2023

FEMINISM AND IDENTITY IN VICTORIAN NOVELS OF BRONTËS, THE INTERCHANGEABILITY OF THE BINARIES: CENTER AND MARGIN, REALITY AND APPEARANCE, ORIGINAL AND COPY

Mutsuko Takahashi

FEMINISM AND IDENTITY IN VICTORIAN NOVELS OF BRONTËS, THE INTERCHANGEABILITY OF THE BINARIES: CENTER AND MARGIN, REALITY AND APPEARANCE, ORIGINAL AND COPY

A dissertation submitted in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

to the faculty of the

DEPARTMENT OF ENGLISH

of

ST. JOHN'S COLLEGE OF LIBERAL ARTS AND SCIENCES

at

ST. JOHN'S UNIVERSITY

New York

by

Mutsuko Takahashi

Date Submitted: _____ Date Approved: _____

_____ _____

Mutsuko Takahashi Dr. Rachel Hollander

ABSTRACT

FEMINISM AND IDENTITY IN VICTORIAN NOVELS OF BRONTËS,

THE INTERCHANGEABILITY OF THE BINARIES:

CENTER AND MARGIN, REALITY AND APPEARANCE, ORIGINAL AND COPY

Mutsuko Takahashi

The dissertation approaches feminism and identity in the novels of the Brontë sisters, in which characters have struggled with the tension between outsider and insider. The study will discuss, in Part I, Charlotte Brontë's *Jane Eyre* (1847) and *Villette* (1853), and in Part II, Emily Brontë's *Wuthering Heights* (1847) and Anne Brontë's *The Tenant of Wildfell Hall* (1848), seen through multiple lenses such as feminism, psychoanalysis, postcolonialism, etc.

Various versions of powerless male protagonists in the Brontës are examined, for they help illuminate the situation of the female protagonists. Marginal males try to take over the central position by using the marriage system while domestically marginalized women similarly try to win the center by pushing colonial others to the periphery.

I address the tensions between feminist and postcolonial readings within the socio-economic and psychoanalytic domains. To approach the issue of feminism and identity behind those authors' creation of their characters, the study begins with the analysis of the issue of what I call "reality" and "appearance," which are the keywords of my study. What makes my study new is the element of "interchangeability" between reality and appearance.

To prove how this mechanism is reflected in the novels, the study applies Lacanian theories to illuminate the novels, which can help me argue the relationship between reality and appearance using Lacan's L-Scheme, and the mechanism of deceiving eyes using his theory of the gaze. I view the definition of appearance as the mirror image of reality, for one might most likely believe visible elements as reality. Another key element that makes my study new is reading the novels from the viewpoint of narcissism. When the argument develops into narcissism, I observe not only overt narcissism but covert narcissism.

This analysis views the struggle of the Brontës' characters as epitomizing the effort of human beings living in that time to create identities, contrary to the norms of a patriarchal society; when the study develops to the issue of narcissism, we will find the struggles of characters are not merely the victims of the patriarchal family but dysfunctional family.

TABLE OF CONTENTS

LIST OF FIGURES

INTRODUCTION

Overview

Rarely in the world have three sisters created a literary environment, almost simultaneously achieved success as writers together, and had the value of their work widely recognized by society, as was the case with the Brontë sisters. The uniqueness of the Brontë sisters' work is that the main characters in their novels are less integrated into their environment than the characters around them. The most prominent of these is Charlotte Brontë's protagonists, Jane and Lucy, and Anne Brontë's Helen who takes a different name to hide her identity and live as a different person. It is reasonable to say that they belong to the margin. However, it is not only the female protagonists who belong to the margins. Rochester, the second son, is also a marginal male since he is a victim of patriarchy. Heathcliff, an outsider of *Wuthering Heights*, was brought to the Heights as an orphan of unknown origin, and his presence caused a great deal of disruption to the order and peace that was maintained in the Heights. However, he is an outsider by nature and never tried to be an insider in the real sense though he appeared to have acquired a center. It can be said that the ultimate aim of the central figures of Brontë was to become insiders in the real sense. Their quest for identity was, in other words, a desperate attempt to fill a void in their minds and aspire to become true insiders. However, such efforts have been in vain, and no one has really achieved the status of the true insider.

In the first half of the 19th century, when the Brontë sisters lived, there was a strong tendency to discourage women from thinking and writing. Many Victorians

considered it a violation of the norms of femininity for a woman to take up the pen. Talented women were expected to be the mothers of male writers, the women who can give male writer poetic inspirations, or the readers of their works. In such a climate, their works show that the women who tried to write struggled with the dilemma between the impulse to create and the norms of femininity imposed by society.

Perhaps in response to such a social climate, female writers tend to end their novels with marriage, choosing to be the Angels in the House as required by society. Indeed, the Brontë sisters also have this tendency, with the exception of Charlotte Brontë's *Villette*, all of the novels dealt with in this study, Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights*, and Ann Brontë's *The Tenant of Wildfell Hall*, tend to end in marriage. Though *Villette* does not end with marriage, it involves the issue of marriage. Contemporary novels dealing with love and marriage tend to focus on marriage itself. In such a trend, the works of the Brontë sisters rather focus on the possibilities of what marriage can enfold.

Especially, the tendency of viewing the possibility of what the marriage can offer is involved in *Villette* despite the female protagonist Lucy's unfulfilled marriage, perhaps due to her fiancé's death by shipwreck. *Jane Eyre* also focuses on the potential of marriage, not the marriage itself. To focus on Victorian romance and marriage is to develop a great interest in the way of life of women of the time. Women's social status in the Victorian era was low, and their lives were destined to be obedient to men and endure patriarchy. Many women had to endure unhappy marriages. Intelligent women had an escape route to support themselves by working as governesses. Yet, it was a very difficult time for women to support their lives by themselves without having complete freedom of

choice in employment. Under such circumstances, how did women decide on their marriage and why did they give up on being independent? This study approaches the issue of love and marriage in the Victorian era, seen from postcolonial, gender, and psychoanalytic viewpoints. Seen through gender, racial, colonial, and psychoanalytic lenses, I believe the position of the binaries, such as center vs. margin, and reality vs. appearance, are freely interchangeable. As we discuss more detail later, I also see many of the differences between *Jane Eyre* and *Villette* as simply a matter of appearance, reflecting the same reality. Therefore, this study argues that the reality behind these novels can be the same although they may differ in appearance.

Part I: *Jane Eyre* and *Villette*

Part 1 focuses on Charlotte Brontë's *Jane Eyre* as the main text, and the chapters include a discussion of another of her novels, *Villette,* as a comparison. I view Rochester in *Jane Eyre* and Paul in *Villette* as powerless male protagonists in those novels and argue how their marginal positions can illuminate the situation of the female protagonists. For example, Rochester is disadvantaged in patriarchy as a second son, and Paul is also vulnerable as a foreigner from a British imperialist perspective. As we will see, what I term "marginal males" try to take over the central position by using the marriage system as a vehicle while domestically marginalized women similarly try to win the center by pushing colonial others to the periphery.

I will address the apparent tensions between feminist and postcolonial readings within the socio-economic and psychoanalytic domains. To approach the issue of feminism and identity behind the Victorian writers' creation of their characters, the study

begins with the analysis of the issue of what I call "reality and appearance" that we can observe throughout the novels of not only Charlotte Brontë but also the Brontë sisters that I will discuss in the following chapters. The keywords of my study are "reality" and "appearance," and what makes my study new is the element of "interchangeability". To establish the argument of how those that appear to be binary oppositions turn to be interchangeable, and what makes them interchangeable, the study explores the issue of the center and margin seen through the lens of marriage, gender, race, and colonialism. The tension between reality and appearance is also enhanced by unreliable narrators. The study tries to clarify that the position of center vs. margin is interchangeable, and so is that of reality vs. appearance. As for the connection between the reality-appearance issue and the margin-center issue, what appears to be the margin can take over the central position through the socio-political realities: marriage as a domestic patriarchal system and colonialism as a larger scheme.

Pioneering feminist readings, Sandra Gilbert and Susan Gubar state that Bertha is Jane's "dark double," and read the sexuality of the repressed woman by criticizing patriarchal society, seen through a feminist perspective.[1] However, such a reading reveals Jane's unresolved Freudian mourning. Because of the absence of the other half of the double, Jane is eternally destined to gaze at the outer world with the afterimage of Bertha through the haze of this secluded place. This perspective can be supported by Nancy Armstrong's idea, seen through a profound political perspective on female characters.[2] She claims that Brontë was unable to finally clarify what was repressed, the issues in her works have left open a possibility of psychological insight. In my study, therefore, I extend the discussion to psychological insights.

In *Jane Eyre*, Jane asserts women's rights but eventually settles for the Angel in the House withdrawn in gloomy Ferndean. In *Villette*, on the other hand, Lucy is quiet and unassertive, but eventually fulfills her dream of founding a school, and remains single for the rest of her life. In this respect, one might consider that *Villette* has a stronger tendency toward feminism than *Jane Eyre*. It is because Jane's difficulty is derived from obstacles in realizing a marriage for love in Victorian society while Lucy's torment reflects the situation of a woman who had to repress her love itself and abandon her ideal marriage. Nevertheless, do such an appearance or what appears to be opposite endings, represent the reality of what the author motivated to speak through her novels? In this study, which is discussed in more detail in chapters, I read the novel by approaching the issue of reality and appearance, and discuss how those elements, reality and appearance, are interchangeable when they engage with postcolonial, gender, and psychoanalytic contexts.

The previous scholarly studies in the light of feminism and postcolonialism tend to consider domestic issues such as gender and marriage issues and multilateral issues such as postcolonial and racial issues separately. For example, Gayatri C. Spivak is a pioneer in postcolonial reading by focusing not only on the oppressed people but also on the oppressors. Focusing on the fact that the oppressors maintain their identities by repressing others is an effective point for reading the novel in light of colonialism. However, Spivak accuses the feminist readings focusing on the gender issues argued by Gilbert and Gubar are ignoring colonial politics, but overlooks the functional connection, including interchangeability, between those issues.[3] I believe that gender issues and postcolonial issues are interrelated, and such a trend is evident in *Jane Eyre*. Jane is

placed at a disadvantage as a woman being exploited in the patriarchal society; however, her position suddenly turns from an exploited to an exploiter being positioned at the center of imperialism in the colonial context. While Susan Meyer focuses on racial otherness,[4] Deirdre David claims that the colonial issue is bigger than racial and gender issues.[5] I believe that David is right in observing a bigger political scheme behind women's independence; however, I view that colonial issues are parallel with gender ones, for they are both based on power. Elaine Freedgood focused on symbolism and linked the governess with the colonial system of the West Indies.[6] She explores the novels from a post-colonial perspective, paying attention to furniture, curtains, and other materials in Victorian texts, such as mahogany furniture in *Jane Eyre*. In fact, *Jane Eyre* dramatizes the fact of imperial marriage is supported by slavery and colonialism. Sue Thomas observes the context of slavery in *Jane Eyre*. She likens paid work as a governess and dependence as a mistress to a slave.[7] They regard both governess and slavery as margins but overlook the tension in between. Mark Celeste observes the historical trace of slavery not only in *Jane Eyre* but also in *Villette*.[8] He develops a fresh idea by observing metonymic chains between shipwrecks in the novel and slave shipwrecks in history. If his observation is to unearth the meaning of the shipwrecks in the novel from historical slave shipwrecks, I would rather claim that the slave shipwrecks are like metaphorically burying traces of the past violence at the bottom of the sea. Many critics suggest that Jane's resource of happiness is her inheritance of wealth, and some of them argue that her wealth is based on colonialism and slavery.[9] Meanwhile, Alexandra Valint points out that Jane's inheritance is passive, which keeps her away from colonial taint.[10] Nevertheless, her viewpoint cannot explain why Jane simply quit the governess as

soon as she became wealthy. Janet Gezari[11] and Katherine Inglis[12] focus on the visual element which is an important perspective for my study; however, their arguments are based on the functioning of the eyes as organs. Since Jacques Lacan distinguishes eyes as organs from the gaze as a concept, my study has developed the visual elements into Lacanian theory of the gaze. By developing into the Lacanian theory of the gaze, Jane's fictional sense of self can be explainable.

The study posits that the gender issue is parallel to the colonial one in a bigger frame and even interrelated. Not only do domestic marginal characters turn around their situations using the marriage system, but they appear to push colonial others to the periphery by using imperial power; however, what is happening as an invisible reality is that the power produced by colonial countries has taken over the center, considering the domestic wealth acquired by marriage originates in the colonial countries. Seen from the perspective of original and copy, which is more specifically the issue of reality and appearance or the truth and its mirror image, this study argues that what appears to be two different viewpoints can be interchangeable. The study of reality and appearance can contribute to one's sense of self personally and socially, seeking the answer of who I am in terms of real "I" (reality) and fictional "I" (appearance), and the sense of where I am in a social context, by exploring how social systems (appearance) can affect the individual's perception/misperception.

Rochester is a victim of patriarchy as a marginal male, as I mentioned, for he has been born into a disadvantageous position.[13] In fact, Rochester's situation is explained by his own words. His marriage to Bertha was due to his position as a second son, and he explains his father's idea to Jane as follows:

> Well, Jane, being so, it was his resolution to keep the property together; he could not bear the idea of dividing his estate and leaving me a fair portion: all, he resolved, should go to my brother, Rowland. Yet as little could he endure that a son of his should be a poor man. I must be provided for by a wealthy marriage (*Jane Eyre*, Ch.27).

Since Rochester's father has followed the custom of primogeniture, the opportunity of becoming prosperous for Rochester, the second son, who has been deprived of the right of inheritance due to the social convention at the time, was to marry a rich woman to gain property. The domestic marginal male, like Rochester, tries to distinguish his superiority from the inferiority of racial, social, and gender otherness to raise his position in a patriarchal structure; for example, Rochester emphasizes his racial superiority against Bertha and social superiority toward Jane as her employer, as well as his gender superiority. Although a governess was a highly-educated intellectual profession, its social status was not high because it was a profession for women who had to support themselves for financial reasons. Besides, Rochester emphasizes his superiority more than necessary.

In fact, Rochester pushes Bertha to the periphery due to her racial otherness of having dark skin and being born in a colonial country. On the other hand, however, this relationship potentially involves the interchangeability of the center and the margin; for, not only on the personal level but on the international level, the enormous wealth of the imperial country is derived from the colonial plantation. Victims of those marginal males

are the domestic women; however, Jane is a both victim and a beneficiary of patriarchy, for she was chosen as an heiress by the paternal arbitrary decision. Jane's acquisition of wealth moves her position from the exploited to the exploiter, or from a socially marginalized vulnerable woman to the center of the imperial economic system, by pushing colonial countries to the periphery. Nevertheless, the marriage system pushes her back to the periphery, for Bertha is Rochester's legitimate wife and Jane is a mistress. She eventually takes the central position in the house or the domestic colony, as opposed to the colonial outside world, by becoming the Angel in the House in Ferndean, an unhealthy, retired, and hidden place secluded from society. Ferndean is the place where makes Rochester say that he doesn't want to push Bertha to "indirect assassination, even of what I most hate" (*Jane Eyre*, Ch. 27). Though she appears to take the center in the end, that doesn't mean she has finally won the central position. As is mentioned, to emphasize superiority against inferiority, they push the racial, and colonial otherness to the periphery. Nevertheless, what socially marginalized males do to gender marginalized females, and the domestically marginalized females do to the racial/ colonial others are just the mimicry of the bigger power structure ruling them. Therefore, their acquisition of the central position is just a representation of the appearance, and essentially false. They merely play push-and-shove to win over the center. More to the point, applying the issue of center and margin to that of reality and appearance, what we believe as reality, recognized through human perception, is actually appearance, not reality; for, people tend to percept the visible things as reality. Although reality does exist, it resides in an unrecognizable realm. The same is true for their sense of acquiring the center. Thus, appearance obscures reality by disguising itself with a fictional image of reality.

The political and legal framework is rarely explicit in *Jane Eyre*, and the novel appears to be the passionate love of Jane and Rochester, which seizes readers' attention. Nevertheless, I view this appearance of a love story as a romantic disguise. For example, that Jane heard her name was called by Rochester must be fantasy, and not real, since there is a big physical distance between lovers. I would interpret that this dramatization of the unlikely event is a disguise to silently reveal the political and legal framework in the Victorian era. The psychoanalytic approach using Lacanian theory makes it possible to clarify the viewpoints that are not narrated in Brontë's novels, in terms of identity issues and misrecognition of the sense of self.

Part II: *Wuthering Heights* and *The Tenant of Wildfell Hall*

Part 2 covers Emily Brontë's novel, *Wuthering Heights*. The ending of this novel appears to be restored with the death of Heathcliff, a character who embodies grotesque. In fact, Heathcliff is depicted grotesquely, being highlighted in his enigmatic aspects; he is depicted as a feature between a devil and a human, and "his black eyes withdraw so suspiciously under their brows" (*Wuthering Heights*, Ch. 1). His withdrawn eyes remind us of Hoffmann's "The Sandman," representing the castration. Seen through a Freudian lens, Heathcliff's mysterious or grotesque otherness that characterizes him can be an expression of Freudian uncanny, which is familiar but unfamiliar. Heathcliff's real grotesqueness will be discussed in the next chapter from a psychoanalytic perspective. However, there is also a disturbing atmosphere with the appearance of the ghosts of Heathcliff and an unnamed woman seen by the villagers, the ghost of a girl who refers to herself as Catherine's married name, and the repetition of the names: Catherine II returns

to her mother's maiden name and the owner of the Heights returns to the same name Hareton Earnshaw. Thus, the Heights is handed down to Hareton who inherits Heathcliff's properties, not only the real property but also characteristics. The grotesque carving plays an iconic role in causing disturbing reactions.

Heathcliff appears to have been retired from the game of revenge with the feeling of being abandoned from the relationships of narcissistic codependency. However, I would cast doubt if the order of the Heights has recovered from the unhealthy pattern, considering his successor is his henchman, Hareton, an extension of his ego. This study views Linton and Hareton to be an extension of Heathcliff's ego, the former represents disavowal and the latter does avowal. In the analysis, I reveal the "blackness of spirit" (*Wuthering Heights*, Ch. 21), which characterizes Heathcliff, in the inner reality of Edgar who appears to be a good moral character, and consider how Edgar's covert quality impacts his relationship with two Catherines. In particular, the study explores whether Edgar's covert influence on Catherine II, Heathcliff's overt influence on Hareton, and the marriage of the two inherited such qualities of the guardians, are the cause of the grotesque aspect of the ending.

Due to the idiosyncratic aspects that the novel unfolds, *Wuthering Heights* can be regarded as a quite distinctive work not only in the Brontë sisters but also in Victorian novels. Indeed, the intense impression of the relationship between Catherine and Heathcliff has a strong impact that puts this work in a privileged position, but we can also observe that her sister Anne Brontë uses a similar narrative technique in *The Tenant of Wildfell Hall*. Moreover, the title of those novels marks the initials of WH. It is reasonable to deduce that Anne Brontë has created *The Tenant of Wildfell Hall* with

Wuthering Heights in mind. Consequently, the study partially includes the study of *The Tenant of Wildfell Hall* by way of comparison. Unlike Charlotte Brontë's two works, which are compared with each other in the previous chapter, however, the works dealt with in this chapter are written by different writers; therefore, rather than finding meaning by making mutual comparisons, the study uses *The Tenant of Wildfell Hall* as supplementary material for investigating *Wuthering Heights*.

Overturning a conventional standard of the Victorian period, *The Tenant of Wildfell Hall* deals with a proposal of marriage from a woman to a man. The trend of a woman's control over a man is also depicted in *Wuthering Heights* and *Jane Eyre*. However, Anne's novel ends with a happy marriage after overcoming the difficulties. Hence, this ending, which appears to be a happy marriage, can be seen both in the tendency to focus on marriage itself, which is evident in other Victorian female writers and in the tendency to focus on the possibilities of what marriage can enfold, which is evident in the works of the Brontë sisters. *The Tenant of Wildfell Hall* portrays the passionate love of Helen and Gilbert, as is seen in *Wuthering Heights*, while the love and obligation that marriage has to offer are illustrated through Helen's failed marriage with Huntington. Aside from the passionate love between the two sexes, the work also dramatizes Helen's compassion in caring for her husband, Huntington, in order to maintain the responsibility of her marriage. Helen eventually marries Gilbert, who has a different social class than her, and in *Wuthering Heights*, as well as the relationship between Catherine and Heathcliff which goes beyond social status, Catherine II also marries Hareton, who has been raised coarsely at the end of the novel.

Interconnections

Reading Victorian novels beyond racial and gender issues are also presented. For example, Virginia Woolf pointed out that what inspired Emily Brontë to create this novel is not personal travail, but universal suffering for all human beings.[14] On the other hand, Arnold Kettle points out that the relationship between Catherine and Heathcliff arises through their rebellion against society. Not only is *Wuthering Heights*, but Charlotte Brontë's work can also be read across gender issues, thereby making it possible to find universal parallels throughout the Brontë sisters' works. For example, David approaches Victorian texts beyond gender issues.[15] As for *Jane Eyre*, she views the novel as a political work rather than the internal conflict and the spiritual development of a woman. She observes that the social trend for a colonial policy has motivated Charlotte to create this novel with the dramatization of racial and colonial issues. However, their readings, away from gender issues, cannot explain the unavoidable fate of Victorian women.

As is seen by Catherine's choice of Edgar as her marriage partner in *Wuthering Heights*, marriage has been considered a secure route for women in the Victorian era. In *Villette*, however, by founding a school, achieving socio-economic success, and remaining single, Lucy demonstrates that marriage is not the destination of her life. However, can her case really be a case of women's independence? Her social success is made possible by the financial support of her fiancé Paul. This study discusses in detail in the chapters that women are not the only victims of patriarchy. For example, the second son Rochester, the foreigner Paul, and the outsider Heathcliff, are the cases. As for *Villette*, her supporter Paul, who is behind Lucy's success, is also a marginal man because he is a foreigner, as if he were willing to sacrifice himself in exchange for Lucy's

success, by being a man who does not return. This ending reflects the fate of women in the society of the Victorian era; for, it reflects the inescapable fate of a woman who cannot survive either way, married or not, without sacrificing something. Catherine and Isabella in *Wuthering Heights* and Helen in *The Tenant of Wildfell Hall*, who lived as a legal non-virgin by pretending to be a widow, also reflect that sacrificial tendency of that era in a remarkable way. In that respect, it can be said that *Jane Eyre* and *Villette*, which have different endings, are very similar works, and so are *Wuthering Heights* and *The Tenant of Wildfell Hall*.

Another way of symbolizing the sacrificial tendencies of women in that era, which is prominent especially in the novels of the Brontë sisters, is represented in the absence of a mother. Seen through a psychoanalytic lens, Carolyn Dever focuses on the absence of a mother in Victorian novels, in the light of psychoanalysis, arguing that it is a prerequisite for cultural ideals.[16] In Fact, Jane doesn't have a mother's love, and St. John, who should give Christian salvation, does not play that role for Jane. The growth of the child between Jane and Rochester has been scarcely narrated; moreover, his name hasn't even been mentioned. Adel is also absent in Ferndean being sent to a boarding school. Thus, Jane's motherhood is manifested in Rochester who became blind. Nevertheless, in my opinion, I can observe the mother's absence in *Jane Eyre*, for example, but the novel does not succeed in matricide. I would suggest that it is the theme of Freudian mourning that makes matricide incomplete. As is mentioned, Jane's unsolved mourning stagnates in the melancholic atmosphere of Ferndean. On the other hand, motherhood is also absent in *Wuthering Heights*, but what the first generation failed to achieve is passed on to the

second generation. It appears as if the second generation is carrying on the hopes of a brighter future.

Nevertheless, is the second generation really promised a bright future? What appears to be a bright future for the second generation in *Wuthering Heights*, as well as Jane, who appears to be happily married, and Lucy, who appears to have achieved female success, might be an appearance that is essentially false. Helen, in *The Tenant of Wildfell Hall*, also got married as she wanted, but her husband is a man with a temper and a different social status. In the study of *Wuthering Heights*, the question of reality and appearance begins with the discussion of dreams and narratives and develops into the question of narcissism. One might find narcissistic traits in Heathcliff. For example, Steven Vine points out Heathcliff's narcissistic aspect.[17] As will be detailed later, however, my study is new and original in that it reveals not only the overt narcissist like Heathcliff but also the covert narcissist behind the scenes.

By developing from gender, race, and colonialism to psychoanalysis through the discussion of *Jane Eyre* and *Villette* in Part 1, and by developing the mechanism of dreams and narratives into narcissism in the discussion of *Wuthering Heights* and *The Tenant of Wildfell Hall* in Part 2, the interchangeability of center and margin is discussed in this study. Moreover, through deconstruction by clarifying the interchangeability of center and margin, or reality and appearance, my study contributes to exploring the blind spots and missing points of previous research.

PART I

CHARLOTTE BRONTË: *JANE EYRE* AND *VILLETTE*

Chapter 1

Married Women, Buried Passion: Reality Disguised by Appearance

Introduction

"Reader, I married him." (*Jane Eyre*, Ch. 38)

Jane explicitly reports at the beginning of the final chapter in *Jane Eyre*. Meanwhile, unlike assertive Jane, reticent Lucy doesn't say, "Reader, I buried him". In *Villette*, alternatively, what Lucy buried by remaining single appears to be her passion. Without telling us the fate of Paul, what is the REAL buried object? Is it Lucy's passion as is implied in the text? No, it's Paul. Don't get tricked by the appearance of the text. On the other hand, Jane's words, "Reader, I married him" (*Jane Eyre*, Ch. 38), appear to be an expression of passion. Nevertheless, where did Jane's feminist ambitions go? The female protagonist who buried her passion is not Lucy, but Jane. Those novels appear to have opposite endings, but they are inextricably linked together, considering that Jane also buried her aspiration for independence. Moreover, the texts of Brontë reveal that women are not the only victims of patriarchy, by suggesting the societal reality of which disempowered males are parallel to the female victims of the patriarchal structure.

Chapter 1 covers that the many differences between *Jane Eyre* and *Villette* are merely a matter of appearance and reflect the same reality. *Jane Eyre* and *Villette* appear to be different when we focus on the ending in terms of marriage: Jane insists on her happy marriage and Lucy is single for the rest of her life. Nonetheless, they are similar in that the female character, Lucy appears to take the center in the end by pushing Paul, a marginal male, into the further periphery. As is the case with Jane, however, this ending doesn't mean she has finally won the central position, for she hasn't attained what appears to be the center by her own hands. Seen through the lens of gender, racial, and colonial perspectives, the position of binaries, such as center vs. margin, and reality vs. appearance, are freely switched. This study argues that those novels can be different in appearance but the same in reality. The two novels themselves can be interchangeable depending on how they are dramatized. For example, the words mistress and governess can be mediating symbols to make those novels interchangeable. Jane seeks her identity in her career, governess. The word, governess, has several meanings, such as a female home teacher and a wife of a governor. Rochester's social position is not a governor, however, according to *OED*, the word, governor, means "A person occupying a position of authority or seniority;...a person's immediate superior; an employer, a boss,...a person's father" (*OED*, definition 7. a). This definition of the word is chiefly of British use. Jane has refused to quit being governess when she was asked by Rochester before marriage, but she has left her job as a governess (teacher) as soon as she found she was an heiress. However, she has become a governess (the wife of her employer/ ruler). Rochester, like her father, calls her a "girl-bride" (Ch. 24). Meanwhile, when Lucy is asked that she is a governess in England, she denies it. Lucy is "Mistress Snowe" (Ch. 2).

The word, mistress, also has several meanings, a female teacher, a female owner, and a woman other than his wife. Jane refused to be a mistress in terms of being Rochester's concubine and of being the wife of a minister, St. John, or a female inspirer of religion which is another definition of the word mistress (*OED*, 2.a, 3.a). However, she is a mistress in the meaning of someone else's wife/ Mrs. (*OED*, 2.f), and of "a woman having control or authority" (*OED*, A. I) due to Rochester's blindness. Lucy refused to be seen as a governess, for she is not a home teacher, but a school teacher. However, she is both governess and mistress in the sense that she is a female school owner. Jane escaped from becoming Rochester's mistress (concubine) by a twist of fate and quitted governess by another trick of fate. Lucy is a mistress (teacher, owner), but an irony of fate didn't let her become a mistress (someone else's wife/ Mrs.). Nevertheless, she involves the aspect of a mistress (concubine) because she received financial assistance from a man without having a marital relationship.

The key point of this study is the interchangeable margins vs. center or appearance vs. reality. Reversing the hierarchical relationship which is potentially internalized between binary oppositions is an attempt to look for the third way. By doing so, I am trying to discover a place that cannot be categorized by binary opposition. Previous studies have consistently separated the binary elements: the center always remains in the center and the margin in the periphery. Thus, what has been done by precedent studies was to confirm the binary elements that demarcated the center and the periphery. In my study, however, I explore the elements that can turn over the relationship of what appears to be binary oppositions. I try to deconstruct the relationship of the binaries but to flip over the position of binaries leaving the tension in between. It is a

discovery that what is pushed into the margin is actually remained in the center without being recognized. By deconstructing the relationship between the center and the margin, I might be able to explore the blind spots or missing points of precedent studies. As a female Victorian writer, Brontë could not explicitly address political issues in her works, various critics have hitherto tried to read political subtexts behind Brontë's texts from feminist, racial, and postcolonial perspectives. For example, David views the novel as a political work rather than the internal conflict and the spiritual development of a woman. Meyer also covers a political dimension by pointing out the issue of racial otherness. Freedgood links the symbolism of furniture with the colonial system. All of them view political aspects, however, one reading maintains its perspective with little regard for other reading; for example, postcolonial reading supports only postcolonial perspective with little regard for feminism, and vice versa. They appear to focus solely on political aspects without paying more attention to personal inner struggles as if to be failing to see the whole picture. Rather than approaching political issues from one direction, such as gender, race, and postcolonial perspectives, the attempt for deconstruction that takes into account the psychological aspects of individuals may allow Brontë's silent attempts to have a voice. Such an attempt might be able to break through where feminism and colonial issues move back and forth between similarities, and reveal new perspectives. Indeed, the Victorian age didn't allow Brontë to openly address political issues in her works. However, it might not be only the reason. I dare to claim that she took advantage of this situation. If Brontë's subtexts are all about politics, Bertha's presence would have been merely a product of the past. Why do we still now see the shadow of Bertha in the uncanny atmosphere of Ferndean? Not only under the socio-political conditions inherent

to that era, but it is a universal issue that all of us are repressed. Therefore, I presume that Brontë intentionally creates the blind spots to build a mechanism to draw the attention of readers, by letting the narrators make inconsistent remarks: claiming happy marriage in the eerie atmosphere in *Jane Eyre* and stating happy years without the fiancé who never returned in *Villette*. One might want to give the text meaning, but fabricating an unambiguous meaning to make the literary text meaningful is based on ideological thoughts. I deduce that Brontë tries to allow readers to create room for universality without being affected by ideological thoughts. On the other hand, however, taking advantage of the readers' propensity to be committed to their ideological thinking, the author gives us a glimpse of the hidden political subtext under the bridge between the ideology visible in the text and the universality invisible in the text.

1. *Jane Eyre* and *Villette*: Different Appearances of the Same Reality

In *Jane Eyre*, Brontë has persistently developed the scenario that love is fulfilled by the marriage of the female protagonist. In *Villette*, however, the female protagonist's stance of love is not necessarily kept in a clarifying manner. Moreover, the love of Lucy and Paul doesn't end in marriage. Unlike her previous works, why didn't Brontë end the love of Lucy and Paul with marriage in her last novel, *Villette*? Each work tries to approach the issues of feminism from a different angle. Jane's difficulty is derived from obstacles in realizing a marriage for love in Victorian society while Lucy's torment reflects the situation of a woman who had to repress her love itself and abandon her ideal marriage. Although they look different at first glance, however, they are similar. For example, Jane married Rochester, but her own claim of happiness is questionable.

Meanwhile, Lucy fulfilled her dream of managing her school, but her marriage to Paul did not happen. In both works, we can observe that Brontë implies the difficulty of obtaining both love and independence.

Lucy is socially vulnerable. She is blessed with neither beauty nor fortune. She doesn't have parents and friends. Moreover, she isn't even endowed with good health. No other female protagonist created by Brontë has been deprived of everything more than Lucy. She appears to be placed on the opposite side of the ideal female model in Victorian society; although, the ideal female models written in Victorian novels might be camouflaging the Victorian realities when we suspect Jane's claim of her happy marriage. Being in a situation without family and friends, Lucy has to get through all difficulties by herself. Due to her unspectacular appearance, people call her "quiet Lucy Snowe" (Ch. 27), "inoffensive shadow" (Ch. 27), and a "colorless shadow" (Ch. 15). On the other hand, her name, Lucy, means light, based on biblical origin, opposite to the shadow. Thus, her name denotes the opposite meaning of her appearance, though the nature of a name itself is the ultimate motif of appearance. She buries her passion in the ground. Writing two replies, one is passionate and the other is rational, to her long-awaited letter from John, she has thrown away the passionate reply and posted the rational one. Moreover, not even expressing her feeling to him, she buries all the letters from John in the ground so that no one can notice her feeling for him. Lucy hasn't had opportunities of making self-assertion whereas Jane has always been assertive. Lucy is not able to actively make choices in her life and is destined to passively accept her fate without having other choices. What was Brontë's intention to have positioned the protagonist as such a socially vulnerable woman in her last novel? Jane who appears to

be independent might illuminate the reality of women in Victorian society by committing herself to the Angel in the House in Ferndean. On the other hand, Lucy who appears to show a more typical Victorian woman at the societal level with her passivity and dependence might also illuminate the reality of women in Victorian society. In the end, the female protagonist who was merely a poor orphan has finally gained her independence and status as the headmistress of her own school. Nevertheless, this is not a story about the social success and independence of a female protagonist in a male society. The acquisition of her social status is not a type of success that she has won and achieved by overcoming the adversity of society. Though she appears to have been independent in the end, her independence is built on Paul's financial support. In other words, as is the case with colonial exploitation, what appears to be her independence is built on the bodies of other people. Lucy's obtainment of funds is similar to Jane's case, for Jane has passively gotten an unexpected bonus which is also built on the benefits of colonial wealth.

Valint points out that Jane's intricate web of ties with the inheritance keeps her away from the taint of the money derived from colonial countries, thereby showing rebellion against the conformity to the economic convention of the British Empire. Nevertheless, I don't fully agree with her interpretation, because it will not be able to explain why Jane easily quit governess as soon as she got the fortunes. I would claim that Jane has followed the socio-economic convention. Meanwhile, at first glance, *Villette* features a female protagonist who seeks independence, but her interest has always appeared to be the romance of men and women at the boarding school. In this respect, it appears what she needs for her life is love than independence. That she doesn't look like

she is attached to money might distance her from the taint of money, but it will not be able to explain why the happiest years of her life are the three years of absence of her sponsor, Paul. Thus, those novels have many points in common. As for physical appearance, Jane and Lucy are the same in that they are not beautiful. Jane expresses her strong inferiority complex by comparing the portrait of herself and that of Ingram in her monologue. However, once she is convinced of Rochester's love for her, she starts believing that she appears the most beautiful and attractive to Rochester's eyes regardless of other people's valuation of her. Thus, Jane no longer feels inferior to Miss Ingram's beauty later on. On the other hand, Lucy is governed by anxiety and loneliness due to the lack of love.

The biggest difference between *Jane Eyre* and *Villette* is the ending. As a way for Victorian women to gain both love and independence, a man is given a physical disability in *Jane Eyre*. On the other hand, in Brontë's last novel *Villette*, the idea seen in her other works that love is fulfilled by marriage is totally abandoned, and the dream of two independent people building a conjugal relationship together has not been realized in the end. It is notable that, of all her works, this work is the only novel whose title is the name of the place. Moreover, it's a fictional place, though the name of countries and big cities are not usually fictitious in her novels. It is reasonable to compare *Villette* with *Jane Eyre* for further analysis; for, those novels potentially dramatize the incompleteness of women's independence while they appear to have different endings.

Villette is not a story of fulfillment in love or marriage but rather depicts the protagonist's struggle to gain true love. On the other hand, *Jane Eyre* appears to depict a happy ending, but there is a disturbing atmosphere behind it. Despite her feminist

ambition to the outside world, how has Jane succeeded in reconciling or finding a way to achieve her ambition within her marital life being withdrawn as the Angel in the House in Ferndean which is unhealthy, retired, and hidden place secluded from society? In fact, some critics have read a disturbing mood in the ending of *Jane Eyre*, suggesting skeptical attitudes toward the happy ending. For example, Meyer frames the unhealthy atmosphere of Ferndean as "utopian closure" (Meyer, 266). We can extend her reading for further interpretation that the unhealthy atmosphere of Ferndean means that the oppression is unsolved, contrary to the superficial utopia secluded from society. David might also observe unsolved issues by reading the uncontrollable political scheme behind the text. However, they don't offer deeper analytical insights into the reasons. In addition to observing the disturbing atmosphere of the ending, this paper explores the reasons for what makes us skeptical of the happy ending.

What makes us skeptical about Jane's complete happiness through her marriage is that she has eventually withdrawn as a devoted wife in Ferndean where Rochester once thought of it as a retired, hidden, and unhealthy neighborhood, being secluded from the outside world. This ending appears to be so regressive and repressive; for, it is just like a transient peace after the passion has completely exhausted. More specifically, it is parallel to the calm after the incident that Thornfield Hall was literally burnt out by Bertha, the symbol of passion. In fact, the growth of the child between Jane and Rochester has been scarcely narrated; moreover, his name hasn't even been mentioned. Adel is also absent in Ferndean being sent to a boarding school. The couple engaged in a dense and dark forest suggests that Brontë doesn't fully discover a bright outlook at the end of the novel, contrary to Jane's statement of her happiness. We see that there is a

significant gap between the author Brontë and the narrator Jane. Brontë might not fully believe Jane's complete happiness through her marriage, and it is possible to think that this is Brontë's strategy of writing this novel to challenge the impossible in Victorian society. Brontë's real intentions might be hidden behind the appearance of what is narrated by Jane.

On the other hand, the ending of *Villette* might also cast the question of where the gravity of the female protagonist's happiness is placed, for Lucy states that the three years of Paul's absence were the happiest years of her life. These novels appear to dramatize female protagonists' life differently, but they are closely interrelated and could be essentially the same. It is because both *Jane Eyre* and *Villette* dramatize repression. Though Jane and Lucy display apparently opposite qualities, they represent the repressed parts of each other: Lucy signifies the role like Jane's shadow while she represses the passion inside her. On the other hand, Jane passionately asserts herself while she represses her dark aspect. Thus, *Jane Eyre* and *Villette* are closely linked in terms of camouflaging the reality behind the Victorian ideology while displaying the different appearances. The achievement of the female protagonist's desires, feminist ambitions, and a sense of love, are fictitious in both works. Jane disguises her feminist ambitions by claiming her happy marriage, and Lucy realizes her feminist ambitions in the fictional foreign city, but staying single and claiming that the period of Paul's absence was the happiest time of her life. It should be noted that her dream to open her school wouldn't come true without Paul's financial help, and her independence is realized in a fictional foreign city. *Villette* focuses on Lucy's struggle for the incompatibility between marriage

and women's independence, rather than the fulfillment of the female protagonist's love and marriage.

To explore the further detail of a linkage between those works, we will study Victorian marriage in light of the racial, colonial, and gender perspectives.[18] By the episode of Jane's marital life in unhealthy Ferndean and St. John's impending death in India, the novel offers a gloomy prospect. On the other hand, Jane emphasizes her happy marriage. This is Brontë's technique to uncover the seamy side by emphasizing her happy marriage using an unreliable narrator. For example, Susan Derwin focuses on Jane's narrative strategy and regards Bertha as Jane's double by supporting the mainstream idea from the feminist viewpoint. She has approached the characteristics of Jane's narrative from the perspective of a repressed woman's unconscious mind. She assumes that a narrator can acquire the power to control the story, and observes the process of how Jane gains this power. She thinks that Bertha has to be confined on the third floor since Bertha, as Jane's un-integrated other half, might be harmful to the coherency of Jane's narrative plot. Thus, she argues that Jane even creates the death of characters that represent her negative parts. As shown in Derwin's observation, we can see that Jane intentionally creates the death of the inconvenient people for her to survive. Even her best friend, Helen Burns has had to die for Jane to survive. Helen has been necessary for Jane's mental development, but Jane does not adopt Helen's way of life as her own. We can presume if she were Helen, she would have endured Rochester's call, and she would have chosen the path for martyrdom in India with St. John by marrying him.[19] On the contrary to Helen's delicate health, Jane aims that she "must keep in good health, and not die

(*Jane Eyre*, Ch. 4)". Helen's name "Burns" reminds us of the implication of Sati and Bertha's self-burning. Bertha also had to die to realize Jane's marriage.

In order to imply the uncertainty of the future, Brontë made Jane write her autobiography at her mere thirty years of age, which is too young to draw a conclusion about her life. Using an unreliable narrator, Brontë disguises the true aspects of the Victorian marriage system. One is to show the reality behind the disguise of Victorian ideology, in which we will observe the racial, colonial, and gender realities. The other is to camouflage women's desire; Jane's feminist desire has disguised by the statement of her happy marriage, for Jane brings a secure feeling for Victorian readers by implying that she is not contrary to the norm of society at the time.[20]

Let us begin by considering the importance of the canonical marriage enforcement power in Victorian society throughout the text of *Jane Eyre*. The marriage system can create two different types of otherness one inner and one outer; first, the exploiter and the exploited within the frame of the marriage system, secondly, the insider and the outsider of the Victorian marriage. Those elements that appear to be center and margin turn to be interchangeable within the context of the Victorian marriage with the colonial involvement.

2. The West Indies and the Characters

In considering the insiders and the outsiders of the Victorian marriage system, it is necessary to discuss the connection between the characters and colonial countries. The beginning of the characters' connections with the West Indies in *Jane Eyre* is Rochester's marriage. Mr. Mason, Bertha's father, is a rich planter and merchant in Jamaica. In the

historical context, the colonial plantation had been produced from exploitation by slavery and generated enormous wealth for the imperial country. Moreover, the succession to the property of landowners and aristocrats were generally subject to a system of inheritance in which the eldest son inherits everything, as Rochester's father has followed this custom. Therefore, as Rochester himself explains in his own words the whole story of how he has been treated as a second son in primogeniture in Chapter 27, an opportunity to become prosperous for the second son, who has been deprived of the right of inheritance by his father and his elder brother, was to marry a rich woman to gain property.[21] In this regard, Rochester is a marginal male in a patriarchal society. Thus, colonial countries had been supported by a utopian dream of property inheritance by the second son who was deprived of rights by the patriarchy.

Rochester's reason for his marriage with Bertha is to inherit her wealth by marriage while Bertha's reason for her marriage with him is because of his "good race" (*Jane Eyre*, Ch. 27), as he clearly states. They conduct a transaction of property through the marriage; Rochester's British lineage which he defines himself as a "good race" (*Jane Eyre*, Ch. 27) is traded by Bertha's wealth derived from the West Indies. The only property for Rochester is his good race that can be a favorable bargaining material for his marriage. We can see that Rochester's definition of the word, race, is not defined by skin color, for he regards a white Creole, Bertha, inferior.

Meyer points out Bertha's racial ambiguity. Meyer observes that the figurative use of race plays an important role in the novel, for the racial otherness functions as a symbol of oppression. Regardless of her actual skin color, Bertha is depicted as a symbol of the dark feature that belongs to the Third World. According to Meyer, blackness

represents the racial otherness as the signifier of oppression and destroys the chain of signified at the end of the novel dramatizing the metaphorical sacrifice of the racial other. However, the oppression is unsolved, for the unhealthy atmosphere of Ferndean means that the "racial other remains to haunt the ending of the novel" (Meyer, 267). She observes that, while the dark feature of Bertha, the colonial subject, is regarded as "savage," the dark visage of Miss Blanche, the aristocratic Englishwoman, is described as "imperious". Thus, she analyzes how the link between dark-skinned people and oppression based on historical racism is disguised by the rhetorical strategy of this novel and how the "blackness" is thereby replaced merely the symbol of "otherness".

In addition to colonial reasons, I would suggest further reasons for Rochester to despise Bertha despite her beauty. First, Rochester's strong bias against her goes beyond his gender-based prejudice. In fact, Rochester claims that the reason he hates Bertha is not because of her madness. He explains that he wouldn't hate Jane if she were mad because he loves "every atom of your flesh is as dear to me as my own" (Ch. 27). In other words, he means that he loves Jane because she has the imperial white genes as him. On the other hand, Bertha is from a British colony, Jamaica, and her mother is a white Creole. Considering that she has a "black and scarlet visage" (Ch. 27) despite her confinement in a place without being exposed to the sun for many years, we can deduce that her dark complexion is not because of a suntan but of the heredity from her father's complexion; for, her brother's appearance is described as "so sallow," which might be inherited from his father (Ch. 18). Rochester has pushed Bertha, a white Creole, to the periphery due to her colonial otherness, let alone her gender otherness that he puts the responsibility of her madness on her maternal side, in order to emphasize the superiority

of his British lineage. Moreover, he had to relegate her to the back of the third floor. It is because Bertha, the gender and colonial marginal character, is a dreadful existence as a woman of large built that could symbolically threaten his masculinity. He needed further reason to give him a clear advantage. For this reason, he tries to exhibit his superiority by emphasizing her racial inferiority seen through his colonial prejudice. Thus, the word, race functions as a dynamical element to reorganize the boundary between the self and the other. Rochester emphasizes not only his gender superiority but also his racial superiority; he has imposed the responsibility of Bertha's madness and recessive factors on her Creole mother rather than her father. For example, he unnecessarily calls Bertha's mother Creole as if to put responsibility for Bertha's race on her mother. When he claims that he longed for a woman who suited him is the "antipodes of the Creole" (Ch. 27), he categorizes Bertha as Creole though her father is from Jamaica. It indicates that under a patriarchal system in which the father has immense power and superiority, the dominant elements are inherited from the father while the inferior elements are blamed on the mother. In order to justify his position in a patriarchal structure, he is extremely separating his superiority from the inferiority of racial and gender otherness. Behind Rochester's stereotypical idea, underestimating Creole women's morality and intelligence, we can observe a sense of gender and racial discrimination of a British man.

Secondly, I would suggest Rochester's hunger for self-esteem as a stronger reason for him to overly despise Bertha. I consider that his need for approval is based on his anger at the primogeniture system in patriarchy that positions him as a marginalized male. Rochester's anger or rebellion against his father transforms himself into patriarchal violence, misogyny, and a desire to dominate women. For example, the sense of his

aversion to Bertha is excessive. Jane points out, "you are inexorable for that unfortunate lady: you speak of her with hate—with vindictive antipathy. It is cruel..." (Ch.27). Moreover, he tries to bring Jane under control by threatening her with a violent response. If Jane doesn't listen, he says, "I'll try violence" (Ch. 27). As a patriarchal victim, he tries to maintain his dominance by emphasizing the inferiority of others and disdaining them in order to offset his impotent rage triggered by the social unfairness as a second son. In other words, by pushing gender and racial others to the periphery, he tries to justify the patriarchal system and imperialism.

Just like Rochester, St. John is also a patriarchal marginal character who is excluded from the primogeniture system. St. John's marginal position is revealed by the story of how Jane became the successor to her uncle's fortune. Jane's uncle, John Eyre is a wealthy man who works in trade and has built his fortune in Madeira, the West Indies. He has decided to leave all his property for Jane because he has no successor. St. John, who is turned out to be Jane's cousin, tells this story to Jane. The text explains that the reason Jane was chosen as the only heiress was because of a quarrel between uncle John and his brother-in-law, St. John's father; however, I presume that it is because St. John is a maternal offspring though he is the eldest son. For uncle John, the Rivers family is outside the patriarchal frame. In other words, St. John represents otherness, for his father, Mr. Rivers, is an outsider in terms of bloodline, and his mother is excluded from patriarchy due to her gender otherness. St. John gains real otherness by becoming a martyr in a foreign land, but at the same time, it is also suggested that the margin and the center are interchangeable; for, "their race" (Ch. 32) has been shifted to "his race" (Ch. 38) in his martyrdom journey to East India.

Such differentiation and assimilation of otherness are also symbolized by Paul's move from Villette to Guadeloupe. His passage from Villette to Guadeloupe appears to be a move from the center to the margin, considering it is the move from Europe to a colonial country. However, I observe the interchangeability of his move from the center to the margin. Since he has a "Spanish face" (*Villette*, Ch. 36), we can deduce that Spain is Paul's root. Spain was the first country to take control of the West Indies, followed by Britain and France. In the 17th century, Spanish people in Guadeloupe were driven away by French.

Belgium, which is thought to be a model of Labascourt, was once a Spanish territory, but was dominated by France during the Napoleonic era and became independent as Belgium in 1830. Richard Bonfiglio points out that Brussels is a microcosm of France, and the remaining French culture in the city is well explained through the foreign experience of the protagonist. Thus, Brussels, which might be the model of Villette, still has a cityscape similar to Paris with the remnants of the French territory. Paul's birth year is unknown; however, considering that Lucy narrates the story in her later years, we can deduce that Paul might be an immigrant who spent his childhood and created his identity during the French colonial period, or, at least, he was raised by parents who lived during the period of French rule. Considering that he might have symbolically lost his hometown with the independence of Belgium, he is an immigrant yet foreigner in Villette, and Guadeloupe is still French territory. Hence, his travel has the aspect of a move from the margin to the center to retrieve his lost identity, or involves the meaning of assimilation within the otherness. By going abroad,

paradoxically, Paul symbolically restores his lost French identity in Guadeloupe, and Lucy attains her Englishness in Villette. Thus, *Villette* is also related to colonial issues.

Just as Rochester is threatened by Bertha's big body, the British, for Paul, are the ones who can threaten him. In his birthday speech, Paul abuses British women's appearances. He also tries to claim his superiority by speaking ill of others, just as Rochester does. Paul's departure for Guadeloupe in the West Indies appears that he goes from the center to the margin; for Paul, the Continental who might have maintained French identity, can represent the center considering Guadeloupe is a French colony where Napoleon I's government reestablished slavery. Both Lucy and Paul represent marginal characters, for they are foreigners, Lucy is literally and Paul is symbolically, living in a foreign country. It is implied that the ship on which Paul is aboard was wrecked on the way back from the West Indies, and the novel ends without telling us his safety. In this context, the role of Paul is metaphorically parallel to that of St. John, in terms of physically going to the margin but potentially maintaining the center as a Continental. However, the ending of the novel wrecks Paul's position in between center and margin. It is because the elimination of Paul from the context emphasizes his otherness without giving Paul's absence a specific reason such as death. I attribute the ambiguity of Paul's destiny to his identity issues. That the implication of which Lucy has been regaining the Britishness in Villette is metaphorically parallel to Paul's journey to French territory for a symbolic restoration of his lost identity, assuming he grew up in a French-influenced city probably as an immigrant. Their journey, Lucy to Villette and Paul to Guadeloupe, can involve the theme of Sigmund Freud's mourning, in terms of the desire to restore lost identity.[22] According to Freud, the mourner with insufficient

mourning knows what "he[she] has lost but not what he[she] has lost in him[her]" (Freud, 245).[23] Therefore, the void can never be filled and remains lost. Meanwhile, Lucy's happiness in his three-year absence can also be related to her identity issues. She has never had a family. In light of the Freudian mourning, she wouldn't know what she has lost in her because she had never had it. More to the point, she can't lose something she has never had. Therefore, I presume that her future family, Paul, had to be disappeared.

3. Residents on the Third Floor

Seen through the viewpoints of marriage, colonialism, gender, and patriarchy, Bertha is not the only resident on the third floor. In *Jane Eyre*, Jane is a gender marginal character, Rochester is a patriarchal marginal character as a second son, and St. John is a marginal character connubially and geographically as a single man for the rest of his life in East India. In *Villette*, Lucy is a marginal character in terms of gender and her position as a foreigner. Paul is a marginal character as a potential foreigner and becomes more marginal by going to the West Indies. Nevertheless, the margins and centers that they represent are all interchangeable. Since Bertha is Rochester's legitimate wife, she takes the center by pushing the mistress Jane into the margin. Jane takes the center by inheriting the property from her uncle. Rochester takes center by gaining fortunes from the West Indies directly by marrying Bertha and indirectly by Jane. St. John takes the center as a British man carrying the Englishness with him to export the imperial religion to East India to fulfill his mission. Lucy takes the center by establishing the Englishness in her heart. Paul takes the center by heading to the French territory in the West Indies. Thus, the novels include the interchangeability of the margin and the center. This

interchangeability of margin and center is significant because it can reveal the relationship between reality and appearance; for, what protagonists believe as a center is actually a margin, and what we believe as reality is actually appearance. Such deconstruction can allow us to find a new way to break away from the labyrinth wandering back and forth between some specific issues and other issues, which the previous scholarly studies treat separately while I view them as interrelated.

On the plot level, Rochester is still a marginal male in the patriarchal system as a second son. Rochester's rebellion against his father has transformed him into a misogynist and oppressor. As a result, his patriarchal violence undermines Jane's economic background. In fact, when Jane ponders the liberation from a closed life as a victim of patriarchy, she steps into the domain on the third floor where Bertha is confined. The third floor, the place of Bertha's confinement, metaphorically implies the third world, for it is located on the periphery of the house. Jane and Bertha have similar aspects in that they are both oppressed. Therefore, it is reasonable to support Gilbert and Gubar's observation to see Bertha as Jane's "dark double" (Gilbert and Gubar, 360).

Deanna Kreisel's "The Madwoman on the Third Story" is a response to Gilbert and Gubar's *The Madwoman in the Attic*, pointing out that the title leads to the misunderstanding, for Bertha lives on the third floor and not the attic. Kreisel claims that we should distinguish the third floor where others also live from the eerie Attic. Contrary to Kreisel's view, however, the text of *Jane Eyre* can involve more thoughtful ironies. I would assume that the attic is an expression of the symbolic space for the repressed ones. Seen in this light, Ferndean is metaphorically parallel to the attic. Assuming that Gilbert and Gubar's use of the word attic is intentional can support my argument. Specifying

Bertha's place limits the reading of the text. For example, Rochester's Thornfield Hall is a three-story house, where the third floor is considered to be a margin. However, how can you dramatize the margin of other cases where there are higher floors? The attic can cover all the cases for dramatizing the margin. For example, the red-room is not actually an attic, but it is symbolically the realm of the attic/ margin. Thus, the third floor refers to the specific place distinguished from Ferndean and the red-room, but the attic which doesn't exist in the novel comprehensively symbolizes not only Ferndean and the red-room but all the margins. The attic is also an important motif to dramatize oppression in *Villette*. It is where Lucy sees the ghostly nun and reads the letters from John. Kreisel's Lacanian approach for reading *Jane Eyre*, regarding roof, attic, and the third floor as respectively the Imaginary, the Real, and Symbolic, is interesting. However, when I use the word "reality," it is not exactly the counterpart of the Real in the Lacanian theory. It refers to Lacanian subject which is close to Freud's *Es*, and it covers a realm of Platonic idea. Therefore, the word "reality" in my analysis is used to distinguish it from Lacanian Real.[24]

Seen through a feminist lens, almost exclusively, Bertha is interpreted as Jane's alter ego. Starting with Gilbert and Gubar's pioneering feminist literary criticism, Spivak's analysis for Bertha is closer to the view of Gilbert and Gubar's *The Madwoman in the Attic* in some points, even if she criticizes contemporary feminism from a colonial perspective. She considers that Bertha has played the role of a good wife who could make it possible to regenerate her husband in exchange for her sacrifice. Bertha's role in this perspective can mirror Jane's role to lead her husband in the right direction. Seen in this light, as represented in *The Madwoman in the Attic*, we can deduce that Spivak also

considers Bertha as Jane's double. As is mentioned, Derwin also regards Bertha as Jane's double. Nevertheless, I would suggest that the intervention of legal marriage makes Jane's twinship with Bertha interchangeable. Rochester's legitimate wife, Bertha, is not Jane's dark double. It is Jane who plays a role in the dark half of the double. The text also emphasizes the legitimacy of the marriage. "I would remind you of your lady's existence, sir, which the law recognises, if you do not" (Ch.26).

In the light of colonialism, Jane remains on a hegemonic side; on the other hand, however, she is socially vulnerable within the frame of imperialism. Within the context of patriarchal society in the Victorian era, where it is extremely difficult for women to proclaim socio-political issues, Brontë has tried to seek a way for women to express themselves. Using an unreliable narrator, Brontë has informed us of the limits of women's independence and freedom through the hidden voice. Bertha's hidden voice can also embody the subtext. In fact, the first time Jane hears the strange laughter is when the third floor of Thornfield Hall reminds her of Bluebeard's castle. The second time is right after she asserted her complaint about the subjection of women walking the hallway of the third floor.

Jane's declaration of feminism can be considered as a discharge of her real emotion; therefore, it is reasonable to observe her hidden dissatisfaction with her withdrawal as the Angel in the House. Jane wanders the third floor, which is also the place of Bertha's confinement, pondering the liberation from a closed life in Thornfield; thus, the third floor can be seen as a regressive, untenable, and potentially destructive domain mirroring the repressed desire. On the other hand, the red-room, the place of Jane's confinement can obviously be a replica of Bertha's confinement on the third floor.

As pointed out by Spivak, when Rochester's symbolical Bluebeard castle is burned down by Bertha in exchange for her life, she is metaphorically parallel to a subaltern woman who is sacrificing herself for faith toward her husband by burning herself.[25] Moreover, the two rooms, the attic and the red-room, which are symbols of oppression, represent colonialism; for, those rooms symbolize the connection between the West Indies and African slave trade as is indicated by Freedgood who points out the mahogany furniture is the result of colonial deforestation in the West Indies and African slave trade.

I would suggest ways to make these colonial structures interchangeable by deconstructing them. The attic, where Bertha is confined, represents the West Indies by Bertha, which is supported by the pillars of a house built on the land in England; however, the house itself is supported by property derived from Bertha or the West Indies. The miniature version of this structure might be the red-room. The bed in the center of the room is supported by mahogany pillars that suggest the West Indies and is covered by the crimson damask curtain. The damask curtain involves Eastern allusion, for damask is known as the basis of Islamic textiles. Both the mahogany pillars and the damask curtain are the marginal elements to complement the bed, but the central figure, the bed, is hidden by the curtain; thus, the ornaments occupy the center of the room.

What is symbolized by the third floor and Bertha in *Jane Eyre* is parallel to the ghost of nun for Lucy in *Villette* in terms of Bertha as Jane's alter ego and the ghostly nun as Lucy's repressed other half. Both Jane and Lucy are marginal characters without having any privileges such as beauty, social status, property, but Lucy is in an even more marginal position since she is a foreigner living in a foreign country. Nevertheless, Lucy originally had no place in England. She has even found her place in a foreign country by

growing the sense of Englishness within her. In *Villette*, Brontë is more aware of the power relationships over race, gender, and class, and explores how those elements affect characters, especially Lucy. When Madame Beck, the owner of a boarding school for girls, met Lucy for the first time, she is amazed at Lucy's energetic action crossing the strait all alone and entering a foreign country without a specific aim. When she first moved abroad, she was unaware of the Englishness within her. Inspired by the Englishness of others, however, she awakens her potential national identity. In fact, when she met the people of the Brettons again after years of separation, she is very impressed that they have still retained the British virtues. Lucy is strongly attracted by John's "voice in good English" (*Villette*, Ch. 7) and his "English complexion, eyes, and form" (*Villette*, Ch. 10). Thus, the margin and the center are replaced by being aware of her British identity by going abroad. After all, the ghostly nun was not real, but a disguised man. However, the problem is that the real ghost is haunting Lucy's repressed psyche. I presume that she will not be able to free from her imaginary ghostly nun, as long as the power exists. Similarly, Jane has to live with the lingering shadow of Bertha, who rather increases her presence by the absence, in Ferndean. I posit that is the reason for the uncanny sense in the end.

4. Desire Behind the Appearance Symbolized by Names and Places

A name, in nature, is the ultimate appearance, and Brontë takes advantage of its nature to present subtext. We can presume that Brontë put a great emphasis on choosing the names of people and places, for the names might encompass the key elements of the theme, motif, and symbolism as a subtext. There is a desire behind the naming and

therefore great power in naming. For example, Brontë's letter to her publisher demonstrates that the names of characters play symbolic roles in her novels. She wrote, "A COLD name [Lucy] must have;…for she has about her an external coldness" (Gaskell, Volume 2, 147). On the other hand, we will also discover that the names in the novel have characteristics that are contrary to their meaning. For example, Lucy is often compared to shadow, which is the opposite meaning of her name implying light. John calls her "quiet Lucy Snowe" or "inoffensive shadow," and others call her a "colorless shadow." Meanwhile, her name Snowe symbolizes her coldness but simultaneously implies that her frozen heart will be able to melt in due time. In fact, her repressed passion has gradually emerged in her relationship with Paul. The names of people Lucy meets in Labassecour are dramatizing their nature ironically. For example, the name of Madame Beck who tries to keep the order of the school by the act of "surveillance" and "spying" (*Villette*, Ch. 8) is Modeste Maria Beck, which suggests humbleness and piety. As for places, for example, though Lucy explains Villette is "the great capital of the great kingdom of Labassecour" (*Villette*, Ch. 6), the names of those places have ironic overtones. Lucy criticizes the hypocritical nature of people in Labassecour. She also depicts the Parisienne negatively as corrupt foreigners. On the other hand, she praises the virtue of England while the names of the foreign cities have contemptuous meanings.[26] Such belittling names have been initially a margin as the places in a foreign country but become the center as her permanent home when Lucy creates her identity and fulfills her dreams. What appears to have moved from the center to the margin causes the phenomenon that the margin is replaced by the center. In a sense, this kind of

interchangeability which is also seen in the journey of Paul and St. John can be said as differentiation and assimilation of otherness.

The role of the protagonists' names is also important in *Jane Eyre*, for such differentiation and assimilation of otherness are also represented by Jane's act of writing her name. When Jane repeatedly emphasizes her full name, it looks like she wants to reaffirm her presence by calling her own name due to a result of insecurity knowing she is in a margin. What made her move from margin to center, however, was the handwritten name written by herself. Her own handwritten name, "JANE EYRE" (*Jane Eyre*, Ch. 33) written on a margin of paper kept by St. John, has proved that she is an heiress of the fortune from her uncle in the West Indies. Her signature, which guaranteed Jane's financial independence, was taken out of St. John's "morocco pocket-book" as if it is a "very strange piece of business" (*Jane Eyre*, Ch. 33). Jane thinks, as for St. John, that the parlour in the British family is "not his sphere". She thinks that the "Himalayan ridge or Caffre bush, even the plague-cursed Guinea Coast swamp" (*Jane Eyre*, Ch. 34) would be suitable for him. A "morocco pocket-book" owned by him also belongs to such territories. On the other hand, her signature written on the "margin of the portrait-cover" (*Jane Eyre* Ch. 33), becomes a symbol of which alters her position to the center, and will be brought out to the margin, the colonial country with St. John.

Meyer points out that the "novel connects the act of writing with colonialism" by paying attention to her name written in Indian ink "on a white sheet of paper" that "announces Jane's accession to fortune by pulling out of a morocco pocket-book" (Meyer, 267). Elain Freedgood also implies the links between paper (pulp from wood) and colonialism since she argues over deforestation in colonial countries. I would add the

significance of where Jane's name was written on the paper. Her own handwriting was written on a margin of the paper covering the portrait. The marginal aspect is doubled: the margin of the paper, and the wrapper which plays a marginal role to cover the portrait that plays the central role. Jane symbolically regains her original name, Jane Eyre, through the act of writing; thus, her name written on a margin has taken the central position. It is a moment when reality and appearance become interchangeable. When her name acquires stronger power than her to change her situation from margin to center, the position of real Jane that is the center of her identity can be replaced by her name which is merely the substitute of herself. Furthermore, this signature of her name is significant in the symbolic sense, for the testimony of her independence is supported by Indian ink, the product of Orientalism. The motif of Indian ink symbolizes margin not only by its name but also foreshadows St. John's otherness going to East India. It would be more interesting if Brontë knew what is named Indian ink in English by Westerners was used in Japan and China, not in India, for she implies the irony by exposing Westerners' misunderstanding of the East. As is the case with primogeniture which is arbitrarily entitled by the patriarch, the fact that Jane was chosen as an inheritor is also due to the arbitrary choice by the paternal generation based on the patriarchal right of inheritance. Furthermore, by Jane's claim of the property distribution to her three cousins based on legitimate assignment, they will be tied by a family bond of a new generation. Thus, the name written in the margin of the paper by the ink from colonial country proves Jane's central position as an heiress having legal force. Beyond the personal range to present one's identity, the name is extended to play the socio-political role to prove one's social standing. The property of Jane's uncle is not directly delivered to Jane but had traced a

process that involves the colonial metaphors and the symbolic role of the names and places. On the other hand, the act of writing symbolizes an important role, given the history of slaves who are forbidden to leave their stories without being allowed to write. For example, Bertha's voice does not reach us directly. Similarly, Jane is assertive, but no matter how much she asserts, her voice will never reach us in a real sense. Her property does not reach her directly, but is realized only through the act of writing. Thus, the act of writing serves as an important symbol on the other side of slavery, as if the subaltern's voice doesn't reach us.

The woman who has originally been placed in the margin acquires her social identity through the name written by her, which frees her from the patriarchal spiral. Jane's acquisition of identity and her symbolical liberation from patriarchal violence through her signature written in Indian ink integrates Jane, who used to be a fragile position as an exploited, into the colonial and economic system as an exploiter by positioning Jane at the center of imperialism between the East Indies and the West Indies. I view that this notable event can incorporate Jane, who was in a vulnerable position of being exploited as a woman, into the center of the colonial and economic system as an exploiter nestled between the two Indies, East and West. Thus, she moves to the center of the socio-economic network from the margin.

St. John's proposal of marriage symbolically functions to try to restore her previous position by the laws of nature and to drag her back to the margin by going to India as the wife of a missionary. St. John believes that his mission is to preach Christianity to eliminate Pagans in the colonial country, East India. St. John verbally reveals his contempt for colonial countries more than Rochester does. His attempt of

turning heathens into Christians is parallel to remodel the colonial people to fit the purpose of the Empire. To support the connection between Christianization and colonization, Spivak associates the Christianization of pagans with Bertha.

St. John and Paul are similar in that they go to the Indies, St. John to the East, and Paul to the West, and never come back. When we connect Paul's name with Paul in the Bible, we can observe the similarity between biblical Paul and Rochester; for, they both became blind. When St. Paul became a preacher from a persecutor, scale-like objects fell from his eyes, and his vision is recovered. He received a mission to spread Christianity for all human beings including pagans, was shipwrecked in the storm and all passengers were saved.

On the other hand, Paul in *Villette* is metaphorically parallel to St. John in *Jane Eyre* when his name implies Paul III, the Pope of Roman Catholicism. The Church of England become independent from Roman Catholicism in 1534, the year Paul III reigned as Pope. Since Brontë's father is an Anglican priest of the Church of England, it is presumable that Brontë had the Roman bishop of the Catholic Church in mind. Considering the historical background of the English Reformation, it is ironic to marginalize Catholic Paul to the West Indies and to keep Protestant Lucy in the center by establishing the Englishness in *Villette*. Pope Paul III is known for negotiating with Protestants in an attempt to reform the separation of Christianity. It is parallel to the episode that Catholic Paul has persuaded Protestant Lucy to convert her faith but he finally reconciles this issue by respecting Lucy's belief.

On the other hand, there are people who are called by their names and people who are represented by symbols. For example, the portrayal of Bertha's characteristics in *Jane*

Eyre makes the border of animals and humans ambiguous. The same holds for the conversation between Jane and Rochester about Turkey. To representing the colonial others, the expressions such as "bargaining for so many tons of flesh and such an assortment of black eyes" (*Jane Eyre*, Ch. 26) are used as if to be commodifying the fragmented parts of the female bodies. To remain in the center, Jane repeatedly emphasizes her full name, Jane Eyre. Meanwhile, Lucy refrains from mentioning her name with her repressed feelings towards John and suppresses the desire to identify herself. However, the name is merely a product of the appearance, and the metonymic production of meaning associated with it plays an important role. In these works, names do not work by name alone, but only by the symbolism that accompanies them.

Not only do the names of the characters but the places also play symbolic roles. *Jane Eyre* is both a title and a name, and *Villette* is both a title and the name of a place. Places, as in the case of names, if taken simply as the specific place, such as a garden, for example, is simply the appearance of land. However, just as a name plays an important role in the production of metonymic meaning associated with it, places do not function by themselves, but only by the symbolism that accompanies them. *Jane Eyre* and *Villette* have contrasting presentations of romantic love. The garden is a motif of playing important roles for lovers in *Jane Eyre* and *Villette*. In particular, the dramatization of the garden in Chapter 23 of *Jane Eyre* is mirrored by Chapter 12 in *Villette*. Moreover, in *Jane Eyre*, we will observe that the garden in Chapter 23, the place of Jane's rendezvous with Rochester, is mirrored by pubertal Jane's imaginary garden in Chapter 8. It is also reasonable to say that the motif of the garden in Chapter 8 of *Jane Eyre* can correspond to

the garden in *Villette*. We will discuss later how the two chapters in *Jane Eyre* are related, and let us start with a discussion of the garden in *Jane Eyre* and *Villette*.

The dramatization of the garden in Chapter 23 of *Jane Eyre* and Chapter 12 in *Villette* is creating a romantic atmosphere. In the garden in *Villette*, Lucy keeps "tryste with the rising moon, or taste one kiss of the evening breeze" (*Villette*, Ch. 12), and views how jasmine is interacting with the vines of ivy. The scene involves the metaphor of a lover's intimacy. However, her sensual imagination is swept away by actuality. John enters the garden following a love letter written to Ginevra. She depicts that "he wandered down the alleys, looking on this side and on that—he was lost in the shrubs, trampling flowers and breaking branches in his search—he penetrated at last the 'forbidden walk'" (*Villette*, Ch. 12). The dramatization of his intrusion alludes to the violation of chastity. The garden is often invaded by a neighboring boys' college though it is off-limits to outsiders. Thus, the garden in *Villette* is related to Jane's imaginary garden in Chapter 8 of *Jane Eyre*, for Lucy's romantic setting can exist only in her imagination.

On the other hand, the garden which is set in common by each novel as a place for lovers plays different roles between Chapter 8 in *Villette* and Chapter 23 in *Jane Eyre*. The garden is the stage of confession of love in *Jane Eyre* while it is the place of repression of love in *Villette*. Lucy buries letters from John in the garden to cut off her love for him. The act of burying symbolizes her repressed feelings. Thus, the passion of Jane is liberated while that of Lucy is repressed without finding an outlet.

Her buried passion is a tie to connect her with the ghost of a nun. Lucy first sees the ghost when she is about to read the long-awaited letter from John in the attic in

Chapter 22. The next is when she goes to see Vashti's acting in Chapter 23. It is reasonable to view that Vashti can hold some significant keys as the title of Chapter 23 is Vashti. Lucy observes the biblical Vashti on the stage actress Vashti, and explains "What I saw was the shadow of a royal Vashti" (*Villette*, Ch. 23). Lucy is inspired by Vashti's resistance and struggle. Sally Shuttleworth observes Bertha's revival as Vashti in Lucy. Meanwhile, she also points out that Jane quietly achieves her aims just like Esther. As she says, Rochester views Jane as Ester and Bertha as Vashti. Rochester states, "I pass a law, unalterable as that of the Medes and Persians, that both are right" (*Jane Eyre*, Ch. 14). This passage is related to the Book of Esther 1:19; Vashti, a willful and independent first wife of the Persian King, has been exiled due to her disobedience to the king and the king takes Esther, a passive and submissive second wife, as a queen. It resembles the destiny of Bertha who has been isolated in the periphery of the house, and the situation of Jane who is about to be Rochester's second wife. However, I would point out that Jane's role as Esther is an issue of appearance from Rochester's viewpoint that is reflecting his desire. Therefore, in reality, I view that Jane is bearing an immortal and unavoidable aspect of Vashti. Seen in this light, we might be able to account for a feeling of strangeness that Shuttleworth has presented, in which she feels odd that the progress of Jane's achievement isn't clearly portrayed. I suggest that the reason for the lack of portrayal of her progress is that Jane's role is interchangeable from Esther to Vashti, for the position of Bertha and Jane is reversed. When Jane found Bertha as Rochester's legitimate wife, Jane runs away from Thornfield. Thus, Bertha takes the center and Jane is pushed into the periphery. Thornfield is dramatized as a symbol of passion. Bertha is shoved to the margin of Thornfield, and Jane expels herself from Thornfield. In this

respect, whether we see the aspect of Vashti in Bertha or Jane, their passion is repressed. Therefore, Vashti is a symbol of repression, which is represented by Bertha and concealed within Jane. Seen in this light, though Shuttleworth claims that Bertha's aspect of Vashti is revived by Lucy in *Villette*, I would rather say that Lucy inherited the role of both Bertha and Jane as Vashti that has not been completed in *Jane Eyre*. Thornfield appears to have burned down, but it actually ends up with incomplete combustion.

The garden in *Villette*, the counterpart of Thornfield in *Jane Eyre*, is dramatized as a symbol of buried passion. Lucy sees the ghost when she buried the letter from John. Lucy's emotional state for losing her rational thinking is not understood by John. On the other hand, both Lucy and Paul see a ghost in the garden, and this incident makes their relationship closer. The ghost plays a role in confirming the affinity of Lucy and Paul, but the identity of the ghost is eventually revealed as a measure of disguising. It is Bertha who plays the role of the buried passion in *Jane Eyre*. Bertha's buried passion is the counterpart of Lucy's repression. Brontë dramatizes the mental crisis posed by the alienated and confined situations of Victorian women. Lucy has poor self-esteem. By likening her life to the moon, in Chapter 31, she thinks that the crescent-phase is sufficient for her without being fully rounded.

On the other hand, the novel informs that Bertha's madness is closely related to female sexuality, for it is influenced by the moon. Brontë's dramatization of sexuality is depicted without using any direct erotic expression. One of the examples is the scene of Rochester's proposal of marriage to Jane in one summer evening in the orchard in Thornfield which reminds us of the Garden of Eden. Considering that emergence of thorns is a postlapsarian incident as a part of God's punishment on creation for which

Adam and Eve committed the original sin (Genesis 3:18), the scene in the garden of Thornfield can approach more of the definition of forbidden place. The garden in both *Jane Eyre* and *Villette* involves an Eden-like forbidden allusion, but if the garden in *Jane Eyre* is the place for Adam and Eve, it appears to be Eve's garden without Adam in *Villette*. Returning to the point of the accordance between Chapter 23 and 8, I would observe that the garden in Chapter 23 corresponds to Jane's imaginary garden portrayed by her in Chapter 8. The picture drawn by Jane in her puberty, in which butterflies are hovering above unblown roses, foreshadows her maturity in the Eden of Thornfield, waiting to be picked by her man in the dense smell of flowers and fruits. The sudden emergence of a great moth which appears to be an incarnation of Bertha's passion can be a symbol of rebirth and the immortal soul as an analogical shadow of the butterfly; as for the complete metamorphosis of this creature.[27] The butterflies flying in her imaginary garden, drawn by pubertal Jane in Chapter 8 and a great moth which reminds Rochester of an insect of the West Indies metonymically linked to Bertha in Chapter 23 are presenting the image of double: a diurnal butterfly and nocturnal moth. Here again, Bertha appears to be on the dark side of double, but their roles can be interchangeable. While butterflies appear as inanimate objects in Jane's drawing of an imaginary garden, which is erasable being drawn by pencil, the emergence of a live great moth passionately fluttering its wings before Jane and Rochester is a real-world event.

When Thornfield Hall is abandoned by Miss Ingram, burned down by Bertha, and its master, Rochester experiences the ritualistic castration by being blind, the negative energy of Thornfield is extinguished. On the other hand, Bertha's presence, as a universal, symbolic image of suppressed woman characterizing a synthesis of raw

sexuality and profound human pathos, is simultaneously burned out with her passion. Through this other form of castration of the passion, Jane is reinstalled into the patriarchal household. Having neither ambition nor freedom, thus, she is withdrawn in Ferndean secluded from society.

Seen in this light, the view of life dramatized in this work is pessimistic, for Jane has only found a modest affirmative perspective of the world at the end of the denial. Moreover, if her claim of a happy marriage is true, why is the title her maiden name, Jane Eyre? Her name has become Jane Rochester when she married Rochester. Of course, it is better left unsaid until the end of the novel that she married Rochester for the sake of the readers, so she could have just given the title "Jane" instead of her full name. Therefore, Brontë's real intention is veiled behind mythical romance through Jane's narrative of her happy marriage. This is the reason why Brontë made Jane write her autobiography at her mere thirty years of age, which is too young to draw a conclusion about her life, in order to imply the uncertainty of the future.

Chapter 2

The Unreachable Self: The Fictional Sense of Self that Deceives the Eyes

Introduction

"Jane! Jane! Jane!..I pronounced them with such frantic energy" (*Jane Eyre*, Ch.35). "We heard him call 'Bertha!'" (*Jane Eyre*, Ch. 36).

Rochester shouts out Jane's name. Meanwhile, he calls Bertha's name in the fire. Despite the fact that he exclaims Jane's name aloud, no one hears his voice. Only Jane thought that she heard his voice. On the other hand, when he called Bertha's name, several people heard him calling her, even though Bertha is a hidden entity. Why is Jane's name not heard by anyone, and why are there witnesses to the voice calling Bertha? Why did Jane perceive or misperceive that her name was called? I seek the answer to the former question in the formal marriage of the empire, and to the latter question in psychoanalytic perspectives

Chapter 2 argues how reality and appearance will be interchangeable from the perspective of psychoanalysis, postcolonial, and the marriage system. Regarding postcolonialism as an international scheme and marriage as a domestic scheme, I approach postcolonial principles and their relation to marriage seen through a psychoanalytic lens. As is said, the use of language "reality" and "appearance" is the binary of my own making. My dissertation tries to clarify that 'reality' and 'appearance' are interchangeable as a new, original approach of mine, and this is the key point of my study. As for the idea of reality and appearance, appearance is the counterpart of the

Lacanian false Ego, and reality is closer to the idea of the Lacanian Real but is rather parallel to the idea of the Lacanian Subject, which is almost the same as Freud's *Es*, and I connect this with Plato's theory of Ideas in the study of the novels. I would distinguish the Lacanian Real from my idea of using the word "reality"; for, the Lacanian Real is the bridge between the Imaginary and the Symbolic, and the idea I want to indicate is the farthest point of the Imaginary.

Psychoanalytic readings of Brontë have been attempted by many critics. For example, Lori Pollock attempts to interpret the relationship between Jane and Bertha from a psychoanalytic perspective by applying the Lacanian theory of the mirror stage. Though she observes a filter-like substance lying between Jane and Bertha, with Rochester's intervention in between, she does not approach to explain why this filter-like entity exists or clarify its existence. In my study, therefore, I try to clarify the filter-like entity which exists in the triad relationship by applying Lacan's L-Scheme, the diagram designating the subject's identity at the Imaginary and the Symbolic levels.[28] In this chapter, Lacan's L-Scheme reveals the identity of this filter and explains its mechanism. By applying Lacan's L-Scheme to the triad relationship between Bertha, Jane, and Rochester, we see the relationship between Bertha and Jane as *objet petit a* and ego at the imaginary level and Rochester as a master, in both domestic and colonial meaning, the big Other at the symbolic level. It thereby explains the mechanism by which Jane has misinterpreted why her name is called by Rochester. Furthermore, I connect that misperception of Jane with the marriage discourse. Despite the fact that Rochester's voice calling Jane is insanely loud, as Rochester himself reported, there are no witnesses. On the other hand, even though Bertha has been hidden, there are several witnesses,

including one who was Rochester's butler, that Rochester's voice calling Bertha during the fire. The relationship between Jane and Rochester without witnesses and the relationship between Bertha and Rochester attested by witnesses prove that the positions of Jane and Bertha are interchangeable.

Jane's unstable sense of self can be extended to Lacanian idea of the gaze. Focusing attention on the eye can be associated with my theoretical approach. For example, Gezari focuses on the visual element and on the observation of the eye as a motif in reading the text of *Jane Eyre*. She observes that the marriage of Jane and Rochester is built on Jane's one-sided perspective. Her claim might be able to develop into my idea that the relationship between the subject of the gaze and the object of being gazed is reversed. Taking advantage of the monopolistic ability of her power of vision, Jane takes a higher position than Rochester who has lost his eyesight. She also points out the contradiction between Jane's feminist assertion and her secluded marital life. She argues that only Jane's visual superiority makes her marriage with Rochester appear equal. Extending her argument, it is possible to infer that she might be suggesting the limitations of Victorian marriages, which were never truly equal, or the technique going intentionally against general expectations. For example, the female side dreams of and expects complete equality between husband and wife, but it never comes to pass. The male side expects predominance of men over women, as is seen in Rochester's ideal of male desire, but it goes against his expectations due to the equality won by Jane's superiority of vision. Gezari's effort of rationalizing this contradiction can be the motivation for us to seek new possible interpretations.

Although Gezari's research explains the function of the eye, however, her study does not extend to the theory of psychoanalysis. I would like to develop her focus on the visual function of this work into the Lacanian theory of the gaze. By developing into the Lacanian theory in my research, I try to clarify Jane's fictional sense of self. What Jane might have felt through her gaze toward Rochester can be exactly applicable to Lacanian idea of mimicry by giving the viewer the fictional sensation of being gazed. Given that Rochester's blindness can function as the eyespot, we can presume that Jane had a sensation of being gazed at regardless of the absence or the presence of Rochester's vision. Seen in this light, it is reasonable to say that the nature of power can symbolically exist in repressed people's psyche regardless of its actual existence.

Some critics see the larger framework of slavery behind the colonial issues represented by Bertha or other oppressed female characters. Susan Meyer, for example, observes a deep connection between postcolonialism and feminism and conclusively links them to slavery. Meyer observes allusions to slavery in the background of both *Jane Eyre* and *Villette*. For example, she points out that Paul departed for Guadeloupe in the French West Indies which still needed supervision after French slaves had just been emancipated in 1848, instead of marrying Lucy. According to Meyer, Paul is the white colonist in Guadeloupe from a colonial perspective while Lucy is under his control from a gender perspective. In addition to Meyer's viewpoint, however, I would point out that Lucy has been left in Europe, and Paul has not returned by the tragedy of the novel's ending, for it recalls my idea of interchangeability. Meyer also observes the metaphor of slavery in *Jane Eyre*, viewing the image of the slave on Bertha as a symbol of class and gender inequality. Her argument can be extended to the relationship between imperialism

and gender, for we can glimpse a hidden socio-political scheme of male domination of racial others and other sex behind the relationship between imperialism and colonialism. White women were subjected to white men as well as to racial others though they belong to an empire side. The postcolonial viewpoints did not essentially change Jane's position even with the intervening gender issue.

Meanwhile, Lori Pollock also observes allusion to slavery in *Jane Eyre* but views its aspect within the family. Pollock's perspective can also be related to Meyer's article, for she views a larger framework of slavery behind the colonial issues represented by Bertha. While Meyer explores the relationship between slavery and violence within the frame of socio-political issues from a postcolonial perspective, Pollock assumes that the relationship between slavery and violence can be applicable to the domestic relationship in a patriarchal household. To support her idea, she refers to Mrs. Reed's fear of her son's violence and Bertha's swollen face as a symbol of the victim of violence.

As is seen in the implication of violence behind Bertha's face and slavery behind the colonial issues, symbolism is compressed in Brontë's works. In this study, I regard the elements, such as imagery, metaphor, and motif seen in her novels as appearance. The appearance stands out as a central element disguising the reality; thus, the appearance prevents readers from reaching the true meaning. This study tries to deconstruct the center and the margin, bearing in mind that the true meaning should be the center, but the center can simultaneously be pushed to the periphery by the intervention of miscellaneous elements, such as the marriage system, psychoanalytical viewpoints, socio-political, ideological, postcolonial issues, etc.

1. The Gaze Toward the Interchangeable Others

The application of the L-Scheme can facilitate an explanation of the mechanism of reality and appearance. The L-Scheme is a diagram designating the subject's sense of self. People tend to believe what they see is reality, although the reality is an unreachable object. Even if Jane tries to identify herself by calling her name which is an ultimate appearance, she can't reach her real self. In *Villette*, Lucy tries to identify herself through the mirror without success. By using the Lacanian diagram, the mechanism of the reason for Jane's misrecognition of her sense of self and Lucy's distorted self-image can be explainable; for, seen through the Lacanian lens, the reality is located in the unreachable domain, where *Es* is located as is shown by L-Scheme, and what the subject believes as reality is merely the fictional mirror image or the appearance. We shall return to Lucy's case later, and start with a discussion of *Jane Eyre*.

Lori Pollock tries to interpret the relationship between Jane and Bertha from a psychoanalytical viewpoint. She gives an outline of their relationship in terms of the process of Ego's creation of identity applying the Lacanian theory of the mirror stage. She provides us with her great insight that the relationship between Bertha and Jane is somewhat filtered by the presence of Rochester who is the symbol of patriarchal and colonial authority. However, her article hasn't explained the reason for this filter lying between the relationships of this triad. The existence of this filter lying between the Bertha-Jane relationship and Rochester's presence is an important part of my study. Lacan's L scheme can facilitate the mechanism of the filter; for, I presume that this filter is the imaginary screen lying between the Ego and *objet petit a* to block the big Other to

access *Es*/ the subject (Hereinafter called *Es*, to distinguish it from the subject in the regular meaning).

Seen through the colonial lens, one might regard that Jane takes the position at the center of the imperialism while Bertha should be pushed to the periphery as the colonial other. However, based on a legitimate marriage system, I would suggest that their relationship can be reversed; for, Bertha is a legal wife while Jane could have been a mistress who should be pushed to the margin. In fact, the text of *Jane Eyre* reveals that the name called by Rochester is Bertha when Thornfield Hall is burnt down, as is witnessed by the host of the inn and some others. The host of the inn, who used to be Rochester's butler, says that he and several more others witnessed that Rochester has called "Bertha! (493)". Thus, other people have heard Rochester calling Bertha as if formal marriage requires witnesses. Bertha's name is known by others even though Bertha has been secluded from society and Rochester has tried to "keep it [his marriage] secret" (*Jane Eyre*, Ch. 27). On the other hand, Rochester claims that he called Jane's name four days before Jane returned, but his voice hasn't been heard from anyone, except Jane, even though he reports that he has screamed frantic. Moreover, Jane's name isn't even known, and the witness of the fire of Thornfield refers to Jane merely as a "young lady, a governess" (*Jane Eyre*, Ch. 36). The importance of witnesses for formal marriage can be seen in the scene of the marriage vow in Chapter 26.

Jessica Campbell points out a contradiction between two elements: one derives from the outer and the other comes from the inner; for, Rochester telling the fact while Jane receives it by "inspiration" (*Jane Eyre*, Ch. 36). To bridge the synchronism of these contradictions, she uses Ruth Bernard Yeazell's argument and states that the event of

Rochester's calling Jane's name is the most prominent example of a deeper sense of reality, albeit a fantasy.[29]

Nevertheless, those viewpoints do not fully succeed in uncovering the subtexts related to this event. Therefore, I would propose that Jane's hearing her name called by Rochester is not the aspect of fantasy as a literary genre, but Jane's fantasy, in other words, misperception. Hearing voice miles away cannot be a reality. Why did Jane think that her name was called? Jane's perception is an illusion reflecting her own desire from a psychoanalytic viewpoint. To support this idea, I would apply Lacan's L-Scheme that can facilitate the mechanism of her (mis)recognition. Applying the theory of L-Scheme, we can place Rochester as the big Other at the symbolic level as a symbol of patriarchal and colonial power, since the big Other denotes the Symbolic form of otherness, such as social conventions which are metaphorically parallel to male power in a patriarchal society. On the other hand, I would be able to place the relationship of Bertha-Jane as respectively *objet petit a* and Ego at the imaginary level. According to the principle of the L-Scheme, there is an imaginary screen between *objet petit a* and Ego, and the narrative voice of the big Other cannot reach *Es* blocked by this screen; thus, the message is stolen by Ego reflecting the desire of Ego.

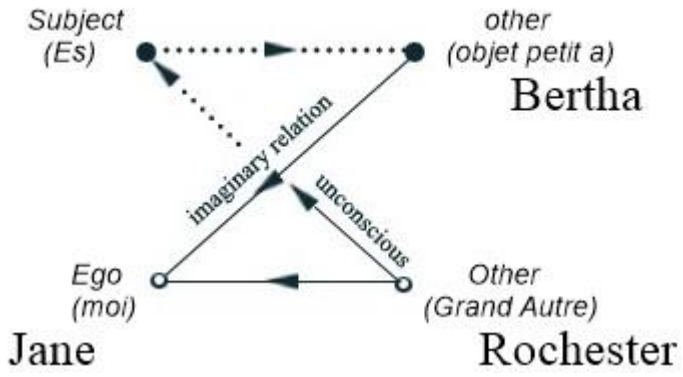

Figure: edited based on Lacan's L-Scheme[30]

This mechanism allows us to explain Jane's perception of Rochester's voice calling her. Applying the Lacanian theory, the voice of Rochester as the big Other won't reach *Es* blocked by the imaginary screen, for it is stolen by Ego (Jane) reflecting her desire; thus, she thought that she heard her name was called. Jane's (mis)perception can reinforce the framework of the marriage system at the time. We can deduce that anyone who looks at Bertha and Jane as double, almost exclusively, might see that Bertha is *objet petit a* as a dark shadow and Jane as Ego. If we follow the formal marriage system, however, I venture to suggest that it would be able to reverse their positions. Therefore, the relationship denoted by Gilbert and Gubar that Bertha is Jane's "dark double (Gilbert and Gubar, 360)" can be reversal: Jane could be Bertha's dark double. More specifically, Bertha should upgrade to take the position of Ego as Rochester's legal wife, and Jane would downgrade to the unstable position as *objet petit a*. The fact that the name actually called by Rochester was Bertha can reinforce the rule of the Victorian marriage: Bertha as a legal wife, and Jane as a mistress or a slave. Rochester regards a mistress at the same level as a slave. Hence, we can infer that Jane's perception of the message is Jane's misperception of the Symbolic message at the Imaginary level.

Jane's misperception, as seen from a psychoanalytic perspective, jeopardizes the regime of the formal marriage system. Such a destabilized aspect is enhanced by the death of Bertha. Bertha's death symbolizes Sati's martyrdom of self-burning, but is different from the original; first, she didn't wait for her husband's death. Secondly, the immediate cause of her death is not fire; she has been jumping off from her confinement by avoiding the fire. Bertha's mimicry of Sati represents the opportunity to threaten the security of the formal marriage rule as if to violate the boundaries of Hinduism and

Christianity, and Spanish Town and Thornfield. Seen in this light, we will find that the profound implication of their twinship is rather dramatized in the events that follow Bertha's death as if the absence of Bertha is emphasized more than her presence. Thus, we see the residue of Bertha and elements symbolized by her in the gloomy atmosphere in Ferndean, as Jane is eternally destined to gaze at the outer world with the afterimage of Bertha through the haze of this secluded place. Every corner of the world, regardless of the time and the place, as far as power exists, the remains of Sati will symbolically exist in the psyche of repressed women. In the gloomy atmosphere of Ferndean, thus, we will gain a glimpse into the residue of Bertha's sacrifice at the end of the novel. Given that Bertha is Jane's double, the symbolical image of Bertha's fragmented body and soul seek to unite in the process of Jane's individuation; the narrator Jane's viewpoints have shifted from subjective viewpoints to objective ones. She initially expresses her anger in a subjective manner, but later recollects her feelings from an objective perspective. Thus, she makes an impression of her mental growth by creating a certain distance between the past "I" and the present "I". However, the process of the development of an infantile image of Bertha to a coherent image of Jane is discontinued due to the disappearance of her twin sister Bertha. From this viewpoint, the death of Bertha doesn't mean the release of Jane's oppressed part; the loss of Bertha even highlights Jane's unsolved issues. Jane's feminist ambition is substituted with the claim on her happy marriage. According to the Freudian theory of mourning, the worst way of treating loss is to replace the lost object with another object. The transference of the object causes the subject's insatiable desire which can never be fulfilled without realizing "what [s]he has lost in him/her" (Freud, 245). This unsolved mourning due to the loss of her missing part, in the sense of Freudian

mourning and melancholia, is dramatized by the melancholic atmosphere of Ferndean, leaving the residue of her missing object. Thus, Brontë's anxiety is disguised by an unreliable narrator's statement of Jane's happy marriage. In fact, though Bertha's destruction by fire appears to be an extinguishment of the symbol of oppression, Jane is actually reinstalled into the patriarchal household afforded by Bertha's death. Moreover, the ritualistic castration of the gaze symbolized by Rochester's blindness remains incomplete due to his recovery. Moreover, that Jane informs us in the final chapter that their first son had inherited Rochester's eyes can suggest the never-ending cycle of the theme of the gaze.

Gezari focuses on the visual elements, observing the eye as a motif of reading the text of *Jane Eyre*. She observes that their marriage fabricates the mutual dependence between equals due to Jane's visual advantage. She views that their marriage shapes the view of the world seen from Jane's one-sided perspective. Despite that Jane has once dreamed about the ideal relationship based on the mutual interdependence between equals, she conveniently replaces her original ideal with a new one under the label of the complete unity of a married couple, taking advantage of Rochester's dependence on Jane due to his loss of vision. Gezari's approach focused on visual elements is still based on the functioning of the eyes as organs while it can involve the allusion of the conceptual role of the eye. Yet, her study provides great hints for reading the works with a visual sense as an important motif. For example, her claim can be useful to support my idea that the relationship between the subject and the object of the gaze is reversed since Jane has become the subject of giving gaze due to Rochester's loss of vision. However, Gezari's study cannot explain why Jane spends her marital life in Ferndean, an unhealthy and

gloomy place that could indirectly kill Bertha. Therefore, I would offer a new perspective by claiming the interchangeability of the power relationship between Jane and Rochester, seeking the possibility that Jane has still been dominated by Rochester's gaze, even though his physical eyes have a loss of vision.

On the other hand, *Villette* also provides ample material for the theoretical psychological perspective. For example, Lucy's incomplete selfhood can be considered as a typical symptom of insufficient mourning, considering that Freud points out that the lack of mourning causes the subject's lowering of self-regard. From the beginning of the novel, Lucy is less represented in the Brettons. Since she silently observes other characters from the corner of the room, her position appears to be the Lacanian big Other in this perspective. In other words, being detached from other characters and dealing with language from outside the frame, her symbolic standing position as a narrator is parallel to the position of the big Other. Because Lucy doesn't have much of a presence especially from the beginning to the third chapter, the novel appears to be the story of Polly and John in the beginning. Despite her objective position as a spectator, Lucy gains more subjective sensations toward events held among other characters. In this respect, she occupies the center by her narcissistic attachment to other people's matters while she maintains a marginal position as a passive observer. Therefore, the center of the work is not the depiction of characters' actions, but the gaze that is directed to their actions.

Leaving England, where no one cares about her presence or absence, she has arrived at the port of Boue-Marine in Labassecour. In the port in a foreign country, she felt the sensation of being gazed at by the "lights of the foreign sea-port town, glimmering round the foreign harbour, met me like unnumbered threatening eyes"

(*Villette*, Ch. 6). In *Villette*, the mirror is a motif that represents the psychological effect of the gaze. The function of the mirror is to show the appearance by reflecting a real image and forming a virtual image. The mirror brings her back to the nostalgic memory in Bretton reflecting her old familiar furnishings when she woke up at La Terrasse. The mirror also makes it possible to reverse the standings between the subject of observing and the object of being observed. For example, Lucy thinks that she has met John's gaze through the mirror in Chapter 10, but the sensation was essentially false since it is merely the intersection of the virtual image with the other virtual image reflected in the mirror. To what is deceiving the eye by playing tricks on someone's eyes, Lacan says it is a "triumph of the gaze over the eye" (Lacan, *The Four Fundamental*, 103). This event symbolizes that the eyes of Lucy and John never meet or cross each other. She is relieved when she found that it was a pointless concern caused by her fictional sensations as if to have already known that their eyes are not going to meet. Though John sees her as a doctor examines a patient, he never tries to understand her inner feelings for him and her deep loneliness. He is not looking at anything other than what's on the surface for her, just like to see the image reflecting on the mirror. In fact, for him, she has been an "inoffensive shadow" (*Villette*, Ch. 27). Lucy is almost invisible to John's eyes. What John's eyes have caught is the beautiful appearance of Ginevra Fanshawe.

In Chapter 14, Lucy and Ginevra stand side by side in front of the mirror after the ball and compare their appearances reflected in the mirror. Being blessed with a good family, fortune, and beauty, Ginevra catches the attention of John and Colonel Alfred de Hamal. She ridicules Lucy who lacks all the fortunes that Ginevra appears to have. She points out that Lucy is "nobody's daughter," "no relations," "no attractive

accomplishments," "no beauty," and no longer "young at twenty-three" (*Villette*, Ch. 14). The mirror in front of them reflects the appearance of Genevra who is beautifully dressed, but not the reality of her shallow and vain nature. On the other hand, the mirror reflects Lucy's plain appearance, but not the reality of her great intellect and sensibility. Nevertheless, in Victorian society that is concerned with the public image, the appearance that reflects in the mirror or the eyes of others might be more important than the real nature of the person. Genevra tells Lucy, "Nobody in the world but you cares for cleverness" (*Villette*, Ch. 14). Lucy doesn't like herself in the mirror, for it wouldn't be able to reflect internal aspects of her. Meanwhile, Lucy is also the one who cares about her appearance. She is extremely concerned about how she looks in the eyes of others.

The function of the mirror emerges in the context of her relationship with others. She can recognize herself within the confines of her relationship with others, and the images seen by others are her point of reference. Lucy's self-perception is conditioned by the relationship, by the mirror in her life. Lucy is obscure because she sees herself through other people's mirrors. She doesn't realize herself reflecting in the mirror at the entrance of the concert venue at first. Soon she realizes it is her wearing the pink dress. Gazing at her appearance dressed up nicely, she expresses her feelings, "I enjoyed the 'giftie' of seeing myself as others see me" (*Villette*, Ch. 20). Nevertheless, she also feels that she is quite out of place because of her lack of confidence.

Though John's eyes are never directed to Lucy, Paul is the one who always looks at her. Paul monitors Lucy, by gazing at Lucy in the garden from the window of the adjoining boys' academy, sneaking into her room and examining her belongings, and forbidding Lucy to look at the painting of naked Cleopatra. Thus, he is an oppressor but

paradoxically brings self-awareness to Lucy who has been uncared by anyone before. Though people see Lucy as a "colourless shadow" (*Villette*, Ch. 15), Paul discovers passion inside of her, which is "Not mere light, but flame" (*Villette*, Ch. 15). Paul tells Lucy, "Look at me" (*Villette*, Ch. 35). After confirming Paul's love for her, she asks Paul's thoughts on her appearance. She considers what he thinks about her as an important point because she doesn't have any confidence in her appearance. She asks him, "Do I displease your eyes much?" (*Villette*, Ch. 41). After getting a profoundly satisfying answer from him, she explains her feelings, "Ever after that I knew what I was for him; and what I might be for the rest of the world, I ceased painfully to care" (*Villette*, Ch. 41).

The arguments related to the mirror in *Villette* dates back to Gilbert and Gubar. They consider that Lucy's self-awareness in front of the mirror positively, saying, "Instead of seeing the mirror-image as the object of another person's observations, Lucy looks at herself by herself" (GG, 437), and conclude that Lucy is gradually able to identify herself being freed from other people's biased ways of looking at her. Bringing out the discussion of the mirror to *Villette* is a good start; however, their idea might leave a sense of dissatisfaction. It is because Lucy still sees herself through the mirror of others as long as she recognizes herself in Paul's eyes. The image reflected in Paul's eyes is fictional. Inglis also focuses on visual systems, observing voyeuristic aspects in the novel. For example, she points out that the role of mirrors in *Villette* reflects not only the individual body but also the societal body. As a "hyper-visual novel" (Inglis, 1), she states that the novel reveals the social system being monitored by people, such as Madame Beck and Paul. She claims that the surveillance system consists of the observers

and the observed; thus, the "myriad mirrors and glass panels deflect and refract light" (Inglis, 3). Her study is helpful to support my idea that Lucy's sense of self can be done by the distorted mirror, for Lucy recognize herself through Paul's eyes reflecting his desire. Her idea that the "gaze can rarely be traced back to its origin" (Ingris, 3) due to such deflection and refraction of light is also the mechanism of what I think as the reason for Lucy's failure of identifying herself, and can lead to my idea of an unreachable object in my use of Lacanian theory. However, even though she uses the word gaze, her study is based on the function of the eyes as organs but not the gaze as a concept in the Lacanian sense which denotes the clear distinction between the eyes and the gaze. Hence, I apply Lacanian theory to explore the relationship between reality and appearance, using Lacan's L-Scheme, the diagram to characterize the open-ended relationships among *Es*, *objet petit a*, Ego, and the big Other.

Seen through the Lacanian psychoanalytic lens of the gaze, the fictional image of self is *objet petit a* that reflects one's own desire. For Lucy, who can only recognize herself through Paul's eyes, however, the fictional image of her is reflecting Paul's desire, and not hers. For other female characters in the novel, a mirror is a tool of self-awareness by reflecting their appearance as they are, but the self-image in the mirror is unacceptable for Lucy. Her self-awareness is completed through the image reflected in Paul's eyes. Since the Lacanian *objet petit a* reflected in the mirror is the fictional image, other female characters' self-awareness through the mirror is essentially false. Seen in this light, I suggest that Lucy's sense of self is a fictional image through a dual process, in other words, the fictional image of *objet petit a* perceived by herself through Paul's distorted mirror. To support my idea, the self-image in the mirror is unacceptable for

Lucy while other female characters accept how they look. Since Lucy's self-awareness is completed through the image reflected in Paul's eyes, Paul is like a mirror in which she perceives a certain reflection of herself depending on the characteristics of the mirror. If the mirror distorts the reflection, her perception of herself will also be distorted. If Paul is a critic in a know-it-all attitude, who particularly reflects her inadequacy, she will embody those perceptions in the portrayal of herself within the relationship. If he is appreciative of her intelligence, sensibility, or any other characteristics, those aspects will be illuminated in her self-portrait. On the other hand, if she faced other mirrors, her reflection would reveal different facets and obscure others.

Lacan's idea of deceiving the eye by playing tricks on someone's eyes is related to the theme of disguise in the novels. Disguise in *Jane Eyre* and *Villette* involves the issue of appearance and reality: Rochester dresses like a woman in *Jane Eyre* and Lucy dresses as a man in *Villette*. In *Jane Eyre*, Rochester disguises himself as a gypsy woman, pretending to be a fortune teller and observing Jane's eyes, mouth, forehead, and other appearances, pretending to read her future. In *Villette*, Lucy is directed by Paul to play a male role in a school play as a substitute and she dresses as a man, for Paul saw her inner passion, contrary to her shadow-like appearance. The ghostly nun that Lucy encounters several times also involves the theme of disguise. Though it is reflecting Lucy's repressed parts, it is later revealed that it was a disguise. Drugged with opium, Lucy wanders through a park during a festival. The scene provides a dynamic blend of dreams and reality. As she returned home from the city, she sees a ghostly nun lying on her bed. When she unmasks it, she has found that it is the pillow that has been wearing a nun's black gown and white veil. What she has occasionally seen in the attic was M. le Comte

de Hamal, Ginevra's lover who disguised himself as a nun to meet Ginevra secretly. Cast off nun's costume, de Hamal had run off with Ginevra. In *Jane Eyre*, the ghostly existence that Jane saw on the third floor was her "double," Bertha. In *Villette*, the ghostly nun that Lucy saw in the attic also plays the role of Lucy's double, but it was a fictional image since it was a disguised figure of a man and was not a ghost. The ghost of a nun was a fake figure in terms of appearance since it was de Hamal's disguise; however, considering that the ghost of a nun is reflecting Lucy's repressed parts, it is a real ghost haunting her psyche. Thus, appearance and reality can be interchangeable.

2. Insiders and Outsiders of the Marriage System

Jane Eyre dramatizes the process of the protagonist's character development and is widely regarded as a Bildungsroman.[31] It is a radical work that autobiographically portrays the growth of a woman as contrasted with the existing Bildungsroman which has been depicting male protagonists. Seen through a feminist lens, *Jane Eyre* cannot be categorized in the genre of pre-established discourse; for, it is not simply a Bildungsroman but the novel of female character's self-assertion. Even though Jane makes a strong personal statement, however, the novel tends to refrain from the self-assertion of a female protagonist, considering that Jane has eventually fit into the Angel in the House. What does make it possible for the female protagonist to have full authority to show self-consciousness? I might discover the answer in the metaphors and hidden voices in the text. For example, we can observe a dual narrative strategy of Jane and Bertha, in which the talkative narrator speaks the central elements while the tacit hidden narrator alludes to the peripheral elements. This study explores interchangeability

between the center and the margin. Jane doesn't speak out loud about politics but just leaves a hint behind the texts. Marriage discourse can be one of the sub-texts to read the novel on a deeper level.

The novel closes in the episode of St. John without ending with Jane and Rochester. For St. John, whose mission is to Christianize East India, his religious mission and the mission to have a wife are inseparable. Because he goes to India to educate pagans, it is necessary for him to have a legitimate English family that can reinforce his superiority as a missionary. To justify his dignity as a ruler and duty as a missionary, it was necessary to push the colonial other, East India, into the margin. His project to civilize pagans using power is most effective in a hierarchical society. He importunately keeps making a proposal of marriage to Jane even after being refused, saying that "God and nature intended you for a missionary's wife" (*Jane Eyre*, Ch. 34). As Jane starts thinking about her future life with St. John, she thought that she heard Rochester calling her name. Here again, Jane establishes her identity by hearing her name; however, as is mentioned earlier, it must be her misperception reflecting her desire. As is said, it is because Rochester's legal wife at that time is Bertha, and Rochester's voice calling Bertha has been witnessed by others while his voice calling Jane has not been heard by anyone. Hence, Jane is an outsider of the matrimony at this point. St. John has been the final and the greatest seducer of trying to integrate Jane into the male-centered society. For Jane, he has two aspects: a savior and an oppressor. In order to achieve happiness, Jane should have got rid of him from her life. Nevertheless, why does the novel end with the episode of St. John? Many critics have explored the reason why the novel closes with St. John's episode; however, the true meaning of his disappearance has not been

discussed.[32] To answer this question, we can raise the role of St. John as a mediating symbol to establish the marriage discourse. St. John presents relationships between people within and without the imperialistic marriage. Placing the mission of unmarried St. John at the other end of the mission of the British women completed by their marriage can strengthen the imperial marriage system. The opposite elements, one is the traditional British family system represented by the marriage of Jane including that of Diana and Mary, and the other is the missionary work achieved by unmarried St. John, are supported each other. Thus, the outsiders and insiders of the marriage system are created.

While Meyer views racial otherness as a symbol of oppression, Jenny Sharp extends the image of victims to British women. According to her, though British women remain as symbols of victims, they cannot be real victims, for British women's active assertions of feminism, as Jane did, are supported by the passive silence of Hindu women. In this context, she views Bertha as a stereotype of summarizing depravity, for she is characterized as a slave by Jane though she is an upper-class white Creole in the West Indies. This metaphorical representation of slavery embodied by Bertha can highlight the racial superiority in the imperial country. Sharpe states, while British women are merely a symbol of victims, only St. John could fulfill the mission of sacrificing his life. Sharpe's idea can be extended to the possible reason why the novel was concluded by the episode of St. John. We can deduce that St. John not only reinforces the framework of the Empire and the colonial countries but also highlights the framework of the marriage discourse, presenting relationships between people within and without the imperialistic marriage.

Tracing back to the marriage of Rochester and Bertha to reconsider the British marriage system, Rochester has brought his inherited property from the West Indies into the British family by his marriage to Bertha. In other words, it is the transfer of property from the colonial country to the suzerain state. On the other hand, in the case of the marriage between Jane and Rochester, the same mechanism for colonial exploitation is repeated; he has gained Jane's inherited wealth from her uncle of Madeira by marrying her, and then again the fortune derived from the West Indies is circulated within the British family: from Jane's uncle to Jane, and from Jane to Rochester. Thus, the wealth of the Empire is supported by the result of the exploitation from the colonial countries. As for St John, his journey appears to be a move from the center to the margin in terms of colonial and matrimonial perspectives since he travels from England to East India as a missionary and stays single throughout his life. For this reason, it is reasonable to think that St. John guarantees the theme of marriage that leads this novel to a happy ending by being excluded by the group sharing an imperialistic marriage system. Nevertheless, the margin and the center are also interchangeable through his religious mission as a mediating symbol; for, the meaning of his missionary work in East India is merely an individual level of wish fulfillment by his concretization of religious ideology within the frame of British imperialism. Based on his religious mission, he brings the faith of the Empire into the colonial country to anglicize the people in East India. Therefore, the framework of the British Empire vs. the colonial Other reinforced by St. John can be deconstructed. The deconstruction of the center and the margin can be applied to reveal the hidden implication of this novel. Given that there are the West Indies and the East Indies as marginalized objects, the Empire lies between them as a central element.

However, the arrangement of those places can be deconstructed by St. John's episode and Jane's marriage. From East India, St. John reinforces the British marriage framework as an outsider of the imperial marriage.[33] Meanwhile, he belongs to the Empire side. Therefore, the real Other in the marriage discourse is not him, but slavery represented by an episode of Turkey associated with Jane's marriage. Moreover, Rochester's idea for connecting the slave purchase with having a mistress can illuminate the position of a legal wife in the marriage system; thus, Bertha shifts from the margin to the center. Jane's marriage is supported by the economic structure of colonialism and slavery. Jane's West Indies-derived legacy is circulated within the British family. St. John's heroism will also return to the Empire with the completion of his mission since it is originated in his imperial mind; therefore, marginal elements occupy the center.

Thus, the issue of colonialism can be extended to the issue of slavery. Jane's realization of her independence through her marriage is supported by the global scale of the economic structure of colonialism, and this entire structure is supported by slavery as a marginalized Other. Displaying the aspect of xenophobia, Jane places colonialism or slavery which is a strong sponsor of her marriage at the opposite end of her imperialistic marriage. By doing so, her insatiable hunger for self-reliance can be offset through her marriage which is supported by colonialism and slavery. Thus, her feminist desire has been preserved under the British marriage system. Jane's mental process of substituting her feminist desire for imperial one can be based on the same principle of Rochester's struggle for offsetting his impotent rage due to his unfairness as a second son under a patriarchal society.

Meanwhile, both Rochester and St. John contribute to imperialism.[34] Rochester's mission is to circulate the properties derived from the West Indies, by exploiting from his first and second marriage, within the British family. St. John's mission is to fulfill his religious ambition based on British imperialism, by exploiting East India with a Christian ideology. Staying single for the rest of his life, St. John establishes his identity as a "resolute, indefatigable pioneer" as "the warrior Greatheart" (*Jane Eyre*, Ch. 38) in East India. As is said, St. John's otherness excluded from an imperialistic marriage framework appears to guarantee the theme of marriage that leads this novel to a happy ending; for, he appears to support the imperial marriage from the other side. Nevertheless, he is not the true Other since he belongs to the British side. The imminent death of St. John can be a device to highlight the true Other. Since he has already been away from Jane's context, Jane could have made him alive in India by using her authority as a narrator.[35] Nevertheless, why is St. John's impending death has been informed us? As is mentioned earlier, Sharp gives the meaning for St. John's disappearance, claiming that only St. John could be a fatal victim. Despite her insightful idea, however, it is not sufficient for explaining the role of St. John in the novel as a whole. Therefore, I would argue what we will see after the trace of his vanishment. In order to reveal the real end-stage otherness, I would claim that the provisional otherness represented by St. John has to disappear. We will discover the real otherness represented by Turkish slavery through the vanishing shadow of St. John. The real other, symbolized by the context of marriage, is not St. John, but slavery in the colonial countries, which is implied by the reference to Turkey woven into the marriage context.

On the other hand, the ending of *Villette* is enigmatic. All we can find is that the ship that Paul was boarding was wrecked in a storm, Lucy has been single for a long time, and she is now an elderly woman. The novel implies that Paul had probably died in the shipwreck. Brontë's correspondence with George Smith, the publisher, reveals that not only Mr. Smith but even her father, Rev. Brontë, who has been retaining an open-minded attitude toward his daughters' writing activities, also requested to avoid a sad ending and to close *Villette* in a happy ending. Nevertheless, Brontë finally did not reunite Lucy and Paul.

Predicting many questions from readers about this ending, Brontë wrote letters to her publisher. In the letter on Nov. 3th, 1852, Brontë raises the elements of forgiveness and patience as the essential qualifications that may be required for Lucy's husband if she ever marries someone, which means Paul wouldn't deserve to be her husband due to the lack of his qualities of forgiveness and patience. As is seen in the case of *Jane Eyre*, which implies Brontë's skepticism about Jane's complete happiness in her marriage, the letter suggests that she is also skeptical of Lucy's happiness in the marriage.

Brontë writes the alternative of "Drowning and Matrimony" (*Selected Letter,* 217) in her letter to her publisher, Smith, on 26 March 1853. She presents the two possibilities of ending: one is a merciful fate that would drown him and save him from the anguish of the marriage, and the other is a cruel doom that would marry him to the individualistic character, Lucy Snowe, to relentlessly precipitate him into the dilemma of marriage. This letter shows that the marriage of Lucy and Paul is not important for Brontë. The obscurity or rather omission of the information related to her marriage proves that the important thing is love as being and not the form or appearance of love

exhibited by marriage. The absence of information about the conclusion of love between Lucy and Paul emphasizes that the fate of Lucy or the Victorian female characters seeking independence encompasses universal nature. It means that Lucy cannot escape from hardship, whether she is married or not. If the ending of *Villette* informs us of their dooms about marriage, the universality of Lucy's fate would be compromised by distorted views. For example, if Lucy married Paul, the novel wouldn't go beyond *Jane Eyre*. If she didn't marry, on the other hand, the focus may be put on her abandonment of love. To gain freedom from prejudice, the result of Lucy's love had to remain a mystery. Rev. Brontë's letter to Gaskell can give hints on Brontë's approach to her writing as a Victorian writer. He taught his children when they were very young to "speak boldly from under cover of the mask" (Gaskell, Volume 1, 32) to avoid being timid. He thought that if there is a shield to hide behind, they can speak without hesitation. Using unreliable narrators can be considered as Brontë's usual measures to speak out behind the mask.

What is clearly informing us is that the happiest time for Lucy was the three years of Paul's absence. Lucy opens her school while Paul is gone to Guadeloupe, the French territory, in the West Indies. She narrates that the secret of her success didn't come from herself, but the source of energy for her was provided from the island in the West Indies.

As is seen in *Jane Eyre*, just like Bertha's property from the West Indies has moved Rochester to the center and Jane's uncle's property from the West Indies altered her position from the margin to the center, the establishment of Lucy's sense of self is supported by Paul's energy from the West Indies. Moreover, the establishment of her

school is a gift from Paul. Her school is the bequest of Paul and the wealth from the colonial countries.

3. Indies: East and West as Both Margin and Center

The patriarchal power structure and the imperial marriage system are supported by the rotation of capital exploited from the East and the West Indies. This framework is further strengthened by the "Eastern allusion" (*Jane Eyre*, Ch. 24) represented by Turkey in the text of *Jane Eyre*. In fact, Jane and Rochester talk about Turkey referring to Turkish "seraglio (*Jane Eyre*, Ch. 24) and Indian "suttee" (*Jane Eyre*, Ch. 24) during shopping for their marriage preparation. It is notable that they imply slavery during the shopping for their wedding. Jane feels a "sense of annoyance and degradation" when Rochester buys silks and pieces of jewelry one after another. She is frustrated by "being dressed like a doll by Mr. Rochester" (*Jane Eyre*, Ch. 24), and suddenly remembers her uncle's intention to make her an heiress. The relationship between Rochester's objectifying the female body like a doll and Jane's desire for independence involves the aspect of the colonial gaze; behind this context, the colonial wealth will be passed from Jane's uncle to Jane's husband through the marriage.

This structural exploitation metaphorically represents the complicity between individualism and imperialism, for we can observe the circulation of wealth within the frame of class, race, and gender. Jane's independence as a woman and her desire for equal financial security in marriage are supported by the global economic structure based on colonialism through the inheritance from her uncle at Madeira. Seen in this light, the reference to Turkish slavery has a significant meaning, for the slavery in the colonial

countries is supporting the bottom of the economic structure as the marginalized Other. In other words, it is not that the imperial country establishes the colonial countries, but the colonial countries make an imperial country as the Empire by reinforcing the framework of imperialism. Jane tries to remain in the center by pushing colonial others to the periphery. The marriage system binding Jane and Rochester is built on their view of Orientalism; therefore, the marriage system is not only a personal issue but also highlights the socio-historical context. As the people from the imperial side, both Jane and Rochester take a distance from the non-Western cultural sphere. For example, Rochester emphasizes that he is not the same as an "ogre or a ghoul" (*Jane Eyre*, Ch. 24). I would assume that these terms are neither supernatural nor fairytale. According to *OED*, the etymology of the word, ogre, is "fierce pagan" in Old French and "man-eating giant," and the definition of the word, "ghoul," is an evil spirit in Muslim countries robbing graves and preying on human corpses. These words evoke the image of cannibalism. The etymology of the word, cannibalism," is the Spanish word, "cannibal," which means the "Carib people of the West Indies, who were said to eat human flesh" (*OED*, "cannibal," definition b). Therefore, Rochester's use of those terms is obviously a reference to the colonial countries. In fact, Rochester uses a similar word, goblin, to describe the room of Bertha's confinement as a "wild beast's den—a goblin's cell" (*Jane Eyre*, Ch. 27) connecting colonial others with wild beasts and goblins. Though he claims that he is different from the colonial people, he can be a socio-political cannibal from the postcolonial perspective; for, he legally robs the colonial wealth to enrich himself. Seen through the postcolonial lens, the people on the Empire side vs. ogre/ghoul are interchangeable in terms of supping others' properties, body or money. On the other

hand, Jane also emphasizes that she is different from colonial women by claiming that she wouldn't be "hurried away in a suttee" (*Jane Eyre*, Ch. 24). However, Jane's emphasis on her happy marriage appears to conceal her self-sacrifice. Therefore, as Bertha's double, Jane as an imperial woman vs. suttee, the allusion to Bertha, are also interchangeable through gender and postcolonial lens. This context covers a global scale of time and space throughout history, from Columbus' discovery of the cannibals in the West Indies in the 15th century[36] to the reinterpretation of Hindu Sati seen through the biased lens of the 19th-century British imperialism.

On the other side of the imperialistic marriage system that supports Jane and Rochester, we will see the image of Sati projected on the global-scale screen transcending time and space, in which the collective consciousness of repressed women is burning up the core of the Empire in exchange for her sacrifice by turning into a universal figure of "the madwoman in the attic" represented by Bertha. However, it must be noted that Bertha, unlike Sati, is not burnt to death, but she died being "smashed on the pavement" (*Jane Eyre*, Ch. 36). Bertha's avoidance of burning symbolically expresses that the remains of Sati will eternally exist in the psyche of repressed women. Thus, Bertha's unspoken voice has reached us without speaking a word whereas the subalterns remain in silence. Bertha's immortality foreshadows Rochester's immortal power represented by his visual recovery. According to Lacan, the pattern of the mimicry functions as eyes attracting the viewer with the feeling of being gazed at; however, this sensation is essentially false since the mimicry is merely an eyespot. This idea can be exactly applicable to what Jane might have felt through her gaze toward Rochester, for Rochester's blindness is metaphorically parallel to the eyespot by losing the function of

the eyes. Moreover, an important thing is that Lacan establishes a distinction between the eyes as organs and the gaze as a concept. Applying the Lacanian concept of the gaze, Rochester's loss of vision of his physical eyes doesn't affect the function of the gaze. Hence, Rochester's authority will not disappear by the ritualistic castration of his visual power. For this reason, Jane will be eternally destined to gaze at the outer world with the afterimage of Bertha through the haze of the secluded Ferndean. Through the text of *Jane Eyre*, we will also view the trace of imperialism as the mirror image of what Jane must continue to see from Ferndean. It is a trace that uncovers the process of British imperialism to have been justifying the patriarchal violence against the racial, gender, colonial Others.

In *Villette*, it is implied that Paul dies in a shipwreck on the way returning from the West Indies. This event reminds us of the wrecks of slave ships. Regarding the metonymic relationship between shipwrecks and slave ships in *Villette*, Celeste argues in his book. According to him, the shipwreck is a trace of the history of slavery and the slave trade, and the dramatization of the master-slave relationships is prominent in *Jane Eyre* and *Villette*. He examines that both are colonial novels that are related to triangular trade. Shuttleworth points out that John Eyre's wealth implies something to do with the slave trade, just like Mason is related to the triangular trade.

I view that the wreck of a slave ship is metaphorically parallel to be burying traces of the past violence in the sea. Furthermore, the wreck of Paul's ship has another significance in terms of the allusion to St. Paul's shipwreck.[37] Even though Britain abolished slavery, it will remain an eternal wound. Especially for Britain, it is a repressed violent past. Seymour Drescher points out that even though slavery was legally over,

similar things as slavery had still been continued by forcing labor under colonial rule. After the abolition of slavery, Britain was also in distress under the influence of the economic recession in the mid-19th century. The country relied on the West Indies for sugar, cotton, etc. Drescher informs that Britain justified that this was free labor, not slavery. I believe that he makes a good point; for, it is delusive sophistry closing their eyes to the fact that they rely on colonial labor while claiming irrelevance to slavery by quitting it.

When Lucy states that the three years without Paul were the happiest, it is like Lucy buried him in the sea. Meanwhile, recollecting the past ten years of her marriage with Rochester, Jane reports that she married him with the allusion of the relationship between Adam and Eve, by recollecting the past ten years of her marriage. They claim their happiest moments when one is separated, and the other is combined, but one might think that neither seems to be happy without finding the right distance of human intimacy. We can deduce that Jane's refusal of St. John is based on power relations. In the same way, Lucy's happiest time during Paul's absence can be because of their power relations. Paul controls others but is lacking the ability to control his own temper. Jane's power relation with St. John is dissolved by her refusal of marriage with him and his eternal travel to East India. In *Jane Eyre*, the fire made Rochester blind appears to reverse Jane's power relation with Rochester. On the other hand, in *Villette*, the water accident left Paul no return, so that Lucy has escaped the recovery of her power relation with him.

4. From Margin to Center, and From Center to Margin

According to Spivak, *Jane Eyre* is the story that Jane who is alienated from family bond has eventually become the center of a legitimate family. In other words, it is a transition from margin to center; from Gateshead, where she was excluded from family, Lowood, where she got pseudo-family, Thornfield, where she was to get unlawful family, to Ferndean, where she finally got a legal family. However, is it really reasonable to say that Jane has finally won the central position? Considering that Jane insists on England's superiority over other countries, she appears to have gained the center in terms of colonial perspective, for she remains in England without leaving her homeland. Jane's refusal of St. John's proposal of marriage and of going along with him to East India symbolically means her refusal of going to the margins geographically and politically. As another possible reason, Jane refused to establish a power relationship with St. John, for he is an oppressor of Jane. As long as she is in England, Jane takes the center at least geographically. The theme of England vs. France, which frequently appears in *Villette*, is also mentioned in *Jane Eyre* many times. Jane always insists on England's dominance. She puts the responsibility of Adèle's shortcomings on her French mother just as Rochester blamed Creole mother for Bertha's shortcomings.

Meyer states that Bertha "burns away Rochester's oppressive colonial wealth and diminishes the power of his gender, but then she herself is cleaned away by it" (Meyer, 266). However, she also says that the "dank and unhealthy atmosphere of Ferndean disrupts the utopian elements of the ending, indicating that the world of the novel is still not fully purified of oppression" (Meyer, 267). She explains the reason for the remains of oppression as follows: "The atmosphere of Ferndean recalls the fact that,

even if Rochester's tainted colonial wealth has been burned away, the wealth Jane is able to bring him,…has a colonial source" (Meyer, 267). However, there is likely to be some dissatisfaction with her interpretation which views Jane's acquisition of equality with Rochester, for she puts the reason for the uncanny atmosphere of Ferndean only because of Rochester's retrieved colonial wealth. In this respect, I would point out that the power of his gender might also be regained with the recovery of his eyes. Thus, Jane appears to be in the center by staying in England but lives in Ferndean, an unhealthy and retired place. She only occasionally goes to London, the central city, for the treatment of Rochester's eyes. Her occasional travel from Ferndean to London appears to be the movement from margin to center geographically; however, considering that Rochester's recovery of his eyes due to the treatment in London, the travel also means her moving from center to margin symbolically, for it foreshadows the resurgence of Rochester's power. Thus, the margin and the center can be interchangeable. Moreover, her fortune inherited from her uncle in the West Indies makes her appear to be financially independent, but given that her fortune goes to Rochester based on the legal marriage, Jane is pushed back to the periphery. Her change from governess to a wealthy married woman who is free from labor makes her appear to gain the position from margin to center. Nevertheless, the colonial implication in her matrimony never disappears to the end. It is because all she can do in a marginal place like Ferndeen is care for her husband, which is parallel to the work of the governess in terms of serving her husband. Thus, Jane goes back and forth between the margin and the center. As we see that Rochester asks Jane if she quit "governessing slavery" (*Jane Eyre*, Ch. 24) when she marries him, Rochester equates governess with slavery. Before she didn't know her future destiny of

being an heiress, she said that she won't quit governess which is the only way to show her independence. Nonetheless, as soon as she found that she is to be an heiress, she quits governess easily. It means that, for Jane, being a governess can be both central and marginal, depending on the situation. Hence, the text appears Jane to win the center, but it's not really the center.

On the other hand, in *Villette*, Lucy also travels back and forth between the margin and the center. Just like Jane, Lucy is in the margin in terms of class and gender, and even more marginal considering that she is a foreigner who has crossed the Channel to the foreign country. Since she goes from England to a foreign country, her journey is a move from the center to the margin. In addition, considering the roots of Christianity, the historical fact that Protestants were originally separated from Catholicism, as an offshoot of Christianity, it might be possible to think of it as a margin in a sense. For English people, on the other hand, it is simultaneously a center, for the Church of England is considered to be a branch of Protestantism while Roman Catholic is established in Rome, a foreign country. Hence, just as I earlier established the interchangeability of St. John's symbolic role in the religious context, here we can see a similar dynamic of interchangeable margin and center.

The final chapter of the two novels also appears to contrast in the expression of the female protagonists' ties to their partners. Jane finds happiness in Rochester's existence and Lucy in Paul's absence. Jane claims Rochester's existence as "bone of his bone and flesh of his flesh" (*Jane Eyre*, Ch. 38), putting great value on her what appears to be an inseparable physical connection like Adam and Eve with him. On the other hand, Lucy claims Paul's absence of three years as the happiest time, putting considerable

emphasis on her what appears to be a platonic connection with him. Through the theme of the gaze, however, we will discover the similarity between those works. As is said, Jane appears to have gained the center due to Rochester's blindness, but she might still remain in the margin; for, the gaze of Rochester will keep imposing control over her regardless of the blindness of his physical eyes. We will find a similar dynamic in *Villette* since Paul's eyes function as the only mirror that Lucy could measure her identity. Regardless of his presence or absence, she might be able to exist in his mirror by being caught in the sensation of the gaze as long as he is alive. However, with Paul's death, the mirror that reflects Lucy's identity was lost both physically and conceptually. The power of St. John, the oppressor more than Rochester, was disempowered by his eternal journey to East India. In the same way, Paul's travel of no return from the West Indies can also be considered as the disempowerment of Paul's power over Lucy.

Though Lucy does not explicitly tell Paul's fate in the final scene, it is fair to think that Paul has never returned. It is because Lucy explains that the storm didn't cease until the wreckages were scattered in the Atlantic and the "destroying angel of tempest had achieved his perfect work" (*Villette*, Ch. 42). The juxtaposition of the episode of St. John's impending death and Jane's marriage is metaphorically foreshadowing the disturbance of what appears to be the happy ending; for, Jane's marriage is supported by pushing St. John into the periphery or even outside of the British marriage and the text informs us that the sustainer of her marriage is vanishing. In *Villette*, Lucy's economic independence has been supported by Paul who plays a marginal character in the colonial context. It brings her to position in the center and is maintained even after Paul's absence.

On the other hand, however, Paul's death implies that Lucy's destiny is to remain in the margin by being removed from the marriage context.

As we can see from Brontë's explanation in her letter to the publisher, Brontë thinks that Lucy and Paul cannot fit into marriage life though they love each other. The author suggests that if they get married, they are incompatible due to Lucy's strong individuality. On the other hand, however, a couple with unique characteristics makes their love bear fruit by marriage in *Jane Eyre*. What made the difference in the outcomes in those works? Since the Victorian marriage system is based on the self-sacrifice of women, the relationship between men and women is established only in the relationship of control. To get closer to an equal relationship, the author gives a man a physical disability in *Jane Eyre* and makes a woman save him. The reversal of the position that injured men are healed by the charity of women is challenging to the patriarchal system of Victorian society. However, this new relationship between a man and a woman is merely caused by a coincidental event of the fire. Thus, as a way for women to gain both love and independence, *Jane Eyre* gives a man physical disability while *Villette* ends in platonic love. The ending of those novels suggests that Brontë could not find a way of reconciling the issue of women's love and independence. Meanwhile, we can observe the author's effort of challenging Victorian reality. It is because Brontë fundamentally overturned the ideology at the time to view marriage as the way of the greatest happiness for women.

PART II

EMILY BRONTË: *WUTHERING HEIGHTS*

AND ANNE BRONTË: *THE TENANT OF WILDFELL HALL*

Chapter 3

The Fictional Images of Reality Camouflaged by Dreams and Narratives

Introduction

"Catherine Linton," it replied, shiveringly (why did I think of Linton? I had read Earnshaw twenty times for Linton)—"I'm come home: I'd lost my way on the moor!"(*Wuthering Heights*, Ch 3).

Lockwood wonders why the ghost calls herself Linton in his dream though he has seen the word Earnshaw so many times. The reason for that the ghost call herself Linton doesn't have any deeper meaning since it is merely a dream? Thought the ghost of supposedly Catherine is a child, why does she use her married name, Linton, rather than her maiden name, Earnshaw? That would imply a path of no return for a married woman. In fact, after wondering in the wilderness and finally coming home, the ghost cannot cross the window as a boundary to enter the house. What are dreams? Is the dream an illusion or a reality? The narrative is the tool that can make dreams possible in the real world by telling them. If so, is the narrative, embodied as words, a reality? Narratives are

told consciously, while dreams are rooted in the unconscious. If that is the case, isn't the dream rather the reality?

People tend to believe what is visible to their eyes as reality. Chapter 3 approaches the issue of reality and appearance by clarifying that what is visible is not always reality. Concerning narcissism, for example, which I will deal with in the final chapter, overt narcissism is not the only one to exert influence on the narcissistic trait. Covert narcissism can be even more dangerous because it is hidden. *Wuthering Heights* is, in this sense, a story of camouflage. The disguise begins with dreams and is embodied by the narrative in its outer frame.

Thus, this chapter explores the unwritten parts of the novel by examining dreams and narratives. By the end of the chapter, the study reveals that the novel is the story of camouflage and that the unconscious is concealed by the disguise of narratives. Moreover, the narrative in the novel is further disguised by taking a double structure. The presence of unreliable narrators in *Wuthering Heights* and *The Tenant of Wildfell Hall* raises the question of where the truth of these stories lies. Deletions and editing in the narratives are similar to those in the dreams in that they are also edited by censorship, but in these stories, the truth is hidden in the deleted parts before editing. What is created as the result of editing is appearance. The truth is camouflaged by this disguise of narrative, but if we trace it back to its source, it is connected to the dream because it lies deep within the psyche. Dreams and reality are separated, but the role of the narrative is the bridge between them.

The issue of reality and appearance can be compressed in the role of respectively 'dream' and 'narrative' in *Wuthering Heights*. Having two narrators, the story of

Wuthering Heights includes the possibility to be transformed into a completely different story, for the process of the narrative work, deletions, distortions, and generalizations, is doubled. Moreover, the narrative structure itself involves the aspect of interchangeability, turning over the center and the margin. Though Nelly talks about the central issues in the Heights from outside as an observer, she also takes the central position as a domestic woman serving the house. Because her social and gender position doesn't symbolically allow her to have a voice, the male narrator, Lockwood, takes the central position as a narrator. In a sense, however, he is an outsider in the Yorkshire moors as an urbanite. The narrative structure of *The Tenant of Wildfell Hall* also keeps Helen in the central position with simultaneously pushing her to the periphery. Though it appears to be a story of a new woman, it doesn't allow her to have a voice. Not only is this literally the story of camouflage, but Helen's diary is also a mediating symbol of camouflage being told by a male narrator, Gilbert.

The theme of homelessness repeatedly implied in the dreams is the representation of the emptiness in the mind and is associated with the narcissism which I will discuss in the final chapter, for narcissism is a never-ending process of trying to fill the unfillable emptiness in the psyche. As is the case with dreams, the narrators manipulate the story in their favor, by distorting, deleting, and editing, and this process is exactly the same as what is done by narcissists, such as blame-shifting, and changing the storyline for their own convenience. In fact, the gaslighting, the technique used by narcissists, of the reader begins at the very beginning of the novel. Lockwood refers to "A perfect misanthropist's Heaven" (Ch. 1) when describing the Heights. However, the story of *Wuthering Heights* itself began with Lockwood's interest in gossip, showing his

interest in people. If Lockwood had been a genuine misanthrope who showed no interest in people, the story of *Wuthering Heights* wouldn't exist in the first place. Nevertheless, the novel manipulates the reader's mind to make us believe so by suggesting that Lockwood is a misanthrope in order to make him believe so. The novel uses the tendency of the mind to believe what is said in words, but the truth in *Wuthering Heights* is rather in what is not said.

As for a dream, however, the dream is already a disguise when it is manifested as a dream, though the latent content of the dream is based on inmost reality. It is because a dream goes through a number of processes before it is distorted and comes out to the surface of consciousness as a manifest dream. Unraveling the story of *Wuthering Heights* is an attempt to uncover many disguises, and delve deeper into the dreams. When we look at the technique of gaslighting in dreams and narratives, we will find a new perspective on the issue of narcissism, which will be dealt with in the next chapter. It is not only the narcissists who clearly show the tendency of narcissism, but this study reveals the presence of covert narcissists. The more the hidden narcissist speaks, the more we see that the remark of narcissists is gaslighting filled with lies and blame-shifting based on self-defense mechanisms. Seen in this light, it is reasonable to view dreams and narratives as a type of gaslighting. Therefore, this chapter begins with a study of dreams and narratives. Although there has been some research on dreams in *Wuthering Heights* since Freud's heyday and also on narratives, there was no research linking those two. I explore the truth of the story by eliciting dreams in the realm of the unconscious and the hidden aspects in the conscious domain by narrating them, and by linking the two. The discussion will also develop into the theory of narcissism by exposing the relationship

between the unconscious and the conscious. Although Steven Vine has found a narcissistic trait in Heathcliff, my argument is novel in that it reveals not only an overt narcissist like Heathcliff but also a covert narcissist.

1. The Fictional Images of Reality Camouflaged by Dreams

The study of reality and appearance begins with the analysis of dreams and narrative in *Wuthering Heights*. What is a dream? We might pose the question of wheather a dream is merely an illusion. It is narrative that can make dreams elicitable in the real world. By being narrated, the dream can rise up to the surface of the actual world. Yet, a dream is an incident during sleep; therefore, it is like an illusion. Nevertheless, since it is rooted in unconscious desires, it can be the ultimate truth. In other words, dreams are based on truth and the narrative is fictional. We can observe the similarity between dreams and narrative, for the narrative is censored and distorted before it is spoken while the dream also follows the same process before it is manifested as a dream. In fact, the narrative structure in *Wuthering Heights* is similar to the latent content of dreams and the manifest content of dreams in Freud's theory of dreams. The characters in *Wuthering Heights* dream several times: Catherine's dream and Lockwood's three dreams. Catherine's words, "I dread sleeping: my dreams appal me" (*Wuthering Heights*, Ch. 12), reveal the fear of sleep. We can deduce that the disturbing dreams in the work are deeply related to Brontë's own sleep problems due to her experience of homesickness while studying abroad in Brussels.[38] The dreams dramatized in *Wuthering Heights* embrace the ontological idea of homelessness.

The content of Catherine's dream is the dream of her being exiled from heaven. In her dream, she was filled with miserable feelings in heaven, and she cried for joy when she was able to return to the Heights being pushed out of heaven. She explains that her dream has followed her forever and changed the color of her mind. There is very little research on Catherine's dream itself. There is an old study that Catherine's dream is not interpreted as a dream, but is taken from a feminist viewpoint as a woman's reality that reflected the theme of the lost paradise.[39] Reflecting on her dream, Catherine states, "I've no more business to marry Edgar Linton than I have to be in heaven" (*Wuthering Heights*, Ch. 9) Catherine's own interpretation of her dream reveals that heaven didn't make her feel at home in the Heights. Hence, we can find that she equates her uncomfortableness in heaven with her marriage to Edgar.

Dreams, as Freud states, are phenomena in an unconscious domain. Catherine's own interpretation of her dream is a reinterpretation of what Freud calls the manifest content of dreams. Moreover, since the content is explained by words, there will be double censorship through verbalization of the manifest content of the dream. According to Freud, the latent content of a dream is filtered by censorship since the dreamer doesn't want to accept the raw material of the latent contents. Therefore, the censorship alters the original material to something else in order not to appear in the manifest content. In the process of the dream-work, the latent contents transform into the manifest contents through several processes such as condensation, displacement, transformation, and secondary revision. Lacan observes that the function of condensation and displacement in dreams can be parallel to the two primary operations of language: metaphor and metonymy.[40] This is how dreams are similar to narrative. If what appears as a dream is

appearance, the latent content of the dream can be regarded as mental reality reflecting hidden desire. There is no chance to know the latent content since it is an unreachable material derived from the unconscious domain. However, different from the real dream of a human being, there can be room for searching the latent contents in the case of Catherine's dream, for the dreams are the incidents in the novel created by Brontë based on her intention. The old studies of dreams in this novel have been attempted primarily by Freud's interpretation of dreams; however, I disagree with using the interpretation of dreams as it is since the dream in the novel is the author's creation different from a real dream. A real dream is an unconscious phenomenon while dreams in the novel are a conscious or intentional origination. After the heyday of Freud, nevertheless, there is little research on dreams in this novel, and I disagree with excluding dreams from any real understanding of this novel. If the episodes of dreams were merely superfluous or extra spice, Brontë could have left out them. Using the mechanism of dreams that derives from unconscious desire as a disguise of reality, it is reasonable to think that the author tries to speak about things that are not directly narrated. Therefore, my analysis applies the theory of dreams, which is to focus on the mechanism of dreams, and not the interpretation as it is. Dreams for Freud are symbolic fulfillment of unconscious desires, which are cast in symbolic forms: condensation and displacement. The former is to condense an entire series of images into a single statement. The latter is to displace the meaning of one object with another object associated with it. Those condensation and displacement of meaning can correspond to what Roman Jakobson identified as the two primary functions of language: metaphor and metonymy. Lacan also defines that the unconscious is structured like a language. According to Freud, the unconscious appears in

the three symptoms, dream, parapraxis, and neurosis. As is said, dreams in the novel are not real dreams, but events in a story; therefore, they are not unconscious, but conscious events. Neurosis is the result of internal conflict, in which desires are pushed in from the unconscious, and the ego defensively blocks them. Examples of neurosis include obsessions, hysteria, and phobias, all of which can be seen in *Wuthering Heights*. It should be noted, however, that these, too, are not real neurosis, but are creations of the author. In other words, the author is using neurosis to convey messages. Furthermore, it should also be noted that parapraxis is a slip of the tongue and is unconscious in nature, but what appears to be unconsciousness conveyed through the narrators is also the author's creation and is conscious. In other words, even parapraxes that are the symptoms of unconsciousness are consciously created by the author. Seen in this light, I would discuss the mechanism of dreams based on the premise that dreams are consciously created, that is, the mechanism from the unconscious to their appearance as consciousness, rather than Freudian dream interpretation focusing only on the unconscious.

In the text, Catherine states that after the seven years blank since she had a dream to have felt miserable in heaven and pushed to the Heights, she has decided to choose Edgar and claims that she will be miserable if she marries Heathcliff. According to Catherine's interpretation, heaven represents the Grange to where Edgar belongs and the Heights is where she shares with Heathcliff. Nevertheless, I view that Catherine's interpretation written in the text is the disguise of the subtexts submerged by double mechanism, censorship of the dreams, and that of the narratives. Furthermore, considering Catherine's dream is intentionally created by the author, it can reinforce the

idea that the real meaning of Catherine's dream is opposite to Catherine's interpretation. The real meaning, contrary to her interpretation, is that heaven represents Heathcliff's place since she felt miserable and the earth she has exiled from heaven is the real world where she decided to choose Edgar. In her dream, heaven represents the center since she felt the sensation of being exiled from there, and the place she was pushed into is the margin. In reality, however, she chose Edgar as a center and push Heathcliff to the periphery. Thus, the center and margin are interchanged.

Nevertheless, while heaven should be the center after death and the earth should be the margin, the novel suggests that Catherine's spirit appears to be on this world. Heathcliff believes that Catherine's spirit is not in heaven. The shepherd boy and Joseph also say that they have seen the ghost of Heathcliff and a woman. Since the human body is a temporary garment[41] worn on the soul, the body is originally appearance and the soul is in the category of reality; however, if the soul is visible such as in the case with the ghost, the visible entity plays the role of appearance. Catherine's dream embraces the theme of homelessness, from an ontological perspective, in terms of the sensation of eternal searching for the lost home. We can see the ultimate example of homelessness in Heathcliff; however, I would emphasize that he is not the only one. This is why I try to avoid defining Heathcliff's origin in any particular country. Of course, his otherness is obviously derived from racial and postcolonial origins, but it transcends those frameworks. Limiting his origin to a specific country is to ruin his real otherness. It is to get false satisfaction of knowing him by throwing all the blames on his otherness and homelessness for racial and postcolonial reasons. Eagleton and Mayer, for example, attempt to identify Heathcliff's origins. However, I would argue that it is important to

focus on the attribute of Heathcliff as nobody from nowhere, that he is an outsider who is non-British as a child who speaks "some gibberish that nobody could understand" (*Wuthering Heights*, Ch. 4). Every character is drifting among the psychological issue of missing home, even Lockwood, a male character and a narrator who supports the novel from the outside as well as married women who lost their maiden names, homes, and independent human rights. The issue of homelessness can be ours; for, seen through a psychoanalytical lens, putting aside margins or outsiders in postcolonial and geographic perspectives, the issue of homelessness is common to all human beings in the matter of identity, considering that the Ego cannot reach the S, an unreachable object, no matter how far one pursues it, one can never reach one's true self.

Lockwood also dreams. When he revisited Heathcliff in the Heights, the landlord of the Grange where he has rented, he has gotten stuck overnight in the Heights due to the inclement weather. Behind Heathcliff's back, the room chosen by the housekeeper, Zillah, was once Catherine's room. Lockwood sleeps in the bed located in the cubicle in the room, and has three strange dreams. The structure of the small room in the room where Lockwood had dreams is parallel to the nesting structure of narrative in the novel. Thus, a stranger or the domestic outsider, Lockwood, is dragged into the center of the world of the Heights through ritualistic dreams.

The first dream is a flood of Catherine's name. As Lockwood looked at Catherine's name repeatedly scribed in different kinds of characters and sizes, he enters the first dream. Soon those letters have flown out from the darkness turning to dazzling white letters and the letters Catherine swarm all over. At this point, Catherine is just a string of letters and doesn't mean anything for Lockwood since the letters become

symbols only after they have acquired meaning. The white ghostly letters that appear in Lockwood's dream are in the state before the sign acquires meaning. In other words, a string of letters, Catherine, can finally develop into a meaningful sign when Lockwood reads the text of Catherine's life and interprets who Catherine is. In this sense, this dream is an entrance to the world of *Wuthering Heights*.

The second dream is a dream of going to church to listen to the sermon of Reverend Jabez Branderham. Just before Lockwood falls asleep, he looks at the title of a book, "Seventy Times Seven, and the First of the Seventy-First, A Pious Discourse delivered by the Reverend Jabez Branderham, in the Chapel of Gimmerden Sough" (*Wuthering Heights*, Ch. 3), wondering what would be the subject under this title. What he saw just before sleep develops into a dream. The phrase, "Seventy Times Seven" (*Wuthering Heights*, Ch. 3), is from Matthew 18: 21-22, which is about the grace of God to humans, meaning that God forgives human sins up to seventy times seven. Therefore, the "First of the Seventy-First" (*Wuthering Heights*, Ch. 3) can mean an unforgivable sin that goes beyond the maximum grace of God. In a dream, Lockwood goes to church to listen to a sermon to know who is an unforgivable sinner. He believes the sinner must be either Joseph or himself. However, he starts thinking that Branderm must be the sinner that "no Christian need pardon" (*Wuthering Heights*, Ch. 3) because the minister gives him torture by a long sermon listing each sin of four hundred ninety, which is seventy times seven, one by one. Lockwood claims that he cannot put up with the four hundred and ninety-first, and exclaims that Branderhm deserves to experience the suffering of that the "place which knows him may know him no more" (*Wuthering Heights*, Ch. 3). [42] Lockwood's words, a quotation from the Book of Job, are the theme of homelessness.

The next moment Branderhm cried, “Thou art the Man!” (*Wuthering Heights*, Ch. 3), claiming that Lockwood’s sin has reached the “First of the Seventy-First” because of his lack of patience. As the minister concludes the words, all people start swinging their pilgrim’s staves to attack Lockwood, and people throw the uproar into utter confusion by beating up each other. Branderhm’s loud taps on the pulpit woke him up, and he has found that the sound was made by the branch of a fir tree hitting the lattice. Shortly thereafter, he falls into sleep again for the third dream.

The third dream is the dream of a child named Catherine. In a dream, Lockwood tries to stop the annoying noise of the fir bough and breaks through the windowpane to grab the branch. However, what he grabbed was the fingers of the icy-cold hand of a girl. The hand clung to his arm, and she sobs, “Let me in---let me in” (*Wuthering Heights*, Ch. 3). The ghost calls herself “Catherine Linton” (*Wuthering Heights*, Ch. 3). The girl mourns that she has been wandering for twenty years by being lost her way to home. This is also the theme of homelessness. Lockwood rubs the girl’s wrist against the broken windowpane with fear until the blood soaks the bedclothes. Even Lockwood, who appears to be a plain common-sense man, inflicts injury to the child’s wrist in a dream. This incident reminds us of the theme of infanticide. The ghost of a girl wandering the wilderness for twenty years because of the missing home in Lockwood’s third dream corresponds to Catherine’s saying that she became an “exile, and outcast” (*Wuthering Heights*, Ch. 12) since she became Mrs. Linton. However, he hasn’t known yet Catherine’s story at this stage. Moreover, the name Linton is unfamiliar to him. It might have given him a strong impression because it was unfamiliar for him. The uncanny, familiar yet unfamiliar, is the theme of homelessness. This uncanny theme of

homelessness corresponds to the disturbing atmosphere of the ending. Moreover, when Lockwood explains to Heathcliff, he says that the ghost of a girl must have committed a considerable "punishment" (*Wuthering Heights*, Ch. 3) for not being able to go home for twenty years. What does the punishment indicate and why does the girl call herself Linton? I deduce that the disturbing atmosphere of the ending and the reason for the girl calling her name Linton are related to the marriage issue.

There have been many critical approaches to Lockwood's dreams, but they are all old.[43] It might be because the studies of dreams are popular during the heyday of Freud's time. The approaches based on Freud at that time were popular to link almost everything to sexuality.[44] The critical approaches to dreams are abstract without seeking hints in the text.[45] Conventional criticism of dreams overlooks that the dreams are Brontë's intentional creation, and interprets dreams as real dreams. Given that dreams in the novel are the author's conscious creation, rather than the product of a true unconscious domain, it is necessary to look elsewhere in the text for clues to the real meaning of the dream, rather than trying to find them in the dream per se. Regarding the analysis of dreams in *Wuthering Heights*, I do not use Freud's dream interpretation. Instead, I apply his dream theory to look for hints in the text. Freud's dream interpretation and dream theory are different. The former is to interpret dreams by seeking unconscious desire. For example, Phillip Wion views that the pilgrim's staves in Lockwood's dream represent a phallic symbol that is castrated from him. Freud's dream theory, on the other hand, is to explain the mechanism of dreams. For example, a dream involves latent contents and manifest contents, and the unconscious desire hidden in latent contents manifests as a dream through censorship, etc. To examine the dreams in

the literary texts, Freud's dream theory, like the dream-work, is valid, but his dream interpretation is not the case. In other words, real dreams are rooted in the unconscious, but the dreams in novels are intentionally created. Therefore, the clues must be in the text because the dreams depicted in the novel are not the dreams of a real person, but Brontë's creation. By considering that dreams are not unconscious but conscious products, the study explores the author's intentions. By linking dreams to the issue of narrative and focusing on gaslighting, a common technique used by narcissists that are found throughout the novel, furthermore, I develop the manipulative aspect seen in manifest contents into the issue of narcissism.

To interpret the first dream, I would refer to Frank Kermode's argument.[46] He develops an insightful argument. Born with the birth name of Catherine Earnshaw, dreaming of her imaginary Catherine Heathcliff, and has become Catherine Linton by marriage. On the other hand, Catherine II follows the opposite process. Born with the birth name of Catherine Linton, and has become Catherine Heathcliff and Catherine Earnshaw respectively through her first and second marriages. Thus, the cycle is closed as it returns to the starting point. In both cases of two generations, Catherine goes through Heathcliff, moves from Earnshaw to Linton, and returns from Linton to Earnshaw. If we follow Kermode's idea, in the chain of the names through two generations, Heathcliff always occupies the central position, which means he moves to the center from the margin. I don't fully agree with Kermode's idea because he views Heathcliff as a margin rather than an outsider. However, I would emphasize that he is an outsider, unlike margin. He is not even a marginal male, but he is an outsider that doesn't belong anywhere. He appears to use the law and leverage to take over the center. On the surface

of the story, the margin appears to have taken over the center, but his empty ego as a narcissist is metaphorically parallel to his being as an outsider who is nobody from nowhere. In order for Heathcliff to supply his empty ego, he takes advantage of others. His twinship with Catherine allows him to copy his ego onto hers so that he is no longer an outsider who belongs nowhere, but a margin opposite to the center by connecting with Catherine at the center. He also remains a margin by mirroring his ego with Hareton, who is also a margin. However, they are merely narcissistic supplies for him, and his sense of ego acquired by narcissistic supply is essentially false. He is not the person responsible for the binary opposition, but rather provides dramatic motives from outside for all binaries of margin and center. To the explanation for the difference between the margin and the outsider, the margin is connected to the center by its definition (*OED*, 1. a. An edge, a border; that part of a surface which lies immediately within its boundary, esp. when in some way marked off or distinguished from the rest of the surface). For example, Bertha, considered to be a racial and a postcolonial other just like Heathcliff, belongs to the margin, for she has parents and her origin is known. On the other hand, Heathcliff is an enigma without revealing his origin, and the wire connecting him and the center appears to be disconnected. Finding a particular origin in Heathcliff is pushing him into the realm of a margin rather than an outsider. Nevertheless, many critics are trying to give Heathcliff a specific origin. For example, Eric Solomon says Heathcliff is Mr. Earnshaw's illegitimate son. Eagleton argues that Heathcliff is an Irish refugee. Meyer views Heathcliff as a child of a black slave because of the historical background of the triangular trade. From a postcolonial viewpoint, Christopher Heywood argues that

Heathcliff is a Jamaican, and the novel is a satire on sugar planters who exploit the labor of slaves to build their fortunes.

In the second dream, I would suggest that the seemingly unrelated three people are interrelated. The relationships are as follows: 1) Joseph-Lockwood, 2) Lockwood-Branderham, and 3) Branderham-Joseph. First, Joseph-Lockwood; Joseph's bare ferocity potentially corresponds to Lockwood's potential violence latent in the unconscious domain.[47] Lockwood describes Joseph as his "most ferocious assailant" (*Wuthering Heights*, Ch. 3) In the third dream, Lockwood hurts the girl's wrist until it becomes bloody. The rational Lockwood despises Joseph who shows his bare feelings in his head, but unconsciously has castration anxiety toward the effusiveness castrated from him. In fact, Lockwood is an intruder from the outside, and, especially the second time, he almost forcibly enters the Heights. Not only is he an intruder into the penetralium that holds secrets around the Heights, but he also breaks himself into Catherine's diary and the text of *Wuthering Heights*. Seen in this light, Lockwood's dreams that he has in the introductory part of the work occupy the very center of *Wuthering Heights*. Through those dreams as a ritual, he can pass through the entrance to the interpretation of *Wuthering Heights*. His dreams play a role as the threshold for interpretation, and without passing through it, he wouldn't be able to enter the penetralium. That Lockwood actually steps across the threshold of the Heights is metaphorically parallel to the ritual of his dreams to step across the threshold of interpretation of *Wuthering Heights*. Since my definition of a marginal male is a socially vulnerable man, Lockwood is not a marginal male, but is a domestic outsider. It is a ritual for the urbane Lockwood to enter a violent, authoritarian atmosphere dominated by genius loci. Regarding Heathcliff's origin, from a

postcolonial perspective, as a child of unknown origin who speaks an incomprehensive language, it is too obvious that he is an outsider. I would focus on a hidden aspect that makes him a real outsider in light of a psychoanalytic perspective, more specifically, narcissism. I consider that what makes Heathcliff define as an outsider is his empty ego as a narcissist. In this respect, the same postcolonial character, Bertha in *Jane Eyre*, is not an outsider but remains on the margin. The definition of margin, as noted earlier, is opposite and connected to the center. On the other hand, the opposite of an outsider is an insider, but there is neither connection nor tension between the two. Second, Lockwood-Branderham; They have in common in terms of their narrow-minded views. If the grace of God covers up to "seventy times seven" (*Wuthering Heights*, Ch. 3), Lockwood's definition of an unforgivable sin starts from "four hundred and ninety-first" (*Wuthering Heights*, Ch. 3). On the other hand, Branderham is also fixed on the prescribed idea, and regards that "Seventy Times Seven" is forgivable but the "First of the Seventy-First," or four hundred and ninety-seven, is unforgivable. "Seventy Times Seven" is merely the number to figuratively show the unlimited grace of God; however, their susceptibility can only capture things literally. As the number is smaller, for example, the number one acquires a bigger power, but the difference is trivial as the number grows bigger. There will be no big difference among 490 which is the stipulated grace of God, 491 which is Lockwood's interpretation of an unforgivable sin, or 497 which is Branderham's interpretation of an unforgivable sin. Therefore, they are similar in their narrow views being caught up in minute details. Third, Branderham-Joseph; Branderham's rigorism of being over-captured by the appearance of written characters in the scripture is in common with Joseph's Calvinistic rigidness, regarding the Bible as the highest authority. This is

either author's critical view for being misled by the letter or the appearance, which makes them fail to see the true nature of things. Alternatively, it can be a technique to show the essence of things on the other side by means of an antinomy. Therefore, the second dream reveals that the three people who appear to be completely different are actually similar. The negative elements Lockwood finds in others in his dream are the projection of his own negative parts. Thus, dreams can shed light on the gap between appearance and reality.

We can also interpret Lockwood's dreams symbolically. As is mentioned earlier, Lockwood's dreams also embrace the theme of homelessness just like Catherine's dream. The second dream clearly shows the theme of missing home, claiming that the "place which knows him may know him no more" (*Wuthering Heights*, Ch. 3), which is the quotation from the Book of Job, "He shall return no more to his house, neither shall his place know him any more" (Job, 7:10). This dream reminds us of original sin and the banishment of Adam and Eve from Eden. The lost and unretrievable paradise is an eternal theme of life. The novel dramatizes such an eternal loss of home. The third dream obviously encompasses the theme of a lost home, and I view that the first dream also involves the sense of homelessness though they don't show it explicitly.

The chain of signifier of Catherine's name in the first dream will never reach the real meaning of Catherine in terms of the matter of identity. It can only acquire meaning through Lockwood's interpretation and narrative. Even if Catherine gives the second generation Catherine the same name, Catherine II cannot be a perfect copy. Catherine II can be a copy only in Catherine's imaginary relationship with her reflecting her desire. The issue of identity is, based on Lacanian theory, Ego's eternal pursuit of an

unreachable object, *Es*. This dynamic is parallel to the theme of homelessness, or a homesick exile. As Catherine creates two Heathcliffs, one is her imaginary Heathcliff and the other is real Heathcliff as a man, one might see the double images of his/her home: one inner and one outer. The former is familiar in his/her memory, but the latter encompasses the aspect of the Freudian uncanny, in the Lacanian term, extimité. This double image can be based on the Lacanian gaze and the eyes. Considering a home in light of the theme of homelessness, there are two homes: one is an imaginary home that dwells in the memory and the other is an actual home that exists physically. Catherine has also presented us with two Heathcliffs, one inner and one outer; the former is imaginatively constructed from her past recollection, and the latter is a real presence of him. In other words, if the imaginary Heathcliff is a concept, the real Heathcliff is a physical entity, and the same holds for home. If the imaginary home is a concept, the real home is a physical entity. Similarly, if Lacan's Gaze is a concept, eyes as organs are physical entities. This mechanism is eminently shown by Mladen Dolar's insight into the nature of the image seen through Lacanian theory. Dolar defines that the double consists of Ego and *objet petit a*. He considers that the Lacanian gaze is the "best presentation of that missing object"; for, "one can see one's eyes, but not the gaze which is the part that is lost" (Dolar, 13). According to him, the double produces anxiety due to the appearance reflected in the mirror. How this identity issue is linked to the theme of lost home can be found in the relationship between the "image of the double" and the "non-autonomy of the subject" (Lacan, Anxiety, 40) pointed out by Lacan. In his seminar X: Anxiety, Lacan states, "Man finds his home in a point situated in the Other beyond the image of which we are made and this place represents the absence where we are" (Lacan, Anxiety, 40).

Interpreting this esoteric concept of Lacan, the ideal being of a home is *Es* which is an unreachable object, the home which is an incomplete image of becoming home in the Imaginary level is *objet petit a*, the one which is giving gaze reflecting the narcissistic desire toward the mirror image of the home is Ego, and the Symbolic existence of the home detached from Ego's the illusory reflection of its imaginary home is the big Other. To summarize, one can see the appearance/ the mirror image of his/her home, but he/she never reaches the real one. From a semiotic point of view, the name is just an appearance/ a label, which can explain the identity but never reach the real one. Thus, the first dream also involves the theme of the missing home.

In the third dream, the ghost sobs and asks pleadingly, "Let me in" to the world inside the window where she used to live. The ghost of a girl cannot belong to the place where her body once resided, and she cannot belong to the after-life where her soul should go. In response to Lockwood's question, "Who are you?" (*Wuthering Heights*, Ch. 3), the ghost answering that her name is "Catherine Linton" (*Wuthering Heights*, Ch. 3) is the big Other by playing the role of uttering a language. However, it is the unreliable big Other since her narrative is done by the ghost. In addition to its unreliable nature, the words uttered by the big Other, as indicated by Lacan's L-Scheme, are blocked by the imaginary screen connecting *Es* and *objet petit a*, and cannot reach *Es*. Lockwood wonders why he thought of Linton even though he read the name Earnshaw far more than the name Linton. His question can be answered by the function of distortion in the Freudian theory of the dream-work and the uncanny. At that point, the name Linton is unfamiliar to him. He might have wondered who is Linton when he looked at the name right before he fell into sleep. We can presume that his curiosity gives him a strong

impression of the name. His question to confirm the ghost's name is the reflection of his own identity issue. When he asks, "Who are you?" ('Ch. 3), he is simultaneously asking himself, who "I" am. He cannot reach *Es* for the same reason that he cannot reach his missing home.

Thus, the flood of meaningless letters in the first dream gains meaning in the process of Lockwood's secondary revision through interpretation and narrative. Due to the distortion of the dream-work, in the second dream, the sound of tapping the pulpit, the noise of the tree, and the sob of the ghost manifest respectively pilgrim's staves, the branch of the tree, and the fingers of the ghost. The familiar name, Earnshaw has been replaced by the unfamiliar name, Linton, in the third dream, and Lockwood's missing home in the second dream has transformed into the girl's loss of home in the third dream. The mechanism of dreams, hence, is similar to that of narrative. According to Freud's dream work, in the process of changing latent contents to manifest contents, censorship occurs, and original material is altered through condensation, displacement, etc. The same thing happens in the narrative work. In the process of verbalizing the idea, censorship works both unconsciously and consciously, and ideas are manifested by words through condensation and displacement. Freud defines that dreams, parapraxis, and neurosis are phenomena based on the unconscious. Therefore, a dream is a substitute for pre-existent knowledge. Lacan also links the unconscious with language. The dream-work is similar to the narrative work, which can be observed throughout the novel as a whole, and moreover, in terms of narrating dreams, we can also observe the link between the unconscious and language.

2. The Narrative Structure in *Wuthering Heights*

The multi-layered narrative structure in *Wuthering Heights* further highlights the similarity to the mechanism of the dream-work. The narrative form used in the novel is framed by two narrators, Lockwood and Nelly. The story is not delivered by an omniscient narrator but takes the form of which Lockwood, a traveler, hears from Nelly, a housekeeper, after having strange dreams at the Heights. Structurally, there is a story in the story, with Lockwood's narrative on the outer frame and Nelly's narrative in it. Seen in this light, it is reasonable to say that the work is the trace of Lockwood's interpretation of the characters in the novel. The narrative method in *Wuthering Heights* is in contrast to *Jane Eyre* and *Villette*. Since the female protagonists narrate their experiences and emotions in the first person in those novels, the novels provide a narrow but subjective perspective and create the effect of drawing the readers' attention to the fate of the female protagonists. On the other hand, in *Wuthering Heights*, various voices speak in the first person; therefore, the novel acquires a wide range of objectivity but produces ambiguity at the same time. Since they are observers rather than central characters in the story, however, the information delivered by them is limited.

Most parts are based on Lockwood's record of the story told by Nelly, but some parts include Lockwood's own experiences. Nelly's narrative also includes other characters' voices. Each of them tries to interpret the events in the story in their own way. The narrative technique of *Wuthering Heights* had been underestimated until the mid-twentieth century because the dual structure of the narrative was considered to cause ambiguity due to the limited perspective.[48] However, this multi-view narrative is the new strategy that makes Brontë's novel distinctive, adding complexity and mystification at the

same time by multi-layered observation to view the story at a deeper level.[49] The narrative itself takes the form of a narrative in the narrative, which deconstructs the chronological timeline. I believe that the multi-layered structure of the novel holds the key to telling the truth in the guise of camouflage. For example, not only having two narrators one inner one outer, but also dreams, Catherine's diary, Isabella's letter, and other seemingly marginal elements can be central. Dreams play a role of a device that reveals reality in the guise of unreality.

A similar narrative strategy can be observed in *The Tenant of Wildfell Hall*. The novel begins with Gilbert's letter to his brother-in-law, Halford, written about a recollection of past events. This work breaks down not only the chronological time axis, but also the boundary between men and women, and characters and readers. The gender of the writer of the letter is not informed, and we might keep reading with the prejudice that it was written by a woman. In the latter half of the introductory part of the letter, we will discover for the first time that the letter is written by a man when the writer calls the recipient, "old boy". Moreover, due to the circumstances of the publisher, the introductory part of the letter before entering the chapters was omitted for a long time. Therefore, the old version of the novel suddenly starts with the words, "You must go back with me to the autumn of 1829" (*The Tenant*, Ch. 1). Due to the omission of the introductory part of the letter that informs us to know this is a letter and enables us to deduce the gender of the narrator, the reader must misunderstand that what the narrator calls "you" is the reader himself/herself, and the gender of the narrator who calls himself/herself "me" remains unknown. The gender reversal takes place in the novel in which a man's letter is written by a female writer, Anne Brontë, and Helen's diary is told

by a man, Gilbert. Such technique of this novel, letting a man speak to give a woman a voice is also used in *Wuthering Heights*. Gilbert's letter to Halford appears in some way to be effeminate or lacking in manliness, and unnatural as a private conversation between men. It looks effeminate for a man to talk about the very details of how he has developed a love for his wife to other men. Such gossipy tastes have been considered to be peculiar to women, even now according to OED. Today, the difference between men and women is becoming less, but back then, men and women were considered and treated very differently. Therefore, such deliberate displays of effeminacy can be done by the author's intention. The qualities that define femininity and masculinity are ambiguous in contemporary culture and should not be mentioned in a particularly depreciative sense; however, as long as this work is written in the Victorian era, the feminine traits involved in Gilbert's letter to Halford must be mentioned. As if an elementary school kid tells his mother the whole story of what happened at school, the very detailed story has been told between men. Among the gossip that is considered to be a feminine trait, suddenly the man's tone is added by the word, "old boy" (*The Tenant*, Prefatory Letter to J. Halford), as if it were an afterthought. The ideal nature which had been conventionally required for each sex is an important viewpoint in the Victorian Era, for the qualities required of men and women were definitely different in the Victorian era.[50] Where there is the ideal of the Angel in the House, there must also be the ideal masculine images expected to men. Even now, the *OED* denotes that idealized female nature or characteristics conventionally associated with the female sex, such as prettiness and delicacy (*OED*, feminine, 3.d).[51] On the other hand, idealized male nature is represented by masculinity such as vigorous and powerful characteristics and strength (*OED*, masculine, II, 4a, 5a).[52] The novel is

made up of Gilbert's story with Helen in a detailed letter to his sister's husband, Halford. Gilbert shares Helen's diary with his brother-in-law after Helen told him to be secret to anyone. Therefore, the entire novel is made up of Gilbert's gossip activities. The word, "gossip," is the conversation of trifling, rumor, or tittle-tattle about persons or social incidents (*OED*, gossip, 4), which is exactly done by Gilbert. *OED* denotes that the gossip is done by a "person, mostly a woman, of light and trifling character, esp. one who delights in idle talk" (*OED*, Gossip, 3). This definition of the *OED* for the word, gossip, regarded it as a feminine trait, is neither archaic nor obsolete, and is listed in the *OED* as a valid definition still now. In the Victorian era, when the qualities of masculinity and femininity expected by society were severely defined, I would presume that Gilbert's gossipy aspect can be regarded as inappropriate to the male sex. Another possible reason for what makes Gilbert's letter somewhat feminine and unnatural is probably because a female writer, Anne Brontë, wouldn't have had a chance to know the conversation between men. Nowadays, with the development of the internet, women can possibly sneak a peek into private conversations between men. At that time, however, we can assume that knowing a private conversation between men could be as difficult as knowing what women think in their minds. It is not the only reason for the unreliability of the narrator. Another unreliable factor is that a male narrator tells Helen's diary. The diary is revealed by Gilbert telling Halford. Moreover, the diary must be a completely private document without assuming readers, but Helen's diary seems to be strangely intended for readers. Thus, the narrator of this novel has multi-layered unreliable factors. The significance of using an unreliable narrator makes it possible to reveal the gap

between appearance and reality in intriguing ways. Such a narrator demonstrates how people distort and hide reality.

As Anne Brontë can only reproduce conversations between men in *The Tenant of Wildfell Hall* to the extent of her knowledge, the same narrative trend can be observed in *Wuthering Heights*. Nelly speaks only within her knowledge. What she talks about, for example, the origin of Heathcliff, the trace of Heathcliff's three-year absence, the elopement life of Heathcliff and Isabella, and some other mysteries, don't go beyond Nelly's imagination. Moreover, Lockwood, another of the narrators, may remove some of Nelly's narrative, as an editor. At the beginning of Chapter 15, Lockwood states his editorial policy, "I'll continue it in her own words, only a little condensed" (*Wuthering Heights*, Ch. 15). From his impression of Nelly, Lockwood worries if she likes to talk about her own affairs which he will not be interested in. Therefore, we can deduce that Nelly might have talked more about herself, but Lockwood might have deleted and edited, for he wasn't interested in some parts about her. Lockwood and Nelly are not only of different gender, but also have different characteristics; Lockwood is an ordinary urbanite who has a romantic tendency, and Nelly is a local housekeeper with plain common sense while she might have a calculating aspect. Showing a great contrast to the wild passions of Catherine and Heathcliff, they have in common and they like to gossip. Lockwood has revealed his gossipy aspect from the beginning of the novel. While describing himself as a misanthropist, he is curious about people in the Heights and has a desire for "inspecting the penetralium" (*Wuthering Heights*, Ch. 1). At the end of the novel, when he returned to the Heights, he is driven by a "mingled sense of curiosity and envy" (*Wuthering Heights*, Ch. 32), and peeps out the window as Catherine II and

Hareton are studying together. He keeps hiding and does not appear in front of them until the end. Thus, he reveals a voyeuristic attitude to satisfy his one-sided curiosity. In this respect, the episode of his past romance is suggestive. He represses his romantic feeling toward Catherine II by recollecting about his one summer love in the past. He has met a beautiful woman at the sea coast and gives a gaze toward her with developing his imaginary love "as long as she took no notice" (*Wuthering Heights*, Ch. 1) of him. As soon as she is staring back at him, he starts taking a cold attitude and shrinks into his shell like a snail. The nature of being satisfied only with a one-sided gaze from himself and not being able to respond to her gaze can explain his attitude of voyeurism.

Nelly also reveals her voyeuristic attitude. She often snoops and eavesdrops on the relationship between Catherine and Heathcliff. Her curiosity extends to Catherine II. She peeps into the drawer of Catherine II and secretly reads all the private letters from Linton Heathcliff. The narrators collect information not only to satisfy their desire for voyeurism but also to control people by giving them a one-sided gaze. In fact, Nelly reveals her "fear of losing the small power" (*Wuthering Heights*, Ch. 6) she retains over Catherine and Heathcliff. In other words, she suggests the power relationship between the subject of giving a gaze and the object of being gazed. She justifies her position as a voyeur. For example, when she tries to keep an eye on Heathcliff for her new master, Edgar, after Catherine's marriage, she says, "I determined to watch his movements" (*Wuthering Heights*, Ch. 10). She also says, "I took the liberty of turning back to listen" (*Wuthering Heights*, Ch. 11) to the quarrel between Catherine and Edgar. Heathcliff is aware of Nelly's desire for power through voyeurism, and says, "I want none of your prying at my house" (*Wuthering Heights*, Ch. 29). The theme of voyeurism also serves as

a turning point for the work. Heathcliff disappears after he overhears Catherine tells Nelly that "it would degrade her to marry him" (*Wuthering Heights*, Ch. 9). That Heathcliff overhears Catherine's remark is accidental, and is not based on his voyeuristic curiosity. However, he has left quietly, which is like eavesdropping after all. It is remarkable that Nelly doesn't say anything though she is aware of Heathcliff's presence. In this multi-layered surveillance situation, between the people overhearing and overseeing, the observer who is in the highest seat of power is Nelly; for, she is manipulating information without telling Catherine and letting Heathcliff go. Some critics point out Nelly's maliciousness, but it remains a mystery whether she does it consciously or not. At least, as she desires, Nelly has an advantage over Catherine and Heathcliff in terms of her position to get more information than anyone else. Seen in this light, she obtains a central position as a narrator; however, she is also in a marginal position in terms of gender and social status.

On the other hand, Lockwood also marks both center and margin. Different from marginal males whose position is socially vulnerable, he has power as a narrator and a tenantry of the Grange. However, he has a marginal aspect as a domestic outsider who came from London, the center of England but the periphery of the world of *Wuthering Heights*. In fact, in the Heights, he could show his superiority as neither a guest nor a wealthy and sophisticated urbanite, being overwhelmed by Heathcliff's presence. In the snowstorm, Lockwood falls into a vulnerable position, for he cannot return to the Grange or stay on the Heights without Heathcliff's help. After Zillah secretly guide him to the inner room, he reveals that he has finally felt secure being escaped the surveillance of Heathcliff and others. The surveillance state can put pressure on Lockwood, but shortly

thereafter, the power relationship between Heathcliff and Lockwood reverses. After Lockwood tells Heathcliff about his nightmares, he sees that Heathcliff sobs and bursts into a flood of tears. Although he makes excuses for not leaving the place in the darkness, his one-sided gaze temporarily gives him a sense of superiority and a pity for Heathcliff. Thus, the subject giving a gaze has an advantage over the object of being gazed.

While Lockwood's invasion of Catherine's diary, which is a highly private document, is a manifestation of his privilege, it also causes the interchangeability of private elements and public ones. Considering that Lockwood sneaks into Catherine's diary inside a double-layered bedroom, the small room in the room, Catherine's diary is a representation of a voiceless voice that comes from within the dual framework, both physically and structurally. The same holds for dreams. As mysterious episodes, the dreams in the novel have been ignored, or various interpretations have been tried without reaching the answers. Focusing on the structure of dreams as is the case with the narrative structure, however, a dream consists of a double structure: latent contents and manifest contents. The latent contents of dreams, which are completely private materials, become public as manifest contents of dreams. Furthermore, dreams are officially public when they are narrated.

Written records, such as Catherine's diary and Isabella's letter, can stay intact without being distorted by a narrator. Letters are written with assuming the readers in mind, but a diary is a completely private document. In society at that time, it might be acceptable that a woman keeps her thoughts in her private realm, but it can be a problem when it comes out in a public space. The reason why Catherine's rebellious spirit doesn't need to be criticized is that the diary is a document based on privacy that should not be

infringed by others. Catherine was able to have a voice by letting Lockwood, a gender advantageous man and a domestic outsider, narrate instead of her. Catherine's words and attitudes might deviate from the norms that the Victorian era demanded of women, but some of her ideas are within the private realm of a diary, and other ideas come out after she became schizophrenic. Furthermore, the novel lets Nelly speak without letting Catherine have a direct voice, and Lockwood edits what he has heard from Nelly.

To support the idea that a diary is an effective tool for giving women a voice, it is remarkable that *The Tenant of Wildfell Hall* uses the same method to make Helen's diary reveal women's feelings. The male narrator and character, Gilbert, tells what is written in Helen's diary. In both works, the female protagonists do not assert anything by themselves. In *Wuthering Heights*, because Lockwood's disclosure of Catherine's diary was done after her death and Lockwood is totally unacquainted with Catherine, the voyeuristic aspect is more emphasized than the invasion of privacy. On the other hand, in *The Tenant of Wildfell Hall*, the aspect of privacy invasion stands out; for, Gilbert reveals the whole story of Helen's diary in a letter to Halford, even though he was told not to tell anyone when Helen gives her diary to him. As Lockwood has an aspect of the intruder from the outside, Gilbert also plays a role as an invader. In Chapter 2, Gilbert takes his dog to the front of Wildfell Hall and reveals his brazen attitude for entering the premises of someone else's house. He has a similar attitude toward Helen's diary, for he is breaking into the private area and exposing it to the public.

As is said, although the diary should completely be a private document without assuming readers, Helen's diary appears to be intended for readers. Therefore, we can deduce that Helen's diary is in the form of camouflage, similar to the role of dreams in

Wuthering Heights, and is interwoven with what the author wants to publish to the world. She writes a very long conversation with her first husband, Huntington, indirect speech. Her diary appears to be intended for readers, suggesting that it was just a strategy to give women a voice. At the same time, it is suggested that her personal history could only exist in her diary and had to be narrated by a man in order to manifest her voice. In *Wuthering Heights*, the same technique is used to give voice to marginal characters and an outsider. The voice of the real outsider, Heathcliff, and the domestic outsider or the marginal female, Catherine, cannot exist as it is. Not only for Catherine, who is in a gender-marginal position but also for outsider Heathcliff, his personal history has been discarded by Nelly based on her British imperialist values as a white woman. On the other hand, no matter how she is smart and privileged, Nelly is positioned in the margin in terms of her gender and social status. To give Nelly a voice, Lockwood had to be placed outside of her narrative. The aspect of getting rid of the vulnerable characters in *Wuthering Heights* is thus remarkable. This strategy paradoxically gives vulnerable characters voices. Nelly's narrative is reinforced by a male narrator, and the true voices must be published in the form of a diary, letters, and dreams.

If we compare the narrative work to the dream-work, the contents of Nelly's story have been manifested through the filter, which is the counterpart of the censorship in the dream-work, of Lockwood. However, Nelly's story itself has already gone through the same process, for she translates the original contents into the manifest ones through her interpretation, using her pre-existing bias as a filter. Thus, in *Wuthering Heights*, the narrative structure itself is the distortion of an original story, for Lockwood reinterprets and tells the story that resulted from Nelly's interpretation. Furthermore, by being

narrated by unreliable narrators, the narrative work, as well as the dream-work, gives the original story a further distortion. Why was such an elaborate method needed? We can deduce that it is because Brontë was a private person. According to Hillis J. Miller, "*Wuthering Heights* was a treason against the visionary world. It exposed that world to the public gaze, and revealed its secret" (Miller, *The Disappearance of God*, 162). However, Miller argues that the secret of Brontë's imaginary world is still preserved because the novel is so esoteric and elusive. In other words, we can speculate that such a multi-layered narrative structure was the result of the strategy Brontë used to reveal the inner reality to the outside world while securing privacy. Perhaps this structure was necessary to make the story appear unrealistic as a method for camouflaging reality. At the same time, by camouflaging, the purpose was to reveal the reality behind the appearance. The scheme that the author formed to portray the unrealistic world as reality was the shift of the viewpoints realized by the multiple structures of the narrators.

3. The Role of Narrators in *Wuthering Heights*

We have discussed the need for a multi-layered narrative structure. The next challenge might be how to get the readers to believe the story. We can assume that the narrators' own characteristics, such as personality, social position, and perspective, play a role in reinforcing the reality behind the appearance. We explore the role of individual narrators in this section.

Nelly is a knowledgeable insider of the Heights, but she wouldn't have been able to tell all the story alone. It is because she also has a role as a character moving back and forth between the Heights and the Grange. Nelly needs Lockwood's objectivity and

wouldn't have been able to tell the story without outside sources such as Isabella's letters and her direct conversation with Heathcliff. It is remarkable that Heathcliff doesn't leave any written materials which reflect his true voice. The purpose of Heathcliff's writing is merely a vehicle of achieving a goal by using narcissistic flying monkeys or henchmen. As Nelly says, Linton's love letters to Catherine II have some traces of Heathcliff's editing. Heathcliff's many manipulations of wills and legal documents, which can be considered as a form of his writing, are just the formal procedures necessary to rewrite his life story for his benefit. The lack of Heathcliff's true voice emphasizes his status as a complete outsider, initially thought to be a gypsy and speaking the incomprehensive language. The narrators, Nelly and Lockwood, are the device to provide us with a microscopic view of the novel. They offer lenses with different degrees of refraction. The role of connecting the readers and the work is played by a Londoner, Lockwood. He is closer to the readers in terms of that the narrator at the outer frame is the one who has nothing to do with the story of *Wuthering Heights*. When he first appeared in the novel, his situation appears to be rooted in the real world. However, he is gradually dragged into a supernatural atmosphere as if to be guided by a genius loci. He crosses the threshold of the Heights through the ritualistic experience of his dreams. At the stage he dreamed, the chain of the signifier that hasn't had meaning develops into signified by gradually gaining meaning through Nelly's narrative. The narrative is passed back and forth between Lockwood and Nelly. In the same way, the exchange of narrators makes the story go back and forth between reality and unreality, and finally returns to the real world at the end of the novel.

Thus, the readers peek into the text of *Wuthering Heights* through the outer narrator Lockwood and the inner narrator Nelly. In a comparison of two narrators, Nelly is like the embodiment of Victorian society who exercises common sense. She appears to deny the connection between the first generation of Catherine and Heathcliff, and to favor the connection between the second generation of Catherine II and Hareton. On the other hand, Lockwood's imaginary sense of romance is inspired by the relationship between the first generation. As a narrator, Lockwood is in a more objective position than Nelly, for he can see more of the inside as a spectator of the outside. Moreover, his narrative involves his own experience. He is actually witnessed that Heathcliff is crying out for Catherine. He also narrates the events during Nelly's absence at the Heights. With her broad experience, Nelly appears to interpret the situations, but it cannot be guaranteed that her memory was correct enough to narrate the story from an objective perspective. Lockwood is more suitable as an outside narrator without having prejudice because he doesn't know anything in detail compared to Nelly. Local people including Nelly believe in the existence of ghosts. Meanwhile, at the end of the novel, which is literally the outer frame of the text, Lockwood concludes with the words, "how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth" (*Wuthering Heights*, Ch. 34). Lockwood's point of view helps to settle the story within the outer frame, pulling us back from the supernatural world inside to the more realistic world outside.

Another reason to support that Lockwood is more objective than Nelly is based on the timelines. Nelly narrates the past incidents while Lockwood deals with the present. What makes Nelly's recollection possible to exist in the present time is the temporal frame provided by Lockwood. Situated outside of Nelly's story, Lockwood sometimes

reminds us of his actual presence by informing us of his current situation, through which he makes Nelly's story appear to be more real. In this respect, Nelly occupies the inner narrative space and Lockwood does the outer one. Nevertheless, this relationship is interchangeable. By intervening inside, Lockwood plays a role in getting Nelly's story to the outside. Moreover, in terms of gender and social position, Nelly is placed in a marginal position while Lockwood occupies a central position. However, we can observe that he is not destined to reach the core of the center, but just circulating around the center. He appears and disappears as a Londoner who cannot completely enter the world of *Wuthering Heights*. He returns to London as if nothing had happened, and he becomes a domestic outsider again.

Neither Lockwood nor Nelly is reliable narrators. That Lockwood suggests he is a misanthropist would not be true. As is said, it is because if he were misanthrope, there is no *Wuthering Heights*. The novel begins with his interest in humans. Making up Lockwood's misanthropy is just a disguise to reveal his true character. By doing so, his repressed parts can come out to the surface. His episode of romance at the sea coast reveals that he is repressing the part of him that is genuinely interested in people. The person who plays the role of a narrator couldn't even express his love in words and relies on his eyes to say more than his mouth. He finally abandons all expression and withdraws himself in the shell like a snail. This kind of emotional dynamics can be found in his imaginary romance with Catherine II. Though Lockwood never puts his sensation into words, Nelly reads his fantasy unfolded in his mind. Why was such an episode of his summer love at the sea coast incorporated into his narrative? The purpose of this episode is to reveal the character of Lockwood and to highlight the aspects that might be

incomprehensible to this sentimentalist. Lockwood remains in the top layer of things and is not capable of stepping into an extraordinary universe of Catherine and Heathcliff. By removing the filter based on Lockwood's personal prejudice, the internal structure can be more visible. Lockwood is placed closer to the readers in the outer frame, allowing Nelly to play a role as a bridge between the center and the exterior of the story. Furthermore, we can observe the mechanism of revealing the hidden elements of the story through dialogues and monologues of the characters.

Nelly is an insider of the Heights while she is marginal in terms of gender and social status; therefore, she is not in a position to cover sufficient objectivity as a narrator. Her candid opinions always include her own values and judgment of right and wrong, which extend to the details of the story. This is one of the points that we should pay attention to consider Nelly's role as a narrator. Nelly's wealth of knowledge gained from her education and reading involves the potential risk of guiding the readers to a dogmatic conclusion. It is important to keep in mind that her moral judgments and ethical explanations are her own views cultivated in a closed world. In spite of her intelligence, she is not capable to understand the passion of Catherine and Heathcliff. Seen in this light, she is an unreliable narrator whose narrative coverage is limited within her knowledge. However, we can deduce that the depiction of such contrasting characters can also be Brontë's strategy. As many critics point out, by setting up a person who appears to be a plain common-sense woman as a bystander, and letting her tell the story of Catherine, Nelly can bring out Catherine's voice while evading criticism that might have been directed at Catherine. Beyond the well-known points, however, I would focus on the idiosyncrasies of Catherine and Heathcliff that transcend Nelly's common sense. The

transcendental passion of Catherine and Heathcliff makes the true phase look more vivid when compared to Nelly's common sense. Just as dreams are reinterpreted by narrative, when the passion of Catherine and Heathcliff is reinterpreted and told through Nelly's common-sense filters, the relationship between the lovers is beyond Nelly's understanding. In other words, just as it is impossible to reach the latent content of a dream from its manifest content, it is impossible to reach the latent part of their relationship from the content manifested by the narrative. Thus, the unreliable aspect of Nelly's narrative can be further highlighted.

Both Nelly and Lockwood show their sensibleness, but their norms of common sense appear to be based on different grounds. As is mentioned earlier, Nelly's common sense is cultivated in a closed space in a remote corner of the countryside. On the other hand, Lockwood's common sense reflects the sophisticated and hypocritical middle-class ideals with urbane taste. Nelly can act as a bridge between the center of *Wuthering Heights* and the Victorian moral code represented by Lockwood, which covers its outer frame, and has no further capacity. Her position is a housekeeper and a daughter of Hindley's wet nurse. When she was a child, she was once kicked out of the house by Mr. Earnshaw because she refused to share the bed with Heathcliff. She explains Hindley's emotional movements with the emergence of Heathcliff: "the young master had learned to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parent's affections and his privileges" (*Wuthering Heights*, Ch. 4) This explanation could be the same as the feelings she might have when her mother was stolen by Hindley, for her mother was a wet nurse of Hindley. It is reasonable to assume that her frustration is transferred to Catherine. Because she had never felt parental affection at the

psychological level, she has accumulated dissatisfaction and jealousy, which can cause her distorted view, whether conscious or unconscious. She had no choice other than to see the protagonists through her eyes as a servant. Her social status limits her view of the story, and that limits her ability as a narrator. She has a keen eye for her observation and loves gossip. Her direct experience qualifies her as a narrator while her subjective interpretation might disqualify her as a narrator. Her point of view is entirely relying on her own eyes, which is completely determined by her character. Some critics have mentioned Nelly's behavioral problems. Catherine describes Nelly as a "hidden enemy" (*Wuthering Heights*, Ch. 12), demonstrating Nelly's true nature.

Nelly's nature which made Catherine say that Nelly is her enemy might be based on Nelly's inferiority complex. [53] She has a hidden hostility towards women who are socially positioned in the center, for she is pushed to the margin in terms of both gender and social status. On the other hand, among the social margins, she acquires the position relatively inner side of the margin because of her higher intelligence. She reveals a sense of superiority against people in the margin outside her. She has a menial manner and is servile to people in authority. Her absolute obedience to Hindley, Edgar, and Heathcliff contrasts with her hidden animus against Catherine. It is notable that she has the power in the family after the master. She shows her desire to seize control over people. Catherine points out that Nelly should behave like a servant. No matter how privileged she is, the servant's daughter becomes a servant. She was initially treated as the children of the Earnshaws, but Heathcliff's emergence downgraded her position. As is mentioned, she was once kicked out of the house due to her refusal of sharing the bed with Heathc liff. She has experienced that the outsider, Heathcliff, takes over the inside and she was forced

to the margin. Her hostility towards Heathcliff becomes definite. Moreover, when Hindley returns home with his wife Frances, Nelly falls again from her ascending position and is pushed to the "back-kitchen" (*Wuthering Heights*, Ch. 6), the margin of the house to share with Joseph. After Catherine gave birth to her daughter and died, Nelly has become a decent housekeeper from the head of servants, and is promoted to what appears to be the virtual mistress of the Lintons. Thus, she steadily achieved her desire. After returning to the Heights and Catherine II is still unable to be the mistress yet, Nelly serves as a substitute. After Heathcliff has lost his power for revenge, she has become the mistress of both the Heights and the Grange. Her desire for control is parallel to her self-justifying manner toward first-generation Catherine and Heathcliff. On the other hand, she warmly watches over the sprouting love between the second generation Catherine II and Hareton with maternal affection. She doesn't understand the passion of Catherine and Heathcliff and realizes that there is no other sane person in the Grange. However, her insight is not as right as she thinks. After all, she is trying to get the people of the Heights and the Grange to stand on common sense reality without success. Because she tries to interpret everything with her common sense, she can't understand the reality which transcends her common sense. On the other hand, the depiction of a person with excessive moral consciousness, such as Nelly, can shed light on the dramatization of transcendental passion. After telling the story, she appears to live quietly in a peaceful atmosphere as if to be a substitute for the benevolent mother.

Thus, the role of the narrator in Wuthering Heights is to bring the unconscious realm of dreams out to the realm of consciousness, but things which are revealed by the narrators are not reliable due to the traits of the unreliable narrators. By probing into the

unreliability of the narrator, it is possible to shed new light on the consciously created unconsciousness disguised as the unconsciousness expressed in the form of dreams. As well as this bridge between the unconscious and the conscious in dreams, the narrative where gaslighting is taking place, some are done overtly and some others covertly, is also a form of psychological manipulation. Both dreams and narrative are distorted from their original contents. The act of narrative itself already contains a part of psychological manipulation, as the narrators interpret the story in their own ways, and thus already contains some aspects of gaslighting. As an extension of these gaslighting-like characteristics of the narrative, I will develop narcissism in the next chapter, for gaslighting is a common practice of narcissists.

Chapter 4

Narcissism: Appearance as Disguised Reality in *Wuthering Heights*

Introduction

"Hareton Earnshaw," "1500"; It is a "grotesque carving lavished over the front" (*Wuthering Heights*, Ch. 1).

Why is it grotesque? The history of *Wuthering Heights* has begun with the first owner Hareton Earnshaw and ends with the new owner Hareton Earnshaw whose position is moved from the margin to the center through inheritance. Thus, the center has exchanged its position for the margin, and returns to the center again. Has this exchange been completed after more than three hundred years? Alternatively, will this interchangeability be destined to grotesquely continue around an eternal cycle?

The final chapter develops the issue of reality and appearance into narcissism. The study reveals what is visible to the eyes is not the only thing to abuse the malignant power as is exerted by overt narcissists, but what is invisible can be more influential hidden behind its appearance, by uncovering the mask of covert narcissists. In the previous chapter, I dealt with the dreams and the narrative, but I presume that the readers tend to focus on what was told by narrators without paying attention to what is represented by the dreams. It is because the narrative part is visible as the event of the conscious domain. As long as the dream is the author's creation, it is impossible to know what is shown in the dream by the dream alone. In the same way, the narrative alone doesn't fully show things, for events told by narrators are superficial and are distorted by

the filter of the narrative. Only when there are both dreams and the narrative, we might be able to obtain the key to approaching the truth. Thus, we have already made it clear in the previous chapter that what we see is not the only truth. Likewise, overt narcissists like Heathcliff are not the only real tragic factor in this story. This chapter explores the possibility that other covert narcissists in this story are also or even more influential in the work.

The issue of copying also encompasses a narcissistic element in a sense. Therefore, as well as the study of dreams and narratives, which can be the other expression of reality and appearance, the study seeks the issue of copy to clarify if the second-generation Catherine might follow the same fate as her mother Catherine. In *Wuthering Heights*, the issue of original and copy which is parallel to that of reality and appearance is dramatized in Catherine I/ Catherine II. In the novel, the love of the first generation that could not be united by marriage appears to be passed on to the second generation. One might observe the bright future into the love of the second generation; however, this study examines if Catherine II is merely the perfect copy of Catherine. For the further analysis of the second generation in *Wuthering Heights*, Helen's two marriages in *The Tenant of Wildfell Hall* are discussed exploring the possibility to overturn the traditional idea for viewing those novels as the happy marriage of new women. A proposal of marriage from a woman to a man in *The Tenant of Wildfell Hall* appears to be a new woman's acquisition of love overturning a conventional standard of the Victorian period; however, we must note that this work is a story of camouflage. The study examines the relationship between an abuser and a victim, and a victim's response to an abuser. This study views Gilbert as a potentially dangerous violent man, as he

develops his jealousy into violence. In *Wuthering Heights*, the second-generation Catherine has actualized to become Catherine Heathcliff only as a widow and will return to Catherine Earnshaw, which is the same name as her mother, by marrying Hindley's son, Hareton. The study posits that it suggests her reinstallation into the patriarchal system over the two generations of mother and daughter.

Traditional feminist readings done by such as Richard Chase, Sandra Gilbert and Susan Gubar have viewed a preferable aspect that fits with the Victorian era in the cultural relationship of the second generation. For example, Gilbert and Gubar regard Catherine II as an obedient Victorian woman because she nurses Linton and brews tea for Heathcliff, even if she dislikes them. However, I would view that making tea for the person she dislikes is to get him in her debt, by pretending she is under control of him, and is a covert way of controlling. I will come back to more detail of the manipulative aspect of her in my discussion of her mind game with Linton in later sections of this study; for, the incident, as I will mention the detail in the later section, in which she won't give him a gold case after initiatively putting on an act of giving it can support her hidden controlling nature.

On the other hand, Marielle Seichepine points out the cruelty of Catherine II and her contempt for Hareton while she agrees with Chase, recognizing the purity of Catherine II and her kindness for Linton. Seichepine observes the sense of superiority of Catherine II and her desire for mastery of Hareton, seeing Hareton as a servant rather than her cousin. Thus, the older studies view Catherine II as an obedient Victorian woman while the newer study claims the resistance and superiority of Catherine II; however, both end up seeing the triumph of the second generation: the former views the

aptitude for the Victorian culture and the latter views a woman's rejection of her mother's way in favor of modern choices. Though Seichepine finds the desire of Catherine II to have a sense of mastery and superiority against Hareton, she claims that Catherine II develops positively by overcoming her desire and moving towards generosity and interest in others. I disagree with this view, for I think the superiority complex of Catherine II cannot be ignored, considering her manipulative personality. I view that it is impossible to turn over the power relationship on an emotional level, if she has once felt superior and mastery over him. I observe a covert aggressive aspect of Catherine II, which I consider she has learned from her father through the mind game, and she uses this skill to control others in a covert way. Catherine II isn't the only one to return to the same name as her mother. The new owner of the Heights returns to the same name as the first owner, Hareton Earnshaw. The marriage of two people, who are both inheriting the ominous traits of the narcissists, can shed light on the grotesqueness of the carving written as the same name as the ancestor. Thus, the study posits not only the reinstallation of second-generation people into patriarchy but also the reinstallation into the dysfunctional family of narcissism.

Heathcliff takes advantage of the patriarchal system by setting a realistic scheme. On the other hand, when Heathcliff was digging up Catherine's grave, he views her through the lens of his narcissistic idealization without seeing the appearance; for, he found her unchanged appearance for eighteen years after her death although her actual appearance must be mummified or decayed. The study approaches Heathcliff's identity, however, I would argue that the importance of Heathcliff's identity remains unknown. Seeking his specific identity can suggest a partial understanding of him, but I put a value

on the void and emptiness, from a psychological perspective. To uncover the grotesque aspect of Heathcliff, we should return to his identity issues. I agree with other critics such as Eagleton and Susan Meyer view that Heathcliff's otherness is derived from racial and postcolonial origin; however, I have no intention of pursuing Heathcliff's origin in the specific country. It is because I think Heathcliff's otherness is not the limited otherness defined by any particular country, but the mysterious or grotesque otherness that characterizes him. From a psychoanalytic point of view, his otherness is derived from a lack of an established sense of self/Ego. Without having the ability to develop a sense of self, he narcissistically identifies himself with Catherine to fill his empty self. The narcissistic supply he can gain by this alter ego transference onto her is what Heathcliff, the narcissist, believes to be his love for her.

When it comes to the relationship between reality and appearance, reality should have truthfulness in nature, and appearance is merely a fictional image of reality. Nevertheless, with the intervention of the marriage system, this relationship is interchangeable. In this respect, Heathcliff takes advantage of the nature of law. Marriage has an aspect of appearance in terms of a legal contract and love should be more genuine based on true feelings. Due to the established power of law, however, marriage can acquire the central position. Historically speaking, at that time, even if falling in love is one thing and getting married is another, considering the original nature of love, however, love is the reality of one's feelings, and marriage is documented evidence as a result of love or any motivation of marriage. Unmarried women might envision dreams and ideals for marriage. Catherine and Isabella have fallen into the trap: Catherine has miscalculated what she has dreamed of, and Isabella is taken advantage of her maiden dream. Under the

efficacy of law, marriage turns to a reality of life and love can be reduced to the subordinate of marriage.

1. Appearance and Reality of the Characters: A Narcissist and His Flying Monkeys

As noted, Nelly appears to be a common-sense woman and Lockwood seems to be a romantic urban gentleman, but we can observe other aspects, which are psychologically repressed, behind their public images. In other words, the impression of characters we are given in the novel can be merely an appearance. For example, Heathcliff returns with a gentleman-like appearance, but Nelly sees his ferocity behind it. She states, "A half-civilised ferocity lurked yet in the depressed brows and eyes full of black fire" (*Wuthering Heights*, Ch. 10) Nelly explains that Edgar also sees the true nature of Heathcliff as follows: "he had sense to comprehend Heathcliff's disposition: to know that, though his exterior was altered, his mind was unchangeable and unchanged" (*Wuthering Heights*, Ch. 10). Catherine also describes her picture of Heathcliff; she says that he is an "unreclaimed creature, without refinement, without cultivation" (*Wuthering Heights*, Ch. 10). On the other hand, Isabella believes that Heathcliff is a gentleman; she says that "Mr. Heathcliff is not a fiend: he has an honourable soul, and a true one" (*Wuthering Heights*, Ch. 10).

The study approaches Heathcliff's identity, however, I would argue that the importance of Heathcliff's identity remains a mystery. I don't mean that I disagree with all colonial readings of Heathcliff that try to specify his origin. Certainly, Heathcliff represents racial and colonial otherness. However, since Brontë doesn't mention a particular place of his origin, I read the author's real intention in what Brontë doesn't say.

For example, if Heathcliff is an Irish refugee as Eagleton deduces, Heathcliff's otherness is limited to Irish refugees without transcending further meanings. He would no longer be an enigma and his grotesqueness must have been compromised. Heathcliff's specific identity has been argued by some critics such as Eagleton; nevertheless, seeking Heathcliff's identity in a specific or fixed racial or cultural identity is to seek the appearance and overlook the reality.[54] To encompass universal nature, his identity and his three years of absence must remain in mystery. It is his otherness that can fill this void. In other words, what creates Heathcliff is his racial otherness. As no one from nowhere, he uses himself as a capital resource to turn over the center and margin. Many critics make speculations about the origin of Heathcliff. For example, Heathcliff is the secret child of Mr. Earnshaw.[55] However, since there is no textual evidence, recent criticisms of such a perspective can no longer be found. It is barren to make inferences about things where there is no hint in the text; however, I can alternatively discover the suggestive hints Heathcliff is not Mr. Earnshaw's illegitimate child. If he were, Mr. Earnshaw must have used the patriarchal power to formally accept Heathcliff as a family member. Since Hindley is older, Heathcliff's entry into the family wouldn't affect the order of primogeniture. Other critics have attempted to explore Heathcliff's identity in connection with the historical background of the time, but I put great value on his existential otherness. I admit his racial and colonial otherness, of course, but he is more. I believe that the biggest reason for his otherness comes from his empty sense of ego, which is parallel to the theme of homelessness, not only the loss of the physical home but also the missing home of the soul. Given Heathcliff is an NPD, as I surmise, he doesn't have the ability to identify his ego by himself alone. He can only identify his ego by

narcissistically projecting himself onto the ego of others. Although he represents the ultimate form of the person of the lost ego, everyone has an aspect of missing self in a way. That is the theme of homelessness that embraces this novel. Since his origin and family are not revealed, all we can know about him through the text is that he is an outsider who cannot even be categorized as a marginal male. That he is nobody from nowhere is his important role. For example, Heathcliff's missing identity provides the void for the replaceable identity with others: such as Mr. Earnshaw's lost son and Catherine's missing alter-ego. For Mr. Earnshaw, Heathcliff is a substitute for his lost son, a ghost he created, and the object of his mourning. After the three-year disappearance, Heathcliff returns in a gentlemanly appearance.

Although Brontë does not directly reveal the source of Heathcliff's acquisition of wealth during his three-year absence in the text, we can find a major hint. Given that he has occupied real estate one after another using the power of capitalism after his return, it is easy to figure out the source of his wealth. Moreover, Nelly tells Lockwood that Heathcliff's money is increasing year by year. Therefore, I believe that Heathcliff made his wealth through investments. Nothing comes from nothing, but one can be double. It is ironic that the principle of investment is parallel to the fate of Heathcliff. He becomes the imaginary double of Catherine and Mr. Earnshaw's lost son without success, for it is a substitute for the missing object and essentially false. His family line is extinct as of his death, and his property is no longer his possession. As nothing comes from nothing, he is no one from nowhere.

Investment has a long history and became popular in the Victorian era.[56] The lower middle class and working class, who are the main users of saving banks such as

Trustee Saving Banks and Post Office Saving Banks, had held Government Securities.[57] Since profit and loss are equal regardless of gender or status, people were technically given the opportunity to invest in a variety of stocks according to their investment objectives regardless of their ages, classes, and gender; however, married women must be excluded since their properties were managed by their husbands. However, it seems to be an area beyond Nelly's idea. Nelly knows that one can be the ruler with money, but she doesn't seem to know how to do it. Nelly calls her employer a "little farmer" (*Wuthering Heights*, Ch. 7), and fantasizes that Heathcliff's parents were rich enough to buy the Heights and the Grange. She thereby teaches Heathcliff that he can be the ruler with money in the scheme of the ruler and the ruled. Since investment is a blind spot for Nelly, she imagines that Heathcliff had been to the army. In response, Lockwood suggests if it was an American army. According to Francis Burdett, the saving banks provide laborers, servants, mechanics, and all others with a secure investment in Government Securities, and the deposit was accepted as low as one shilling, and the annual interest rate was over nine percent as soon as the amount reached twenty shillings. No matter how the barrier to entry was lowered this way, I presume that some people without having the opportunity to acquire enough knowledge wouldn't have moved into the field of investment. Emily Brontë doesn't leave the record for her own experience of investment, for she extremely shies away from revealing her personal life, but her sisters, Charlotte Brontë and Anne Brontë mention investments in their works. Given a collective sense of unity among sisters, we can deduce that Emily Brontë must have been actually involved in investments or at least knowledgeable in the investment field. In *Jane Eyre*, for example, Diana reveals in Chapter 30 that John Eyre has been involved not only in buying and selling but

also in financial transactions such as speculation. Diana's father, Mr. Rivers, was pushed into bankruptcy because of John Eyre's advice on speculation when they were in England. John Eyre became "quite a gentleman" (*Jane Eyre*, Ch. 10) after he went to Madeira where he "engaged afterwards in more prosperous undertakings" (*Jane Eyre*, Ch. 33). Charlotte Brontë writes that Jane's inheritance from John Eyre is "vested in the English funds" (*Wuthering Heights*, Ch. 33). The fortune would be able to produce more profit on a regular basis without cashing it immediately. In *Villette*, the text depicts the vibrant financial district and the heavy failure of Mrs. Bretton's investment. We can find Charlotte Brontë's own experience of investment in her correspondence.[58] In Anne Brontë's Agnes Grey, the female protagonist's father who failed to invest is depicted. Thus, investment is equal regardless of gender or social status. John Eyre has moved to the margin in post-colonial perspective, leaving England for Madeira, but fully succeeds in investing. Mrs. Breton, who is gender marginal but central from an imperial perspective, suffers a huge loss on investment. Agnes' father, who is placed center in terms of gender and race, totally fails to invest and becomes vulnerable enough to be supported by the labor-based wage of his daughter, a woman and a subordinate of the patriarchal family, whose social position should have been weaker than him.

Since the investment gives equal opportunity, it is possible for Heathcliff to transform him from the weak to the strong of capitalism, regardless of his status, whether he is an outsider or whosoever. In fact, Heathcliff is a great speculator and investor. He has completely beaten Hindley in gambling showing his great talent. As Nelly testifies that Heathcliff's wealth is increasing year by year, he also shows his talent for investing. As is mentioned earlier, Emily Brontë does not directly mention investment, but

Charlotte Brontë, for example, has told George Smith that she wouldn't venture on a high-risk investment such as railway stocks next time. For many people, the investment might be one of the safe and long-term ways to build assets. On the other hand, however, given that Heathcliff has originally nothing, he is likely to have the potential to take high risks to achieve his goals; for, as the higher the risk, the higher the return. Thus, by acquiring the assets of what appears to be the gentleman class, it seems that he has joined the society that once ostracized him. However, by oppressing other people, he becomes a captive himself. In other words, it is reasonable to say that Heathcliff signs his own death warrant.[59]

I presume that the thirst for self-integration of Catherine and Heathcliff is based on different causes. In Catherine's case, it is pathological melancholia due to the failure of mourning. What she fails to mourn is nothing but her own lost girlhood. Heathcliff's case is based on a narcissistic fixation on Catherine. He shows the symptoms of narcissistic personality disorder, taking advantage of others to get what he wants, having an inability to recognize the feelings of others, bursting the intense anger and silence, and being confounded when all about him is almost revealed by Catherine II.[60] Heathcliff shows the symptoms of malignant narcissism, comprising a mixture of narcissism, antisocial behavior, aggression, and sadism.[61] Heathcliff's narcissistic personality triggers his separation anxiety caused by the primary traumatic experience of separation from the mother. The mother, in this case, does not have to be a real mother and can be extended to a maternal existence, a caregiver, a loved one, and home.[62] For Heathcliff, since Catherine is the first closest person to whom he has a strong attachment, he can feel excessive anxiety and the fear of the loss of Catherine by separation. He is obsessed with

Catherine because of his fear of abandonment. Symptoms of separation anxiety include a variety of behaviors to stay attached to the object or person. Patients typically show the strong refusal of separation with crying and repeatedly try to bring the person standing on the outside back to the inside. [63] Heathcliff also exhibited those behaviors. His pathological attachment to Catherine can be attributed, in Freudian theory, to the mental process of infantile development; for, this dynamic is parallel to the child who perceives the sudden appearance of a sibling as an unexpected intruder that has separated him from his mother. For Heathcliff, this is the emergence of Edgar.

The issue of the missing mother, which is parallel to the missing home, can be seen in other characters' psychological dispositions. As mentioned earlier, Nelly may have had a psychological experience of which her mother was plundered by Hindley, for her mother was his wet nurse. According to Freud, the mental process of infantile development in a relationship with the mother is carried out by the experience of weaning, which is the pseudo experience of the lack of maternal affection, and the sudden appearance of the next baby who deprives the mother. Freud points out that a female child's detachment from her mother is done by the said process, but a male child still attaches to his mother after experiencing the same process as a female child. [64] Seen in this light, Nelly succeeded in separating from her mother through her experience of Hindley's deprivation of her mother and the transference of family romance to Heathcliff, and became an adult through the normal process. On the other hand, we will find Heathcliff's failure of separation from his psychological mother because he is still strongly attached to Catherine as if the infant shows separation anxiety even after the emergence of his rival, Edgar.

Freud states that such contrast of responses between men and women is because the motivation for castration anxiety is different between sexes. A female child finds castration anxiety directly in her mother's body, but a male child's castration anxiety is made by the authority of his father. For a male child to overcome the Oedipus complex and to become an adult, he must accept his father's orders, accommodate the demands of social norms, and is dragged out to the place of language activity called society. Heathcliff, a complete outsider, has nothing to do with the social law of the empire. No rule can make him separate from the object of his attachment. He uses the authority of his father or the demands of social law without accepting it. In fact, Heathcliff has had the scheme to take over the property by marrying Isabella. After he came back to the Heights with Isabella, Hindley is legally curtailed of all his property by Heathcliff. Isabella says that Heathcliff married her because of his desire to dominate Edgar. Heathcliff's desire to dominate Edgar is parallel to his desire to possess the Grange.

Isabella appears to be a minor character, but it is fair to say that she has an aspect of the narrator; for, her letter stays intact without being affected by the narrator and editor. Isabella's first appearance coincides with the time when the paradise of the protagonists begins to fall. In Chapter 6, Heathcliff looks into the Grange with Catherine and sees Isabella spoiled in a beautiful home of happiness like heaven. Isabella was "shrieking as if witches were running red-hot needles into her" (*Wuthering Heights*, Ch. 6). Heathcliff looks down on Isabella who acts like a heroine of the tragedy, despite being in a happy environment. Heathcliff's disdain for Isabella is labeled on her entire life. After staying in the Grange for a few weeks, Catherine becomes far more beautiful than Isabella beyond comparison. Seeing Catherine returning from the Grange to the Heights,

her brother Hindley and his wife Frances praise her beauty compared to Isabella. Isabella is portrayed as inferior when she is compared to Catherine. Such established character of Isabella is foreshadowing her unhappy marriage.

Regarding the marriage of Isabella and Heathcliff, it is interesting to know their position in the family tree of the Lintons and the Earnshaws. Without including outsiders: Heathcliff, a complete outsider, and Frances, a domestic outsider, the family tree can be perfectly symmetrical under some conditions. By including them, on the other hand, the family tree creates tension between the outsiders at both ends. Centering on Catherin II, she belongs to both families; first, through her mother, next, by her two marriages. In order for the family tree to be perfectly symmetric, Isabella must have married Hindley; however, in this case, the family tree doesn't produce the insiders and the outsiders of the marriage. Isabella, who plays the role of bridging the outside increases her presence when Heathcliff returns home after the three-year absence and visits Catherine at the Grange. With Isabella's love for Heathcliff as a trigger, the story develops rapidly.

Heathcliff pursues the plans to legally derive property through his marriage to Isabella. She is abused by Heathcliff and sends a long letter to Nelly. As is the role of the diary, this letter is an important part of giving Isabella her voice. Nevertheless, no matter how her letter remains in the original text without being narrated or edited just like the diary, it doesn't mean that the letter is a writer's original source of the idea while the diary represents the writer's inner voice. It is because the letter is intended for readers by nature, unlike Catherine's diary which is not edited by anyone. For comparison, Helen's diary is edited by the narrator, Gilbert, and he expects Halford as a reader by writing about Helen's diary in his letter to Halford. The originality of the diary, which is

impaired by Gilbert's editing, can shed light on the reality that Isabella's letter doesn't also keep her original idea reflecting her true voice; for, as is the case with Gilbert's letter to Halford, Isabella might have distorted her true feelings by imagining a reader's response. On the other hand, however, Isabella's letter describes a dreadful scene that Nelly can hardly narrate, about how Heathcliff's abuse transformed her from a vulnerable maiden to a ruthless woman. The story proceeds by shifting the point of view from Nelly to Isabella, as the events that took place in the Heights during Nelly's absence. Placing the most realistic Lockwood as the outer frame of the story, and putting Nelly as the bridge between a realistic realm and an unrealistic one, the text exposes the reverse side which is invisible to Nelly by sending Isabella to the Heights.

In the triangular situation among Catherine, Edgar, and Heathcliff, one might pose the question of why Catherine chooses Edgar instead of Heathcliff. The upper-class Isabella was able to elope, so Catherine could have done it if she wanted to. Considering the socio-cultural background at the time, it appears to be natural for her to choose Edgar who is socially acceptable. I would propose that it is also natural from a psychological perspective. Heathcliff is a part of her lost object in terms of Freudian mourning; therefore, Catherine cannot create her identity without it. She creates two Heathcliffs: one inner, one outer. The former is her psychological part, and the latter is the real Heathcliff as a human being. To create her identity, it must be an imaginary Heathcliff that exists in her psyche, not a real Heathcliff that exists socially. Heathcliff, the product of her psychological realm, is socially unrealizable for the same reasons that women's real thoughts are socially unacceptable. Alternatively, it is based on the same reason that she cannot marry herself in the mirror.

In the relationship between Catherine and Heathcliff in their childhood, Heathcliff was like Catherine's mirror image: Catherine was Ego and Heathcliff was *objet petit a*. There seems to be no distinction between them in the imaginative and narcissistic relationship. However, as Catherine says the "whole last seven years of my life grew a blank" (*Wuthering Heights*, Ch. 12), what was lost during the years from her adolescence to adulthood is replaced by her missing object or a substitute for the lost object of mourning. I would emphasize that the lost object is not Heathcliff himself, but he is merely a substitute for the lost object.[65] Thus, only the lost object of mourning is reflected in the mirror as *objet petit a*. The idea for the lost object is parallel to the theme of the missing home.

The role of the diary is parallel to that of dreams in the work by camouflaging realities; therefore, they play a role as a bridge between socio-cultural and psychological domains. As is the case with dreams, the diary compresses the hidden voices. Lockwood's narrative was necessary to publicize the private thoughts hidden in a diary to the socio-cultural domain. As is mentioned, Catherine's diary and Helen's diary share a common ground in terms of their methods for giving women a voice. In other words, it is the fall of the boundary between the private realm and the public one. However, there is a difference between Catherine's diary and Helen's diary. Catherine's diary might have been written without expecting readers, but Helen shows Gilbert her diary and deletes some parts by tearing them. Therefore, Catherine's diary involves Lockwood's voyeurism into someone's private life, but it is outside of Catherine's area of responsibility. On the other hand, why did Helen show Gilbert a diary, a very personal document? In the text, it is explained to solve Gilbert's misunderstanding and to let him

know more about herself. For those purposes, however, she could have told him in words and didn't have to tell him the whole story of her private past events. Moreover, at that point, they are not even in a relationship. The psychological function of not exposing everything is driven by self-esteem and an instinct for self-preservation. Nevertheless, exposing unnecessary information means that she lacks those psychological reactions. Dredging up memories of bad experiences can hurt her more. In that regard, it is important that she was a victim of domestic violence. She cannot escape the sensation of being always under surveillance. She thinks that it is better to sacrifice her privacy than to be exposed to strict watchful eyes. As a domestic violence survivor, she also feels authority over Gilbert because of the trauma of violence from her abusive husband, Huntington.[66] Therefore, she is habitually casting herself into an environment that controls her. While Helen tries to stay away from his control, she shows a strange attachment to her abusive husband, Huntington; for, she could have only found her place by being controlled. In other words, she is throwing herself into a situation like a repetition of her original experience, where she misunderstands that the place where she should belong is where she is controlled.

In Chapter 22 of *The Tenant of Wildfell Hall*, Huntington tells Helen his shortcomings before marriage. From his subsequent bad behavior, I presume that his confession of the drawbacks is not because of his honesty, but of belittlement over Helen expecting her to forgive him. Catherine's attitude toward Edgar also reflects her disrespect for him, but as is mentioned earlier, she was able to escape the blame because she had a mental illness and the story is told by third parties in a double structure. On the other hand, although the same trend is observed for Helen's case, it produces the counter

effect. Huntington's violence is covered in the private realm of Helen's diary, and the humiliation she suffered remains inconspicuous under the shadow of the other's narratives. As a character in the diary that occupies the center of the work, she is placed in the center, but she is a marginal figure as a woman in terms of a gender perspective. On the other hand, she has reversed the gender roles by her proposal of marriage to Gilbert and her keen resentment against Huntington. In an era when a woman couldn't defy her husband, she locked her husband out of the bedroom with her resentment over his affair. He miserably begs her "let me in" (*The Tenant*, Ch. 24). By driving her husband, who originally occupies the center as the householder, out of the room, the center and margin are reversed. However, Helen has left home afterward, and returned to the margin again.

One of the biggest scenes of *The Tenant of Wildfell hall* might be a proposal of marriage from a woman to a man. The achievement of her love can be seen as a representation of a sprouting, nascent concept of a new woman who emerged in the late Victorian era to overturn the conventional standards. Though the term, the New Woman, emerged in the late nineteenth century by finally embodied the feminist's ideal, it is reasonable to presume that the concept itself that claims women's rights have existed long before the idea was formalized. However, it should be noted that this work is a story of camouflage. In terms of the credibility of the ending of whether the female protagonist's marriage is really happy, the novel contains elements in common with *Jane Eyre* and the marriage of Catherine II in *Wuthering Heights*. Why did Helen remarry a farmer with a violent temperament, despite the fact that all of Helen's property would be taken by him through a legal marriage? Since she married once and met the demands of

society, she could have lived as a wealthy widow.[67] His social status is not the only issue with Gilbert. By focusing attention solely on Huntington's violence, Gilbert's violent nature will likely be overlooked. Without knowing that Frederik is Helen's brother, Gilbert attacks Frederick by being suspicious of their relationship. Moreover, Gilbert isn't even in a relationship with Helen. Is such a violent man of different social status with her, really worthy of Helen?

Before getting down to Helen's tendency of mind that makes her attracted to Gilbert, I would mention the mental tendencies of other Victorian characters. Without a doubt, Catherine and Heathcliff in *Wuthering Heights* show the pathological level of mental symptoms obvious way, and I discover the covert mental symptom in Edgar and Catherine II, which we shall return to their cases later. Their mental symptoms, some are overt and others are covert, can inform us of the state of mental health in the Victorian era, which illustrates how repression impacts mental health. Returning now back to Helen's issue, I would point out that Helen in *The Tenant of Wildfell Hall* also has an aspect of unhealthy mental tendency. Catherine and Heathcliff show self-destructing cases without being able to survive; meanwhile, Helen and Catherine II use their acquired skills, Catherine II naturally learned from her father Edgar and Helen empirically from her ex-husband Huntington, to control the other in covert ways to survive. The case of Catherine Ii will be discussed later. In Helen's relationship with Huntington and Gilbert, we can observe Helen's mental symptoms of a codependent addict. Codependency is a relationship of controlling and being controlled, and the dominance relationship is interchangeable. The one who appears to be controlling is actually being controlled, thus they are controlling each other. A woman who gets caught in a bad man always tends to

fall for the same kind of man again. Unless she realizes that she is a codependent person, and tries to change her tendency of mind, she might always have the same kind of relationship even if she changes her partner. Helen already shows the tendency of the same pattern. In fact, she cannot throw out the portrait of Huntington. Unbearable in the eyes of her imaginary surveillance of Gilbert, she shows her diary, a secret document of her privacy. Because Gilbert's violence was not directly against her, she marginalizes his violent nature. In a conscious domain, meanwhile, learned from the first lesson, she thinks that she never wants to fail the second time. Therefore, we can deduce that she may have chosen a man with a lower socioeconomic status than her, expecting that she can take control of him. In that respect, we can observe the same aspect in Jane's marriage. Helen's control is indirect and submerged, but she is subconsciously trying to control Gilbert in their codependent relationship. At the same time, she is willing to approach the environment of being controlled by herself.

Since *The Tenant of Wildfell Hall* and *Jane Eyre* use unreliable narrators to make us believe that the female protagonists have seemingly fulfilled their love and married, the novels can facilitate to make us skeptical of their claims of happiness. In the case of *Wuthering Heights*, on the other hand, since Catherine is not married to Heathcliff, the text does not give us the opportunity to tentatively speculate on her happiness if they married. Catherine knows that marrying Heathcliff when he was poor would not have made her happy, but what would it be if she married him after he came back as a rich man? Divorce was difficult at that time, but Edgar gives Catherine a chance to divorce.[68] Edgar urges Catherine to give up Heathcliff or himself. Nevertheless,

she avoids the issue by asserting that "I require to be let alone" (*Wuthering Heights*, Ch. 11).

It is worth noting that Catherine says that marrying Heathcliff is to degrade her. Given Catherine's property can legally be passed to Heathcliff by the marriage, it sounds like Catherine is just making an excuse. I presume that she didn't want to marry him. No matter how much she has a strong attachment to him, she might think that he wasn't the one to marry, with whom to build a family under the law and to establish a social life together. Moreover, her attachment can be based on mental illness rather than a romantic thing. She overlaps herself on him and recognizes him as the other half of her identity. Thus, what they believe to be their love is not romantic, but pathological. Their relationship is the interdependence of psychiatric patients. Catherine can be a patient of borderline personality disorder with a distorted sense of self, and Heathcliff can be a patient of narcissistic personality disorder. They both have separation anxiety bound by an intense and chronic fear of abandonment or rejection; therefore, they show obsessive attachment to a specific person.

Due to the disadvantage of male protagonists, the female protagonists in *Jane Eyre* and *The Tenant of Wildfell Hall* can misunderstand that they are equal to the men. However, in the case of *Wuthering Heights*, we can deduce that Catherine thought it was impossible to be equal to Heathcliff. It is because marrying him is to become an outsider's subordinate. Even if it is based on their misunderstanding, that the female protagonists can satisfy with their fictional sensation to be equal to men is because it is a marriage within the empire. The fantasy of equality is possible only within the frame of empire. The margin and the center are interchangeable, but Heathcliff is a complete

outsider who doesn't even belong to the margin. Although the outsider could legally take over the center, he essentially remains as an outsider. From a postcolonial perspective, we can observe an uncrossable boundary between Catherine and Heathcliff; however, seen through a psychological lens, their relationship is to violate each other's boundaries. Due to their pathological personalities, I view Heathcliff as NPD and Catherine as BPD, their sense of the boundary between self and others is ambiguous, projecting their own emotions to others and psychologically identifying themselves to others.

I view Edgar's acceptance of Catherine in spite of her defiant attitude as a manifestation of his desire to possess in his own quiet manner. No matter how he has gentle nature, he could have imposed sanctions against her if necessary. Since her feelings are directed to another man, it can be inferred that he is accepting Catherine from the desire to get her back. Some critics suggest Edgar as if he is sexually incapacitated, but only the couple knows this matter.[69] That Heathcliff stigmatizes Edgar for sexual impotence might be an elementary way for men to gain the upper hand over their opponents. Catherine's schizophrenia stems from the problem of loss of home represented by the disappearance of the other half of her double. Catherine's assertion, "I am Heathcliff" (*Wuthering Heights*, Ch. 9) is based on the issue of identity; "I" and "Heathcliff" are not equal. "I," the sense of self, is Ego, and "Heathcliff," the mirror image of self, is *objet petit a*. Therefore, the translation of Catherine's assertion of "I am Heathcliff" means that Heathcliff is an imaginary Ego for Catherine. In fact, torn between a real Heathcliff and a fictional Heathcliff, she says "That is not my Heathcliff" (*Wuthering Heights*, Ch. 15). As a result of her schizophrenia, she becomes frightened of mirrors. Dolar extends the Lacanian theory of the gaze, noting that Lacan's "gaze" is the

supreme presentation of the lost object. According to Dolar's interpretation of Lacan, he stats, "Lacan uses the gaze as the best presentation of that missing object; in the mirror, one can see one's eyes, but not the gaze which is the part that is lost" (Dolar, 13). He continues, "the anxiety that the double produces is the surest sign of the appearance of the object" (Dolar, 13). Applying what Dollar says to Catherine's situation, Catherine sees her physical eyes in the mirror, but not her lost object.[70] In other words, the mirror reflects her body but not the part she has lost in her.[71] What reflects in the mirror is the appearance but not the reality. For her, what she has lost in her is her girlhood, which represents her sense of self; therefore, she has lost her senses without recognizing who she is when she looks in the mirror that reflects her ego's empty shell.

In order to compensate for the lost part of her identity due to the failure of mourning, she produces her copy entrusting it with the life she could not live. She names her copy the same name as her, and the original disappears with her death. Catherine's madness is not only a division with Heathcliff with whom she shares her imaginary twinship but also a frustration based on her division with Edgar who is supposed to be her legal oneness because Edgar doesn't live up to her expectations. Catherine needs attention and is waiting for Edgar to take care of her. Their attitudes toward others are very different. For example, Edgar will still be capable to establish behavioral boundaries between himself and others. However, Catherine is difficult to set boundaries with her intimate partners, given she is a borderline sufferer. Therefore, the way they express love differs between them. Since Catherine is a mourner looking for a substitute for filling in the lost part and Heathcliff is an aggressive intruder having pathological symptoms similar to her, they are pulled together like a pair of magnets. On the other hand, a man

like Edgar who can ostensibly behave like a normal man by refraining from intervening in others, at least in an obvious way, does not satisfy her. Although having mentioned Edgar's appearance of acting like a normal person on the surface, I would not conclude that Edgar is a normal man that can establish a healthy relationship with others. We shall come back to Edgar's covert aspects in more detail later in the discussion of his relationship with his daughter Catherine II.

Isabella is also a mourner who lost her home. She named her child Linton as a replacement for what she has lost. The name of her son, Linton, represents the compensation for her lost maiden name and her missing home. With Hindley's death, Heathcliff becomes the owner of the Heights. Heathcliff tells Hareton, "Now, my bonny lad, you are mine" (*Wuthering Heights*, Ch.17), and confirms that Hareton is now his property. Thus, Heathcliff, the outsider, gains a central position. Hareton is pushed from the center, where he was to be the future owner, to the margin, where he is in a position like a servant. Heathcliff also claims ownership of his son, Linton. He brings Linton to the Heights after Isabella's death, and tells Nelly, "I feared I should have to come down and fetch my property myself. You've brought it, have you? Let us see what we can make of it" (*Wuthering Heights*, Ch. 20). He calls Linton, "property" and "it" (*Wuthering Heights*, Ch. 20). Heathcliff intends to own the Grange by making Linton marry Catherine II. He says to Catherine II, "I give you what I have...It is Linton" (*Wuthering Heights*, Ch. 27). He explains that he is free to let go of it at his own judgment since Linton is his property. Linton is loyal to Heathcliff's intentions and takes an authoritative attitude towards Catherine II. Such an attitude of him is escalated with his desire for ownership. Linton wants to own the Grange including Catherine II, but Linton himself is

owned by Heathcliff. Hence, the Grange is just as practically owned by Heathcliff. Hareton is centered by being owned by Heathcliff while being pushed to the margin.

Heathcliff's abhorrence of his own son, Linton, can be explainable by his narcissistic trait; for, the individuals affected by narcissism can often reject a child who reminds them of their own insecurities and flaws. As explained by Nelly, Linton is a "faint-hearted creature" (*Wuthering Heights*, Ch. 22) that Nelly has never known before. Heathcliff's appearance is a devil-like savage child, but the substance of a narcissist is as vulnerable as Linton. Thus, Linton is the presence to rub salt into Heathcliff's wounded ego or narcissistic injury, for he embodies the part of which Heathcliff never wants to admit. Because Heathcliff unconsciously observes an unbearable sense of himself in Linton, he abhors Linton. On the other hand, Heathcliff raises Hareton in the fashion of his revenge without giving him an education. Hareton's biological father, Hindley, calls Hareton, "such a monster" (*Wuthering Heights*, Ch. 9) and threatens him to break his neck if his son doesn't obey him. Because his father has overtly abused him, he is unaware of Heathcliff's abusive attempt. In fact, Hareton likes his "Devil daddy" (*Wuthering Heights*, Ch. 9), Heathcliff; he clearly says yes when Nelly asks him if he likes Heathcliff. On the other hand, no matter how Heathcliff raises Hareton in an abusive manner, however, Heathcliff also likes Hareton as his faithful henchman. Both Linton and Hareton play a role as the narcissist's flying monkeys, but the former is the scapegoat and the latter is the favored child, as often seen in a dysfunctional narcissistic family. Discovering a pleasure in Hareton, Heathcliff refers to Hareton, "He has satisfied my expectations...and I can sympathise with all his feelings, having felt them myself" (*Wuthering Heights*, Ch. 21). For Heathcliff, different from Linton who mirrors real

Heathcliff, a fragile version of himself, Hareton mirrors his appearance, a barbarous version of himself, as he says that Hareton seems a "personification of my youth" (*Wuthering Heights*, Ch. 33), serving as a substitute for his sense of ego. Thus, while Linton stimulates Heathcliff's narcissistic injury, Hareton provides Heathcliff with a narcissistic supply that can temporality appease the narcissist's hunger. Since Hareton is a source of Heathcliff's narcissistic supply, he appears to Heathcliff's eyes as an extension of his grandiose version of self. These dynamics toward Hareton and Linton have already involved the aspect of transference, but the factor that can maximize his narcissistic supply is his idealized transference toward Catherine. It is Heathcliff's idealization of Catherine that can uplift his inflated self-esteem to the ultimate desirable form. Given he is a narcissist, he doesn't have the ability to really love Catherine, even though he can commit to romantic involvements. What he believes to be his love for her is not love, but it is the narcissistic supply obtained by her that he regards as love. Narcissistic supply sucked out of Catherine can give the fictional sense of contentment to fill his empty ego, but his mind is just like a bottomless bucket and can never be satisfied. This is the reason for Heathcliff's monomaniac attachment with Catherine and his insatiable hunger for her. In fact, when he heard the news of Catherine's death, the first thing he has concerned about is whether Catherine mentioned him before she died. What he mourns beyond Catherine's death was the absence of his presence.

After Edgar dies, Heathcliff comes into the Grange as if it were already his own home. Nelly says, "He made no ceremony of knocking" (*Wuthering Heights*, Ch. 29). Thus, Heathcliff obtains both the Heights and the Grange and is completely centered. Linton's death does not affect him, for he already got the Grange. Furthermore, Linton

had left a will to hand over all of his fortunes to Heathcliff, which even increased Heathcliff's property. When Heathcliff realizes that his death is approaching, he reveals his desire to extinguish his property after his death. He says, "I wish I could annihilate it from the face of the earth." (*Wuthering Heights*, Ch. 34) It is a manifestation of Heathcliff's insatiable hunger for possession, his attempt to remain centered by making his property disappear. In the end, however, Heathcliff dies, leaving behind all his property, which becomes the fortune of Hareton and Catherine II. Thus, starting with Hareton Earnshaw dated 1500, the first owner of the Heights, until the present Hareton Earnshaw becomes the new owner of the Heights, the margin and the center are replaced in turns.

Thus, the absolute legal force rules the material world, but who will achieve the union of the soul with Catherine in the afterlife? Will it be her legitimate husband or Heathcliff? Some say that they have witnessed the ghost of Heathcliff and a woman, but the name of the woman is not revealed. After the destruction of order by the emergence of Heathcliff, the order appears to be restored by his death.

2. Marriage in *Wuthering Heights*

The symbolism of two generations of Catherine Earnshaw, Catherine Heathcliff, and Catherine Linton might no longer be just an expression of symbolism when marriage is involved. Catherine Heathcliff, of the first generation, marks the center in the chronological order but never exists at the same time, for it only exists in Catherine's imagination. The name, of the second generation, also marks the center in the chronological order but no longer exists, due to the discontinuation of the conjugal

relationship by the death of the husband. The name of Heathcliff's biological son, Linton, is not merely a play on the irony of symbolism, considering Isabella named him. Isabella took his name from her irretrievable maiden name, which is parallel to the lost object of mourning, or the missing home. Each person, Mr. Earnshaw, Isabella, and Catherine, gives the name of mourning to substitute the lost object. For Mr. Earnshaw, Heathcliff represents a substitute for the mourning since Mr. Earnshaw names Heathcliff from his deceased son. Since Isabella gives her son her maiden name, Linton is a substitute for the mourning of Isabella's natal home. Linton is a substitute for the mourning of Isabella's natal home represented by her maiden name. For Catherine, Heathcliff is a substitute for the mourning of Catherine's identity. Since Catherine gives her daughter the same name as herself, Catherine II is a copy to substitute Catherine's life. Edgar calls his daughter, Cathy; One reason might be that he wants to distinguish her from his wife, Catherine. Another reason might be that he doesn't want to call his wife Cathy because Heathcliff calls her this way. On the other hand, Heathcliff never calls the name of Catherine II, which is probably to distinguish her from Catherine.

The disturbing ending of *Wuthering Heights*, the theme of missing home in Lockwood's dreams, and the mystery of a ghost calling herself Catherine Linton can be related to marriage. For women, marriage can be the ultimate form of the theme of missing home, for it is a journey without a way back. Catherine's marriage is not a miscalculation due to her ignorance, and Isabella's marriage is not brought by her own misfortunes. In other words, their marriage is not a natural result of their own deeds, but rather a political arrangement. Their choice for a marriage partner is caught in unavoidable circumstances since the law lays a trap for making women dream of

marriage by disguising an attractive appearance. Just like Catherine and Isabella, It is natural for maidens to dream of marriage before they know the reality.

We can observe the nightmare of the common law being exercised total control over the background of the tragic aspects dramatized in *Wuthering Heights*. The time when Brontë was writing this work was a transitional period of the common law which was being revised one after another in England.[72] The enactment of the common law during the era of Brontë's life was remarkable. A number of laws have been enacted, and Lee Holcombe states, "amidst all the vagaries of politics and personalities, that old laws must be brought up to date to meet the needs of the times" (Holcombe, 4). The historical backdrop of this story is set in the late eighteenth or early nineteenth century, dealing with a time before the revisions to laws. In other words, *Wuthering Heights* is portrayed as a tragedy just before the legal changes. Since the novel was completed in 1846 and published in 1847, we can presume that the work related to the laws about marriage was created in the author's purposeful manner. Brontë dramatizes the concerns seen through the viewpoint of laws related to child custody, divorce, and married women's property. In *Jane Eyre* and *Villette*, the female protagonists appear as unmarried women, and their anguish at the choice of marriage was the central theme of the plot. *The Tenant of Wildfell Hall*, on the other hand, deals with the conflict between the female protagonist and her husband after marriage. It is remarkable that the postmarital life of three women is also dramatized in *Wuthering Heights*. For example, Judith Pike points out that Isabella has been treated as if she did not exist. She notes Isabella's role as a narrator. She states that Isabella is a symbolic character whose voice was taken away under coverture. She points out that Isabella's use of the past tense when introducing her maiden name is based

on her awareness of a significant loss of identity. She observes similarities between Isabella and Helen in that each woman runs away from abuse and raises her child alone.

It was the Married Women's Property Act of 1882 that coverture, which afflicted the female characters in *Wuthering Heights*, was completely abolished, before which the wives couldn't control the disposal of property. After the deaths of Catherine and Isabella, the story is passed on to the next generation. Catherine II, who is with the least legal protection, is in a confrontational situation with Heathcliff, who is fully utilizing the law to control others. Catherine II exposes the weakness of Heathcliff living dependent solely on the law while she shows her strength depending on herself alone. *Wuthering Heights* is written as a story that reveals the anguish of women of the previous era, who were oppressed in the name of the law, and seeks the light at the end of the tunnel through the women of the next generation. Considering the disturbing atmosphere at the end of the novel, however, it raises the question if the societal condition and the norms are changed the substance of their life could have also changed. To answer this question, we need to remember that the maker of law and the bearers had been a group of men, and the ideology of these legislators' convenience must have been reflected.

Heathcliff's revenge begins with Catherine's marriage. Her marriage is based on the common law in the late eighteenth century. The yoke of marriage under the law is not only a visible element to bind married couples by astriction but also makes invisible bondage. It is impossible to avoid the question of who creates this yoke for whom, for what purpose, and how it restrains them. Catherine is the daughter of a yeoman, and we can deduce that her marriage was based on her ambitions. Catherine tells Nelly the reason for her marriage to Edgar, "I shall like to be the greatest woman of the neighbourhood"

(*Wuthering Heights*, Ch. 9). Thus, she was motivated by a strong desire to gain more power than her brother, Hindley. Since she can join a gentry class by the marriage with Edgar, she can have more power than the yeoman, Hindley. This is the reason why Hindley has instructed Nelly, in Chapter 8, not to leave Catherine and Edgar alone. While Mr. Earnshaw is alive, Hindley was relegated to boarding school because he abused his father's beloved Heathcliff who is a substitute for Mr. Earnshaw's dead child; however, things have changed when his father dies.

It is unclear whether the child who died at an early age was the first or the second son, but there is no description that Hindley is the first son. I presume that Mr. Earnshaw's deceased child is the eldest son, considering Mr. Earnshaw's doting manner toward Heathcliff. It is sure that Heathcliff is younger than Hindley, but for the father, his deceased son remains young. If so, Hindley looks like the eldest son in appearance, but he is a marginal male in the patriarchal family in reality. In fact, he is treated as a marginal male, and his anger stems from being pushed to the periphery. Hindley relentlessly emphasizes that he is the master, which might be because of the trauma of being relegated to the margin. Nelly says that Hareton has been kicked out when she compares Heathcliff to the behavior of cuckoos, but we might deduce that it was Hindley who was actually kicked out before that. It may be Nelly was too young at that time to remember Hindley's sacrifice. Nelly says that she was like growing up in the Heights because her mother was Hindley's wet nurse. If Mr. Earnshaw's deceased child was the second son, Nelly would have been acquainted with him. She says that she used to play with Hindley and Catherine in their childhood. If the deceased child was the second son, she would have played with him. Nevertheless, she says little about him as if it is

secondhand information. We can deduce that the child died before Nelly came to the Heights and they don't know each other. Therefore, Mr. Earnshaw's deceased child is more likely to be the eldest son. When Heathcliff was introduced to the family for the first time, Nelly says that Mrs. Earnshaw was angry. It must be difficult for Mrs. Earnshaw to accept Heathcliff because she must have a strong attachment to a child of her own bearing based on her maternal instinct. On the other hand, Mr. Earnshaw might have a fixation on the first-born son as a father of patriarchy.

After the death of Mr. Earnshaw, Hindley becomes the head of the Heights and pushes Heathcliff to the status of a servant. Since Catherine is a powerless woman, it was only Mr. Earnshaw's affection, which was transferred from his deceased son, that supported Heathcliff. Brought to the Heights in a state of nobody from nowhere without even having a name, Heathcliff is pathetically powerless. It was the fate of those who were unregistered in the human society of the empire. Meanwhile, Catherine loses her place in the family when her sister-in-law took the position of mistress. It might be natural for her to escape from the Heights by marrying Edgar, the only son of the wealthy family. Using the marriage system, Catherine becomes the wife of the gentry and expects to share the great power of her husband. When she states that she will use her position as Mrs. Linton to protect Heathcliff once she marries Edgar, she is not seeking the abstract power of love. What she wanted is the power that accompanies the wife of the Lintons, supported by law. By marrying Edgar, Catherine believed that she could secure a stable position, protected by the law. Nelly's advice is significant. She says, "you are ignorant of the duties you undertake in marrying" (*Wuthering Heights*, Ch. 9). Catherine's ignorance of the facts of the power relationship between husband and wife supported by

the law has led to her later tragedy. To describe her love, she uses the metaphor of Edgar and Heathcliff as respectively the foliage and the rocks. She emphasizes her love for Edgar is transient while for Heathcliff is eternal. Nevertheless, marriage can reverse those relations, for the bond tied by marriage is stronger. Catherine's delusional belief in wifehood is a fallacy that many women, not just her, may fall into; for, it is an illusion that society at that time intentionally imposed on women. Moreover, it is not merely a vague idea derived from a social convention but a legal provision.

William Blackstone, an eighteenth-century legal scholar, explains that a husband and a wife are legally considered as one person, and the wife is integrated with the husband. However, the one person defined by law refers to the husband and not the wife.[73] The wife's status during the marriage is called coverture. In other words, the wife's state without rights is a contract based on the agreement between husband and wife, and it is reinterpreted that it is for the benefit and protection of the wife. Thus, the deprivation of wives' rights is justified by disguising it as one of the greatest privileges of wives to be under the protection of their husbands. The absorption of legal existence also includes the deprivation of the right to manage and dispose of the property. Behind the male-centric idea of law, there was a trick to make women dream of marriage. Therefore, it is quite natural that the marriage raises expectations of Catherine.

According to nineteenth-century legal scholar Albert Venn Dicey, "it never gave her power to make during coverture a contract which bound herself personally" (Dicey, 381). Considering the legal background of the time informed by Blackstone and Dicey, it is impossible for a wife, who does not legally exist, to gain the same power as her husband. Women who build their position on the illusory foundation in all innocence are

living in a world where reality and illusion coexist. Such a marriage would be like the end of life in modern times, but the novel shows that marriage was the only way to survive for Victorian women, and was taken with longing and joy. Establishing a harmonious marital relationship, the husband manages his property as a generous guardian for the benefit of his wife, effectively with his wife's approval. The role of the Angel in the House is to follow her husband's judgment. In fact, Catherine enjoyed the power gained from marriage for a while. She takes Heathcliff, after his three-year absence, not in the kitchen which is the margin of the Grange but into the parlor which is the center of the house, and succeeds in treating him as a guest of the Lintons by persuading Edgar. Moreover, Catherine tells Heathcliff emphatically that "you are too prone to covet your neighbour's goods; remember this neighbour's goods are mine" (*Wuthering Heights*, Ch. 10). It is clear that she thinks her husband's rights are his wife's rights. For this reason, Catherine is so disappointed when Edgar expelled Heathcliff due to his jealousy, for she realized the wife's powerless position. Binding to the strict rules of the marriage system, she is controlled by madness. Saying that "I wish I were a girl again" (*Wuthering Heights*, Ch. 12), she hopes to be freed from "this shattered prison" (*Wuthering Heights*, Ch. 15). After her disembodiment by death, the ghost of a child refers to herself as "Catherine Linton" (*Wuthering Heights*, Ch. 3). Even if she can escape her body, she cannot escape from her married name, Linton. Catherine's fate reveals the seamy side of the marriage system, which is given by society as the only way for women to survive.

More specifically, Isabella talks about the sorrow and anguish of married women, the source of which is traced as a legal issue. One might view that Isabella is a

minor character, but some critics even see Isabella as the third narrator.[74] In fact, Isabella's long letter to Nelly is the only thing that remains unedited. Isabella feels left behind after the death of her parents and the marriage of her brother, Edgar. There is no comparable marriage partner in the neighborhood, nor does anyone care to introduce her into the social circles of the urban area. As mentioned earlier, if Isabella and Hindley were to marry, the family tree would have been completely symmetrical, being consisted of the people belonging to an inner ring, eliminating outsiders. If Mr. Earnshaw didn't bring Heathcliff to the Heights, or even if he did but raised Hindley as his only son, instead of replacing his late son with Heathcliff, Hindley wouldn't have brought an outsider like Frances and found wife within his narrow circle of friends, which could have been Isabella. On the other hand, since Isabella has been living lonely days without being able to find a suitable partner, it might be natural for her to fall in love with Heathcliff, who has transformed into a gentleman-like appearance. On the other hand, Hindley wouldn't be able to marry Isabella due to his psychological issues. Since he can inherit the Heights, he doesn't need to use marriage to raise his position. Although he might have had the opportunity to meet sophisticated women in the city being away from his hometown, he chooses Frances, a "half silly" (*Wuthering Heights*, Ch. 6) woman, who is unhealthy and had probably "neither money nor name to recommend her" (*Wuthering Heights*, Ch. 6). Therefore, what he wants from marriage is not his wife's fortune, but a woman whose status is lower than him to make him feel that he is the master. Since he wants to exert his power as a master, Isabella, who is more prestigious than himself, will make him feel inferior.

The reason why Isabella's marriage highlights tragic aspects is due to her fate that she hasn't had the loophole of the law. Coverture in common law was not imposed on all married women, for some had the secret trick to evade the strict legal system. Those who used the trick were not the women who would lose control of their property due to marriage, but their fathers or male relatives. They thought that they couldn't stand the idea of the husbands using the property they had given to their daughters. Therefore, this is also based on the patriarchal system, not the mechanism created by the idea of allowing women to control their property. This method is called marriage settlement, which allowed women to separate their property from the control of their husbands during the marriage.[75] In the social class, where fathers or male relatives could lead advanced legal actions, it was customary for both families to make this arrangement at the time of marriage. In the lower class, on the other hand, daughters often had no property in the first place, but women who earned their own money were bound by the common law, and all their property was taken over to their husbands as they married.[76] According to Dicey, the practice of marriage settlement is thus related to the class divide. However, it was not only class differences that divide women. For example, since fathers or male relatives perform the settlement, women, like Isabella, who has a broken relationship with them couldn't receive the benefit of the marriage settlement. This is the cause of the tragedy that forced Isabella into a fall. Isabella is a daughter of the gentry class, whose father is a squire. After her father dies, however, she marries Heathcliff going against the opposition of her brother. As a result, born in a family of a legal professional, she has become Heathcliff's coverture according to the common law, without the protection of the marriage settlement. Heathcliff tells Isabella the husband's

rights as her legal guardian, "No; you're not fit to be your own guardian, Isabella, now; and I, being your legal protector, must retain you in my custody, however distasteful the obligation may be" (*Wuthering Heights*, Ch. 14).

Isabella misses the Grange so much and cries, "four miles distant lay my delightful home, containing the only people I loved on earth; and there might as well be the Atlantic to part us, instead of those four miles" (*Wuthering Heights*, Ch. 13). This enormous distance between her and her family home is created by the law. Isabella's misfortune is because of the law that divorce was almost impossible. Until the Matrimonial Causes Act of 1857 made divorce legal, it was almost impossible for women to divorce.[77] She regrets it soon after she got married, but had to give up because "she had now no power to repeal it" (*Wuthering Heights*, Ch. 13). We can assume that Isabella named her son, Linton, because of her feelings for her irretrievable missing home. The marriage of Catherine and Isabella obviously dramatizes the life of women whose rights are deprived. They suffered from the reality and the appearance of a marriage system that deprives women's dignity, freedom, and rights while advocating the appearance of protecting women and the unity of the married couple, and ended their lives in despair. The tragic marriage of Catherine and Isabella is explicit, but the tragic aspects regarding the marriage of Catherine II are latent without showing the final outcome. To explore the marriage of Catherine II, we will approach the marriage of Helen in *The Tenant of Wildfell Hall.*

The Tenant of Wildfell Hall depicts Helen's two marriages, the first of which is similar to the agonies of married women in *Wuthering Heights*. Helen's first marriage, in particular, is similar to Isabella's case in terms of that she is a victim of domestic

violence. Moreover, Helen's second marriage involves similar aspects of the marriage of Catherine II. Does the marriage of Catherine II predict a bright future? In the text, Catherine II appears to be the only female character who will be able to escape from the dark side of marriage. Her life represents the struggles of women at the time, and at the same time appears to be entrusted with hope. However, I would cast doubt on this textual appearance. That Nelly narrates the romance of the second-generation couple without being requested might illustrate the significant role of the second-generation. In fact, Catherine II is portrayed as a strong woman. For example, when she was confined in the Heights and forced by Heathcliff to marry his son, Linton, she says that she will marry him by her own will. She tries to get the key from Heathcliff and bites into his hand. Her strength is represented by her full of vitality that she grew up healthy, intelligent, and beautiful, despite being born as a premature baby at a time of poor medical circumstances. In contrast to her innate strength, the situation she was placed in is extremely fragile. It is due to the influence of the patriarchy over two generations.

We can clearly see that Catherine II and Linton are placed in the margin of patriarchy. For example, when Linton tells Catherine II, "You must obey my father—you must!," Catherine II answers, "I must obey my own" (*Wuthering Heights*, Ch. 27). However, Edgar, who appears to be the center of patriarchy, is also the one who had to obey his own father. Because Mr. Linton bequeathed the property of the Grange to Isabella, his own daughter, instead of the daughter of his son, Catherine II has no legal right to live in the Grange after her father, Edgar, dies. Edgar is very distressed by his daughter's precarious condition, but, in a sense, he is also a victim of the patriarchy, who is helpless against his father's decision. After Isabella's death, her inherited rights have

been passed on to her son, Linton. The only way Catherine II could retain her legitimate right to live in the Grange is to marry Linton. This is the only reason that Edgar has allowed his daughter to marry Heathcliff's son. Linton's poor health and the vitality of Catherine II are in contrast: her strength represents the center while his fragility marks the margin. Nevertheless, the relationship is reversed when the law intervenes.

Moreover, Heathcliff forces Linton and Catherine II to marry before his son dies. Edgar wants to put control of the property into the hands of trustees rather than leaving the fortune to Catherine II so that the property will not be passed on to Heathcliff after Linton's death. However, the lawyer who has been bribed by Heathcliff does not show up, and Edgar dies without making a will. Therefore, Catherine II has nothing to gain from her marriage but rather loses a lot by being Linton's wife. Heathcliff takes advantage of the fact that there is no provision in Mr. Linton's will to pass an inheritance to Catherine II and makes himself the heir after the death of his son instead of Catherine. Zillah says that Catherine II as a married woman is "poorer" (*Wuthering Heights*, Ch. 30) than servants. Nelly feels sorry for Catherine II and even thinks that she will quit her job, and get her own cottage to live with Catherine II. Given that married women do not have the right to buy or sell real estate, the position of wives is miserable with less power than her servants.[78] To Nelly's letter brought by Lockwood, she says, "I would answer her letter, but I have no materials for writing: not even a book from which I might tear a leaf" (*Wuthering Heights*, Ch. 31). Given that Isabella could write letters and Helen writes a diary to narrate themselves as victims of domestic violence, Catherine II is not even given the right of reading and writing. From this point of view, she is placed in the ultimate margin. However, unlike Catherine and Isabella, Catherine II has the strength

not to end her life in despair. Being destroyed all her books by Heathcliff, and hidden some of her books by Hareton, Catherine II is not affected by them. She asserts, "I've most of them written on my brain and printed in my heart, and you cannot deprive me of those" (*Wuthering Heights*, Ch. 31).

Heathcliff shows narcissistic rage when he can't manage others the way he wants; nevertheless, Catherine II bravely confronts him. Unlike Linton and Hareton who play the role of flying monkeys, Catherine II is unfazed over Heathcliff's intimidation saying, "I am not afraid of you!" (*Wuthering Heights*, Ch. 27) Since Catherine II is not involved with Heathcliff during her childhood psychological development different from Linton and Hareton, Heathcliff cannot exert absolute control over her as much as he does over Linton and Hareton. It is the legal power that Heathcliff has over Catherine II, and she even takes advantage of this legal power knowing that Heathcliff must take care of her. The one who has absolute control over Catherine II is her father, Edgar. When Linton tells her to follow Heathcliff saying, "You must obey my father—you must!" (*Wuthering Heights*, Ch. 27), she says, "I must obey my own" (*Wuthering Heights*, Ch. 27). However, I observe that the obedience of Catherine II isn't real, but it's a pretense; for, by acting obediently, she can covertly control her opponent who is trying to control her. For example, in Chapter 28, she uses the strategy of psychological manipulation to Linton. After pretending to voluntarily give Linton a picture in a gold case, she wouldn't give it. After all, she provides Linton with a sense of guilt by showing the bloody mouth hit by Heathcliff because of the transaction between her and Linton over the picture in a gold case. By giving him a sense of guilt, she can give him a stigma and a moral debt.

In that regard, Catherine II makes full use of covert aggression and presents her mastery of the psychological controlling and manipulation techniques. Her manipulative nature is an inheritance learned from her father. Returning now to Edgar's appearance which appears to be a normal man that might be able to establish a healthy relationship with others, I would challenge an assumption about his appearance as a gentleman with good mental health. Edgar appears to be a calm and ideal gentleman, but I observe that he frequently uses a technique called gaslighting to others. By doing so, he justifies himself and instills a sense of guilt in others so that he tries to make himself look good. He attacks others with covert aggression maintaining his genteel appearance. A covert aggressive individual is a bad person with a good mask. In other words, Edgar is a good person in appearance, but a bad person in reality. Since gaslighting is a form of psychological abuse, Edgar is a psychologically abusive man. For example, when he tells Catherine II why he has concealed that Linton lives in the neighborhood, he twists things to suit in the way that is convenient for him. When Catherine II says, "It was because you disliked Mr. Heathcliff" (*Wuthering Heights*, Ch. 21), Edgar says, "Then you believe I care more for my own feelings than yours, Cathy?" (*Wuthering Heights*, Ch. 21).

Edgar gaslights Catherine II to undermine her perception of reality, implying that he is right and she is wrong because she can't believe her father. By doing so, he instills a sense of guilt in Catherine II. He says, "No, it was not because I disliked Mr. Heathcliff, but because Mr. Heathcliff dislikes me" (*Wuthering Heights*, Ch. 21), and he claims that is not his fault, by blame-shifting which is also a tactic used by a person who has a narcissistic trait. He is a liar since it is clear that he hates Heathcliff. Catherine says, "I know you didn't like him" (*Wuthering Heights*, Ch.10), and Nelly also says that Edgar

has a feeling of aversion to Heathcliff's disposition. In fact, referring to Heathcliff as the "gipsy—the ploughboy" (*Wuthering Heights*, Ch.10), Edgar is contemptuous of Heathcliff. He tells Catherine, "The whole household need not witness the sight of your welcoming a runaway servant as a brother" (*Wuthering Heights*, Ch.10). On the surface of his remark, he appears to look down on Heathcliff, but in fact, he also looks down on Catherine who welcomes a "runaway servant as a brother" (*Wuthering Heights*, Ch.10). He also reveals his covert narcissistic trait to his sister, Isabella. He ignores her letters if she doesn't behave what he wants. The silent treatment is a passive-aggressive behavior that is a form of psychological abuse often done by the individual who has a narcissistic trait. Ignoring Isabella's personal boundaries, he gets rid of her if she doesn't obey him. Thus, Edgar shows narcissistic traits, even if his narcissism isn't overt but covert, and hasn't developed into the pathological level called NPD. While Heathcliff overtly shows pathological symptoms of a malignant narcissist, Edgar appears to be a nice person and doesn't look like a narcissist on the surface. However, he shows an aspect of lack of empathy, which is a trait of the narcissist, without caring about the feelings of others. In fact, he doesn't understand Catherine's feelings at all which makes her frustrated. For Edgar, of two Catherines: one is his wife and the other is his daughter, the former is intractable and the latter is tractable. He covertly imposes sanctions against the one, Catherine, who is out of his control, and the other, Catherine II, is able to escape punishment due to her skill for making a pretense of being controlled. Edgar's covert aggression is revealed when he looks down on others in his mind and passively and indirectly idiotizes others. For example, Edgar tells Heathcliff in front of Catherine as follows:

> "I've been so far forbearing with you, sir," he said quietly; "not that I was ignorant of your miserable, degraded character, but I felt you were only partly responsible for that; and Catherine wishing to keep up your acquaintance, I acquiesced—foolishly. Your presence is a moral poison that would contaminate the most virtuous: for that cause, and to prevent worse consequences, I shall deny you hereafter admission into this house, and give notice now that I require your instant departure. Three minutes' delay will render it involuntary and ignominious" (*Wuthering Heights*, Ch.11).

To whom Edgar directly talks is Heathcliff, but I can observe that to whom he indirectly refers is Catherine. The person he has been "forbearing" is Catherine, and the responsible for Heathcliff's "miserable, digreded character" is shared with Catherine since she treats him as her brother. Catherine's impudent talk toward Edgar to violate his dignity is a "moral poison that would contaminate the most virtuous" person like Edgar. To "prevent worse consequences," he is indirectly warning Catherine that the one who goes against him will be the next one to suffer an "ignominious" end. On the surface, his words take the form of saying to Heathcliff, but are what Edgar subconsciously wanted to say to Catherine. To support this idea, I would cite his conversation with Catherine:

> I suppose, because it is his ordinary talk you think nothing of it: you are habituated to his baseness, and, perhaps, imagine I can get used to it too!" (*Wuthering Heights*, Ch.11).

Edgar's words reveal that he looks down on Catherine. Edgar means that Catherine is accustomed to the baseness of Heathcliff since they share the same ground due to the siblingship. Meanwhile, Edgar emphasizes that he is different from them because he is the "most virtuous" (*Wuthering Heights*, Ch.11). His words are covert aggressive expressions. He doesn't attack Catherine directly, but indirectly. Since Catherine is sensitive to rejection due to the separation anxiety peculiar to BPD, she suddenly feels uneasy whether Edgar's idealization toward her has shifted to devaluation which is the next stage of the narcissistic relationship. For this reason, she asks Nelly to threaten Edgar that she is "in danger of being serious ill. I wish it may prove true" (*Wuthering Heights*, Ch.9). Thus, Catherine falls sick to draw the attention and sympathy of others, and this symptom of psychological disorder is called Munchausen syndrome which is often seen in the case of BPD patients. It is not uncommon for an individual with BPD to commit self-harming behavior. Catherine stops eating and sleeping, and actually falls ill. However, exclaiming "Months of sickness could not cause such a change!" (*Wuthering Heights*, Ch.12), Edgar suggests that Catherine's pathology had been underlying for a long time, and is not the kind that has been worsened within three days. Edgar's passive aggression covertly attacks others and undermines their minds. Because he isn't considerate of others' circumstances at all, victims can be stressed out by the accumulation of small things. As the victim's energy decreases, the narcissist's energy increases. Along with her original psychotic tendency of mind, Edgar's passive aggression might have been speeding consumption of her energy.

Catherine says, “I begin to fancy you don’t like me. How strange! I thought, though everybody hated and despised each other, they could not avoid loving me. And they have all turned to enemies in a few hours” (*Wuthering Heights*, Ch.12). Thus, she feels unloved by anyone and collapses mentally. Catherine cannot perceive her own worth without feeling loved by others. The value of an individual is not determined by being loved by someone. The sense of self-affirmation is essentially the discovery of the value in the naked self, regardless of being loved by someone or not. Therefore, what shapes her appearance is her excessive pride while what defines her quality for real is her extremely low self-esteem. Witnessing Catherine’s pathological condition, Edgar, again, does blame-shifting which is a trait of narcissists. Without thinking about his responsibilities as a husband, he blames Nelly for not telling him about Catherine ’s condition. As every narcissist is basically quite manipulative, Edgar is good at twisting and distorting to bring the conversations in the direction he wishes to talk. He skillfully changes the subject in an attempt to avoid his responsibilities, as is evident in his conversations with Nelly and Catherine II. The devil-like Heathcliff, a malignant narcissist, and the lamb-like Edgar, a covert narcissist, are completely different in appearance but both have the characteristics of a narcissist. In this regard, the quarrel between Linton and Catherine II over their fathers is interesting. Linton tells Catherine II about how his father, Heathcliff, describes her father, Edgar. Linton cries, “He calls him a sneaking fool” (*Wuthering Heights*, Ch. 23). Catherine retorts, “Yours is a wicked man” (*Wuthering Heights*, Ch. 23). Both claims about their fathers are based on their fathers’ appearances, but the reality of their qualities is rather opposite from a psychological

viewpoint. The substance of Heathcliff can be a timid "sneaking fool," and the substance of Edgar can be a covert "wicked man".

Catherine II has been unconsciously learning such techniques of covert aggression from her father since early childhood and uses them for granted. In addition, she has obviously attachment issues. For example, she shows signs of an attachment disorder by crying hard only because she can't see Linton before she knows him long enough to develop an emotional attachment. Nelly tells her, "Not one in a hundred would weep at losing a relation they had just seen twice, for two afternoons" (*Wuthering Heights*, Ch.21). She again sobs bitterly showing her abandonment anxiety and says, "what shall I do when papa and you leave me, and I am by myself?" (*Wuthering Heights*, Ch.22). Her emotional problem must be driven by being raised in a dysfunctional family due to the absence of her mother and the lack of empathy of her father who has the highly narcissistic trait. Not only is her mother physically absent, but her father is also psychologically absent. In fact, though Heathcliff has confiscated her books that are treasures for her, she says, "you cannot deprive me of those!" (*Wuthering Heights*, Ch. 31), because most of them are "written on my brain and printed in my heart" (*Wuthering Heights*, Ch. 31). Nevertheless, she shows a strong refusal to hand over a picture of her father in a gold case. It may be because her father isn't etched indelibly into her mind. The attachment issue having the fear of being abandoned is a major symptom of BPD shown by her mother, Catherine. Thus, Catherine II inherits the characteristics of both her mother and father. Nelly's eyes are entirely subjective and prejudiced without reaching such a blind spot of Catherine II. For example, Nelly describes the appearance of

Catherine II when she heard Heathcliff's "evil disposition" (*Wuthering Heights*, Ch. 21) from her father as follows:

> She appeared so deeply impressed and shocked at this new view of human nature—excluded from all her studies and all her ideas till now... (*Wuthering Heights*, Ch. 21).

Nevertheless, I would claim that Catherine II must have been unconsciously learning the covert version of "evil disposition" through mind games with her father. Even after she has been taught by her father about Heathcliff's "blackness of spirit" that could skillfully conceal his plans without any remorse of conscience, she approaches Heathcliff and his son as if to voluntarily go looking for trouble. As a survivor of mind games that have been played between her and her father, she is accustomed to being under someone's control. In other words, she is paralyzed by the situation of being controlled. Therefore, even if she feels uncomfortable being controlled, but might be feeling some sort of strange coziness; for, being controlled had been the only way for her to survive as a powerless child that needed the protection of a parent. Hence, she can only feel alive by being controlled. For a child, being abandoned by a parent means a death sentence, and they instinctively think this way because without parental protection they have no food which is necessary to survive. The source of the fear of abandonment that still controls her mind could be this imaginary abandonment that might have consistently been haunting her during her childhood. Such traumatic childhood experiences, instilled due to being raised by a covert narcissist, can always bind her under the control of other rulers.

Heathcliff's visible "blackness" (*Wuthering Heights*, Ch. 21), or the overt aggressiveness of him, dissipates the clouds on the mirror and reflects the true nature of invisible "blackness" (*Wuthering Heights*, Ch. 21), or the covert aggressiveness of her father, that has been disturbing her for all over the years. Therefore, I would raise an objection to Nelly's view by claiming the reason why Catherine II "appeared so deeply impressed" (*Wuthering Heights*, Ch. 21) is due to her aha moment. What Nelly says, "this new view of human nature—excluded from all her studies and all her ideas till now" (*Wuthering Heights*, Ch. 21) is not new at all but is totally familiar with her as pre-existing knowledge acquired naturally and unconsciously. This is why Catherine II has an insight into the true nature of Heathcliff, a trivial version of him, under the grandiose monster. When Catherine II tells Heathcliff, "Hareton and I are friends now; and I shall tell him all about you!" (*Wuthering Heights*, Ch. 33), Heathcliff is confounded and grows pale. The narcissist hates exposing his identity to someone who admires him. Therefore, Heathcliff shows a moment of puzzlement because Hareton likes and admires him.

Whereas Catherine II counts on the root of self-existence, Heathcliff relies on human-made laws. Catherine II points out the irony that the person who used to be neither identified nor protected by the law is now using the law as the only weapon to survive. She exposes Heathcliff's weakness that he must fill the role that the law stipulates as long as he has depended on the law. She even appears to use her position. In fact, behaving "worthless" without doing anything, she lets Heathcliff complain "you live on my charity" (*Wuthering Heights*, Ch. 3). Heathcliff must fulfill his duties as a legal guardian of Hareton and Catherine II. Therefore, no matter how much he hates them, he can't kick them out of the house, even if he can keep them away from the parlour.

Knowing Heathcliff's dilemma, Catherine drives him into a corner mentally. She challenges Heathcliff without being afraid of anything. She accuses Heathcliff and says, "you have taken all my land!...and my money, ...And Hareton's land, and his money" (*Wuthering Heights*, Ch. 33). While she represents her strong will to live by "biting a piece of crust, the remnant of her breakfast" (*Wuthering Heights*, Ch. 33) even in an intimidating situation, Heathcliff refuses to eat and dies.

Although Catherine II is trying to resist patriarchy, it is worth noting that she is returning to Catherine Earnshaw. It implies an eerie reversion of fate. The history of the Heights starts from the first owner Hareton Earnshaw 1500, and will end with young Hareton Earnshaw, moving from the center to the margin and from the margin to the center. The situation in which Catherine II chose Hareton is similar to Helen's choice in Gilbert. Catherine II, who is educating Hareton takes the hegemonic power of relationships. Perhaps, Helen might be in the same situation. Since she was fully under the control of her husband for the first marriage, she wanted to choose someone that she can hold a leading position in her second marriage. Viewing only *Wuthering Heights*, the marriage of the second generation, Catherine and Hareton, will remind us of a bright future, which is the same view as many critics so far. However, when observing the similarities between the relationship of Catherine and Hareton in *Wuthering Heights* and the relationship of Helen and Gilbert in *The Tenant of Wildfell Hall*, the marriage of the second generation in *Wuthering Heights* casts doubt over the fate of the young couple. Helen has escaped from the violent man and ends up with another violent man: the first one is an obvious abusive husband and the second one is a potentially violent man. The novel anticipates the repetition of the same thing. Hence, in both novels, when the readers

think they've reached the ending, the ending is structured to bring them back to the beginning. The structure that returns to the beginning symbolizes that it is unsolvable problem with the changing times. The laws may change over time, but the novel suggests that marginal characters' inner struggles will continue to dominate their mind in an eternal cycle.

3. The Theme of the Missing Home

The characters in *Wuthering Heights* lose their homes, either actually or symbolically. Not only Catherine and Isabella, but even Lockwood, who is an outer frame of the story, appears to represent the traveler of missing home, dreaming of excommunication in the second dream, on his first night in the Heights. One might pose the question of what is this fundamental alienation that strikes the characters in the novel. The next morning after the nightmare, Lockwood is pushed out from the Heights to the "white ocean," where "all traces of their existence had vanished" (*Wuthering Heights*, Ch. 3) from his yesterday's road in his memory. According to Carol Jacobs, Lockwood, who has lost his traces of existence and his home without having the road leading anywhere, dominates the novel as a whole. The argument of Miller has much in common with Jacobs in this regard. Miller states that there is no secret truth in *Wuthering Heights*. The readers are caught in the maze, for the novel creates endless and centerless repetition, just like Lockwood wanders from place to place on a snowy road.

As is seen, the novel dramatizes the loss of home that we all experience, as symbolized by Lockwood's dreams. The missing home is not necessarily the real home. According to Freud, the home is symbolically the place where everyone was once, which

could be the mother's womb.[79] Therefore, the home is the place that one has to leave in order to become an adult, overcoming the Oedipus complex. Many people can overcome the loss of their homes in a normal way. The novel reminds us that everyone experiences the loss of the home and overcomes it to establish a sense of self, through the self-destruction of Catherine and Heathcliff who haven't been able to overcome this process. We might wonder where this theme of missing home winds up in the end. I would suggest that it is the issue of identity. As is mentioned, Heathcliff is *objet petit a*, the mirror image of Catherine's Ego. According to Lacan, "Man finds his home in a point situated in the Other beyond the image of which we are made and this place represents the absence where we are" (Lacan, Anxiety, 40). Applying L-Scheme to the Oedipal mechanism, a child who exists in the sense of unity with the mother at the imaginary level is Ego as a child and *objet petit a* as a mother. The father is the big Other who has a symbolic role. Catherine and Heathcliff are connected in between Ego and *objet petit a* at the imaginary level. Edgar might play the role of the big Other in the sense that he represents social norms. This is what Catherine meant when she described Edgar as a superficial substance like the foliage and Heathcliff as a deep matter like the rocks. If *objet petit a* reflects the infant's narcissistic attachment to the mother in the mirror image, the imaginary relationship between Ego and *objet petit a* can be interchangeable: for Catherine as Ego, Heathcliff as *objet petit a*, and for Heathcliff as Ego, Catherine as *objet petit a*. For Heathcliff, separation from Catherine is the same as maternal separation anxiety. The figure of Catherine created in Heathcliff's mind is a fictional image. Therefore, Catherine cannot live up to Heathcliff's "inaccessible ideal of Woman"

because this "impossible woman is not a symbolic fiction," but a "fantasmatic specter whose support is objet a, not S" (Žižek, 681).

Heathcliff dies with his eyes wide open. As his death approaches, he says, "I have nearly attained my heaven" (*Wuthering Heights*, Ch. 34). What does he see beyond his opening eyes? Saying that everything in the world looks like Catherine, he reflects his desires onto the object which he wants to see. In other words, what he sees is *objet petit a* that reflects his desire. What had bothered Heathcliff until then was that he could feel Catherine close to him, but could not see her. It is because he has tried to see with his physical eyes. However, the sudden change arrives at him by his act of uncovering Catherine's grave. Nelly views demoniac aspects on him with overlaying the image of a devil when he first came to the Heights. Thus, Heathcliff changes from a devil to a gentleman, and from gentleman to a devil. Heathcliff's grave uncovering involves the aspect of necrophilia. He has attempted to uncover the grave twice: the first time, on the day of Catherine's burial, he digs halfway but stops when he senses that Catherine is not under the ground but above it. At this time, he can feel her presence, but he cannot see her. The second time is the day of Edgar's burial, eighteen years after Catherine's death. Heathcliff claims that Catherine's appearance has not changed at all. However, this is impossible to happen, for Catherine's appearance would have weathered the passage of time. He sees the invisible entity, not the visible appearance. It is what Lacan says a "triumph of the gaze over the eye" (Lacan, 103). He failed to see Catherine with his physical eyes but succeeded in opening a new perspective through the spiritual eyes of his gaze. On the other hand, however, given that he is a narcissist, Catherine's appearance remains the same because he views her with narcissistic idealization reflecting his desire

for what he wants to see. Seen in this light, I assume that narcissists' idealization can also be an example of the "triumph of the gaze over the eye" (Lacan, 103). Moreover, Catherine's corpse gives him the necrophilic fantasy of possessing an unresisting and unrejecting partner. Thus, a narcissist's intense desire to control his partner is achieved by a partner of neither resistance nor rejection.

Using the power of law, Heathcliff has plundered property but he cannot confiscate it in the end. As he approaches his death, he tries to consult a lawyer to prevent his property from falling into anyone's hands, but it doesn't come true. In that sense, Heathcliff's revenge is not completely successful. Heathcliff sees Catherine in Catherine II, and he finds his own raison d'etre in Hareton when he sees both Catherine and himself in Hareton. The eyes of Catherine II and Hareton look exactly like Catherine's. He says, "Hareton's aspect was the ghost of my immortal love; of my wild endeavours to hold my right; my degradation, my pride, my happiness, and my anguish" (*Wuthering Heights*, Ch. 33). Thus, Heathcliff reveals the aspect of narcissism by projecting himself onto Hareton.

At the end of the novel, after Lockwood finishes listening to Nelly's story, he has decided to stop at the churchyard of Gimmerton Kirk before he leaves for London. He follows the same path he walked in his second dream. Lockwood takes a meditative walk around the three headstones of Edgar, Catherine and Heathcliff. Each tombstone reveals a lapse of time: Catherine's tomb covered by the heath is the oldest, Edgar's tomb harmonized by the plants suggests that he died not too long ago, and Heathcliff's tomb remained bare, on the other hand, informs that his death is a recent incident as if the smell of death is still lingering in the air. The juxtaposition of the three headstones centering on

Catherine's tomb is providing an allusion to the disturbance of the fusion of Catherine and Heathcliff seen through Lockwood's psychological lens. Moreover, it also encompasses aspects of interchangeability in their lives. Catherine is marginal as a woman and gains the center position by entering the brilliant world inside of the window by marrying Edgar. After she dies, she is cast out of the window as a ghost in Lockwood's dream but gains the center in the juxtaposition of the tombstones. Edgar is pushed into the periphery in the imaginative relationship between Catherine and Heathcliff, but he is a central figure in the socio-cultural perspective. However, in the juxtaposition of the graves, Edgar will be pushed to the margin due to Heathcliff's plan to loosen the screws on the coffin to release the boundary between Catherine and Heathcliff. Meanwhile, in a triad relationship, Edgar is placed in the center as the legal husband of Catherine, and under coverture, Catherine's existence is assimilated to Edgar. She is destined to be inescapable by marriage, which involves the theme of the loss of home. Even if Catherine and Heathcliff achieve the physical fusion as Heathcliff has intended, the marriage system does not allow Catherine's separation from Edgar. Catherine's destined partner is Edgar. In other words, Catherine merges into Edgar from a legal perspective. Some villagers and a shepherd boy tell that they have seen the ghost of Heathcliff and a woman, but the name of the woman is not revealed.

After hearing from Nelly about the villagers' ghost sightings, Lockwood wonders, seeing the moths fluttering around, "how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth" (*Wuthering Heights*, Ch. 34), with a mixture of anticipation and dread. Lockwood's ambivalent feeling of expectation and anxiety is reflected on the final sentence semantically incorporating two opposite possibilities; One

is reflecting his hope that expects eternal peace of their souls, and the other is reflecting his anxiety that worries the chaotic state of them. The former meaning is attributed to the literal depiction of their headstones which foreshadows that their tombs will totally be covered with plants, and eventually integrated with the earth as time proceeds. The latter meaning is derived from the symbolical image of the juxtaposition of their tombstones. In addition to that, imagery of the moths reinforces the latter meaning. The equivocality of the last sentence, as a projection of Lockwood's ambivalent feeling, highlights the tension between life and death respectively represented by the words, the wind and the moths, creating an uncanny sense produced by the image of life and death coexisting around their tombstones.

His narrative is clearly distorting and obscuring the story, just like the process of the dream-work. Lockwood, who once tried to escape from the threat of the name of Catherine's ghost by breaking free of her hand in his dream, is once again trying to repress the threat of the ghost wandering in the wilderness by confining it under the "quiet earth" (*Wuthering Heights*, Ch. 34). Thus, he achieves the central position by trying to control the entire story under his own interpretation. However, in the end, he eventually returns to London as if nothing had happened. By returning to the outsider, his position is interchangeable.

NOTES

Introduction

[1] See Gilbert and Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, New Haven: Yale University Press, 1984.

[2] See Armstrong, *Desire and Domestic Fiction: A Political History of the Novel, New York: Oxford University Press,* 1987

[3] See Spivak, "Three Women's Texts and a Critique of Imperialism," *Critical Inquiry*, Vol. 12, No. 1, "Race," Writing, and Difference (1985): 243-261, The University of Chicago Press, JSTOR.

[4] See Meyer, "Colonialism and the Figurative Strategy of *Jane Eyre*," *Victorian Studies*, Vol. 33, No. 2 (1990): 247-268, Indiana University Press, JSTOR.

[5] See David, *Rule Britannia: Women, Empire, and Victorian Writing*, Ithaca, NY: Cornell University Press, 1995.

[6] See Freedgood, "Souvenirs of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre*," *The Ideas in Things: Fugitive Meaning in the Victorian Novel*, pp.30-54, Chicago: University of Chicago Press. 2006. EBSCOhost.

---

[7] See Thomas, "Christianity and the State of Slavery in *Jane Eyre*," *Victorian Literature and Culture*, Vol. 35, No. 1 (2007): 57-79, Cambridge University Press.

[8] See Celeste, "Metonymic Chains: Shipwreck, Slavery, and Networks in *Villette*," *Victorian Review*, v42 n2 (2016): 343-360, Johns Hopkins University Press.

[9] Gilbert and Gubar, Armstrong, Freedgood, Meyer, etc. Paticuarally, Freedgood, and Meyer indicate criticism toward colonialism and slavery.

[10] See Valint, "Madeira and *Jane Eyre*'s Colonial Inheritance," *Victorian Literature and Culture*, Vol. 45, Issue. 2: 321-339, Cambridge University Press, 2017.

[11] See Gezari, *Charlotte Bronte¨and Defensive Conduct: The Author and the Body at Risk*, Philadelphia: University of Pennsylvania Press, 1992. EBSCOhost.

[12] See Inglis, "Ophthalmoscopy in Charlotte Brontë's *Villette*," *Journal of Victorian Culture*, vol. 15, no. 3, Oxford University Press9. 2010.

[13] For the system of primogeniture in England, I have referred to Jamoussi's study. Jamoussi states that while most novels tend to focus on eldest sons and heirs, Rochester falls under the case of the younger son traveling abroad.

---

[14] See Woolf, *Common Reader*, London: The Hogarth Press, 1929.

[15] See Kettle, "Emily Brontë: *Wuthering Heights*," *An Introduction to the English Novel* vol.I, Grey Arrow, 1962.

[16] See Dever, *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins*, Cambridge Studies in Nineteenth-Century Literature and Culture, Vol. 17, Cambridge: Cambridge University Press, 1998.

[17] See Vine, "The Wuther of the Other in *Wuthering Heights*," *Nineteenth-Century Literature*, Vol. 49, No. 3 (1994): 339-359, University of California Press, JSTOR.

Part I

[18] Those perspectives are examined comprehensively. Feminist reading might be traced back to the early study done by Gilbert and Gubar and Spivak who provided a colonial view. Derwin also supports feminist reading. Meyer approaches from both racial and postcolonial perspectives. David covers both postcolonial and political viewpoints.

[19] Franklin focuses on Helen's role in the novel and states that Helen represents more ideal than St. John within the Christian discourse.

[20] Referring to the 18th-century novel Pamela, Armstrong points out that Pamela's self-expression is possible only within the frame of men's desires. Observing the same tendency, she claims that Brontë was unable to finally clarify what was repressed even though Victorian female writers took some steps to gain opportunities for asserting themselves.

[21] Jamoussi for the system of primogeniture in England.

[22] Dever views that the absence of the mother is a distinctive feature of Victorian novels. Referring to Freud's "Mourning and Melancholia," she observes that the novels reflect the desire for introjection of the lost object. Brontë's loss of her mother is reflected in the absent mothers of female protagonists; however, I consider that the concept of a mother can be extended to other abstract concepts, such as homeland.

[23] Freud explains that either mourning or melancholia is motivated by not only the loss of someone but also the loss of some abstraction, such as country, liberty, an ideal, etc. This explanation can encompass the protagonists' sense of loss.

[24] Kreisel's analysis would have been easier to explain if she used Lacan's RSI scheme. My analysis is based on the L-Scheme, not the RSI scheme, in which Lacanian Real and my use of the word "reality" are distinguished.

[25] While Spivak insists on the need for Bertha to disappear, Derwin also claims the necessity of Bertha's confinement on the third floor, for Bertha, as Jane's un-integrated other half, might be harmful to the coherency of Jane's narrative plot.

[26] Georgia Dunbar points out that Villette which is modeled on Brussels means a little town, and Labassecour which is modeled on Belgium means a farmyard in French. The port of BoueMarine means "sea mud" (Dunbar, 78), and the Rue Fossette means "little ditch" (Dunbar, 78).

[27] Brontë composed the essay entitled "The Caterpillar: La Chenille" in Brussels, on the same day that her sister Emily Brontë composed the essay "The Butterfly: Le Papillon," to dramatize the theme of death and rebirth by illustrating metamorphosis (*The Belgian Essays: A Critical Edition*, 1996).

[28] L-Scheme has been created in the process of which Lacan develops the notion of the mirror stage into the theory of the Symbolic.

[29] Yeazell admits that conversations between lovers miles away are not realistic but a part of the fantasy.

[30] This figure is based on Lacan's L-scheme, to which I have made edits. For Lacan's L-Scheme, see "Seminar on Purloined Letter," *Écrits*, Trans. Bruce Fink, W. W. Norton & Company, New York, London, 2006.

[31] Gallagher first referred to *Jane Eyre* as a "Christian feminist bildungsroman" (Gallagher, 67).

[32] Zare discovers the connection between St. John's loss by remaining single and what Jane has lost in her marriage, behind the gloomy atmosphere of Ferndean. Franklin views the tribute to St. John as an apocalyptic ending, and interprets it as a manifestation of response to criticism of Jane's piety. Lamonaca states that the ending of vanishing St. John despite his heroic nobility and efforts is the most perplexing ending among Victorian novels. Viewing St. John as Jane's double, she suggests that the ending of the novel can reflect Jane's uncertainty of whether what Jane has chosen was based on her desire or God's will. Vejvoda states that Jane's sudden worship of St. John in the ending

despite her portrayal of him as an unfavorable person is Jane's attempt to restrain the appealing Catholic idolatry represented by Rochester.

[33] Sharpe states that it is St. John that can only achieve the missionary by placing him on the opposite side of the British women.

[34] Spivak emphasizes the importance of St. John; for, as if he were an external tangent to connect the outside world with the British Empire, he plays a role in strengthening the framework of colonial countries and the Empire.

[35] Derwin focuses on Jane's narrative strategy assuming that a narrator can acquire the power to control the story, and argues that Jane can even create the death of characters that represent her negative parts.

[36] For centuries, Christopher Columbus' reports of cannibals attacking other peoples in the West Indies have been discounted, but new evidence published in Scientific Reports by Ann H. Ross et al. reveals Columbus' encounter with cannibals. See, Ross, et al.

[37] Paul on the Island of Malta, Acts 28, *Holy Bible*.

Part II

[38] Her homesickness is revealed by her sister Charlotte Brontë. We can also observe a lot of hints to interpret her only novel *Wuthering Heights* in her poems which clearly shows the speaker's suffering from a phobia of sleep and dreams.

[39] From a feminist viewpoint, Gilbert and Gubar discuss her dream focusing on its connection to Milton's Paradise Lost. They argue that the loss of Catherine's paradise is the fall from a place that emits demonic energy in terms of the Miltonian patriarchal world, to a cultural paradise. From a psychoanalytic viewpoint, on the other hand, Homans sees Catherine's story as the fall of a child into what Lacan calls symbolic.

[40] Lacan, *Écrits*: 597-598

[41] Carlyle writes that the body is a "Garment of Flesh" (*Sartor Resartus*, Ch. 10). This is helpful to explore the idea of appearance. He also states that Language is the "Garment of Thought" (*Sartor Resartus*, Ch. 11). This idea is related to the topic of narrative in my study.

[42] Lockwood's words are a quotation from the Book of Job, "He shall return no more to his house, neither shall his place know him any more" (Job, 7:10).

[43] For example, Wion, Fine, Jacobs, Kermode, etc. Old studies are abstract, but Levy's

study is informative. Levy observes that Lockwood's dreams as his excessive fixation on childhood. For example, Lockwood's fight against the ghost of the girl is the climax in terms of his regression to childhood. He also observes that this dream leads to Lockwood's old memories at the sea coast. In his dream, the ghost of a child is an image of his own loneliness, representing his hunger for love and repression of love. As for his dream about Brandham, Levy observes Lockwood's feeling of inability without having the pilgrim's stave, which corresponds to what he saw in Catherine's diary describing the helplessness of Catherine and Heathcliff without being able to protect themselves from Hindley. He develops his argument on the premise that Lockwood's first dream is about Brandhm, and does not mention the dream of Catherine's name that is considered as the first dream in my dissertation.

[44] Wion views that the house symbolizes the mother, and the pilgrim's staff is a phallic motif. Fine observes Lockwood's repressed sexual desires.

[45] Both old and recent studies tend to be abstract. For example, Kermode views that the second dream is a list of sins committed by Lockwood being away from his hometown, and the third dream is the intrusion of the ghost into the small room, which represents the womb or the grave. According to Lutz, the bed plays a role as a coffin which is inherent in the lost past, and Branderham acts as a parody of a strident preacher.

[46] Kermode observes the regularity in the arrangement of Catherine's names. Though his

study is old, I would put a value on his viewpoints which don't attribute everything to the gothic theme or Freudian sexuality. However, I don't agree with his interpretation of Lockwood's dreams because they are abstract. The most agreeable point of his study is that the arrangement of Catherine's names that appeared in Lockwood's dream follows the order of the story he has understood. His observation, in other words, is that dreams are disordered, but are ordered by narrative, which is a great reference for me to argue for the connection between dreams and narrative.

[47] Rena-Dozier observes that the violence in *Wuthering Heights* pervades the entire novel, not just Lockwood's violent action in this dream.

[48] For example, Maugham states that the novel is badly written in an amateur manner.

[49] Literary theories during this period had been remarkably developing, and in contrast to Maugham, for example, Schorer states what makes protagonists transcend the social convention is Brontë's narrative technique, by clearly evaluating the novelty of *Wuthering Heights*.

[50] Branwell Brontë is a good example as a victim of this social trend, for what made Branwell Brontë exposed to criticism must be the social expectation required for men. Branwell Brontë was the only son of the Brontës, therefore his life must have started with the big expectation to be the sole breadwinner to support the entire family in the future.

Due to a gender difference, while the Brontë sisters had limited choice of professions, such as governess, Branwell Brontë was given the freedom to choose a profession. Nevertheless, his sisters have achieved social success while he was less successful. The point is that his failure has been emphasized to characterize him. As a result, unlike his sisters, he is associated with the social image of an unsuccessful man who had a chance but couldn't make it. Even in a male-dominated society, where professional opportunities are more open to men than to women, it doesn't simply mean that it was a livable society for all men. The severe criticisms directed to failed men reveal that there is social silent pressure on men that they must succeed, leading their families as leaders, and become financial pillars of strength. The reason why Branwell Brontë had gained a bad reputation was that he had fallen off the rails that society had set for men.

[51] *OED*, feminine, 3d: Of a thing: having characteristics conventionally associated with the female sex, such as prettiness and delicacy.

[52] *OED*, masculine, II.4.a: Designating an object deemed to be of the male sex on the basis of some quality, such as strength or activity, esp. as contrasted with a corresponding object deemed female. II5.a: Of a personal attribute, an action, etc.: having a character befitting or regarded as appropriate to the male sex; vigorous, powerful. Of a man: manly, virile.

[53] There is an old study by Hafley that points out Nelly's villainy, but my study is based

on Catherine's actual claim that views Nelly as an enemy.

[54] Meyer states that Heathcliff's dark skin implies a colonial background and the incarnation of a racial rebellion. I agree with her view of Heathcliff as a metaphor; however, I don't fully agree that she is trying to identify the origin of Heathcliff as a child of a black slave.

[55] For example, Eric Solomon's speculation over the incest theme. Kathryn B. McGuire focuses more on the environment raised in the same household than on actual kinship.

[56] For Victorian investment, see Henry and Reed.

[57] For investment, see Johnson and Burdett.

[58] For example, we can find in her letter to Margaret Wooler dated January 30, 1846.

[59] Though Heathcliff's deliberate assault for others is originally fueled by the suffering of a victim, Eagleton views that Heathcliff simultaneously sacrifices himself for his revenge. When he was a child, he was an outsider of British society even he joined the British family. After he became an adult, he is still torn between the false self as an exploiter and his fictional sense of oneness with Catherine. He lives the ideological self disunion throughout his life.

[60] Vine observes Heathcliff's narcissistic tendency.

[61] Campbell's dictionary shows malignant narcissism as a "personality type described by O. Kernberg characterized by the combination of (1) a narcissistic personality disorder, (2) antisocial behavior, (3) ego-syntonic aggression or sadism directed against others (including inhumane or barbarous killing) or against the self in a triumphant kind of self-mutilation or suicidal attempts, and (4) a strong paranoid orientation, manifested in an exaggerated experience of others as idols, enemies, or fools, or in regression into paranoid micropsychotic episodes" (Campbell, 383). This description can explain Heathcliff's tendency of mind.

[62] Wion views the relationship between Catherine and Heathcliff as a mother and child.

[63] For separation anxiety, see Jurbergs.

[64] See, Freud, "Female Sexuality".

[65] According to Freud, the patient of melancholia knows what he/she has lost but doesn't know what he/she has lost in him/her.

[66] Ward defines *The Tenant of Wildfell Hall* as a novel about spousal abuse, escape from

violence, economic conditions of women, and their property rights. He refers to Blackstone to point out coverture which denotes the merger of the presence of a wife into her husband. He claims that the myth of the Angel in the House has come from the idea of coverture. Referring to John Stuart Mill's *The Subjection of Women*, he points out that the position of wives is a legal slave. However, he doesn't mention Gilbert's violence, but refers only to Huntington's violence.

[67] Some critics view that Helen's marriage to Gilbert is to criticize the upper-class and to value the middle-class. For example, Hyman interprets the relationship of Helen, Huntington, and Gilbert as the "fundamental resetting of the social hierarchy" (Hyman, 465). Surridge views the transition in the values of the times in Helen's two marriages. She argues that the novel depicts the fall of the upper class represented by the death of Huntington, and the respect for the strict discipline of the Victorian middle class symbolized by Gilbert. On the other hand, however, there are differences of opinion. For example, Eagleton expresses skepticism for the validity of reading class issues in this work.

[68] Keith Thomas points out that the process of divorce was too expensive to take advantage of it for most people. In the whole period up to 1857, there were only about half a dozen women out of a little over two hundred cases of which were granted divorces.

[69] I disagree with old critics pointing out Edgar's sexual impotence. For example, Moser views that Catherine has died of her sexual frustration because Edgar doesn't do anything to her when Catherine tells him on her death bed that she gives her body. I totally disagree with this idea, because no man would have a sexual desire for the woman of dying.

[70] Lacan distinguishes physical eyes from the gaze as a concept. In this case, Catherine's lost object is the counterpart of the Lacanian gaze.

[71] As is said, the melancholia doesn't know what he/she has lost in him/her. See, Freud's "Mourning and Melancholia".

[72] For example, during the era of Brontë's life, Dower Act, Gaming Act in 1835, Marriage Act and Births and Deaths Registration Act in 1836, Wills Act in 1837, Custody of Infant Act in 1839, etc. Soon after Brontë's death, The Divorce Act of 1857, The Matrimonial Causes Acts of 1857, etc. See, Dicey and Holcombe.

[73] Blackstone explains, the "very being or legal existence of the woman is suspended during the marriage, or at least is incorporated and consolidated into that of the husband" (Blackstone, 442).

[74] See, Pike.

[75] See, Dicey.

[76] See, Dicey.

[77] See, Keith Thomas, “Double Standard”.

[78] Dicey reports that women do not have the right to buy or sell real estate (Dicey, p.381).

[79] See, Freud, “The Uncanny”.

WORKS CITED

Part I

Texts

Brontë, Charlotte. *Jane Eyre*, London: The Penguin Group, 2006.

Brontë, Charlotte. *Villette*, ed. Margaret Smith and Herbert Rosengarten, intr. Tim Dolin, Oxford: Oxford University Press, 2008. EBSCO host.

Bibliography

Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel, New York: Oxford University Press,* 1987

Bonfiglio, Richard. "Cosmopolitan Realism: Portable Domesticity in Brontë's Belgian Novels," *Victorian Literature*, Vol. 40, No. 2 (2012): 599-616, Cambridge University Press. JSTOR. https://www.jstor.org/stable/41819959

Brontë, Charlotte. ed. Smith, Margaret. *Selected Letters*, Oxford World's Classics, Oxford, UK: OUP Oxford, 2010. EBSCO host.

Brontë, Charlotte. ed. Sue Lonoff, "The Caterpillar," *The Belgian Essays*, Yale University Press, 1996.

Campbell, Jessica. "Bluebeard and the Beast: The Mysterious Realism of *Jane Eyre*," *Marvels & Tales*: Journal of Fairy-Tale Studies, 30(2): 234-250. Wayne State University Press, 2016.

Celeste, Mark. "Metonymic Chains: Shipwreck, Slavery, and Networks in *Villette,*" *Victorian Review*, v42 n2 (2016): 343-360, Johns Hopkins University Press.

Clarke, Micael M. "Charlotte Brontë's *Villette*, Mid-Victorian Anti-Catholicism and the Turn to Secularism," *ELH*, Vol. 78, No. 4 (2011): 967-989, Johns Hopkins University Press. https://www.jstor.org/stable/41337561

David, Deirdre. *Rule Britannia: Women, Empire, and Victorian Writing*, Ithaca, NY: Cornell University Press, 1995.

Derwin, Susan. *The Ambivalence of Form: Lukács, Freud, and the Novel*, Baltimore, MD: Johns Hopkins University Press, 1992.

Dever, Carolyn. *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins*, Cambridge Studies in Nineteenth-Century Literature and Culture, Vol. 17, Cambridge: Cambridge University Press, 1998.

Drescher, Seymour. *The Mighty Experiment: Free Labor Versus Slavery in British Emancipation*, Oxford: Oxford University Press. 2002.

Dunbar, Georgia S. "Proper Names in *Villette*," *Nineteenth-Century Fiction*, Vol. 15, No. 1 (1960): 77-80, University of California Press. JSTOR. https://www.jstor.org/stable/2932837

Franklin, J. Jeffrey. "The Merging of Spiritualities: Jane Eyre as Missionary of Love," *Nineteenth-Century Literature*, Vol. 49, No. 4 (1995): 456-482, University of California Press, JSTOR. https://www.jstor.org/stable/2933729

Freedgood, Elaine. "Souvenirs of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre,*" *The Ideas in Things: Fugitive Meaning in the Victorian Novel*, pp.30-54, Chicago: University of Chicago Press. 2006. EBSCOhost.

Freud, Sigmund. "Mourning and Melancholia," Trans. James Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol.XIV, On the

History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works, pp.243-258. London: The Hogarth Press, 1957. PDF. http://www.english.upenn.edu/~cavitch/pdf-library/Freud_MourningAndMelancholia.pdf

Gaskell, Elizabeth Cleghorn. *The Life of Charlotte Bronte¨*, Project Gutenberg, 1999. EBSCO host.

Gallagher, Susan VanZanten, "*Jane Eyre* and Christianity," *Approaches to Teaching Charlotte Bronte¨'s Jane Eyre*, pp.62-68, Eds. Diane Long Hoeveler and Beth Lau, New York: Modern Language Association of America, 1993.

Gezari, Janet. *Charlotte Bronte¨and Defensive Conduct: The Author and the Body at Risk*, Philadelphia: University of Pennsylvania Press, 1992. EBSCOhost.

Gilbert, Sandra M. and Gubar, Susan. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, New Haven: Yale University Press, 1984.

Meyer, Susan L. "Colonialism and the Figurative Strategy of *Jane Eyre*," *Victorian Studies*, Vol. 33, No. 2 (1990): 247-268, Indiana University Press, JSTOR. https://www.jstor.org/stable/3828358

Hennelly, Mark M. Jr. The "Surveillance of Désirée": Freud, Foucault, and "*Villette*," *Victorian Literature and Culture*, Vol. 26, No. 2 (1998): 421-440 (20 pages), Cambridge University Press. https://www.jstor.org/stable/25058426

The Holy Bible, Containing the Old and New Testaments, King James Version. Philadelphia: National Publishing Company, 1978.

Inglis, Katherine. "Ophthalmoscopy in Charlotte Brontë's *Villette*," *Journal of Victorian Culture*, vol. 15, no. 3, Oxford University Press9. 2010. https://www.research.ed.ac.uk/portal/files/14656461/Inglis_Opthalmoscopy_in_Villette_revised_March_10.pdf

Jamoussi, Zouheir. *Primogeniture and Entail in England: A Survey of Their History and Representation in Literature*, Cambridge Scholars Publishing, 2011. EBSCO host.

Kreisel, K. Deanna. "The Madwoman on the Third Story: *Jane Eyre* in Space," *PMLA*, Cambridge University Press, 2020.

OED, Oxford English Dictionary, Oxford University Press, 2021. https://www-oed-com.jerome.stjohns.edu/

Sharpe, Jenny. *Allegories of Empire: The Figure of Woman in the Colonial Text*, Minneapolis: University of Minnesota Press, 1993.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Can the Subaltern Speak?: Reflections on the History of an Idea*, New York: Columbia University Press, 2010. EBSCOhost. https://web-b-ebscohost-com.jerome.stjohns.edu/ehost/detail/detail?vid=0&sid=d536627e-6aec-403b-8d6e-a9894875ce4a%40pdc-v-sessmgr01&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=584675&db=nlebk

_____. "Three Women's Texts and a Critique of Imperialism," *Critical Inquiry*, Vol. 12, No. 1, "Race," Writing, and Difference (1985): 243-261, The University of Chicago Press, JSTOR. http://www.jstor.org/stable/1343469

Thomas, Sue. "Christianity and the State of Slavery in *Jane Eyre*," *Victorian Literature and Culture*, Vol. 35, No. 1 (2007): 57-79, Cambridge University Press. https://www.jstor.org/stable/40347124

Lacan, Jacques. "Seminar on *Purloined Letter*," *Écrits*, Trans. Bruce Fink, W. W. Norton & Company, New York, London, 2006.

_____. "On the Gaze as *Objet Petit a*". *The Four Fundamental Concepts of Psycho-Analysis*. London: Routledge, 2004. pp.67-119. EBSCO host. https://web-b-ebscohost-com.jerome.stjohns.edu/ehost/detail/detail?vid=0&sid=c5ae7a31-607a-4202-8bd3-e25457a70cc8%40pdc-v-sessmgr05&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=369273&db=nlebk

Lamonaca, Maria. "Jane's Crown of Thorns: Feminism and Christianity in *Jane Eyre*," *Studies in the Novel*, Vol. 34, No. 3 (2002): 245-263, The Johns Hopkins University Press, JSTOR. https://www.jstor.org/stable/29533514

Perera, Suvendrini. "Fit Only for a Seraglio: The Discourse of Oriental Misogyny in *Jane Eyre* and *Vanity Fair*," *Reaches of Empire: The English Novel from Edgeworth to Dickens*, New York: Columbia University Press, 1991.

Pollock, Lori. "(An)Other Politics of Reading *Jane Eyre*," *The Journal of Narrative Technique*, Vol. 26, No. 3 (1996): 249-273, Journal of Narrative Theory, JSTOR. https://www.jstor.org/stable/30225973

Rayner, Catherine. *The Brontë sisters: Life, Loss and Literature*, Barnsley, South Yorkshire: Pen & Sword History, 2018.

Ross, Ann H., Keegan, William F., Pateman, Michael P., Young, Colleen B., "Faces Divulge the Origins of Caribbean Prehistoric Inhabitants," *Scientific Reports*, 2020.

Shuttleworth, Sally. *Charlotte Brontë and Victorian Psychology*, Cambridge University Press, 2004.

Valint, Alexandra. "Madeira and *Jane Eyre*'s Colonial Inheritance," *Victorian Literature and Culture*, Vol. 45, Issue. 2: 321-339, Cambridge University Press, 2017.

Vejvoda, Kathleen. "Idolatry in *Jane Eyre*," *Victorian Literature and Culture*, Vol. 31, No.1, Victorian Religion (2003): 241-261, Cambridge University Press, JSTOR. https://www.jstor.org/stable/25058622

Yeazell, Ruth Bernard. "More True Than Real: *Jane Eyre*'s Mysterious Summons," *Nineteenth-Century Fiction*, 29 (2): 127–143, 1974.

Zare, Bonnie. "*Jane Eyre*'s Excruciating Ending," *CLA Journal*, Vol. 37, No. 2 (1993): 204-220, College Language Association, JSTOR. https://www.jstor.org/stable/44322560

Part II

Texts

Anne Brontë, *The Tenant of Wildfell Hall*, Penguin Classics, 2003.

Emily Brontë, *Wuthering Heights*, Penguin Classics, 2003.

Bibliography

Besser, Avi. *Handbook of the Psychology of Narcissism: Diverse Perspectives*, New York: Nova Science Publishers, Inc. 2014.

Blackstone, William. ed. Jones, William Carey. "Of Husband and Wife," Book 1: Of the Right of Persons: Chapter XV. *Commentaries on the Laws of England* 2v. San Francisco: Bancroft-Whitney Co., 1916.

Burdett, Francis. *Annals of Banks for Savings: Containing an Account of Their Rise and Progress*, L. Hansard, 1818.

Campbell, Robert Jean. *Campbell's Psychiatric Dictionary: Eighth Edition*, Oxford; New York: Oxford University Press, 2004.

Carlyle, Thomas. *Sartor Resartus*, Oxford University Press Inc., 1999.

Dicey, Albert Venn. *Lectures on the Relation between Law and Public Opinion in England during the Nineteenth Century*, Indianapolis, IN: Liberty Fund, 2008.

Dolar, Mladen. "I Shall Be with You on Your Wedding-Night: Lacan and the Uncanny," Vol. 58, *Rendering the Real* (1991): 5-23, The MIT Press. JSTOR. http://www.jstor.org/stable/778795

Eagleton, Terry. *Myths of Power: A Marxist Study of the Brontës*, Harper & Row Publishers, Inc., 1975.

_____. *Heathcliff and the Great Hunger: Studies in Irish Culture*, London, New York, Verso,1995.

Fine, Ronald E. "Lockwood's Dreams and the Key to *Wuthering Heights*," *Nineteenth-Century Fiction*, Vol. 24, No. 1, (1969): 16-30, University of California Press, JSTOR. https://www.jstor.org/stable/2932349

Freud, Sigmund. Trans. Ivan Smith, "Female Sexuality," *Complete Works*, 2010.

_____. "Mourning and Melancholia," Trans. James Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. XIV, On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works, pp.243-258. London: The Hogarth Press, 1957.

Gilbert, Sandra M. and Gubar, Susan. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, New Haven: Yale University Press, 1984.

Hafley, James. "The Villain in *Wuthering Heights*," *Nineteenth-Century Fiction*, Vol. 13, No. 3 (1958): 199-215, University of California Press, JSTOR. https://www.jstor.org/stable/3044379

Henry, Nancy. and Schmitt, Cannon. *Victorian Investments: New Perspectives on Finance and Culture*, Bloomington: Indiana University Press, 2009.

Heywood, Christopher. "Yorkshire Slavery in *Wuthering Heights*," *The Review of English Studies*, Vol. 38, No. 150 1987):184-198, Oxford University Press. JSTOR. https://www.jstor.org/stable/515422

The Holy Bible, Containing the Old and New Testaments, King James Version. Philadelphia: National Publishing Company, 1978.

Holcombe, Lee. "Victorian Wives and Property," *A Widening Sphere: Changing Roles of Victorian Women*, ed. Martha Vicinus, Routledge, 2013.

Homans, Margaret. "The Name of the Mother in *Wuthering Heights*," *Bearing the Word*, The University of Chicago Press, 1986.

Hyman, Gwen. "An Infernal Fire in My Veins": Gentlemanly Drinking in *The Tenant of Wild Fell Hall*," *Victorian Literature and Culture*, Vol. 36, No. 2 (2008): 451-469, Cambridge University Press, JSTOR. https://www.jstor.org/stable/40347199

Jacobs, Carol. "*Wuthering Heights*: At the Threshold of Interpretation," *Boundary 2*, Vol. 7, No. 3, Revisions of the Anglo-American Tradition: Part 2 (1979): 49-72, Duke University Press. JSTOR. https://www.jstor.org/stable/303164

Johnson, Paul. "Class Law in Victorian England," *Past & Present*, No. 141 (1993): 147-169, Oxford University Press, JSTOR. https://www.jstor.org/stable/651032

Jurbergs N., Ledley "Separation Anxiety Disorder". *Pediatric Annals*, Vol. 34 (2): 108–115, (2005).

Kermode, Frank. *The Classic: Literary Images of Permanence and Change*, Viking Press, 1975.

Kettle, Arnold. "Emily Brontë: *Wutering Heights*" *An Introduction to the English Novel* vol.I, Grey Arrow, 1962.

Kohut, Heinz. *The Search for the Self: Selected Writings of Heinz Kohut 1978-1981*, ed. Ornstein, Paul H., London: Karmac, 2011. EBSCO host.

Lacan, Jacques. *Écrits*, Trans. Bruce Fink, W. W. Norton & Company, New York, London, 2006.

_____. "On the Gaze as *Objet Petit a*". *The Four Fundamental Concepts of Psycho-Analysis*. London: Routledge, 2004. pp.67-119. EBSCO host.

_____. *The Seminar of Jacques Lacan, Book X: Anxiety*, 1962-1963.

Levy, Eric P. "The Psychology of Loneliness in *Wuthering Heights*," *Studies in the Novel*, Vol. 28, No. 2 (1996): 158-177, The Johns Hopkins University Press, JSTOR. https://www.jstor.org/stable/29533132

Lutz, Deborah. "Relics and Death Culture in *Wuthering Heights*," *Novel: A Forum on Fiction*, Vol. 45, No. 3 (2012): 389-408, Duke University Press, JSTOR. https://www.jstor.org/stable/41810122

Maugham, W. Somerset. "Emily Brontë and *Wuthering Heights*," *Great Novelists and Their Novels*, The John C Winston Company, Philadelphia, Toronto, 1948.

Meyer, Susan. "Your Father Was Emperor of China, and Your Mother an Indian Queen: Reverse Imperialism in *Wuthering Heights*," *Imperialism at Home: Race and Victorian Women's Fiction*. Ithaca: Cornell UP, 1996.

McGuire, Kathryn B. "The Incest Taboo in *Wuthering Heights*: A Modern Appraisal," *American Imago*, Vol. 45, No. 2 (Summer 1988): 217-224, The Johns Hopkins University Press, JSTOR. https://www.jstor.org/stable/26303856

Miller, J. Hillis. "Emily Brontë" Ch. IV, 157-211, *The Disappearance of God*, Urbana and Chicago: University of Illinois Press, 1975.

_____. "*Wuthering Heights*" Ch. III, 42-72, *Fiction and Repetition*, Cambridge, Massachusetts: Harvard University Press, 1982.

Moser, Thomas. "What is the Matter with Emily Jane? Conflicting Impulses in *Wuthering Heights*," *Nineteenth-Century Fiction*, Vol. 17, No. 1 (1962): pp. 1-19. University of California Press, JSTOR. https://www.jstor.org/stable/2932813

Pike, Judith E. "My Name Was Isabella Linton: Coverture, Domestic Violence, and Mrs. Heathcliff's Narrative in *Wuthering Heights*," *Nineteenth-Century Literature*, Vol. 64, No. 3 (2009): 347-383, University of California Press, JSTOR. https://www.jstor.org/stable/10.1525/ncl.2009.64.3.347

Pollock, Frederick. Maitland, Frederic William. "Family Law Book II, The Doctrines of English Law in the Early Middle Ages: Chapter VII, *History of English Law Before the Time of Edward I* (2nd ed.), Cambridge: University Press, 1898.

Reed, John R. "A Friend to Mammon: Speculation in Victorian Literature," *Victorian Studies*, Vol. 27, No. 2 (1984): 179-202, Indiana University Press. JSTOR. https://www.jstor.org/stable/3827131

Rena-Dozier, Emily. "Gothic Criticism: *Wuthering Heights* and Nineteenth-Century Literary History," *ELH*, Vol. 77, No. 3 (2010): 757-775, The Johns Hopkins University Press, JSTOR. https://www.jstor.org/stable/40963185

Schorer, Mark.Technique as Discovery, *The Hudson Review*, Vol. 1, No. 1 1948): 67-87, The Hudson Review, Inc., JSTOR. https://www.jstor.org/stable/3847209

Seichepine, Marielle. "Childhood and Innocence in *Wuthering Heights*," *Bronte¨Studies*, vol 29, 2004.

Smith, Margaret. *Selected Letters of Charlotte Brontë*, Oxford: OUP Oxford, 2007. EBSCOhost. P.70.

Solomon, Eric. "The Incest Theme in *Wuthering Heights*," *Nineteenth-Century Fiction,* Vol. 14, No. 1 (1959): 80-83, University of California Press, JSTOR. https://www.jstor.org/stable/3044351

Stoneman, Patsy. "Feminist criticism of *Wuthering Heights*," *Feminist Criticism*, Vol. 4, No. 2, (1992): 147-153, Berghahn Books, JSTOR. https://www.jstor.org/stable/41555645

Surridge, Lisa A. *Bleak Houses: Marital Violence in Victorian Fiction*, Ohio University Press, 2005.

Thomas, Keith. "The Double Standard," *Journal of the History of Ideas*, Vol. 20, No. 2 (1959): pp. 195-216), University of Pennsylvania Press. JSTOR. https://www.jstor.org/stable/2707819

Vine, Steven. "The Wuther of the Other in *Wuthering Heights*," *Nineteenth-Century Literature*, Vol. 49, No. 3 (1994): 339-359, University of California Press, JSTOR. https://www.jstor.org/stable/2933820

Ward, Ian. "The Case of Helen Huntingdon," *Criticism*, Vol. 49, No. 2 (2007): 151-182, Wayne State University Press, JSTOR. https://www.jstor.org/stable/23128733

Widiger, Thomas A. editor. *The Oxford Handbook of Personality Disorders*, Oxford: New York: Oxford University Press, 2012.

Wion, Philip K. "The Absent Mother in Emily Brontë's *Wuthering Heights*," *American Imago*, Vol. 42, No. 2 (1985): 143-164, The Johns Hopkins University Press. JSTOR. https://www.jstor.org/stable/26303631

Woolf, Virginia. *Common Reader*, London: The Hogarth Press, 1929.

VITA

Name:	Mutsuko Takahashi
Baccalaureate Degree:	Bachelor of Arts in English
Date Graduated:	March 25, 2005
	Nihon University
	Tokyo, Japan
Master's Degree:	Master of Arts in English
Date Graduated:	March 25, 2008
	Nihon University
	Tokyo, Japan
Doctoral Program Certificate of Completion:	All but dissertation
Date Completed:	March 31, 2011
	Nihon University
	Tokyo, Japan
Master's Degree:	Master of Arts in English
Date Graduated:	June 2, 2016
	Lehman College
	Bronx, NY