CHAPTER I

INTRODUCTION

In this chapter of introduction, the researcher gives an outline. It includes the background of the research, the statement of the problem, the research purpose, the research significances, and definition of key terms.

1.1 Research Background

A literary work is a piece of writing written by an author that is usually the result or inspired by personal experiences or events that have occurred such as a major event, tragedy, or that have been written in history. Literary works can be defined as personal expressions in the form of feelings, thoughts, human beliefs about a picture of human life in reality related to human social and cultural life (R. Dinda, 2022). Literary works not only serve as entertainment, but also as social or cultural criticism. Therefore, literary works can expand knowledge about life, increase sensitivity, and raise readers' awareness of their surroundings. A piece of writing can be based on the reality of life, either personal experience or environment experience (Nensilianti, 2023).

Literary works can be referred to as a reflection of human life which can be a reflection of problems in human life such as love, death, power, and hope. In describing the reality of human life, of course, it will not be separated from the complexity of human nature itself. Complexity can be interpreted in Indonesian, which is an absorption word derived from the word 'complex' which means complexity (Koesoemadinata, 2012). From this definition, it can be seen that humans have a complex and complicated nature that is difficult to understand. Humans are creatures that have infinite complexity in this reality. Humans have their own uniqueness that is difficult to understand. No one can define humans and their nature. It is human nature to be ever-changing. Human nature is never fixed and can be contradictory between one trait and another.

In the Oxford Advanced Dictionary, contradiction is described as "a lack of agreement between facts, opinions, actions, etc" (Hornby, 2015). The contradictions in human nature can be called personality complexity which is one trait contradicting another. There is nothing fixed or stable in human nature or character. Human nature cannot be defined in a single moment, because it may change again in another moment and contradict

the previous one. The complexity in this trait can be in certain conditions when humans are in a place or how they interact with different people. Different conditions, be it a place or a person, can be different.

In literary works, the complexity of human nature is usually depicted in the characterization of the characters. The nature of the characters in a literary work cannot be defined simply as good and evil. This is because the characters are not stable from the beginning of the story to the ending. There will be contradictions in their nature in certain moments of speech or behaviour. This is due to the influence of interactions between characters either with each other or with their environment or culture.

These contradictions in literary works can be called paradoxes. A paradox is a statement or group of statements that seem contradictory or incompatible with common sense, but may be true or indicate a profound truth. Paradox in the division of language style is included in the contradiction language style (Kurniati, 2017). Paradox is an important element that reflects the complexity and ambiguity of meaning in a text. Paradox is a form of contradiction that looks contradictory but is full of meaning, making it necessary to dig deeper, not just from the words in the narrative, so that internal contradictions will be found in the narrative. So, paradox is not only an aesthetic tool in a text, but also serves to understand a text and create complexity of meaning. In literature itself, paradox is often used to highlight the complexity of life and human character. Usually paradoxes appear in the form of characters that exhibit contradictory traits or themes that explore the opposition between one concept and another that is opposite.

An example of paradox in literature can be seen in the form of a novel. Paradox is usually contained in the complexity of the character's nature which is unstable and contradictory between one nature and another. To analyse paradox in a literary work, Jacques Derrida's theory of deconstruction can be used. Jacques Derrida's Deconstruction Theory is a theory that opposes the stability of meaning. This theory states that the meaning contained in the text is plural and never stable. The meanings will overlap and have no centre, in other words, many. In this theory, what Derrida is looking for is not the meaning of the text itself, but its paradox. The paradox contained in a text is what will give birth to a plurality of meanings. Derrida shows how literary texts interfere into another and transgress disciplinary boundaries and offer multiple meanings (Shyamala, 2019, p. 52).

The complexity of human character, namely paradox, is illustrated in one of the classic novels entitled *Wuthering Heights* (1847) by Emily Brontë. The novel was first published in 1847 and is Emily Brontë's only work. *Wuthering Heights* is one of the most important and phenomenal literary works in the history of English Literature. With the genre of gothic romance, this novel combines romantic and dark elements. This novel has elements of tragedy and romance that are different from the typical romance genre. In the plot, besides love, it is also full of suffering, revenge, and various kinds of human nature, especially the dark nature and complexity of humans.

This novel can be said to be a difficult and complex novel in terms of narrative delivery, storyline, setting, and characterization of the characters. In this novel, Emily Brontë succeeds in destroying the perception of human nature. The characters in this novel are not portrayed with characters as simple as black and white or good and bad. The characters in this novel are complex and difficult to understand. There is no one character who can be said to be good or bad. The characters in *Wuthering Heights* successfully show that humans are indeed complex creatures with paradoxical traits in themselves.

The novel begins with an outsider's point of view, Mr. Lockwood who is a tenant of Thrushcross Grange, visiting Wuthering Heights, which is the residence of the landowner. There he meets the mysterious, unfriendly and moody residents of Wuthering Heights, one of whom is of course the landlord, Mr. Heathcliff. When he returns to Thrushcross Grange, he hires a servant named Nelly who is a former worker at Wuthering Heights. It is Nelly who begins to tell the tragic life story of the Earnshaw and Linton families. The plot focuses on the tragic love story of Heathcliff and Catherine Earnshaw. Heathcliff was an adopted child of unknown origin. He was picked up by Mr. Earnshaw when he was about six years old from the streets of Liverpool. He was brought home to Wuthering Heights and raised and grew up with the children of the Earnshaw family, Hindley and Catherine. In *Wuthering Heights*, Heathcliff experienced much oppression and discrimination from both the Earnshaws and their servants. From the moment he arrived, he was called a gypsy because of his black skin and received many harsh words and physical abuse. Especially Hindley who seems to have his own hatred towards Heathcliff. But it was different with the youngest, Catherine. Although at first she also disliked Heathcliff, she didn't even want to be close to him. As time went by, Catherine grew to like Heathcliff. They became friends and fell in love with each other. Of course, with the difference in background that is too far away, their love story will not be as smooth as a

love story in a typical romance novel. This difference in background is the beginning of the cause of all the tragic tragedies in this novel. Catherine felt that marrying Heathcliff would not benefit her, so she decided to marry Edgar Linton, her neighbour and heir to the wealthy Thrushcross Grange. Heathcliff heard Catherine's words and decided to leave Wuthering Heights with a grudge. He returned a few years later with a different figure for revenge. He married Isabella Linton, the younger sister of Edgar Linton. For revenge he treated Isabella so badly that after giving birth to a child, he ran away. Catherine fell ill and died after giving birth to a daughter named Catherine Linton. Heathcliff, shaken by her death, continues his revenge with increasing viciousness. This is where the dark and vengeful atmosphere becomes even more intense than in the earlier parts. Heathcliff continues his revenge by torturing the next generation of Earnshaw and Linton, namely Hareton Earnshaw, Linton Heathcliff, and Cathy Linton. He forced Cathy to marry Linton Heathcliff so that he could get full rights of Thrushcross Grange until Linton died, leaving Cathy isolated in Wuthering Heights with him and Hareton. After all that, Heathcliff remained unsettled.

Wuthering Heights is a novel with a complex plot, character complexity, and narrative dynamics. Besides the tragic love story, another theme of the novel is the tension between heredity, environment, nature, and culture that shapes the characters' identities. In this novel, the author Emily Brontë creates a world where the character's identity is intertwined with the conflict between heredity, environment, nature and culture. These aspects form a paradox for the characters, namely Heathcliff, Catherine, and the next generation.

In *Wuthering Heights*, the paradox is formed by the existence of characters who are constantly at the intersection between heredity and environment then nature and culture. An example of paradox is seen in the character of Heathcliff who is a picture of uncontrolled wild nature because of his unknown background, but he is still supported by the culture where he is, namely the culture found in the environment of Wuthering Heights and Thrushcross Grange. As for Catherine, paradox is seen in her dual personality. Catherine's personality is divided between the free outside world of Wuthering Heights and the order of Thrushcross Grange. From the next generation of the family there is also a paradox that each character carries two innate traits from both Wuthering Heights and Thrushcross Grange. Paradox is also found in the two main buildings in the novel, namely Wuthering Heights and Thrushcross Grange. Both buildings represent the opposition

between nature and culture. Wuthering Heights is a symbol of wild, harsh, and disorderly nature, while Thrushcross Grange is a symbol of orderly, polite, and comfortable culture.

This is in line with Jacques Derrida's theory of deconstruction, which emphasises the instability of meaning in texts. According to Derrida in Nurrachman (2023, p. 233), "This is why classical thoughts concerning structure could say that the center is, paradoxically." Texts always contain gaps of contradiction that destabilise the structure of meaning. The paradox in this novel can be analysed using Derrida's deconstruction approach which shows that the text contains internal oppositions and contradictions that produce a meaning that is not fixed. Within the framework of Derrida's deconstruction theory, *Wuthering Heights* can be seen as a freeplay that defies the stability of meaning. Deconstruction reveals how meaning is formed through *différance*-the process of delay and the constant play of signs, so that meaning itself is always in process and not fully present. Deconstruction challenges the binary opposition, which in this novel is heredity and environment then nature and culture. Derrida shows that binary oppositions such as heredity and environment then nature and culture are never truly separate, but rather interdependent and create meaning through constant opposition. As Derrida in Nurrachman (2023, p. 233) says in his essay, "Structure, Sign, and Play in the Discourse of the Human Sciences" (1970), "The center is not center.". The quote states that there is no center of meaning in the text, which if it is related to the topic of this research then the identity of the characters in *Wuthering Heights* is never fixed or stable, but always in a state of flux or change.

In *Wuthering Heights*, the opposition between heredity and environment then nature and culture can be seen as an example of *différance*, where a character's identity is never fully stable or defined by one aspect alone, but is always in the process of formation influenced by the dynamic interaction between nature and culture. Thus, through deconstruction analysis, *Wuthering Heights* can be understood as a work that not only uses paradox as a theme, but also as a narrative structure and strategy. Paradox in this novel is not only a part of the story, but also a way for the text to deconstruct itself, opening up space for infinite exploration of meaning.

The author conducted a literature review to obtain previous study related to this research. These previous studies come from scientific journals and theses that can contribute to this research, and this research has a connection. The first previous study is

an article entitled *"I am Heathcliff!" Paradoxical Love in Brontë's Wuthering Heights* written by Nina Levin (2012) from Department of Literature and History of Ideas, Stockholm University. This article discusses the paradoxes found in the novel *Wuthering Heights* concerning to the love line. The first paradox is found in the delivery of the narrative by the characters Nelly and Lockwood. The second paradox is found in the character of Catherine where she chooses wealth over love even though she loves Heathliff, states that she cannot be separated from Heathcliff even though she wants to marry Edgar, tells Heathcliff to marry Isabella, states that she is Heathcliff, states that Edgar and Heathcliff killed her even though she was the one who hurt herself. Then the paradox in Heathcliff's character, he says Catherine should haunt him because the murder victim should haunt the murderer, but afterwards states that he does not agree that he is Catherine's murderer. Finally, Heathcliff wants to destroy Wuthering Heights and Thrushcross Grange, but it is the house that reminds him of Catherine. This article uses Theodor Wolpres' theory of theme, which has two considerations to define theme. Then Gerard Genette's theory of the aspects of narrative which has three aspects, namely story, narrative, and narrating.

The second study is an article entitled *Paradoxes Concerning the Love in Wuthering Heights* by Bao Xiaoli (2015) from Cross-Cultural Communication, Inner Mongolia University. This article discusses the paradox contained in the narrative delivery by the narrator, Nelly and Lockwood, where the narrator may be telling something that is not true because they do not really know what the main character is feeling. With the length of time and the indirectness of the situation, the story may not be entirely true. Then there is the paradox in the love storyline of the two main characters, Catherine and Heathcliff. Catherine chooses Edgar to help Heathcliff with Edgar's money. Catherine does not follow her own feelings. Catherine tries to make Edgar and Heathcliff accept each other. Saying that she is Heathcliff. This article uses Gerard Genette's narrative theory about three levels of narration, namely extradiegetic, intradiegetic, and metadiegetic.

The third study is an article entitled *Coverture, Domestic Violence, and Mrs. Heathcliff's Narrative in Wuthering Heights by Judith E. Pike* (2009) from Nineteenth-Century Literature, University of California Press. This article discusses the important yet often overlooked role of Isabella Linton, later known as Isabella Heathcliff, in Emily Brontë's novel *Wuthering Heights*. Author Judith E. Pike argues that Isabella's character undergoes a profound transformation from a naïve girl to a victim of domestic violence, reflecting the grim reality of secret laws and marital abuse during the nineteenth century.

The fourth study is an article entitled *Hareton Earnshaw and the Shadow of Idiocy: Disability and Domestic Disorder in Wuthering Heights* by Emily M. Baldys (2023), Department of English, University of Lowa. This article examines the complex interplay between representations of disability and domestic chaos in Emily Brontë's *Wuthering Heights*. The character of Hareton Earnshaw embodies the narrative's exploration of 'dullness', reflecting society's anxieties around family dynamics and patriarchal structures. The narrative initially associates Hareton with the characteristics of stupidity, which is portrayed through his childish and immature language. However, as the story progresses, especially towards the end, Hareton undergoes a significant transformation that erases this association, symbolising the restoration of patriarchal family relationships and domestic order.

The fifth study is paper entitled *The Gothic and Supernatural Metamorphoses of The Byronic Hero in Wuthering Heights and Jane Eyre* by Natka Jankova Faculty of Applied Languages, FON University, (2014). This paper talks about how romantic and gothic elements interact in Jane Eyre and Wuthering Heights, Charlotte and Emily Brontë's most famous works. It also looks at how Byron's heroes change and how gothic and supernatural elements appear in them.

The sixth study is journal entitled *On Double Narration in Wuthering Heights* by Omar Ezzaoua, American Research Journal of English and Literature (2021). This journal discusses the narrative structure and methods used in Emily Brontë's book *Wuthering Heights*. This journal focuses on the structural analysis of the narrative of *Wuthering Heights*, with particular emphasis on the use of multiple narrators (Mr. Lockwood and Nelly Dean) and the complex organization of time in the narrative. The author argues that this narrative structure is an important part of the thematic development and addition of tension in the story, not just a coincidence. Gérard Genette's concept of focalization is discussed in this journal. This concept distinguishes between narrative voice (who is speaking?) and perspective (who is seeing or feeling?).

The seventh study is *The Narrative Structure and Atmosphere in Emily Bronte's Wuthering Heights* by Ansuya Chauhan, International Journal of Social Impact (2016). This journal discusses two main aspects of the novel *Wuthering Heights*: narrative structure and atmosphere (particularly Gothic elements). It analyses how Emily Brontë effectively uses

the novel's *Wuthering Heights*, to create a pleasant yet Gothic atmosphere, and how the complex narrative structure contributes to the depth of the story.

The research gap between the previous studies above and this research is the paradoxes contained in character identities formed as a result of conflict between nature, culture, heredity, and environment in the novel *Wuthering Height* (1847). While the previous studies above discuss paradox in the love line and character development, the structure narration, and the atmosphere of the novel itself. The first previous study discusses paradox in terms of narrative delivery and paradox in the love line found in the two main characters. In the article, Levin uses Genette's theory to examine the narrative in *Wuthering Heights*. In the second previous study, the focus of the discussion is also on paradox in the love line of the two main characters and paradox in the delivery of the narrative. This article also uses the same narrative theory by Genette for its research. The third previous study discusses the role of Isabella Linton who undergoes character development from naive to a girl victim of domestic violence. The fourth previous study, the character of Hareton Earnshaw embodies an exploration of the narrative of 'stupidity', reflecting society's anxieties around family dynamics and patriarchal structures. The article discusses the identity of Hareton Earnshaw's character who grows up in disability and domestic chaos, but eventually develops. The fifth previous study talked about gothic element in the novel. The sixth previous study talked about the structure in the narrative of the novel. The last previous study talked about structure narrative and the gothic elements.

This research is different because it does not only discuss paradoxes in love lines or narratives, or the development of character identities, or only the structure narrative, but this research will discuss the paradoxes contained in character identities formed as a result of conflict between nature, culture, heredity, and environment. How the atmosphere of the buildings can shape the paradox identities and find various paradox identities in the character according to the narrative of the narrator. This research will use Jacques Derrida's deconstruction theory to uncover these paradoxes.

1.2 Statement of Problem

The focus of the problem in this research is the novel *Wuthering Heights* which will discuss the paradoxes contained in character identities formed as a result of conflict between, heredity, environment, nature, and culture in the novel *Wuthering Heights*, then the author creates research questions:

8

1. How does the conflict between the different living conditions in Wuthering Heights as a symbolism of nature and Thrushcross Grange as a symbolism of culture form the character identity paradox in *Wuthering Heights* (1847)?
2. What kind of character identity paradox is formed from the conflict of heredity and environment in *Wuthering Heights* (1847)?

1.3 Research Purpose

As explained in the research questions above, the main objectives of this study are the main objectives of this research are:

1. To find out how the influence of the conflict between the different living conditions in Wuthering Heights as a symbolism of nature and Thrushcross Grange as a symbolism of culture form the character identity paradox in *Wuthering Heights* (1847).
2. To find out the character identity paradox formed from the conflict of heredity and environment in the novel *Wuthering Heights* (1847).

1.4 Research Significance

This research technically is expected to make a new contribution in the field of literature, namely in the novel *Wuthering Heights* (1847). This research is also expected to provide more information and knowledge about the paradox contained in the identities of the characters in the novel *Wuthering Heights* (1847) formed from the conflicts of nature, culture, heredity, and environment because so far based on previous studies, no one has discussed this novel in terms its character identity paradox.

Practically, it is also hoped that this research can be useful as an alternative reference and information in academic field especially for English Literature students. In addition, this research is also expected to be a way for the author to increase knowledge, especially about paradox, character identity, and deconstruction.

1.5 Definition of Key Terms

1. **Paradox**: A paradox is a statement that leads to a contradiction or an opposite situation. According to Kurniati (2017) Paradox in the division of language style is included in the contradiction language style.
2. **Character's Identity:** A collection of traits, values, personality, and characteristics that distinguish a person or character from others. Character identity reflects how a person thinks, acts, and interacts with the surrounding environment.

3. **Heredity**: Heredity refers to the biological process by which genetic traits and characteristics are passed on from one generation to another. In the context of Emily Brontë's *Wuthering Heights* (1847), heredity plays an important role in shaping a character's identity and behaviour, as it determines not only their physical attributes, but also certain tendencies, temperaments and inclinations.

4. **Environments**: Environment refers to external factors that include a person's physical, social, and cultural surroundings that influence their character growth, behaviour, and identity. The concept of environment is crucial in Emily Brontë's *Wuthering Heights* (1847) to understand how Wuthering Heights and Thrushcross Grange differ, both showing the opposing forces of nature and civilisation. Wuthering Heights, with its harsh and wild landscape, depicts the abundance and violence of emotions, while Thrushcross Grange, with its refined and ordered environment, depicts the culture and expectations of society. The characters' personalities, relationships, and conflicts are shaped by these different environments, illustrating the conflict between innate dispositions and outside influences in the formation of identity.

5. **Nature**: Nature in this context is the symbolic of Wuthering Heights. It refers to the innate tendencies, instincts, and genes that shape a person's behaviour and character. In Emily Brontë's *Wuthering Heights* (1847), nature is often associated with pure feelings, passion, and the wild landscape of Wuthering Heights itself.

6. **Culture**: Culture refers to the social structures, traditions, values and norms that shape human behaviour and identity. In Emily Brontë's *Wuthering Heights* (1847), culture is symbolic of Thrushcross Grange, which symbolises decency, refinement, and societal expectations. In this novel, culture functions as a force that seeks to temper and control natural instincts, as demonstrated by characters such as Edgar Linton, who upholds morality and social propriety.