CHAPTER I

INTRODUCTION

In this chapter, the researcher will explain about the background of study, identification of problem, scope of problem, research question, objective of writing, benefits of study, sequences of chapter, previous related study, and theoretical background.

1.1 Background of Study

Power has existed for a very long time. This has persisted from the time of the ancient Greeks and is relevant to this day. The issue of power is one that will always be debated since it will be a part of human civilization and this is why the researcher choose this particular issue by dividing it to three main reasons. First, the study of power is something that will continue to exist, waiting for renewal. This analysis is expected to reveal that power is not only about overt domination but also about subtle forms of control and resistance. Second, focusing the study on one central figure in this writing; Heathcliff, can provide a broader understanding of the power contained in human nature that experience changes. Third, to show readers that *Wuthering Heights* is not just a story of love or revenge, but functions as a form of exploration of how social hierarchies, personal trauma, and power dynamics intersect in human relationships. Therefore, connecting these themes with Foucault's theory can gain insight into the operation of power in real-life social construction.

Talking about power, there are many famous philosophers who have tried to explain the concept of power. Power was typically connected by philosophers to virtue, justice, freedom, and kindness (Afandi, 2012:132). Others, however, relate it to the social production that determines abilities or actions. For example, Foucault viewed power not as a possession but as a dynamic force that permeates society. He famously described power as relational and productive, meaning that it operates through networks and shapes knowledge, as well as behaviour. Foucault does not describe power

belongs to the bourgeois class or ruling elite, but rather as used, practiced, then accepted and seen as truth (yono, 2021:21). In short, power is not only something that istitutions such as government institutions, something that in traditional political philosophy, but it extends to every

deeper corner including performance of feelings, love, consciousness, instinct, and within the confines of guidelines.

Another philosopher, introduced the concept of "hegemony" to explain how the ruling class maintains its power through ideological domination and social approval (Gramsci, 1971). Max Weber also made an important contribution with his theory of three types of authority; traditional, charismatic, and legal-rational, which shows the various ways power is legitimized in society (1947). The thoughts of these figures help to understand the complexity of power dynamics and how power influences social structures, including in the context of gender and social class. However, it is not impossible to apply this theory in the analysis of literary works, because power can also be found in literary works (Rahmasari & Nurhayati, 2020).

In term of literary work, it is the reflection of real life. In *A Glossary of Literary Terms* (2013), Abrams and Harpham describes literary works as written texts that are considered to have artistic or intellectual value. They are characterized by their use of language in a way that is expressive, imaginative, and often employs aesthetic qualities such as metaphor, symbolism, and narrative. Another definition is proposed by Eagleton in *Literary Theory: An Introduction* (2011), he defines literature as creative writing, particularly fiction, that is not literally true. However, he also challenges this definition by noting that literature can include non-fiction works that are highly stylized or artistically crafted. Therefore, a literary work is an expression that is carried out in a creative way an also contains ideas, feelings, which are conveyed both written and verbally.

Literary works are divided into three forms. The first is prose, which Abrams, in *A Glossary of Literary Terms*, defines as a form of writing that uses everyday language and has a writing structure that is longer than poetry (2013). For example, novels, short stories, essays and biographies. The second form is poetry. The poetry, characterized by its use of dense and rhythmic language, focuses on aesthetic expression and emotional resonance, in line with definitions by critics such as T.S. Eliot in the *Uses of Poetry and the Uses of Criticism* (1986). The final form is drama. Drama is a _____ and complete action, which involves conflict between _____ers (Aristotle in Nirwana, 2018). In this writing, the _____ a novel entitled *Wuthering Heights* by Emily Brontë.

_____*hts* by Emily Brontë is a classic novel set in the Yorkshire _____ring the intricacies of power relations within its characters'

passionate and tumultuous relationships. Through themes of love, revenge, social class, Brontë delves into the dynamics of power, particularly evident in the intense and often destructive love between Heathcliff and Catherine Earnshaw (Herawati & Hadiyanto, 2015). The novel may seem like a novel who brought up the theme of love and such, but the researcher is interested to analyse it through other lens using those aspects, which is power dynamic by Michel Foucault.

1.2 Identification of Problem

After reading Emily Brontë's *Wuthering Heights*, the researcher discovers several compelling themes and issues ripe for examination. These include:

1) Power dynamics between the characters
2) Social hierarchy
3) Female portrayal in Victorian gender norms, patriarchy, and the constraints placed upon women in society.
4) Love and obsession which can be analyse through the darker aspects of human psyche.
5) *Wuthering Heights* through the lens of Ecological Approach.

1.3 Scope of Problem

As explained above, there are so many themes and issues in this novel that can be analysed. However, for the maximum results, the researcher must limit the discussion of the problem to be studied and choose point number one. For this reason, the researcher decided to dig deeper into the power dynamics in the novel *Wuthering Heights*.

1.4 Research Question

Based on the background of the study, along with the identified problems and defined scope, the research questions guiding this study are presented below.

1) How do power dynamics influence the relationships between characters in *Wuthering Heights* by Emily Brontë?

ault's theory of power such as power-knowledge,

, and power resistance represented in the *Wuthering*

riting

In line with the research questions before, the researcher initiate the objective of this writing.

1) To analyse the power dynamic's effect in characters' relationship in *Wuthering Heights* by Emily Brontë.
2) To understand the way Foucault's theory of power such as power-knowledge, panopticism, and power resistance represented in the *Wuthering Heights*.

1.6 Benefits of Study
a. Theoretical Benefits

This study makes a theoretical contribution to literary scholarship by applying Michel Foucault's theory of power to analyse classic literary works, thereby offering a fresh and insightful perspective on *Wuthering Heights*. Also, to bridges the gap between literature and philosophy/social theory, enriches the depth of analysis and shows the relevance of theoretical frameworks in understanding literary texts and as an educational resource.

b. Practical Benefits

This study practically expected critically examining the power relations in *Wuthering Heights*, this thesis then will reveal layers of meaning that may not be visible through traditional literary analysis alone, thereby encouraging readers to reconsider the novel's themes and characters in its social context. Furthermore, the exploration of power dynamics in this novel is in line with contemporary discourse regarding social inequality, identity formation, and resistance to authority, making this thesis relevant to broader discussions in society especially in group discussion or educational purposes regarding *Wuthering Heights*. This study can also serve as a reference for analysing other literary works using Foucauldian concepts.

1.7 Sequences of Chapter

The writing consists of five chapters. Chapter One will explain the background ion of problem, scope of problem, research questions, benefits of study, and sequences of chapter. Chapter Two elated study and theoretical background. Chapter Three gical design, method of collecting data, method of edure of research. Chapter Four consists finding and Five consists conclusion and suggestion.

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher will explain about the precious related study and also the theoretical background.

2.1 Previous Related Study

By reviewing previous research, the researcher aims to identify gaps, trends, and theoretical frameworks that will be input into the research to be conducted. This review not only serves to contextualize the researcher's writing with existing research, but also underlines the importance of the researcher's research in contributing to the progress and development of knowledge. The researcher chooses five previous study to be discussed below.

Daeizadeh and Niazi (2013) in their article *A Foucauldian Study of Power, Gender, and Violence in Emily Bronte's Wuthering Heights* offer research that also uses Michel Foucault's theory of power. The researcher shows how power operates on the characters, especially female characters, against male dominance in the novel *Wuthering Heights*. Researchers state that the power relationships displayed are in the form of variations in the way the characters speak by mocking, threatening, insulting, and so on. Researchers also demonstrated how the characters find it difficult to escape the grip of power.

Niknejadferdos & Sadjadi (2018) in their research *Panopticism, Power-Knowledge and Subjectivation in Aboutorab Khosravi's The Books of Scribes* demonstrating how Foucauldian concepts of power-knowledge, panopticism, and subjectivation portrayed in novel entitled The Book of Scribes by Aboutorab Khosravi. They used Foucauldian triplet concept of panopticism, power-knowledge relations, and subjectivation as a major critical tool box to analyse the characterization and identity construction. The method used to achieve the objectives of this research is by close reading.

Hanif & Madadizadeh (2020) in their article entitled *Foucault's Biopower and E.M. Forster's A Passage to India* tries to show that Michel Foucault's concept of Biopower which by critics claim that this theory cannot be applied to societal and colonial issues. The researcher provides new insight into the [...] pt of biopower in postcolonial literature, therefore, the [...] India was chosen as the object of study. Then, in the [...] rch, it was found that indeed English power dominated [...] e beginning of the twentieth century, employing biopower [...] dian population.

Ningtyas (2021) in her journal article entitled *Power Relations on The Female Body in Seno Gumira Ajidarma's Short Story Istana Tembok Bolong* tries to explore the practice of power and the panopticon as a disciplinary mechanism. This research uses Michel Foucault's theory of power relations and is based on real phenomena that occurred in Yogyakarta which are packaged in stories chosen by the researcher. Researchers found that Istana Tembok Bolong illustrates how lower-class women's bodies can be used as commodities.

Pedersen (2023) in her thesis entitled *Emily Brontë's Confrontation with Power Structures in Wuthering Heights* seeks to analyse how Emily Brontë portrayed the power structure of class, race, and gender in *Wuthering Heights*. This thesis used Structuralism as the approach as the researcher try to analyse the interconnection of the power structure of race, gender, and class through the explanation of *Wuthering Height*'s character such as the older Catherine, Heathcliff, the younger Catherine, Hareton, and Linton.

To conclude, the distinctions between the study examined by the researcher and prior research are as follows: (1) The first research has similarities in the choice of theory and also the objects studied. What is different is that the first research focuses more on female characters and how they react to male dominance, while this research focuses on Heathcliff as the central character and his power. (2) The second research has a different research object. (3) The third research has a different object and uses Foucault's Biopower-focused concept, definitely not the same concept area. (4) The fourth study also applies Foucault's power concept, predominantly examining the portrayal of the female body in short stories by Seno Gumira Ajidarma. (5) The fifth study use the same novel, *Wuthering Heights*, but solely adopts a structuralist approach without using Foucault's concept.

2.2 Theoretical Background

This section will explain about the approach which the researcher used as well as the theory of power by Michel Foucault and why is this relevant to this writing.

2.2.1 Structuralism Approach

a cultural theory and approach that emphasizes
human culture in relation to a larger system. It aims to
fundamental processes that underpin human behaviour,
emotions. Early in the 20th century, the Swiss linguist
Saussure's writings served as a major influence on the

theoretical approach known as structuralism (Taghizadeh, 2013). The notion that language is an organized system of signs, made up of the signifier (a word or symbol's form) and the signified (the thought it conveys), was first proposed by Saussure. This concept served as the foundation for structuralism, which looks for the underlying structures and processes that influence meaning in literature, culture, and society, among other forms of human expression. The mid-20th century saw the rise of structuralism in France, spearheaded by thinkers like Louis Althusser in philosophy, Roland Barthes in literary criticism, and Claude Lévi-Strauss in anthropology.

Caws explains structuralism as an intellectual approach that emphasizes understanding human culture through underlying structures and relationships rather than individual elements or external factors (1968). In literary studies, structuralism sees a text as part of a larger system of language and culture, emphasizing internal structure over external variables like the author's biography or historical background. It focuses on the patterns, norms, and links inside a work, as well as its ties to other works and genres. Structuralists seek to reveal universal principles that control story and meaning, viewing literature as a "language" with its own laws and regulations. This method transformed literary criticism from subjective interpretation to a more scientific, systematic examination of texts**.**

a. Character and characterization

According to Abrams and Harpam in A Glossary of Literary Terms (2013), a character is a person depicted in a narrative or dramatic work, who is interpreted by the audience as having certain moral, emotional, and dispositional qualities expressed through their dialogue and actions. Characterization is the method by which authors construct and develop these characters, either directly, by describing their traits, or indirectly, through their speech, behaviour, thoughts, and interactions with others. Through characterization, authors create characters that feel convincing and important to the story.

b. Plot

ructured sequence of events and actions in a narrative or nged by the author to create a cohesive and meaningful Harpham, 2013). It is not simply a chronological list of er a deliberate organization of causally related events onflict and its resolution. A well-constructed plot typically at includes exposition, rising action, climax, falling action,

and resolution. These stages help build suspense, develop character, and reveal underlying themes. Through plot, the author guides the reader's emotional and intellectual experience, giving shape and direction to the narrative. Plot is crucial in transforming a story from a simple retelling of events into a compelling and coherent work of literature, as it determines how and when key information is revealed and how characters develop in response to the challenges and conflicts they face.

c. Setting

According to Abrams and Harpham in A Glossary of Literary Terms (2013), setting is the time and place in which a story takes place. Setting includes things like location, time period, and even atmosphere exist in the story. Setting helps create the world of a story and can influence how characters think, feel, and act. Sometimes, setting is just a backdrop, but other times it plays a significant role in the story, almost as much as the characters themselves. For example, a story set in a dark area with fairly gloomy weather might seem very depressing, whereas a story set in a quiet small town might focus on personal relationships. Setting helps readers understand the story better and makes it feel more real.

d. Theme

Another part of intrinsic elements is theme, which is according to Abrams and Harpham (2013), is the main idea or message that a story tries to share with the reader. Themes can be about life, society, human nature, or moral lessons, such as love, friendship, freedom, or the struggle between good and evil. Themes are often shown through the characters, their actions, and the problems they face. Sometimes themes are stated clearly, but other times the reader needs to think deeply to understand them.

e. Point of View

Point of view is the position or perspective from which a story is told (Abrams and Harpham, 2013). Point of view indicates who is telling the story and what they know about the events and characters. The main types of point of view

t of view, in which a character in the story narrates it using rson limited point of view, in which the narrator is outside s the thoughts and feelings of one character; and third- point of view, in which the narrator knows everything about and events. There is also second-person point of view, place the reader directly into the story. Another type of

point of view is narrative within a narrative or can be called frame narrative, in which one story is told within another story. For example, a character in the main story might tell their own story, or the narrator might introduce a second narrator. This technique allows the writer to show different points of view and layers of meaning, making the story more complex and interesting.

2.2.2 Michel Foucault's Theory of Power

Michel Foucault, born in 1926 in Poitiers, France, was a philosopher and historian known for his monumental contributions to contemporary thought in various fields, including political philosophy, sociology, history, and psychology (Kebung, 2017). One of his most influential contributions was in the field of power theory, where he offered a profound understanding of how power operates in postmodern society.

Foucault drew inspiration from Nietzsche's thought, especially in terms of criticism of knowledge and truth. Foucault's theory of power was heavily inspired by Nietzsche (Mahon, 1992). Nietzsche highlighted the origins of morality and truth in the power of the will to power and in the power dynamics between the "strong" and the "weak". The concept of "truth" is a tool of power used by dominant groups to dominate and control individuals and societies. Foucault also adopted Nietzsche's concept of "genealogy", which is the search for the origins and historical development of concepts and institutions that dominate culture. In his works, Foucault traces how knowledge, truth, and power have evolved from ancient times to modern society.

Foucault highlights several fundamental principles concerning the nature of power, which align with the Basic Tenets of Foucault's Perspective of Power (Savitri, 2016). These key points include: 1) the dynamic nature of power, 2) the role of power in generating knowledge, 3) the understanding that power is not owned but rather enacted, 4) the existence of power within social relationships, and 5) the inherent connection between power and resistance. One of Foucault's most famous works, *Surveiller et punir: Naissance de la prison* (1977), translated into English as *Discipline and Punish: The Birth of the Prison*, is a good example of applying Nietzschean analysis of power. In this book, Foucault describes the tem of surveillance and punishment from the Middle Ages highlighting how power operates through discipline and intain obedience and social control.

ing on power has been highly influential in various fields, science, sociology, literature, and cultural studies. He

challenged traditional views of power as something owned or applied by individuals or specific institutions, and depicted power as something dispersed and spread throughout social networks (Syafiuddin, 2018). Foucault's approach to power has inspired subsequent generations of thinkers and researchers to explore the dynamics of power in modern society, bridging Nietzsche's thought with contemporary understanding of power and knowledge.

Foucault's theory of power is relevant in this research because the researcher's topic is the power dynamics that occur between characters in Emily Brontë's novel *Wuthering Heights*. In the context of the influence of power dynamics, Foucault's theory can help in understanding hidden power relations in terms of social class, gender, or anything regarding things that sparks how power will be created and how resistance arises to existing power dynamics. By emphasizing that power exists and is distributed throughout social networks, Foucault's theory allows us to see how power operates in various institutions and everyday practices (2002). To narrow down Foucault's theory used, researchers will use Foucault's three concepts, namely Power-Knowledge, Panopticism, and Power Resistance.

a. Power-Knowledge

In the discussion in Foucault's power theory section, power is said to give birth to knowledge (Syafiuddin, 2018). This refers to the idea that power not only limits and controls individuals, but is also active in shaping knowledge and understanding of the world. Foucault emphasized that power is not only exercised from the top down, but is also distributed throughout society and is manifested through various institutions, practices, and discourses.

Power, according to Foucault, is not limited to formal structures of government or political authority, but also penetrates social structures and cultural control (Munro, 2024). One way in which power operates is through the creation, dissemination, and control of knowledge. In a system of power, knowledge is not a neutral or objective entity, but is the product of complex power relations.

"power begets knowledge" suggests that power not only ls by limiting or influencing their actions, but also shapes and and respond to the world around us. Power can shape "fact", "truth", or "knowledge" in society, and this can be strengthen existing power structures.

b. Panopticism

The concept of Panopticism by Michel Foucault is one of the central concepts in his famous work, *Surveiller et punir: Naissance de la prison* (1975), or translated into English as *Discipline and Punish: The Birth of the Prison*. This concept was first introduced in Foucault's analysis of the evolution of surveillance and control systems in society. Panopticism refers to a social structure or physical architecture that allows surveillance and control of individuals without the continuous physical presence of supervisors. The term is taken from a prison design called "Bentham's Panopticon", designed by Jeremy Bentham in the 18th century.

In Bentham's Panopticon, the guard or prison guard is at the centre of the building surrounded by prison cells shaped like a ring around it. However, the prisoners could not see whether the guards were watching them or not because the central room was equipped with glass windows that reflected light, making it look very bright from the outside, while the prisoners were in darkness. In this way, prisoners feel that they are always being watched, even though the supervisor is not always there.

In Foucault's thinking, the concept of Panopticism goes beyond this physical concept and becomes a metaphor for broader social control in modern society. Panopticism shows how power structures can be internalized by individuals, so that they regulate their own behaviour according to existing norms and rules, even without direct supervision (2002). By using the concept of Panopticism, Foucault highlights the importance of knowledge and surveillance in maintaining power structures in society. He shows how social control can be exercised through seemingly intangible mechanisms of control, such as the norms, values, and expectations instilled in individuals by society as a whole.

c. Power Resistance

In Michel Foucault's theory, the concept of power resistance refers to the efforts of individuals or groups to oppose, transform, or reject existing forms of power in society. Foucault understands resistance as an inseparable part
of power; in other words, where there is power, there is also (nn, 2003). Foucault contends that power is not just about trol but also about shaping and regulating individual efore, resistance is not merely a response to oppression to change or challenge norms, values, and institutions.

Resistance can take various forms, including open protest, subversive actions, moral justifications, or everyday practices that contradict established norms. It can be individual actions or collective movements that challenge existing power structures. In this context, resistance can also occur in the form of evasion, deviation, or the creation of alternative spaces outside the control of dominant power. The significance of the concept of resistance in Foucault's thought is that it indicates that power is not static or total; it is always contested, negotiated, and continuously reproduced in social interactions. Resistance provides space for social change and transformation, as well as highlighting the complexity and dynamics of power relations in society.