, but Hindley hates him. After Mr. Earnshaw's death, Hindley reduces Heathcliff to a servant. Catherine marries Edgar Linton for social status, and Heathcliff disappears, returning three years later wealthy. Then Heathcliff wins Wuthering Heights from the drunken Hindley and tries to rekindle his relationship with Catherine. After a fight with Edgar, Heathcliff elopes with Edgar's sister, Isabella, for her property. She later escapes to London, where she gives birth to their son, Linton. Catherine dies after giving birth to her daughter, Cathy. Seeking revenge, Heathcliff forces Cathy to marry Linton, who soon dies. Hareton ,the son of Hindley, is also reduced to a servant. Eventually, Heathcliff loses interest in his revenge and dies and the story ends with Cathy set to marry Hareton.

In her book *The life of Charlotte Brontë* (1857), the novelist Elizabeth Gaskell stated that the novel is more powerful than a mere story. Gaskell acknowledged the novel's wild and moorish quality, and recognized it as a reflection of Emily's upbringing on the Yorkshire moors. This suggests that Brontë had conceived of fiction as a narrative form and an imaginative architecture in which characters, spaces, and temporalities interact in unsettling ways. This imaginative architecture becomes a fertile ground for reading the novel through the lens of heterotopia. Wuthering Heights situates its drama within a topography of such spaces, the two houses at its core operating as settings and living configurations of social order, memory, and desire. The Heights, battered by wind and standing on the very edge of the wild moors, gathers within its walls both domestic intimacy and violent exclusion. In contrast, Thrushcross Grange, is a locus of cultivated refinement, yet its seclusion fosters its own kind of estrangement. As the novel narrator, Nelly Dean states, "We don't in general take to foreigners here, Mr Lockwood" [(1)], this provincial wariness signals the way each house constitutes a bounded world to define itself through the controlled permeability of its borders.

The isolation of Haworth Parsonage, where the author spent most of her life, surrounded by windswept hills and an extensive graveyard, informed her acute sense of place as something that shapes and is shaped by human life (Barker, 1994). Charlotte recalled Emily's attachment to the moors, writing that "liberty was the breath of Emily's nostrils" and that without it "she would have been something else than she was" (Brontë, 1850: viii). This strong attachment to a physical environment capable of both nurturing and alienating is reimagined in the novel's landscapes, which are never neutral backdrops but charged sites where conflicting social, emotional, and moral forces converge. In this sense, *Wuthering Heights* is not only a novel of characters but also a novel

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[(1)] Brontë, Emily, Wuthering Heights (New York: Scholastic Inc., 2001), [P.52]. Subsequent references to this text will be cited by the abbreviated title *W.H,* and page number parenthetically.

of spaces, and it is within these spaces that the heterotopic dimension reveals itself.

Early studies of *Wuthering Heights* often put more focus on its perceived amorality and "unlikeness" to a conventional novel than on a formal analysis of its structure. When setting was considered, it was in the context of a biographical or atmospheric reading. The wildness of the Yorkshire moors here is seen as a direct reflection of Brontë's own passionate and reclusive nature. After that, a significant shift occurred with the advent of formalist and archetypal criticism in the mid-twentieth century, and more rigorous examination of novel's settings emerged as critics began to analyze the its intricate structure.

In his essay "Emily Brontë and *Wuthering Heights*" (1934), Lord David Cecil established a foundational paradigm by identifying two competing principles in the novel. The first is the "principle of storm," embodied by the Earnshaws and Wuthering Heights. The second is the "principle of calm," embodied by the Lintons and Thrushcross Grange. This structuralist approach laid the groundwork for decades of criticism that would read the novel's spaces as symbolic representations of opposing forces, which are nature versus culture, passion versus reason, chaos versus order, and the primal versus the civilized. Subsequent psychoanalytic readings mapped this binary onto psychic structures. Here, the Heights represents the id and the Grange the represents superego. Feminist criticism, in turn, has analyzed these as gendered spaces. This is to pinpoint how the patriarchal structures of both houses confine and shape female identity and agency. While these approaches have profoundly enriched the understanding of the novel. They tend to maintain the fundamental oppositionality of the spaces, often overlooking the ways in which they infiltrate, mirror, and depend upon one another in a more sophisticated network of relations.

As a result, the complex role of space and boundaries in Wuthering Heights has attracted significant critical attention, this will establish a foundation for the present study. Early work by Elizabeth R. Napier (1984) identified "The Problem of Boundaries in *Wuthering Heights*", noting how the novel blurs or muddies traditional boundaries, for instance, between self and other, or between human beings and the landscape. Napier observed that the novel's characters frequently transgress societal and metaphysical limits, which contributes to the story's unsettling effect. In Napier's study, boundaries of class, culture, and even life and death are permeable in Wuthering Heights. This is possible to observe in Heathcliff's merging of identity with Catherine and his desire to dissolve the barrier between life and the afterlife. Napier's work underscored that Brontë deliberately destabilizes boundaries as a narrative strategy to set the stage for later spatial interpretations of the novel.

Recent scholarship has increasingly employed explicit spatial theory to deepen such analyses. Myburgh (2013), for instance, notes that while critics like Napier and Sim have discussed aspects of space and borders in *Wuthering Heights*, there had been a lack of engagement with formal spatial theories like Henri Lefebvre in interpreting Brontë's narrative. Myburgh's work applies the frameworks of Lefebvre and others to the novel, to emphasize that spaces and borders in *Wuthering Heights* are social constructs influenced by power dynamics. Spatial theorists maintain that those in power shape environments to reinforce their authority, and Myburgh sees the novel's spatial arrangements such as who is allowed to occupy Thrushcross Grange versus who is relegated to Wuthering Heights as reflecting the social hierarchies and exclusions of 19th-century Britain. This is in line with the notion that Heathcliff, a marginalized figure of ambiguous origin, is literally and figuratively placed outside the bounds of genteel society for much of the novel.

In addition, other critical perspectives have complemented the spatial analysis by focusing on the function of boundaries in the narrative structure and themes. For instance, Gilbert (2017) examines how *Wuthering Heights* portrays "marking" of bodies and land, effectively showing people and property bleeding into one another, which in turn questions legal and social boundaries (such as inheritance laws and class distinctions). Although Gilbert's focus is on property law and embodiment, her findings underscore a recurring motif. She concluded that *Wuthering Heights* conflates boundaries of various kinds (social, physical, psychological), to critique systems that rigidly categorize people. Likewise, postcolonial readings have considered Heathcliff's outsider status in terms of imperial "otherness," suggesting that the novel's spatial isolation of Heathcliff at Wuthering Heights reflects broader 19th-century anxieties about outsiders and empire, though such readings go beyond the scope of the present paper, they reinforce the idea of space as a marker of belonging versus exclusion.

According to the above, prior studies have variously described Wuthering Heights and Thrushcross Grange as symbols of nature vs. culture, chaos vs. order, or outsider vs. insider. They have noted that physical boundaries in the novel often mirror psychological or social boundaries. What remains to be examined in greater depth, by explicitly applying Foucault's concept of heterotopic space to Brontë's novel, it is possible to understand how spatial boundaries contribute to the novel's critique of normative social structures.

This research therefore seeks to answer the following questions by approaching Brontë's literary work through qualitative textual analysis and Foucault's conception of heterotopia, which denotes real, localized other spaces that exist in every society to mirror, contest, or invert the normative social order (Foucault & Miskowiec, 1986):

1. How does Brontë use Wuthering Heights and Thrushcross Grange as heterotopic spaces to challenge 18th- and 19th-century social norms?
2. In what ways do walls, doors, canines, windows, and moorland borders symbolize social boundaries and tensions in the novel?
3. How do characters' movements between these spaces reveal conflicts of identity and social expectation?

A Foucauldian perspective will allow for the interpretation of Wuthering Heights and Thrushcross Grange as more than mere settings. Instead, they emerge as heterotopic sites characterized by otherness and internal contradictions. Each estate can be read as a spatial manifestation of competing value systems and social structures. Wuthering Heights, perched high on the moors and "completely removed from the stir of society", stands as a kind of counter-site or "misanthropist's heaven" isolated from polite civilization (*W.H*: 1). In contrast, Thrushcross Grange, situated in the valley, appears to embody the ideals of refined Victorian domesticity until its boundaries are breached by the disruptive forces emanating from the Heights. The spatial boundaries that separate inside from outside, culture from nature, and even the living from the dead, are constantly tested and transgressed in the novel, this suggests that Brontë deliberately deploys space to question and destabilize social norms.

Heterotopia in Brontë's *Wuthering Heights*:

From the very outset of the novel, Wuthering Heights is presented as a space apart geographically, socially, and even architecturally from the world of ordinary society. Lockwood's first-person narration introduces it as "a perfect misanthropist's heaven", located in "a situation so completely removed from the stir of society" (*W.H*: 1). This hyperbolic praise for isolation underscores that Wuthering Heights exists beyond the reach of conventional social interaction as a hallmark of a heterotopic site. The name "Wuthering," as Lockwood explains, is "descriptive of the atmospheric tumult to which [the house's] station is exposed in stormy weather" (*W.H*: 2).

Figure 1. Still of Wuthering Heights (the Earnshaw home) from *Wuthering Heights* Film (Peter Kosminsky1992). Screenshot by author.

The house is literally defined by storm and turbulence, a physical manifestation of otherness. Unlike a cozy English home nestled in a calm locale, the Heights stands exposed on a high ridge, battered by wind, a place where nature encroaches and domestic boundaries are hard-pressed to hold firm. Even the few trees that surround the dwelling, as Lockwood observes, are bent to the same wind and "stunted" in growth, their forms barren and lifeless, as if the constant gales have stripped them of vitality and left them to die (*W.H*: 2). As seen in Figure 1 above, the author renders the Heights' fortress-like façade with narrow windows and jutting stones. This visually reinforces Foucault's principle of heterotopic closure. The architectural features of the house reinforce heterotopic character. As Lockwood notes the "narrow windows are deeply set in the wall, and the corners defended with large jutting stones" (*W.H*: 3). These details suggest that Wuthering Heights is built to withstand external forces, whether human or elemental. It is less a welcoming abode than a bastion and its very walls signal KEEP OUT. In Foucauldian terms, the Heights embodies the principle that heterotopic spaces are isolated and penetrable through special systems of closure (Foucault& Miskowiec, 1986). Here, the physical architecture, the deep-set windows, heavy doors provides isolation, and only certain figures are allowed to penetrate this space.

Inside Wuthering Heights, the atmosphere is equally unorthodox and oppositional to polite society. When Lockwood first enters, he encounters a household utterly lacking the graces and hierarchy one would expect of a well-run Victorian home. He is set upon by savage dogs and greeted gruffly by Heathcliff and the servants. The scene verges on the Gothic, as if Lockwood has stumbled into a realm where normal social codes such as hospitality to a guest do not hold. Indeed, Heathcliff's begrudging invitation "Walk in!" delivered through clenched teeth (*W.H*: 2), and the locked gate that only opens when Lockwood practically forces his horse through illustrate a ritual of entry akin to heterotopic "rites and purifications" for admission (Foucault & Miskowiec, 1986: 26). Lockwood, a gentleman and tenant of the Grange, has no automatic right to enter this space, he must assert himself and even then is barely tolerated. The exclusivity of Wuthering Heights as a space becomes even more evident in later chapters. Outsiders like Lockwood are labeled "intruders", and Heathcliff imposes his own rule of law within the house that often contradicts societal norms, for instance, he freely engages in physical and psychological violence under his roof. In this sense, Wuthering Heights functions as a microcosm with inverted values. What is considered deviant or unacceptable in the outside world (childhood savagery, open displays of passion, lack of religion or decorum) finds a home at the Heights.

Accordingly, the Heights can be read as a classic heterotopia of deviation, a place where those who "deviate" from the social norm reside and enact a counter-order. Catherine Earnshaw, in her youth, runs wild on the moors and rejects the restraints of ladylike behavior, Heathcliff, as a foundling of

ambiguous race and later as a vengeful anti-hero, stands outside class and moral norms and Hindley, the dissolute prodigal son, succumbs to drunkenness and cruelty. All of these figures are "placed" at Wuthering Heights by fate or by choice as if it were a container for volatility and transgression much as Foucault describes how society might geographically isolate individuals in crisis or deviance in certain institutions (Foucault & Miskowiec, 1986). Lockwood notes an inscription with the date "1500" and the name "Hareton Earnshaw" carved into the stone above the door. This carving situates the house across centuries. It signals to reader and narrator that the building is an archive of the past.

Moreover, Wuthering Heights is imbued with a supernatural or illusory dimension that adds another layer to its heterotopic nature. The most striking example is the ghost of Catherine. In Lockwood's nightmare (or perhaps visitation) in Chapter 3, the boundary between the real and the unreal is tested dramatically at the window of the oak-panelled bedroom. Lockwood hears a "melancholy voice sobbing, 'Let me in—let me in!'" and discovers a small, ice-cold hand gripping his own through the broken glass. The specter identifies itself as "'Catherine Linton,' it replied, shiveringly ... 'I'm come home; I'd lost my way on the moor!'" (*W.H*: 28). This scene is rich in spatial symbolism. The ghost child (Catherine's spirit) exists outside in the dark chaos of the moor. Significantly, she calls it "lost" on the moor, to imply that the moorland is a liminal space where souls can wander. She pleads to be "let in" to Wuthering Heights, which she tellingly calls "home".

The house accordingly becomes the contested threshold between life and death, natural and supernatural. Lockwood's terrified response is to physically bar the entry:

> Terror made me cruel; and, finding it useless to at- tempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bed-clothes: still it wailed, " Let me in!" and maintained its tenacious gripe, almost madden-ing me with fear (*W.H*: 28-9).

In a single room and a single moment, past and present collide as a person long dead stands pleading, referencing a two-decade gap. Foucault's idea of heterochrony is literally enacted here. The boundary of time is shattered. The dead Catherine from "the past" intrudes into Lockwood's 1801 present, demanding entry. In Foucault's terms the very heterotopic power "begins at a sort of absolute break with [linear] traditional time", this is exactly what the ghost enacts (Foucault & Miskowiec, 1986: 26). Lockwood himself recognizes the uncanny effect. He awakens to find Heathcliff at his door, and blurts that "the place was haunted…swarming with ghosts and goblins!". His outrage acknowledges that Wuthering Heights has become a heterotopic site of time disturbance, a single house now holds the coexisting presence of a child ghost from the past, making normal chronology impossible.

The brutal image of Lockwood scraping a ghost's wrist on broken glass to keep it out put in a nutshell how Wuthering Heights serves as a heterotopic fortress, protecting the living from the intrusion of the dead or the irrational. Still, this boundary is later subverted, by the end of the novel, local villagers believe that Heathcliff and Catherine's ghosts roam the moors together. This suggests that the boundary between Wuthering Heights and the external moor and between life and afterlife has become porous or irrelevant. Heathcliff himself yearns for this dissolution of boundaries, he cries out to Catherine's spirit:

> Catherine Earnshaw, may you not rest as long as I am liv-ing; you said I killed you haunt me, then! The murdered DO haunt their murderers, I believe. I know that ghosts HAVE wandered on earth. Be with me always take any form drive me mad! only DO not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I CANNOT live with-out my life! I CANNOT live without my soul! (*W.H*: 202).

In that passionate plea delivered at Catherine's deathbed, Heathcliff invites the ghost into his world permanently, effectively tearing down the wall between inside and outside, present and past. His wish is granted in a macabre way, for the next two decades he is haunted whether psychologically or literally by Catherine's presence, and this shapes his life at the Heights. Wuthering Heights thereby embodies Foucault's observation that heterotopic space often splits the real and illusory parts of the milieu. The walls and windows of the house mark the line between the tangible reality inside and the illusory or supernatural realm outside (the moors fraught with Catherine's restless soul). The characters' intense desire to cross or abolish these boundaries, for Catherine's ghost to enter, for Heathcliff to join Catherine in death reveals how Wuthering Heights operates as a site where normative separations like that between the living and the dead, or between the civilized self and the wild other collapse. Inside the house, artifacts and writings serve as temporal anchors. Lockwood finds old books and diaries dating back decades. After the ghost scene he admits to Heathcliff that he spent the evening "spelling over the name scratched on that window-ledge" as Catherine Linton's name repeatedly written (*W.H*: 31). This obsessive reading of the past name literally summons the ghost. The written word in the house pulls time into the present, as a library would. Foucault would say these writings are part of a heterotopic accumulation, they enclose past voices in the present space. Likewise, the very design the heavy oak doors and ancient hearth give the sense of a place resistant to the flow of modern time. Lockwood even remarks in Chapter I that the carving "1500" suggests the building is nearly three centuries old. The moors around do not welcome the progress of clocks or technologies; storms howl as they did a century earlier.

In addition, Wuthering Heights's spatial isolation ties into the novel's broader commentary on Victorian social conventions. The Heights is physically

distant from the village and church. In the novel, churchgoing is rarely mentioned for the Heights folk, whereas the Lintons of Thrushcross Grange are part of respectable society. This physical remove is a metaphor for remove from social norms. The inhabitants of Wuthering Heights show a fragmentation of perception and a disregard for time, this reflects the interconnection of Heathcliff's speed and being motionless in the landscape. Heathcliff roams ceaselessly on the moors yet remains fixated on a single moment (Catherine's death), indicating a heterochronic existence. Wuthering Heights encapsulates an alternative value system, natural instinct and emotion trump law and custom. For instance, young Catherine Earnshaw in her girlhood finds more "heaven" on the open moor with Heathcliff than in any polite drawing room. She dreamily tells Nelly that in a nightmare she was in heaven but "heaven did not seem to be [her] home; [she] broke [her] heart with weeping to come back to earth, and the angels ... flung [her] out into the middle of the heath on top of Wuthering Heights" (*W.H*: 95).

This striking dream narrative explicitly casts Wuthering Heights (the location) as Catherine's true paradise, over and against the false paradise of Heaven (a stand-in for Thrushcross Grange's comfortable, pious world). As Catherine declares "I've no more business to marry Edgar Linton than I have to be in heaven", this directly links spatial and social incompatibility (*W.H*: 95). Edgar and by extension the Grange are equated with a heavenly sphere where Catherine does not belong, whereas Wuthering Heights and Heathcliff represent the earthy, passionate existence she does belong to, even if it is deemed improper. Therefore, Brontë uses Wuthering Heights as a counter-site to normative society, it is raw, rough, and "profane" compared to the "sacred" genteel spaces like the church or the manor. This recalls Foucault's claim of how medieval spaces were divided into "sacred" versus "profane", protected versus exposed (Foucault & Miskowiec, 1986: 22). Wuthering Heights is in effect a profane exposed place in the wild "outside" Victorian propriety yet intimately connected to the novel's critique of that propriety.

As a heterotopic space, Wuthering Heights also undergoes transformations and paradoxes in function. At times, it serves as a refuge for characters escaping or expelled from the normative world (e.g., Heathcliff as a child is brought to the Heights after being found orphaned; later, Isabella Linton flees here after eloping with Heathcliff, only to find it a hellish refuge). At other times, Wuthering Heights becomes a prison. Later in the novel, during Heathcliff's revenge, he literally locks up young Cathy (Catherine's daughter) and Nelly Dean at Wuthering Heights to force Cathy's compliance in marrying Linton Heathcliff. The house's protective boundary turns carceral. This inversion from fortress keeping the outside out, to prison keeping the inside in pinpoints the flexible, almost contradictory nature of heterotopic space which Foucault alludes to. The Heights can isolate its inhabitants for their own world of freedom as when Catherine and Heathcliff enjoyed in childhood or isolate

them in captivity as Heathcliff later does to others. These modes defy normal social order, either way, what happens in Wuthering Heights stays apart from the law and customs of broader society. In such ways, Brontë's portrayal of Wuthering Heights resonates strongly with a Foucauldian reading. It is a heterotopia of otherness, a real place in the novel's world loaded with symbolic weight. The ordinary expectations are upended and the extremes of human experience (love, hate, madness, spiritual longing) are played out spatially.

If Wuthering Heights represents the "other space" of turbulence and transgression, Thrushcross Grange stands as its foil, it is an embodiment of what passes for normative order, civility, and social legitimacy in the world of the novel. Located in the sheltered valley, the Grange is introduced through the awed eyes of Heathcliff and Catherine when, as children, they sneak up to its window. Heathcliff's narrative of that episode (recounted to Nelly) paints Thrushcross Grange as a scene of dazzling domestic comfort and luxury. Peeping through the parlor window, Heathcliff describes:

> [A]h! it was beautiful – a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers (*W.H*: 55).

This opulent imagery immediately sets the Grange apart from the utilitarian, weather-beaten interior of Wuthering Heights. Brontë uses color and light to signify the allure of wealth and gentility, Thrushcross Grange appears to the rough children from the Heights like a vision of heaven. Notably, Heathcliff says, "We should have thought ourselves in heaven!" (*W.H*: 55)at the sight. In Foucauldian terms, the Grange can initially be seen as a kind of utopic projection from the standpoint of those who lack its comforts, as a space of illusion that promises happiness and harmony.

Nevertheless, this splendid scene is immediately undercut by the behavior of the Grange's inhabitants. Heathcliff and Catherine witness not a tableau of family harmony, but a petty quarrel between the spoiled Linton children. Isabella and Edgar Linton, the young residents of the Grange, are found "screaming" and "shrieking" over possession of a pet dog, behaving, in Heathcliff's judgment, like "idiots" (*W.H*: 56). The lavish surroundings thus form a contrast to the childish selfishness and fragility of its occupants. This moment serves as a narrative critique of Thrushcross Grange's illusory perfection.

The beautiful exterior and interior hides familial discord and weakness, as Heathcliff acidly comments, "We laughed outright at the petted things; we did despise them!" (*W.H*: 56). Here Brontë aligns the reader with Heathcliff's outsider perspective to demystify the Grange's façade, the supposedly superior Linton children are, in moral terms, no better and perhaps worse than the ragged Catherine and Heathcliff spying from outside. This aligns with Foucault's idea

that a heterotopia can "create a space of illusion that exposes every real space… as still more illusory" (Foucault & Miskowiec, 1986: 27).

Figure 2. Still of Thrushcross Grange (the Lintons' residence) from *Wuthering Heights* Film (Peter Kosminsky1992). Screenshot by author.

Thrushcross Grange, as a bastion of the "real" social ideals including wealth, manners, genteel leisure is revealed to be illusory in its claim to innate goodness or happiness. As Figure 2 above shows, Thrushcross Grange in is framed in soft interior light and manicured grounds. This visualizes the Grange's role as a heterotopic space of cultivated order. The illusion of refined society is that it is inherently superior and orderly, Brontë exposes that illusion by showing disorder and cruelty (the Lintons' callousness to Heathcliff, for example) behind the genteel curtain.

In Écrits (1966), the French psychoanalyst and philosopher Jacques Lacan defines the Other as an external presence essential to the formation of identity. The Other represents what the self is not. It may take the form of another individual, a social structure, or even language. According to Lacan (1966), identity emerges through recognition of and interaction with this Other, making selfhood a relational construct rather than an isolated entity. Spatially, Thrushcross Grange is characterized by boundaries that enforce exclusivity, particularly along class lines. As the American cultural critic, Fredric Jameson in his book *The Political Unconscious* (1981) argues, spatial organization is itself a form of ideology, the expression of the social in the physical. The incident at the Grange's threshold dramatizes this, when the Lintons' bulldog catches Catherine, the servants rush out. They carry the injured Catherine inside the Grange, but they turn Heathcliff away and literally shut the door on him because of his rough appearance and lower status Heathcliff, as a generally "scorned" person, is not allowed in. The Grange's boundary, its gate, doors and the social etiquette it upholds serves to exclude the Other.

From the moment Heathcliff appears, he is defined by what he is not. He is not from Yorkshire, not of a known family, not of the same class, and not even of the same race as the others. This lack of belonging shapes his life and

drives his every choice. His otherness begins with his looks and origins. He is an orphan of unknown origin transplanted into Earnshaw's world and carries with him all that mystery, as if his very identity comes from another time. Nelly mentions that when Heathcliff first appears at Wuthering Heights, he is given the name of a deceased son ("Heathcliff' – the Earnshaw's died child). This renaming is itself a heterotopic gesture, a person who is not biologically related is given a family name, linking him to a forgotten past. When Mr. Earnshaw brings him to Wuthering Heights, Nelly Dean called him "dirty, ragged, black-haired child," "as dark almost as if it came from the devil" (*W.H*: 42). People refer to him as a "gipsy" or "lascar," labels that mark him as foreign and suspect. Though raised as an Earnshaw, Hindley strips him of that position after their father dies. He is forced into servitude, and this social rejection becomes the wound that fuels his revenge. In this case, the other is Heathcliff (poor, dark, unloved), who is left standing outside while Catherine is absorbed into the Linton household for a five-week convalescence. This moment is crucial, a literal boundary-crossing that alters Catherine's identity and fate. Once inside the Grange, Catherine is exposed to a completely different world, she is dressed in fine clothes, pampered, and indoctrinated (to an extent) with the values of gentility. When she returns to Wuthering Heights after her stay, she is almost unrecognizable, clean, well-mannered, and conscious of social distinctions to Heathcliff's dismay.

The threshold of Thrushcross Grange thus marks a rite of passage, one can say a heterotopia of crisis, akin to a young woman's transformation for Catherine. Foucault wrote that in earlier societies there were "crisis heterotopias" for individuals in transitional states like adolescence and pregnancy (Foucault & Miskowiec, 1986: 24). In the novel, Thrushcross Grange temporarily functions as a crisis heterotopia for Catherine, a space she enters at a critical juncture (adolescence) that completely reorients her social standing. Within that bounded space, she is effectively initiated into the expectations of a lady of higher class. However, the outcome is fraught with contradiction, Catherine's heart remains at Wuthering Heights with Heathcliff, even as her external manners now align with Thrushcross Grange. The Grange imposes a social identity on her that conflicts with her true self, this shows powerful effect of space and environment on personal identity in Brontë's narrative.

When Catherine is taken in after being bitten by the Lintons' dog, she undergoes a metamorphosis. She leaves a "wild, hatless little savage" and returns five weeks later a proper lady (*W.H*: 60). The Grange does not tolerate deviance. It imposes its rules of dress, behavior, and, most importantly, social class. Heathcliff sees the transformed Catherine and laments, "I shall be as dirty as I please, and I like to be dirty, and I will be dirty" (*W.H*: 63). His rejection of the Grange's cleanliness is a rejection of its entire social system. He refuses to change just to meet society's standards or Catherine's new expectations.

Thrushcross Grange's order and beauty also highlight certain Foucauldian heterotopic principles in reverse. If Wuthering Heights is a heterotopia of deviation, the Grange might be seen as a space of conformity, the normative center which the heterotopia resists. However, the Grange itself can arguably be interpreted as having heterotopic qualities in the way Foucault describes "spaces of compensation." In Foucault's sixth principle, he describes how certain colonies were heterotopias that created "another real space, as perfect, as meticulous, as well arranged as ours is messy" (Foucault & Miskowiec, 1986: 27). The Grange is presented as immaculately arranged, a realm of aesthetic perfection, seemingly set apart from the "messy" reality, just as the Jesuit colonies or Puritan settlements aimed to be utopian enclaves of perfect order. In the context of the Yorkshire moors (an environment of wild nature and rustic homes) the Grange stands out as an almost imported vision of cosmopolitan gentility, "another world" of lamps, carpets, and crystal chandeliers amid the darkness of the moorland night. To Heathcliff and young Cathy, peering in, it is literally otherworldly. It is possible to say that the Grange functions as a compensatory heterotopia for the Lintons, it is their attempt to carve out a space of culture, light, and refinement that compensates for the wildness and unpredictability of the surrounding hills. Inside its drawing rooms, life is staged to mimic the ideal of wealthy English gentility, it is a kind of living museum of propriety and comfort with the parents, the elder Lintons, enforcing decorum, until Heathcliff and Cathy's intrusion interrupts it. The Grange thus represents the larger society's ideals on a miniature stage. However, by showing how easily this order is perturbed (Catherine's disruptive presence, Heathcliff's later intrusions), Brontë stresses that the Grange's perfection is fragile and essentially performative.

Moreover, Thrushcross Grange's ability to exclude and marginalize those deemed unworthy is not portrayed sympathetically. When Heathcliff recounts being turned away, Nelly Dean scolds him for wandering to the Grange, yet the narrative invites the reader to feel the injustice of that class-based rejection. Heathcliff's longing to be "let in" socially and spatially is a driving force of his character. His main desire to be let in starts exactly at this point, when he sees the luxury of the Grange and is denied entry. From a social-historical perspective, this reflects a rigid class boundary, the Earnshaw family at Wuthering Heights are country gentry but have become rough around the edges. Heathcliff, as an adoptee of unknown lineage, has no status at all. The Lintons are true gentry with wealth and polish. The house becomes the symbol of that status, and crossing its threshold is tantamount to crossing a class boundary. Foucault argues that heterotopias often have a special entry, sometimes seemingly open but effectively exclusive (1986: 7). The Grange's windows were unshuttered, giving Heathcliff and Cathy the illusion of openness "the curtains were only half closed" (*W.H*: 55) so they could look in. But when it comes to actual entry, Heathcliff finds himself firmly excluded. This resonates

with Foucault's example of spaces that "seem to be pure and simple openings, but that generally hide curious exclusions" (1986: 7). Thrushcross Grange, with its visible splendors, appears inviting and universally desirable, but it hides an exclusionary practice, only those of the right class and behavior may partake in its comfort. One could even say that Catherine's temporary inclusion is conditional, she can stay because the Lintons assume she is a proper young lady in need; the moment she recovers, her status as an Earnshaw from the vulgar Heights would normally send her back, had she not been transformed enough to become an acceptable bride for Edgar.

Thrushcross Grange's significance evolves over the course of the narrative, particularly once Catherine marries Edgar Linton and makes the Grange her marital home. For a time, the Grange does realize the appearance of a stable, normative space, Catherine plays the role of the gracious hostess and lady of the house, Edgar is the genteel landowner, and their life seems to emulate a domestic ideal. Yet Brontë portrays Catherine's existence at the Grange as deeply fraught, even dissonant. Removed from the raw passion of Wuthering Heights, Catherine grows restive and emotionally ill, the grand space of the Grange becomes to her a gilded cage, especially after Heathcliff returns and her old passion is reignited. The Grange's well-ordered rooms become the stage for some of Catherine's most destructive emotional outbursts (her fit in Chapter 12, where she locks herself in and descends into feverish delirium, imagining herself back at Wuthering Heights' window). In that scene, Catherine opens the window of her room at the Grange and gazes out at the moors, longing for the open landscape and her lost freedom, and she experiences a kind of identity crisis in the confined space of the Grange: "I'm wearying to es-cape into that glorious world out there" she says, feeling suffocated (*W.H*: 193). The Grange, symbol of cultured society, cannot contain Catherine's spirit, which belongs to the moor and the Heights. Accordingly, even as Wuthering Heights has ghosts trying to come in, Thrushcross Grange has living souls (like Catherine's) trying to get out. This irony stresses that Thrushcross Grange's boundaries, which are meant to keep the wildness out, also trap its inhabitants within stifling norms.

Catherine locks herself in her room at Thrushcross Grange. When Catherine finally gazes into a mirror, she fails to recognize herself, and asks Nelly, "Don't *you* see that face?' she enquired, gazing earnestly at the mirror […] It's behind there still I' she pursued, anxi-ously […]! Oh! Nelly, the room is haunted! I'm afraid of being alone!" (*W.H*: 148) She did not perceive her own image but a strange waif haunting what she believes to be her old childhood bedroom at Wuthering Heights. This terrifying moment signifies a complete fracture in her identity, the irreconcilable split between the wild Catherine Earnshaw of the past and the civilized Mrs. Catherine Linton of the present. Her rejection of the face in the glass is a total rejection of her life at the Grange and the societal role she has chosen.

Foucault himself used the mirror as his primary example, and explained it as a heterotopia because it is a real object that connects the real space to a virtual, "placeless" utopic space behind the glass where a person sees him/herself where he/she is not (1986: 4). Catherine's experience before the mirror reflects this paradox. When she looks at her own reflection, she sees the image of the woman society expects her to be. In the glass she appears as Edgar's Catherine, refined and domesticated, a figure suited to the world of Thrushcross Grange. This is the utopian side of the mirror, the perfected but unreal projection of social ideals. Yet Catherine knows that this image does not represent her inner self. The mirror also estranges her, and reminds her of her absence from the place she occupies. Catherine passionate, untamed identity, bound to Heathcliff, cannot be found in the reflection.

Additionally, for Cathy, the mirror's surface functions as a quintessential heterotopia by juxtaposing two completely incompatible sites. The first is her refined marital bedroom at Thrushcross Grange, which represents the present. The other is her memory of the chaotic bedroom at Wuthering Heights, which signifies the past. The mirror ceases to be a reflective surface and becomes a portal where these opposing worlds collide, and trigger her final breakdown. Cathy's locked room transforms into a "crisis heterotopia," a forbidden space dedicated to an individual undergoing a profound crisis (1986: 4). Within this sealed environment, the mirror disrupts linear time, and creates a heterochrony that shatters the present. It does not only remind Cathy of her past; it transports her back twelve years, making her childhood with Heathcliff a living reality that eclipses her present existence. The scene also demonstrates the heterotopic system of opening and closing. While her room is physically locked and closed off from the world, the mirror provides a psychological and supernatural opening, a gateway for her spirit to escape the prison of the Grange. This heterotopic space serves a function of illusion and compensation, revealing her "real" life as an artificial construct and offering the utopic world in the mirror as the more authentic, desirable reality.

The heterotopic collision reaches its peak when Heathcliff finally enters Thrushcross Grange after Catherine's marriage now as a wealthy man. Heathcliff's presence in the Grange is fundamentally disruptive, it brings the “otherness” of Wuthering Heights into the heart of the Linton stronghold. He unsettles the spatial and social order of the Grange, catalyzing conflict between Edgar and Catherine and eventually contributing to Catherine's decline. One might view Heathcliff himself as a heterotopic element, a person who carries the aura of the Heights (deviance, passion, outsider status) wherever he goes, thereby destabilizing conventional spaces. His very body breaches the boundary that once excluded him, this is a reversal of fortunes that must have symbolic resonance. The door that was slammed in the dirty boy's face is now opened grudgingly to the sophisticated yet menacing man. This is a direct challenge to the integrity of Thrushcross Grange as a pristine space. Catherine's death and

Edgar's loss of authority mark a shift in power. Heathcliff inherits both the Heights and the Grange. These events reveal that the security of Thrushcross Grange was only an illusion. By the second generation, the Grange itself becomes "contaminate[d]" by the Heights, young Cathy Linton is forcibly kept at Wuthering Heights for a time and marries Linton, and after Heathcliff's death, she plans to move back to the Grange with Hareton Earnshaw (*W.H*: 137). In effect, the novel concludes with a symbolic fusion of the two houses through marriage, this suggests a collapse of the old spatial dichotomy.

In the final chapter, Lockwood finds Wuthering Heights empty and Thrushcross Grange awaiting the young couple, the boundaries have been redrawn again to signal a return to normalcy or a new order. However, as Lockwood passes by the graves on the moor where Catherine, Edgar, and Heathcliff lie, he muses that he "wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth" (*W.H*: 406), even as local folklore speaks of Heathcliff and a woman's ghost seen roaming together. This ending note implies that even if the estates themselves are unified under a conventional marriage and reclaimed social order, the moorland space as the ultimate heterotopia beyond human order still harbors the story's unsolved otherness in the form of restless spirits. Thrushcross Grange, despite all its attempts at creating a neat, civilized enclave, ultimately cannot conquer the wild heterotopic forces represented by Wuthering Heights and the moors.

Moreover, the contrast between Wuthering Heights and Thrushcross Grange is shaped by a web of boundaries both physical and representational. These limits are not fixed. Brontë shows them being crossed and redrawn, over and over, testing and redefining the nature of each space. Among these boundaries, the threshold between inside and outside is important. It often appears in the novel through images of doors and windows. As discussed earlier, windows play an outsized role in *W.H*. Catherine and Heathcliff literally begin their journey into heterotopia by looking through the Grange's window from outside (outsiders peering into the insiders' world). Conversely, Catherine's ghost at the Heights begs entry at a window from the outside (an outsider from beyond life trying to re-enter her old home). Each of these scenes involves a liminal position, at the window ledge or casement, characters occupy the in-between space of neither fully inside nor fully outside. These are classic liminal spaces where transformation or revelation occurs. Lockwood's violent reaction to the ghost and using the broken glass as a weapon to keep it out show a frightened attempt to police the boundary between the rational interior and the supernatural exterior. Heathcliff's later desperation to open that same window (after Lockwood's nightmare, Heathcliff throws open the window and implores the night for Catherine to come) demonstrates an opposite impulse, to dissolve the boundary and invite the outside in. Windows in the novel thus function as sites of contest, they let in light and vision but also threaten to let in chaos or

longing from outside. Foucault's notion that heterotopias often require special rituals of entry or exit is enacted in these window scenes, a ghost can only enter if invited or if someone breaks the barrier; Catherine can only see the Grange by physically climbing to its window. These acts are ritualistic trespasses that blur the demarcation of space.

By the same token, doors and gates enforce and challenge boundaries. The gate of Wuthering Heights initially does not move to welcome Lockwood, this signifies Heathcliff's isolationist stance, whereas the gate of Thrushcross Grange is such that Heathcliff and Cathy must sneak through a broken hedge. Interestingly, both estates are surrounded by natural or cultivated boundaries, the Grange by a park and hedge (cultivated nature indicating controlled boundaries), and the Heights by rough terrain and stunted trees bent by the wind (uncultivated nature indicating organic, perhaps more permeable boundaries). The cultivated garden of the Grange is penetrated by the wild children only through a gap, highlighting that strictly maintained boundaries can still be breached by those determined or desperate enough. Once the children cross into that manicured space, anarchy ensues (Catherine is injured, the Lintons panic). This suggests that the presence of the "wild" from the Heights upsets the constructed order of the Grange even in its front yard.

What is more, Brontë portrays the social boundary that maps onto space, especially the class boundary. The novel constantly intertwines social exclusion with spatial exclusion. Heathcliff's exclusion from the Grange (and from the Earnshaw family favor after Mr. Earnshaw's death) is one example. Another is the segregation within Wuthering Heights when Heathcliff is young. Following Hindley's inheritance of the estate, Heathcliff is reduced to the status of a stable boy and is effectively excluded from the family table. That domestic boundary who sits by the hearth versus who belongs in the stable reflects class and status enforcement within the Heights itself.

Similarly, Joseph the servant occupies the threshold space of the kitchen and outbuildings, largely separate from the family rooms. Brontë uses the house layout to signal hierarchy and estrangement. The Heights lacks the clear spatial hierarchy of the Grange (where servants are in their place and family in theirs); in Heathcliff's adulthood, everyone at Wuthering Heights exists in a kind of indiscriminate misery under Heathcliff's tyrannical rule, with normal social boundaries (such as courteous behavior to a young lady, or respect due to familial ties) all but obliterated. This chaos again marks Wuthering Heights as a space where normative boundaries (between servant and master, between gentlewoman and rustic, between host and guest) break down. At one point, young Cathy exasperatedly tells Heathcliff, "You have taken all my land, and my money." He replies, "Your land, insolent slut? ... you never had any" (*W.H*: 385). Heathcliff's erosion of property boundaries (seizing Thrushcross Grange through mortgage and inheritance manipulation) reinforces that he is a figure who collapses social, legal and spatial boundaries to achieve his will. By

eventually owning both houses, he tries to erase the line that once kept him out. Yet even in ownership he finds no satisfaction, illustrating the paradox that merely seizing the space of the oppressor does not heal the wounds of exclusion; instead, Heathcliff ends up haunting the very boundary (Catherine's grave, positioned between the two locales) that he could never fully cross in life.

It is worth mentioning that Brontë populates her two estates with canines that literally embody the otherness of each space. As mentioned earlier, the Heights and the Grange function as opposing heterotopic realms, and as Foucault observes, heterotopias "need a clear boundary to mark them as different…with distinct times and rules" (Ríos & Rivera, 2018:29). This boundary-marking is enacted by dogs. Wherever a character approaches either house, hounds are ready to enforce its separation. From the outset, Lockwood's first visit hints at this, Heathcliff's dogs flank him in the parlor, a "ruffianly bitch and a pair of grim shaggy sheep-dogs" that keep a "jealous guardianship" over his every movement. He expected a conventional welcome into the English country house, instead, Lockwood faces "a swarm of squealing puppies" and violent hounds that assault him (*W.H*: 6). Heathcliff does not restrain them, instead he justifies their ferocity, noting ruefully that the dogs "do right to be vigilant" (*W.H*: 7).

Lockwood discovers later, even leaving Wuthering Heights is no simple matter, as Heathcliff warns him to "Keep out of the yard, though, the dogs are unchained; and the house Juno mounts sentinel there" (*W.H*: 32). In these moments, the dogs are extensions of Heathcliff's will and of the Heights' untamed social order. Heathcliff sums up their shared isolation in a grim joke "dogs, I am willing to own, hardly know how to receive them." (*W.H*: 7). Brontë hence literalizes Foucault's claim about heterotopic closure, Heathcliff's hounds physically delimit his estate's boundary and signal its separation from polite society. Even the names of the dogs "Gnasher" and "Wolf" underline their primal and dangerous nature. Their hostility immediately establishes the Heights as a place apart, a space that is unwelcoming and operates on its own brutal terms. In contrast, the canines of Thrushcross Grange affirm its genteel hierarchy even as they reveal its brittleness. The dogs are initially presented in a more civilized context. When Catherine Earnshaw and Heathcliff first spy on the Linton children, they are seen fighting over a small dog, this highlights a more frivolous and domesticated relationship with animals. However, when Catherine trespasses on Grange property, she is violently rebuffed by Mr. Linton's watchdog. As Nelly relates the episode, "they have let the bull-dog loose, and he holds me!", the Grange's bulldog, Skulker, has seized the barefoot girl's ankle (*W.H*: 56).

In that moment the dog enforces the social boundary, only after Mr. Linton intervenes does Catherine escape unharmed. The name of the bulldog, Skulker, connotates stealth and lurking presence. It suggests hidden aggression

rather than open savagery. However, Brontë does not portray the hound as a mindless beast. Catherine calmly tends the wound and even shares her supper with the dogs, after the attack she "[divided] her food between the little dog and Skulker" (*W.H*: 59). The startled Lintons watch this with "stupid admiration," noting how superior Catherine seems to their own sheltered child. Likewise, the Grange's pampered pets become symbols of class conflict, the little Linton children torment their yapping terrier nearly "pulling [it] in two" by the tail as a game (*W.H*: 56). In *The Animal Estate: The English and Other Creatures in the Victorian Age*, In her book, the American Professor of History,Harriet Ritvo ,contends that Victorian literature advocated for the humane treatment of animals as "a code for the full and responsible acceptance of the obligations of society." While "cruelty was associated with deviance ... [t]he imperative for compassion was closely linked with the requirement for discipline" (1987:132). Heathcliff and Catherine Earnshaw deride these spoiled children and their toy-dog, "despis[ing]" their gentry comforts (*W.H*: 56). Therefore, the Thrushcross dogs serve a dual role, they guard the Lintons' gates with violence as the bulldog attack and simultaneously display the absurd vanity of their refined life as the quarrelsome lapdog. In both respects they enforce the heterotopic rules of the Grange's world and by their mistreatment also highlight the Earnshaws' contempt for upper-class pretensions.

It is also worth noting that the act of childhood violence toward the pet dog directly parallels Cathy's encounter with the Lintons' guard dog. As Terry Eagleton observes:

> [T]he genteel culture of the Lintons ... survives on the basis of material conditions which it simultaneously conceals. As the children spy on the Linton family, that concealed brutality is unleashed in the shape of bulldogs brought to the defense of civility (1975: 107).

Eagleton further contends that this brutality is intrinsic to capitalism, noting that "[O]ld Linton thinks the intruders are after his rents" (1975: 107). In this episode, issues of possession, property, corporeality, and boundaries determine nearly every dimension of the encounter, who serves, who commands, who belongs inside, who remains outside, who possesses, and who transgresses. Through this confrontation, Heathcliff is excluded from, and Cathy incorporated into, the culture of the Grange, the domain of leisure, alienated labour, class stratification, and patriarchal guardianship. Significantly, Cathy's initiation into this world is articulated through animal imagery. The Lintons' pet dog embodies possession, and their guard dog safeguards the right to possess. Both briefly disclose the latent violence that the Grange ordinarily conceals. Yet Cathy's true separation from the "wild" Heathcliff and the inception of her submission to social discipline emerges only when overt violence subsides. When she pinches Skulker's nose and later feeds both him and the Linton children's pet dog, she performs her nascent privilege of ownership and simultaneously assumes a new vulnerability as an object to be owned.

The second instance of animal cruelty is Heathcliff's act of hanging of Isabella's spaniel. This recalls the earlier episode of the pet dog and extends this motif into a more intricate critique of social hierarchy. Foremost, it gestures his loathing of the gentility which separates itself from the labor of the working animal, in this yeoman rural community, from labor and work most totally. In addition, it reminds Linton of his own childhood abuse, since substituted by the "gentler" power of social restraint. Furthermore, this act marks Isabella, the "pampered" product of the "civilized" Grange, as she enters Heathcliff's realm of overt brutality. In one interpretation, Heathcliff performs the novel's most anthropomorphic gesture, aligning the dog with Isabella and her lineage: "the first words I uttered were a wish that I had the hanging of every being belonging to her, except one" (*W.H.* 182). In one scene, Nelly observes Isabella's dog suspended from a wall by "a bridle hook," the term "bridle' here evokes *bridal*, functioning as an ominous emblem of Heathcliff and Isabella's elopement (*W.H.* 155). However, Isabella's complicity, her admiration rather than intervention in the dog's suffering, complicates a purely anthropomorphic interpretation. As Heathcliff remarks, "[N]o brutality disgusted her; I suppose she has an innate admiration of it" (*W.H.* 182). This moment unsettles the notion of animals as unambiguous moral indices.

Nevertheless, Brontë repeatedly shows that even these canine guardians can be bridges between the estates, disturbing as well as defending their social orders. When Catherine returns home to Wuthering Heights after her long sojourn at Thrushcross, the Heights dogs greet her with unconditional affection. Nelly reports that "the dogs came bounding up to welcome her" as soon as she set foot in the kitchen, despite her "splendid garments" and polished manners (*W.H*: 61). In that scene the dogs effectively erase the class distinction, they do not see the fine lady, only one of their own family. Likewise, on the moors outside the Grange, a canine fracas precipitates a social encounter. When Cathy leads her own pets Charlie and Phoenix out to visit the Heights, Hareton's farm dogs leap from cover and give chase. Brontë describes how Cathy's dogs returned "limping and hanging their heads" after a "smart battle" with Hareton's pack (*W.H*: 283). This sharp dog-fight in the open moor forces Catherine and Hareton together, only after the melee does she identify herself to him and enlist his guidance through the moors. Such episodes show that dogs do not simply corral characters into their segregated worlds. As Foucault suggests, heterotopias can appear as a "superposition of many places" and expose the "real place" by contrast (Ríos and Rivera, 2018: 30). In the novel, dogs enact that superposition, they both defend each house's parameters by snarling at intruders and collapse them by loyally following or confronting the humans who cross over.

In his book *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (1996), Soja develops the concept of Thirdspace as an expansion of Henri Lefebvre's *Production of Space*. He argues that spatiality

should not be reduced to a binary between Firstspace (the material, physical world) and Secondspace (the conceived, imagined, or represented world). Instead, in his formulation, Thirdspace is a lived space that fuses the real and the imagined, the material and the symbolic, the everyday and the utopian. It is an open, dynamic, and a "radically open" hybrid arena where contradictions coexist and where social practices, histories, and identities intersect (1996: 61). In his rethinking of urban and social life, Soja emphasizes that Thirdspace is not only descriptive but a critical and political tool. It reveals hidden geographies of inequality to resists dominant spatial orders and makes room for marginalized voices. In this way, Soja positions Thirdspace as a radically inclusive way of understanding space that goes beyond fixed categories and instead embraces multiplicity and difference.

The moorland itself therefore deserves mention as a kind of Thirdspace that is neither the Heights nor the Grange but lies between and beyond them. The open moors are where Catherine and Heathcliff's souls commune, where they play as children, and where Heathcliff wanders at night in his grief. The moors represent freedom from all human boundaries, a space of nature that cares nothing for class, walls, or conventions. In a sense, the moors are utopian in Catherine's imagination, almost heavenly and heterotopian as the place of exiles and ghosts. They form a continuous, boundary-less expanse that contrasts with the demarcated properties of the Heights and Grange. Scholars have described the moor in *W.H* as a kind of sublime space that allows the characters' fantasies and emotional extremes to project outward without limit. For Catherine, the moor is the place she identifies as home when exiled to heaven in her dream, for Heathcliff, the moor especially near Catherine's grave becomes his nightly destination to seek communion with her spirit. In terms of spatial narrative, the moor is a liminal expanse that both separates and connects the two houses. It physically separates them by distance and difficulty of travel (Lockwood gets lost on the moors in a snowstorm trying to return from the Heights, emphasizing how the moor can disorient those not at home in it). But it also connects them as shared landscape, Catherine's and Heathcliff's domain that disregards who owns which estate. The moor could be considered an ultimate heterotopia of Brontë's world, it is the space of otherness that underlies all (like Foucault's ship that traverses spaces and carries imagination. In the end, the ghosts roaming the moor suggest that only in that wild liminal space could Heathcliff and Catherine find a semblance of peace together, free from the walls that in life kept them apart (Catherine at the Grange, Heathcliff banished from it).

It is worth noting that Brontë's use of spatial boundaries also engages with moral and psychological boundaries. Throughout *W.H.*, characters experience boundary crises internally Catherine's declaration "I am Heathcliff" is essentially a collapse of the boundary between self and other. "He's more myself than I am... whatever our souls are made of, his and mine are the same"

(*W.H*: 95), Catherine proclaims, breaking down the fundamental boundary of individual identity. This psychological heterodoxy finds a spatial correlative in her longing to unite Wuthering Heights and Thrushcross Grange in her life by marrying Edgar, but expecting to keep Heathcliff as a soulmate on the side. Such an arrangement is socially untenable leading to tragic results. Heathcliff, after Catherine's death, likewise breaches moral boundaries with his single-minded pursuit of revenge that cares nothing for conventional decencies (such as the sanctity of graves, which he violates by digging up Catherine's coffin, or the sanctity of kinship, which he violates by brutalizing the younger generation). These extreme actions push the idea that Wuthering Heights, the story and the place, systematically tests where the lines are drawn in human conduct and how crossing them exacts a price. Heathcliff digging up Catherine or attempting to is a literal transgression of the boundary between life and death and also of religious/social taboos, a fittingly gruesome heterotopic act, as the graveyard itself is a heterotopia in Foucault's list, it is a place for the dead that mirrors society's view on death.

Heathcliff's uses the very tools of the society that rejected him (money and property) to destroy it from within. His cruelty is great that Nelly Dean wonders if he is human, calling him a "ghoul" and a "vampire" (*W.H*: 397). His impulses seem to be to annihilate all boundaries that separate him from Catherine, as class, time, physical separation, even death. In doing so, he transforms both the Heights and the Grange into sites of his monomaniacal will. But intriguingly, as Heathcliff nears his own end, he loses interest in earthly boundaries altogether, neither eating nor interacting normally, as if already living in the "illusory" space with Catherine's specter. Nelly Dean describes his last days at the Heights as eerily peaceful and otherworldly, with Heathcliff staring out into space, he dies with an ambivalent grin, and the servants find the window of his room flung open and rain blowing in, his corpse soaked. The final image of Heathcliff is one of dissolution of boundaries, the house that once barred out the rain and ghosts is opened, nature flows in, and Heathcliff flows out in spirit to the moors. It is an emphatic heterotopic conclusion, he rejoins the outside absolutely, leaving the inside empty.

Conclusion

Brontë's quiet rebellion comes alive in the very geography of *W.H.* Through setting the stormy Earnshaw home against the polished Linton estate, she reveals how confining Victorian norms can be. Wuthering Heights stands apart from polite society, a rough, rule-defying space that exposes just how fragile the genteel social order really is. Thrushcross Grange, for all its comfort and refinement, cannot maintain its civil façade once the wild forces from the Heights seep in. In bringing these two opposite worlds into collision, Brontë shows that the boundaries of class and propriety are not fixed at all, but

constantly tested and broken. This interplay of spaces is more than a Gothic backdrop, it is Brontë's way of quietly questioning the status quo. The moors and thresholds between the two houses blur the line between the civilized and the untamed, suggesting that true freedom lies beyond the gilded cage of Victorian propriety. Eventually, *W.H.* offers another place within a familiar world, a realm where the strict rules of society lose their hold. Through this heterotopic vision of the Heights and the Grange, Brontë delivers a subtle and powerful critique of her era's social constraints.

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