Colonialist Ideology and Construction of the Other: A Postcolonial- Psychological Reading of Wuthering Heights

Hussein Talib Al-Janabi

Department of Art Education/ College of Education /Al-Qasim Green University /Iraq.
husseintalib@edu.uoqasim.edu.iq

Abstract

This paper proposes a postcolonial-psychological reading of Emily Brontë's *Wuthering Heights,* revealing how representations of the "other" are encoded not only in the novel's content but also in its narrative and linguistic structure. The analysis begins with Edward Said's concept of Orientalism to understand the construction of the "Other" within British society, highlighting the limits of this concept by employing Romani studies and the Liverpool Maritime Archive to expand the framework of marginalization from the external to the internal. The paper also draws on Homi Bhabha's proposition of "unhomeliness" to highlight the experience of alienation in the homeland, Spivak's thesis in "Can the Subaltern Speak?" to explain the silencing of Heathcliff and the marginalization of his narrative voice, and Fanon in *Black Skin, White Masks* to reframe 'Epidermalization' and the 'Gaze' as two textual processes that embody racism in the novel's language. The analysis has shown that melancholia, splitting, and introjection are not individual psychological traits but states produced by the novel through repetition, image patterns, discontinuous grammatical structure, and focalization, demonstrating how domestic desire and power intersect with imperial grammar in the story of Cathy and Isabella. Finally; the paper shows how literary narratives employ psychological strategies to perpetuate differences between 'self' and 'the other'. This means, 'among other things' that the novel is not merely a piece of an aesthetic work but a space for symbolic conflict that pinpoints spheres of power and resistance. The paper hypothesizes that combining a postcolonial approach with colonial psychoanalysis provides an effective critical tool for understanding classical literary texts.

Key Words: Epidermalization, Gaze, silencing the subaltern, self and other, Orientalism, unhomeliness.

الأيديولوجية الاستعمارية وبناء صورة الآخر: قراءة ما بعد استعمارية – نفسية في رواية

مرتفعات ويذرنغ

حسين طالب الجنابي

قــ   الــ ة الفــ ة/ لــة الــ ة/ جامعة القاسم الــ   اء/ العـراق.

المستخلص:

قّم هـا الــ   قـاءةنقـ ة نفـ ة-ما عـ اسعـ ارة لـ واة مـ تفعـات و رنغ لإملـي بـ وذني، اشفًـا   أنّ تـ لات "الآخر " لا تـ ه فيمـ   ن الـ واة فـ   ، بـ تـ ّ أ ً ـا في بـ هـا الـ دة واللغـة. انـ ل الـ لـ مـ مفهوم الاسـ اق لـ   إدوارد سعـ لفهم آلـات بـ اء الآخر داخـ الـ   عـ الـ   لمـاني، مع إبـ از حـدود هـا الـ فهـم بـ   دراسات الغـ   (Romani Studies) وأرشـ لـف لـ الـ   لـ سعـ إـ ار الهـ   مـ الـ ارجي إلى الـ اخلي. واسـ الـ   إلى حـ ه مـي اا في مفهـوم "الهـ   "/"اللا–ألفة" (unhomeliness) لإبـ از الاغـ اب داخـ الـ ، ولى أ وحـة سـ فاك في "هـ   عـ الـاع أن يـ لـ؟" لفـ   إسـ ات هـ لـ

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وته   صـته الـد ، و لـ إلى فاذن في   ة سداء، أقـعة بـ اء لإعادة تأ   مفهـمي "تـ   الـ ة" (epidermalization) و"الـ ة" (the gaze) بـصفهـا عـلـ   ذ   ت   ان العـ   ة في لغة الـواة. وقـ أـهـ الـ   أن الـلاذ لـا والانقـ ام (splitting) والامـ ماص الـاخلي (introjection) لـ   سـات نفـ ة فـدة، بـ حالات تـ ها الـواة عـ الـ ار والـ ر الـ ة والـة الـ ة الـ قـعة والـلاع الـ   ر (focalization)، مـ ّا   ذقاع الـ ة والـة الـ لة مع الـ   الإمـ الي في قـ ة كاثي ويـابلا. وهـا يـ ز الـ   أنّ مـتفعات و رنغ ذ ّ   عـ خـلـاب الـ مة الاسعـارة وعـ صـاغة الآخـ داخلًا، و   في الـقـ نفـ ه عـ ضـرورة تـسع أدوات القـ ما عـ الاسعـار لاسـعاب أذ ا الهـ   داخ بـ لذا نفـ ها. و لـ الـ   مـ فـضة مـداها أن الـ عـ بـ مقارنة ما عـ اسعـارة والـ الـ ف في الاسعـار قـّ م أداة نقـ ة فـعّالة لفهـ الـ   ص الأدبية الـ لاسـ ة.

الكلمات الدالة: ذ   الـ ة، الـ ة، إسـ ات/ نه   الـ اع، الأنا والآخـ ، الاسـ ـاق ، الهـ ة/اللا-ألفة.

1. Introduction

In recent decades, the concept of Orientalism has occupied a prominent space in the field of critical studies, particularly in the context of postcolonial studies. Palestinian theorist and critic Edward Said has emerged as the most prominent founder of this conceptual field, particularly in his influential book, *Orientalism* (1978), in which he defines Orientalism as, "The corporate institution for dealing with the Orient-dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient"[1,p.3].

Said argues that Western discourses on the Orient have objectified the non-European other, transforming it into an object of knowledge and control, rather than an independent subject capable of representing itself. Thus, the Orient has become an imaginary image serving the West's cultural and political interests.

In this context, the concept of the "Other" emerges as a cornerstone in Orientalist discourse, where the non-Western whether Eastern or non-European is represented as "other" in contrast to the Western "self." Said explains that this "other" is not merely an external figure, but a symbolic construct, in which the duality of self/other, rational/irrational, civilization/primitiveness is manifest, Said states, "Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident."[1,p.2].

Gayatri Chakravorty Spivak, on the other hand, takes the concept of the "Other" further when she questions, in her essay "Can the Subaltern Speak?" whether those marginalized within imperial systems of power can express themselves outside the filter of Western elites. She concludes that the "subaltern other" is often prevented from self-representation within the dominant discourse[2,p.275]. In her book *Other Asias*, Spivak asserts that the perception of the "other" is not only a result of cultural disparity, but also of a long history of domination and silencing of marginalized voices. She argues, ""Colonizer" and "colonized" can be fairly elastic if you define scrupulously. When an alien nation-state establishes itself as ruler, impressing its own laws and systems of education, and re-arranging the mode of production for its own economic benefit, one can use these terms, I think."[3,p.6].

Emily Brontë's *Wuthering Heights* represents a text rich in references that allow for an Orientalist reading, particularly through the central character, Heathcliff, who is

portrayed at many points as a mysterious, savage, and socially rejected "other," making him a vivid example of the discursive structures produced by the West regarding the non-belonging, even within English society itself. Consequently, the concept of Orientalism, as posted by Edward Said, can be applied to the internal discourse within the novel, particularly with regard to the character of Heathcliff. Said argues that the West not only described the East, but also produced a cognitive and cultural image of the Other that described it as different and unique, while defining its own national, cultural, and cognitive boundaries, as he states:

> Many terms were used to express the relation: Balfour and Cromer, typically, used several. The Oriental is irrational, depraved (fallen), childlike, 'different'; thus, the European is rational, virtuous, mature, 'normal.' But the way of enlivening the relationship was everywhere to stress the fact that the Oriental lived in a different but thoroughly organized world of his own, a world with its own national, cultural, and epistemological boundaries and principles of internal coherence. Yet what gave the Oriental's world its intelligibility and identity was not the result of his own efforts but rather the whole complex series of knowledgeable manipulations by which the Orient was identified by the West [1,p.40].

> This can be seen in Heathcliff, who is first subjected to correction and shaping by his adoptive family in a way that pressures and forces him to assimilate into the prevailing value system, portraying him as an outsider and different being in which Brontë states, "it's as dark almost as if it came from the devil"[4,p.43].

In this way, the novel's internal narrative discourse can be understood as an internal reproduction of colonial domination, where Heathcliff is presented as the "other" according to the perceptions of his adopted family and the prevailing society, and his personal voice is withheld from him, reflecting the cognitive and cultural manipulation that Said describes within the framework of Orientalism. While the novel appears on the surface to be a tragic love story, its deeper structure carries political and cultural references that merit consideration from a postcolonial perspective.

By delving into Edward Said's concepts of Orientalism and Gayatri Spivak's conception of Silencing the Subaltern, the current paper presents a postcolonial-psychological reading of the aforementioned novel, arguing that the narrative voice in the novel reproduces colonial ventriloquism that silences subaltern figures. As such, *Wuthering Heights* does not carry over into the novel's events or the description of the distinctive characters, but rather performs a hidden ideological function, similar to what postcolonial critics call colonial "ventriloquism," that is, a doctrine in the language of the 'Other' or the subaltern. In this framework, colonialism is reproduced within the novel through the narrative itself, where the other (the marginalized or "subaltern") is presented through the dominant narrator's presentation, appearing to be silenced or reframed, including as a servant of the Western vision.

This pattern of discrimination evokes Spivak's famous essay "Can the Subaltern Speak?", where she points out that even when Western discourse claims to privilege the marginalized, it often deprives them of the ability to express themselves and renders them voiceless. Thus, the master begins to dominate the narrative level for himself; As the narrator becomes an intermediary, filtering the experience of others in a way that aligns

with their dominant philosophy, Heathcliff's character construction diverse and reshaped can be read as a living example of this structure; he appears to the reader not through his inner voice or his reputation, but through others' conversations about him, reproducing the distinctive resting place on supports, with the narrative itself conditioned by the dominant tone and imagination.

The aim of this paper is to reflect and examine both the bases on the premise that *Wuthering Heights* does not merely present the "Other" as an external figure, but actively reproduces colonial discourse that shapes and mediates voices within the text, also how the narrative voice enacts colonial ventriloquism, contributing to the silencing or marginalization of subaltern characters, particularly in the representation of Heathcliff.

Accordingly, the research questions are formulated as follows: (1) to what extent does the narrative voice in *Wuthering Heights* reproduce colonial ventriloquism to silence or marginalize subaltern characters? And, (2) how is this "vocal control" reflected in the representation of Heathcliff, revealing his status as an "Other" embedded with colonial and psychological implications?

2. Literature Review

Postcolonial critical studies have witnessed a growing interest in *Wuthering Heights*, particularly in analyzing Heathcliff as a protagonist who represents the "other" within the narrative structure. This interest reflects the growing awareness that the novel, beyond its aesthetic and literary value, is a space for negotiating issues of race, colonial legacy, and social structures. In his 2015 study, "Race Discourse in Wuthering Heights," Turki S. Al-Thubaiti argues that Heathcliff is presented as a person "without origin or social vitality," deprived of identity within the rigid class hierarchy of nineteenth-century England. Despite these limitations, Heathcliff reconstructs himself as a social and economic actor capable of challenging ideas of white supremacy and the social class structure, highlighting the subtle ways in which the novel critiques social and racial oppression [5,p.201].

Susan Meyer's book, *Imperialism at Home: Race and Victorian Women's Fiction*, examens the ambiguity associated with Heathcliff's origins, arguing that the possibility of his being a child of the colonial empire arouses English society's fear of the Other. Meyer suggests that this ambiguity is used by the text to reject Heathcliff within a conservative environment, highlighting the racial, social, and political tensions that formed in nineteenth-century England. She demonstrates that the novel exploits these ambiguities to produce an implicit racist discourse that reinforces social dominance and restricts the ability of marginalized characters to exercise any kind of control over their fate or voice within the narrative. Meyer investigates how several Victorian women novelists including Charlotte Brontë, Emily Brontë, and George Eliot use race relations as a central metaphor for gender power relations within Victorian England, often linking them to the broader imperial discourse[6,p.1].

Meyer argues that these writers reproduce in their works features of race and white women in relation to "dark races," not so much to offer a direct critique of colonialism as to examine how race metaphors are used to demonstrate social and gender inequality. In the specific case of *Wuthering Heights*, Meyer discusses a chapter titled

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"Reverse Imperialism in Wuthering Heights," in which she analyzes how Cathy and Heathcliff are portrayed in reverse representations of colonial relations: Cathy is associated with the image of the white female, supposedly representing "civilization," while Heathcliff represents the "stranger," the racial or personal "nonplace," a symbol of difference[6,p.96].

In her study, "The Political Unconscious in Jane Eyre, *Wuthering Heights*, and *Great Expectations*," Hale Küçük focuses on the concept of the political unconscious in the novel, noting the presence of clear textual gaps that reveal the presence of implicit colonialism. Küçük argues that these gaps are not merely narrative gaps, but rather reflect the deep representations of colonial domination over marginalized characters, particularly through the projection of control and guardianship onto non-white characters. In the case of Wuthering Heights, Heathcliff is presented as the "other" from the perspective of the narrator and mainstream society, appearing to the reader as deprived of his own voice and the ability to express himself, reflecting the tension between the narrative forces of domination and exclusion. Küçük asserts that, through these gaps and implicit structures, the novel reproduces colonial power relations within the text itself. Colonialism does not appear directly, but is implicitly embodied in every description and analysis of marginalized characters, especially Heathcliff [7,p.1243].

Moreover, recent critical studies have not overlooked the cultural and environmental dimension, as demonstrated in the article "Heathcliff as bog creature: racialized ecologies in Wuthering Heights." The study suggests that Heathcliff is associated with the image of the "other," associated with Celtic or Caucasian identity, and is used as a tool to reinforce local cultural hegemony within the English establishment. The study has demonstrated that the novel not only depicts marginalized characters, but also employs the natural and cultural environment as a symbol of discrimination and racial difference, reflecting the intertwining of cultural and environmental dimensions with social policy and colonial domination. In this sense, the character of Heathcliff becomes a tool for analyzing the relationship between nature, culture, and power within the novel, enhancing the reader's understanding of how environmental and cultural factors intertwine in constructing and excluding the other's identity within the text[8, p. 145].

Maja-Lisa von Sneidern's study," *Wuthering Heights* and the Liverpool Slave Trade" (1995), is one of the most important works that paves the way to read *Wuthering Heights* within the framework of British colonial history. It links the novel to the economic and ideological structure of the slave trade in Britain, particularly in Liverpool, a major center of this trade during the eighteenth and nineteenth centuries. Von Sneidern asserts that the Earnshaw family's Liverpool background is not merely a passing geographical reference, but rather intertwines the text with a semantic network that exposes Britain's denial of the empire's role in producing slavery and race. From her perspective, the novel produces the racial "other" through various symbols, most notably the character of Heathcliff, who is described from the outset with descriptions that refer to Gypsies, Indians, "Lascars" (sailors from the East), or even survivors of the Spanish colonies [9,p.174-175]. These descriptions, in her view, render Heathcliff's identity

confused and complex, as his position in the text reflects imperial anxiety over racial and class boundaries.

Von Sneidern argues that this ambiguity is not innocent, but rather a narrative strategy that presents the reader with a "marginalized" character with colonial features without granting him an explicit voice or a clear history. The text silences Heathcliff's origin, leaving it to speculation and interpretation, in parallel with the mechanisms of British denial of his colonial history [8,p.178]. In this sense, according to her, the novel demonstrates how the discourse of Anglo-Saxon myth attempts to erase or mitigate evidence of the slave trade, while Brontë insinuates it through incidental references that expose the tension between center and periphery.

In "Yorkshire Slavery in Wuthering Heights", Christopher Heywood is diligent in revealing the relationship of *Wuthering Heights* to the historical background of the Slavery Economy in Yorkshire and its surroundings. Emphasizing that this background is not just a time frame, it is a vital element to explain a lot of narrative tensions and identity in the text. Heywood begins examining historical documents regarding the Yorkshire families who were related to the slave trade or the factories of production related to agriculture and colonial trade, such as the Sidgwicks, Caruses and Welches families in the Dent and Cowan regions. Bridge, and proves that these families' knowledge of the Abolition movement was part of the social structure from which the novel originates [10,p.185-186].

The novel's encyclopedia and its social transformations between the late eighteenth and early nineteenth century intersect with parliamentary debates in England about the abolition of slavery [10,p.187]. Heywood also focuses on the spatial and geographical structure of the novel, noting that Bronte's choice of West Yorkshire is very special and significant, and that the place is not only the landscape of the story, it is part of colonial economic ideology; Agricultural land, major farms, and urban rural borders are all related to the production that were indirectly affected by the slave trade; from this perspective, the novel presents a missing economy, but it is imagined in the voice of the narration as if it is present, through indicators such as commodities, financial values, and the wealth of wealth that local families have gained from the slave trade.

Similarly, David Mayall's study *Gypsy Identities,1500–2000*provides an important analytical framework for understanding the development of Roma identity in Britain over five centuries. The author focuses on the ways in which Roma have been socially and culturally represented, from early labels such as "Egipcyans" and "Moon-men," through stereotypes associated with criminality and vagrancy, to the modern recognition of ethnic diversity and collective identity within their communities. Mayall demonstrates that Roma identity was not static, but was shaped by the interaction of social and political forces with legal and literary stereotypes, which influenced how they perceived themselves and how society interacted with them.

The book also discusses the relationship between racial discrimination and legal and social structures, highlighting how racial and ethnic classifications contributed to the entrenchment of social divisions. Moreover, he defines the "Gypsy" in which he states, "The word "Gypsy" conjures up in the minds of outsiders of or non-Gypsies a range of evocative, and perhaps even proactive, images of the people and their way of life"[11,

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p.10]. By tracing the evolution of perceptions and labels, Mayall provides a comprehensive view of how stereotypes have influenced public policy and social behavior toward Roma, paving the way for a reconsideration of modern concepts of identity and ethnicity in British society.

In Edward Said's postcolonial analysis, it is clearly demonstrated how the West did not merely describe the Orient, but rather worked to produce and shape it cognitively and culturally according to its needs and control. Said points out that the Orient was not simply "discovered" but rather depicted as a different entity, ripe for interpretation and control. He states, "The Orient was Orientalized not only because it was discovered to be 'Oriental' in all those ways considered commonplace by an average nineteenth-century European, but also because it could be that is, submitted to being made Oriental."[1,p.5-6].

This demonstrates that the process of "Orientalism" was not merely a recording of facts, but rather a reconstruction of Eastern identity to become subject to the European vision, with the West using the tools of knowledge, literature, and politics to craft an image of the Orient as it saw fit. This hegemonic perception is not limited to external practices; it extends to influence how Eastern peoples perceive themselves, becoming part of a discourse that defines their characteristics and positions them in an inferior position compared to the West. Therefore, Said considers Orientalism to be a cognitive-authoritarian practice that blends power and knowledge to produce the Eastern Other. This view paves the way to understand how colonial relations are shaped not only at the level of material power, but also at the level of cultural and intellectual perceptions, the effects of which persist even after the end of direct colonial control.

Homi Bhabha, taken together, formulates the concept of "Mimicry" as a tool of cultural control and domination. Colonialism seeks to produce a "reformed," recognizable version of the colonized Other, similar but not quite identical. Mimicry thus becomes a dual tool: on the one hand, it makes the Other close enough to be controlled, and on the other, it maintains their differences as evidence of colonial superiority. Bhabha highlights that this strategy generates a constant tension between similarity and difference, where the other must continue to slide between conformity and rebellion for the mimetic discourse to remain effective. This insight helps understand how colonialism continues to shape identities after direct control ends, by reproducing subtle differences that allow the persistence of cultural and political power.

Building on these insights which have closely read the identity of the 'Other' and the continuing influence of cultural and cognitive colonialism in literary texts. These studies range from Edward Said, who highlighted how the East produces knowledge and culture to be subservient to the West (Orientalism), to Spivak, who discussed how marginalized groups are silenced and prevented from expressing themselves even when Western discourse claims to empower them (Silencing the Subaltern), to Homi Bhabha, who revealed the role of colonial mimicry in creating an identity that appears familiar but retains nuances that support hegemony Additionally, Fanon focused on the psychological and cultural impact of colonialism on the formation of the self and its identity, referring to the concept of double consciousness, which illustrates the internal mental conflict

between the colonized person's self-identity and the identity imposed by the colonial society.

Despite these valuable studies, there remains a clear research gap regarding how these concepts can be applied to the narrative text itself, particularly through the narrator's voice as a tool for reproducing the colonial discourse and silencing marginalized characters. Hence, the current paper gains significance, focusing on the novel to analyze how the narrator's voice reproduces "colonial ventriloquism" and silences subordinate characters. This is evident in the representation of Heathcliff, who is presented to the reader not through his own inner voice or personal reputation, but rather through others' perceptions and dialogues about him, reinforcing the colonial hegemony embedded in the narrative.

By using Fanon's conceptual framework of "Epimerization" and "White Gaze", this paper explores how colonized characters experience an internal split between themselves and their imposed identities, reflecting the psychological and cultural impact of colonialism on the representation of the other in the text. The research positions itself as a link between postcolonial theoretical analyses and critical application within the novel, highlighting the continued influence of colonial power in shaping voice, narrative, and representation within literary texts.

3. Approach and Methodology

This paper adopts an analytical approach based primarily on postcolonial-psychological reading of the novel. To this end, the researcher delves into a colonialist ideology to understand the representation and construction of the 'Other' within Brontë's *Wuthering Heights.*

On the one hand, the concept of Orientalism, as introduced by Edward Said in his book *Orientalism*(1978), is used to analyze how the image of the "Other" is constructed within European cultural discourse, where the Orient the(Other) is invented as the antithesis of the civilized Western self. In this context, Heathcliff is read not only as a mysterious and peculiar character, but also as a model of the Other who is marginalized and objectified within the British social and cultural system. Thus, through the lenses of postcolonial criticism and psychoanalysis, the interpretive nature of the research allows for an in-depth reading of the novel's characters, narrative structure, and events, placing them within their historical and intellectual context linked to discourses of colonialism and the construction of the Other.

On the other hand, the paper draws on "Can the Subaltern Speak?", a conception put forward by the Indian critique Gayatri Spivak in her critique of discourses that speak of the Other without giving them a real voice. Within this framework, the researcher analyzes how Heathcliff as a character whose ethnic or geographical origins are unknown is gradually removed from the narrative center and silenced, rendering him a "subordinate" in the Spivakian sense.

Additionally, this paper employs the concept of "Unhomeliness" and "Mimicry" put by Homi Bhabha to demonstrate how the other experiences a state of dual identity and lack of belonging within the framework of colonial hegemony. Bhabha states:

> Colonial mimicry is the desire for areformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference [12,p.120-121].

Consequently, the paper analyzes this dimension by deconstructing the mechanisms of narrative mediation that produce and reframe the image of the Other within the colonial discourse. However, from a narrative methodological perspective, the paper demonstrates how to

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identify and analyze narrative mediation in the voices of Lockwood and Nelly by examining the narrational pronoun, the degree of reliability, the alternation between them, and the resulting reframing of the representation of Heathcliff and the subaltern characters. This analysis reveals the strategies by which what Spivak calls "voice control" or "speaking for" is reproduced in the novel, where these characters not only transmit events but also reshape them in ways that contribute to silencing or marginalizing subordinate voices.

Finally; the researcher adopts an analytical framework that combines the concept of the gaze and the concept of epidermalization as discursive mechanisms invested in by social and legal structures to distinguish and control bodies. The reading process will be conducted through a close reading that observes how these mechanisms are encoded within the level of linguistic formulation from syntax and repetition to image patterns and focalization and how skin and color descriptions are transformed into discriminatory rules that function as invisible "laws" that define sites of belonging and exclusion. This approach aims to transform the episodic observation into a set of verifiable textual evidence, enabling psychological diagnosis to be linked to a socio-legal map of marginalization within the novel.

4. Literary Analysis of *Wuthering Heights*

In *Wuthering Heights*, the internal "othering" process within Britain itself is embodied in the way Heathcliff is presented from his childhood in the Earnshaw House. The narration, through the voices of Nelly Dean and Lockwood, positions him as a stranger coming from an undefined space, making him bear the characteristics of "the other" despite his presence in the heart of the English countryside. This early description not only distances him on the basis of class, but also paints for him a vague ethnic-cultural identity, opening the door to a postcolonial reading that sees him as a microcosm of colonized bodies within the imperial center itself. In this way, Heathcliff becomes a meeting point between the discourses of class and race, and the text reveals how the tools of exclusion and exploitation are practiced within a single family before expanding at the societal level. Brontë states:

We crowded around, and over Miss Cathy's head, I had a peep at a dirty, ragged, black-haired child; big enough both to walk and talk: indeed, its face looked older than Catherine's; yet, when it was set on its feet, it only stared around, and repeated over and over again some gibberish, that nobody could understand. I was frightened, and Mrs. Earnshaw was ready to fling it out of doors: she did fly up, asking how he could fashion to bring that gypsy brat into the house, when they had their own bairns to feed and fend for? What he meant to do with it, and whether he were mad? [4,ch.4,p.44].

This reveals the way in which mechanisms of discrimination and exclusion are practiced in a seemingly homogeneous space like the Earnshaw House. The direct description of Heathcliff as "dirty, ragged, black-haired child" and "gibberish, that nobody could understand," not only reinforces the image of the other but also transforms him into an object that threatens the purity of the family and the local community. Through this discourse, the assumed racial identity becomes a tool for determining the character's social and psychological position, which intersects with Edward Said's arguments about Orientalism as a cognitive structure for producing the other. However, the novel simultaneously demonstrates the limits of applying Orientalist discourse to Heathcliff's case, as he is not a colonized person coming from the East but is subjected to a process of "internal colonization" at the heart of the empire itself. This tension between inside and outside, race and class, allows for a postcolonial reading that goes beyond the dichotomy of center and margin to reveal how imperial discourses are reproduced in the British familial and rural spheres.

Moreover, naming becomes an act of ownership reminiscent of colonial practices, where new names were given to colonized and enslaved people as a means of conferring false belonging or imposing subordination. This can be read through postcolonial concepts that link name and power, as the act of naming here seeks to insert the Other into a semantic network familiar to English society without granting him origin or rights that would alter his social position in which Bhabha argues, "The construction of the colonial subject in discourse, and the exercise of colonial power through discourse, demands an articulation of forms of difference racial and sexual." [12, p.100].

Objectification is not limited to the description of the body, but extends to language itself: Earnshaw's subjects' reactions to his speech, or what they perceive as his speech, present it as nonsense or meaningless phonetic logarithm, labeling it "unreasonable" or "primitive." This exaggeration in transforming the speech of the other into nonsense or gibberish aligns with the logic of Orientalism, which classifies the languages of non-Westerners as tools of expression without cognitive value, thereby monopolizing the dominant discourse's sense of human consideration. Here, Bronetë claims, "it is dark almost as it came from the devil." [4,p.43].

The family's reactions also become indicative of local class and racial structures. His small body and physical ability are met with reactions of rejection, fear, or disapproval, while the local upper class particularly the residents of Thrushcross Grange treat this difference as a threat to the order of values and social distinctions. The textual reference to his possible being a "Lascar", "that strange acquisition my late neighbor made in his journey to Liverpool-a little Lascar, or an American or Spanish castaway" [4,Ch.6,p.61], links geographically to the weight of Liverpool as a hub of maritime and imperial exchange. This geographical reference is not fleeting; as scholars have pointed out, it evokes the slave trade and the maritime links that connected the port of Liverpool to the colonial world, making Heathcliff's supposed origin a mirror of broader economic and cultural concerns.

From the perspective of mediated narrative, Heathcliff is not given a direct voice at the moment his character is introduced; rather, he is reproduced through mediated narrative patterns dominated by the voices of Nelly and Lockwood, "Heathcliff forms a singular to his abode and style of living. He is a dark-skinned gypsy in aspect, in dress and manners a gentleman [4, ch.1, p. 4]. The transformation of facts through those characters forces the reader to see Heathcliff as the narrative mediation wants him to: monstrous, alien, and sometimes dangerous. Therefore, the initial objectification is inseparable from a deeper strategy governed by the mechanisms of narrative mediation and voice control, where the character's real speech is compressed or reworked to preserve the ideological cohesion of the narrating society، "He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast being goaded to death with knives and spears"[4,ch.16,p.206].

Reading these early moments under a postcolonial lens and a reading of the colonial psyche reveals that the distortion of origin and the concealment of history is a narrative act connected to a cultural and political context. The exposure to verbal and physical abuse in the Earnshaw household represents not merely scenes of a miserable childhood, but rather a founding scene for a moment in which the identity of the other as a "subaltern", as Spivak emphasizes, "the subaltern has no history and cannot speak."[2,p.287]. Where his voice is obscured and re-presented in the tongue of his representative without granting him a true self-representation. Therefore, the subsequent sequence of events in the novel cannot be separated from this initial vocal foundation, as it determines a behavioral and psychological framework that guides his relationship with society and his existential outcomes.

In describing Heathcliff:

> Oh, my dear Mary, look here! Don't be afraid, it is but a boy-yet the villain scowls so plainly in his face; would it not be kindness to the country to hang him at once,

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before he shows his nature in acts as well as features? He pulled me under the chandelier, and Mrs. Linton placed her spectacles on her nose and raised her hands in horror. The cowardly children crept nearer also, Isabella lisping-'Frightful thing! Put him in the cellar, papa.' He's exactly like the son of the fortune-teller that stole my tame pheasant. Isn't he, Edgar? [4,ch.6,p.40].

In light of the above, we can see that Heathcliff's naming and his physical and linguistic reception within the Earnshaw house provide a condensed model of how colonial ideology operates at the level of everyday and narrative details, as Lois Tyson argues in this regard, "Colonialist ideology, often referred to as colonialist discourse to mark its relation to the language in which colonialist thinking was expressed, was based on the colonizers' assumption of their superiority, which they contrasted with the alleged inferiority of native (indigenous) peoples, the original inhabitants of the land they invaded" [13,400]. This shows, among other things, how bodily and verbal signs are transformed into mechanisms for producing the silence of the other and reproducing domination within a local sphere that instead appears to be closed off from the circles of empire. But this local appearance is in fact a mirror of a broader imperial echo, linking a small body, a fleeting description, and a system of power and meaning.

4.1 "He's more myself than I am,"

At the moment Catherine declares her deep emotional attachment to Heathcliff, the novel reveals complex layers of voice and social marginality, where every expression of self becomes part of a network of power and narrative. Catherine's famous phrase, "He's more myself than I am. Whatever our souls are made of, his and mine are the same."[4,Ch.9,p.98], despite its apparent simplicity, carries a double weight when placed in the context of the narrative's positioning through Nelly. The narrator is not merely a neutral transmitter, but a mediator who chooses what to convey and how to convey it, making self-expression conditional on social power and determined by the dominant discourse. This moment reveals the tension between the character's inner voice and the assumptions of the external narrative, directly reflecting Spivak's conception of the silencing the subaltern, whereby the individual voice is transformed into a transmitted discourse subject to standards of social acceptance and the sub-character's direct speech becomes limited or distorted.

What distinguishes this scene is the interplay between emotion and social dominance. Catherine's speech is not merely a declaration of love, but a text subject to social and narrative control. At this moment, the discourse operates on two parallel levels: the internal, psychological, and expressive of absolute belonging, and the external, social, and imposing boundaries and norms. This intermingling of the psychological and the social creates a space of psychological division and alienation, where individual identity is no longer independent but rather bound to societal expectations and the narrative framework imposed by the narrator. This, consequently, allows us to understand how the narrated discourse imposes constraints on the characters' ability to express their authentic selves, which points to the convergence between literature and modern critical theory.

When examining Catherine's narrative situation, we find that the narrator, Nelly, serves as a mediator who frames individual discourse within social and intellectual barriers. Any spoken word or expressed feeling is subject to transformation into a socially acceptable narrative form. This process reveals how the novel controls the characters' ability to speak and demonstrates how the individual voice cannot be completely independent of social control.

> Ere this speech ended I became sensible of Heathcliff's presence.   Having noticed a slight movement, I turned my head, and saw him rise from the bench, and steal out noiselessly. He had listened till he heard Catherine say it would

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degrade her to marry him, and then he stayed to hear no further. My companion, sitting on the ground, was prevented by the back of the settle from remarking his presence or departure; but I started, and bade her hush! [4,ch.9,p.98].

In this context, the experience can be linked to what Spivak described as secondary characters, where the original voice is silenced or transformed into a dominant discourse. It becomes necessary to read the text critically to understand how the narrative impact's individual identity and its expression. From another analytical perspective, Catherine's experience can be understood through Bhabha's conception of "unhomely," which describes the psychological split between inner and outer life, between home and the world in which he states, "To be unhomed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and public spheres", [12,p.35]. At this moment, Catherine is torn between her desire to freely express love and belonging to Heathcliff and her adherence to the social norms that define her position as the daughter of an aristocratic family. Cathy said, "I love the ground under his feet, and the air over his head, and everything he touches, and every word he says. I love all his looks, and all his actions, and him entirely and altogether. [4,ch.9,p.95].

This split generates psychological tension, as every word and every feeling becomes an expression of an ongoing conflict between the desire of the self and the assumptions of society, revealing the limits of home and the world in shaping human and literary identity. The connection between psychological space and social location reflects how the characters live in a state of constant alienation between inside and outside, between self and the world.

Brontë demonstrates how the relationship between Catherine and Heathcliff cannot be understood in isolation from the narrative structure of the narrator, Nelly. Catherine's individual voice is transformed into a discourse that is read and understood within a specific framework, reflecting the mechanisms of power and control in the literary text. This makes the relationship between the two characters not merely an emotional one, but rather a space of conflict between individual desire and social dominance. Thus, every discourse about love becomes a mirror of domination and the reproduction of social power within the text, where the individual voice is restricted and transformed into a tool for affirming or challenging social values.

Through this moment, it becomes clear how the novel integrates elements of psychoanalysis and sociology with narrative tools, presenting characters in a constant state of tension between inside and outside, between freedom and constraint. This allows readers to understand how identity is shaped through a constant interplay between personal desires and social constraints, revealing the complexity of the relationship between the individual voice and narrative domination.

The analysis can also be expanded by analyzing the transmitted narrative discourse and its impact on interpersonal relationships. Every phrase conveyed by Nelly reflects not only Catherine's feelings, but also social power, class position, and psychological conflict. Texts narrated in this way demonstrate how self-expression is not free, but rather determined within a constraint of social and psychological relations, making the novel a vivid example of the study of psychological alienation and split identity.

In this context, the critical implications of the narrated discourse on the representation of sub-characters also become clear. The narrator controls how thoughts and feelings are communicated to the reader, leading to the partial or complete silencing of the characters' original voices. This allows us to reread the scene as an analysis of power in literature, where emotional interactions are transformed into tools for social narrative, and the text becomes a complex arena for the struggle between freedom and restriction, between the individual voice and the narrated censorship.

Catherine's psychological split can also be understood through contemplating the dimensions of belonging and alienation. While the character seeks to express her inner desires,

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she is forced to live according to societal expectations and the constraints imposed on her status. This tension reflects Bhabha's notion of "unhomely" and makes Catherine a vivid example of how female identity is formed in the face of social and psychological boundaries. Analyzing this tension helps understand the relationship between individual experience and the social representation of the narrative, and emphasizes the importance of viewing characters as dialogues between self and society, between desire and power, between voice and censorship.

From a deeper critical perspective, it can be argued that the moment Catherine declares her love and emotional attachment to Heathcliff is not merely a single emotional moment, but rather a complex scene that illustrates the interplay between social power, narrative, and personal emotion. This scene demonstrates how literature can be a means of understanding the mechanisms of psychological and social power and control, and how narrative discourse is used to reshape relationships between characters and reproduce dominance within the text. A critical reading of this moment demonstrates that love in the novel is not a pure or straightforward experience, but rather a complex scene that combines psychological splitting, social representation, and narrative power.

At the core of the postcolonial-psychological reading of *Wuthering Heights*, colonial ideology is revealed not only as semantic content but also as a formal structure that encodes the emotions and psychological divisions within the text. As such, the reveals that the psychological disturbances we read in characters like Heathcliff, Cathy, and Isabella are not merely individual traits or subjective trajectories, but rather a reflection of a discursive and narrative formula that transforms historical and political wounding into linguistic and visual formations that can be traced, revealed, and read. By grasping the thread of colonial ideology, we sense the web that connects the epidermis to the gaze, the desire to organize the home, and trauma to a multi-generational historical accumulation all of which Brontë encodes through recurring syntactic, grammatical, and visual techniques.

Brontë begins to encode melancholia through a distinctive grammatical pattern, where long, flowing sentences in places of suspended memory are replaced by truncated commas and shortenings that reflect a loss of sensation and psychological novelty. In scenes of distance and nostalgia, sentences containing suspended images and successive commas that suggest a pause in breathing and interrupted flashbacks abound. "He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast being goaded to death with knives and spears." [4,Ch.16,p.206].

This alternation in grammatical rhythm is a melancholy sign: the narrative alternates between a cumulative story and a voiceless ending, as if language itself becomes paralyzed in the face of the loss of connection to place or home. Brontë also alternates between direct narration and free indirect discourse to present internal conflicts as if whispered from within the self, thus creating a state of splitting in the language of form: a pronoun that suddenly changes its focus, or a description that is reformulated from the point of view of an external narrator and then repeated as the character's internal voice, which is a clear textual mechanism of psychological splitting.

> 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. [4,ch.9,p.100].

The technique of visual centering in the novel is a pivotal tool for the portrayal of division and psychological distribution. Brontë is in control of vision by Lockwood and Nelly, the novelist who always ensures that Heathcliff will receive the voice of others before giving his own one. In many places, the event is depicted from the perspective of a narrator who describes the body and

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then proceeds to its interpretation. Brontë reveals the focalization processes, "He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose" [4,ch.1,p.4]. Furthermore, Brontë employs the repetition of the adjectives skin and color as a cumulative device for epidermalization: the clothing of words describing skin and dirt becomes semantic systems that add a concrete, corporeal dimension to social exclusion.

Repetition and image patterns in the novel are another key to reading melancholia and splitting. Images of moor, heath, wild wind, and moss recur as arrays that formulate a continuous psychological state of separation and unresolved longing. They express not only physical ruin but also psychological breaks that intersect with fragmented memory, "I must stop it, nevertheless!' I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand!"[4,ch.3, p,29].

Fanon reveals by his conception of skin as a political site epidermalization that the labeling of skin is not merely a biological description but a political judgment that governs the colonizer's gaze on the colonized, "I sense, I see in this white gaze that it's the arrival not of a new man, but of a new type of man, a new species. A Negro, in fact![14, p.83].

Brontë's text focuses on descriptions such as "dark," "dirty," and "black-haired," is not concerned with biological detail, but with a discourse that visually sorts out value and worthlessness. The gaze directed at Heathcliff by other characters is a gaze governed by the risk of his being classified as politically "different." It's as dark almost as if it came from the devil"[4,ch.4, p.43]. Methodologically, the text shows that the gaze not only creates social shame but also establishes a psychological positioning; Heathcliff receives gazes and internally re-enacts them until the skin becomes a prison of identity and a map of his struggle.

In addition to the skin dimension, Brontë demonstrates that desire and domestic organization constitute two intertwined forms of imperial ideology production at the individual and family levels. In this regard, Armstrong argues that the English novel was a medium for shaping the modern subject by highlighting the relationship between individual desire and domestic organization as mechanisms for reproducing social power [15,p.5]. McClintock, on the other hand, expands this concept through her concept of "imperial leather," emphasizing that the home itself becomes a site for the embodiment of imperial power, and that marriage functions as an "imperial grammar" that legitimizes relations of class, gender, and empire [16,p.30].

In accordance with, Cathy's decision to marry can be read not as a purely emotional affair, but as an institutional act that reproduces the rules of social privilege and empire. She clearly declares, "It would degrade me to marry Heathcliff now; so he shall never know how I love him… It would not be a degradation to me, because he will be rich, and I shall like to be the greatest woman of the neighborhood" [4,ch.9,p 98]. Her decision then goes beyond emotional conformity to become an absorption of imperial norms that guide desire and shape domestic authority.

Consequently, Isabella's story shows how desire becomes a tool for male and class domination, as marriage turns into a small domestic colony, run with violence and oppression that has little to do with genuine desire, but rather with an institutionalized, imperialist settlement. After her marriage to Heathcliff, Isabella says, "Is Heathcliff a man? If so, is he mad? And if not, is he a devil? I began to doubt whether he was a human being…"[4,ch.13,p.167]. This reveals the experience in the language of possession, heirship, and the paper money associated with marriage, to reveal how desire is sometimes used as a path to control, and how the home is transformed into an internal colonialism that reproduces imperial power within the private space.

Here, the concept of trauma serves as a historical artifact, not just a self-diagnosis. Craps reveals that the wounds of the colonized person should not be transformed into an individual illness, but

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rather into a cumulative historical artifact that is transmitted across generations. He states, "trauma should not be viewed as a private, individual experience only, but as an ongoing wound that bears the marks of collective histories of oppression and violence" [17,p.31]. Brontë relies on narrative structures resembling the scattered fragments of memory, where events are presented as discontinuous testaments and incomplete scenes, thus revealing trauma as an extended current that moves across time and generations. Heathcliff's repeated flashbacks, his vengeful outbursts, and his transformation into an agent of power that reproduces structures of oppression; all of these are manifestations of an unhealed wound that has been re-bound within systems of power.

> Catherine Earnshaw, may you not rest as long as I am living; 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 without my life! I cannot live without my soul!" [4,ch.16,p.206].

So, the shock in the text is not a psychological disorder that can be cured through individual therapy, but rather a historical imprint that requires careful political and historical reading.

At the intersection of these levels form, skin/gaze, desire/home, and trauma Heathcliff becomes a complex character who represents what might be called an "abstract postcolonial figure." The text presents him not as a cold criminal or a romantic hero, but rather as the product of a series of productive mechanisms: naming, objectification, gaze, absorption of alien values, and then exploitation of this value in an act of revenge. This is the postcolonial-psychological reading proposed by this chapter. Colonial ideology also operates at the level of textual form to empty the self of its voice and fill it with the echoes of systems of domination.

Finally, this reading of the intertwined textual and theoretical form demonstrates that Brontë wrote a novel that not only embodies individual struggles but also engraves on her tongue discursive patterns that shape souls. If we read the sentence structures, the repetitions of images, the shifts of focus, and the stereotypical descriptions of skin and property, we see a form of indicators that demonstrate how the psychological state is produced as an ideological artifact. This reading does not deny the psychological dimension of suffering, but rather directs it toward history and politics.

5. Conclusion

In conclusion, the study demonstrates that *Wuthering Heights* is not simply a novel of love or revenge, but rather a literary space in which questions of race, class, and identity intersect with the social and cultural history of nineteenth-century Britain. Through a postcolonial reading, informed by the works of Edward Said, Frantz Fanon, Susan Mayer, and others, it becomes clear that the character of Heathcliff can be understood not only as an eccentric hero, but also as an embodiment of the marginalized Other, defined and circumscribed within narratives of power. Critical texts have shown that the novel questions the boundaries between private and public, rural and central, European and non-European, and reveals the persistence of imperial discourses within the domestic sphere itself.

However, the paper also demonstrates the limits of applying Orientalism to interpreting Heathcliff's position; his character is not an "external" colonizer but an example of "internal colonialism" or "othering" within Britain itself. These limitations prompted us to expand the theoretical framework to include British archives, such as the Liverpool Archives, to understand the novel's social and historical background. This complex approach demonstrates that Brontë did not merely invoke ready-made stereotypes, but rather crafted a narrative that reveals the tension

between inclusion and exclusion, intimacy and violence, and alleged purity and unwanted diversity in Victorian society.

The results of this reading confirm that *Wuthering Heights* is a rich text for reconsidering the prevailing critical constructs surrounding identity and race in classical English literature. Our integration of postcolonial theory and Romani studies enabled a deeper and more complex understanding of the Other in the novel, revealing patterns of power operating in the shadows, even within British rural households. This multidisciplinary approach enabled the research to identify the limits of Orientalism's application to the process of "othering" within Britain, while simultaneously proposing a broader framework for analyzing literary texts that address relations of power and identity at the heart of empire itself. Thus, the study is not limited to rereading a particular novel, but rather contributes to developing critical tools for understanding representations of the other in English literature from an intertwined historical and cultural perspective.

CONFLICT OF IN TERESTS
There are no conflicts of interest

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