



Mohamed Khider University of Biskra
Faculty of Letters and Languages
Department of Foreign Languages

MASTER THESIS

Letters and Foreign Languages
English Language
Science of the language

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Female Madness in Emily Bronte's *Wuthering Heights*

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2020

Dedication

I express my gratitude to Allah for giving me the power and the ability to finish this

Dissertation. To my mother Djamila

A strong and gentle soul who taught me to trust in Allah, and for believing in me no matter

what. To my Father Seddik

For supporting and encouraging me to believe in myself and for his encouraging words.

To the tow best men in my life my Brothers: Adnane and Naim

For their unconditional love.

To my soulmate my twin Chourouk

For her unconditional love and endless words of encouragement.

To my Luna

For been the older sister I have always wished to have.

To my uncle Ahmed Bouaziz and all his family members for been my second family

To my friends

To my long list of friends for been beside me all this time. and a special dedication for

Chahla, Kheira for making every obstacle a funny moment, for giving me strength in hard

time.

To Meriem my lifelong friend.

To my Grandfather Saadi el Hadi my Allah bless his soul.

To everyone who has supported me.

Acknowledgments

I wish to thank my board members who were more than generous with their expertise. A special thanks goes to Mr. Harhoura Kamel, my supervisor, for his countless hours of reflecting, reading, encouraging, and most of all patient, throughout the entire process. My honor shall include all of my teachers, who made this journey insightful and inspiring. A special grace to all teachers in English department for their pieces of advice and their efforts.

Abstract

Female madness has always been an interesting Topic in literature, women suffering from mental instability are always a captivating Subject to write about it. In This study light will be shed on female madness and the effect of external elements upon mad characters, and it will be in a form of analysis through the selected work of Emily Bronte's Wuthering Heights, and Hopefully we will provide a better understanding to the female mad character, and the main reasons behind her madness, as well as the reasons behind depicting female malady in literature.

Keywords: Female Madness, Emily Bronte Wuthering Heights, external elements, female malady in literature.

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General introduction

Madness has been metaphorically and symbolically viewed for decades as a female condition, and continues to be sexualized in the twenty first century, historical Pictures of mental illness in women send the message that women are fragile, risky and need containment and because of this literature has always found great interest in depicting female madness. In this regard, this study will address issues related to female madness portrayed in the work of Emily Bronte's *Wuthering Heights*, and the study will be based on the analysis of the female mad character in the novel and the effect of social norms upon her. The novel took place during the nineteenth century, it is also called the Victorian era, it was the age of achievements in many fields, yet it was the age of stress for the females. Works of literature during that era reflect the non-fictional situation of the individuals during that time, based on this idea it is appropriate to tackle the issue of female madness in the nineteenth century within the work of Emily Bronte's *Wuthering Heights*.

Emily Bronte, pseudonym Ellis Bell is a Victorian author who published only one book *Wuthering Heights*, a famous novel that portrayed unconventional love and revenge. *Wuthering Heights* was considered unconventional by the critics

Because of the unconventional turn of events Emily Bronte portrayed in her novel, Bronte also talked several issues within the Victorian era, such as class struggle gender issues, and female oppression.

Female oppression was portrayed within several female characters, each character plays a specific role that consequently, reflects Bronte's opinion about feminism.

As researcher in the field of literature, aiming to explore the ways in which female madness was portrayed in Victorian fiction, through the analysis of the work of Emily Bronte's *Wuthering Heights* the analysis focuses on distinct yet interconnected themes such as lovesickness, and hysteria in relation to female madness, based on psychoanalytical approach as well as Feminist opinion upon the issue. In addition light will be shed on the effect of rigid social structures, and Victorian conventions upon those mad characters, in order to discover whether or not such external factors contributed in such mental condition.

A debate on whether the female madness represented in *Wuthering Heights* is a matter of social, and external element influence on the mad character or is it a symbol of rebellion against rigid social norms and conventions of the era?

-How does female madness affect the female character in the novel?

-Was female madness a way to get more attention or a symbol of rebellion against social norms of the Victorian era?

-What can we call Catherine's condition the protagonist in *Wuthering Heights*, was it Hysteria or Lovesickness?

This research aims at highlighting the idea of female madness through the analysis of the female character in *Wuthering Heights*, its developments, symptoms, and the effect of the external factors on it, in the other hand we want to discover whether or not external factors contributed in the protagonist mental condition in order to provide a better understanding of the characters and the work itself.

This study will be based mainly upon the analytic approach, this method will be highlighted within the authors work, era, and character's behavior towards certain events, we will also try to explore the issue from psychoanalytic perspective in order to dive into the

mind of the characters. In addition to that Feminist theory is needed in this study, since it is quite common that female madness during the nineteenth century is gendered.

This study will help improve teaching literature not only in this department but also in other universities. Hopefully this research will highlight other aspects of wuthering heights that have not been addressed before, furthermore, this research is also directed at helping students to understand other theories and movements such as feminism, Eventually, the problem of this research plays a central role in Algeria's English teaching program, which is why this research is of great importance.

**Chapter One: *Analyzing
Female Madness in nineteenth
century literature***

1-1 Introduction

Novelists have always found fascination in depicting madness in their work, especially mad woman. Concepts of mental health and normality are strongly linked with cultural norms and values, that is to say, Novelist portrayal of female madness is a way to express their opinion and to mirror their actual situation. Most of the time mental illness is gendered, there was a strong belief that madness is linked with a woman's body, the nineteenth century witnessed the opening of mad-houses, as a result of the growing number of mad women at that time. Emily Bronte is one of the Victorian Authors that wrote about the unfortunate situation of the females during the nineteenth century in her only novel *Wuthering Heights* published in 1847. Her work covers many angles and depicts several themes such as love, revenge, social issues, and class struggle, it shed the light upon female madness in the nineteenth century as well. It is also assumable that female madness of the nineteenth century can be studied, analyzed, and better understood based on the psychoanalytic approach as well as the feminist view about the issue.

1-2 Bronte as a Victorian Author:

Emily Jane Bronte, pseudonym Ellis Bell. She was born in Thornton, Yorkshire, England on July 30, 1818, she is an English writer and poet who published only one book *Wuthering Heights* in 1847, a deeply creative piece of love, set on the moors of Yorkshire. To figure out what kind of writer was Bronte, reviewers will guess based on small family background, some poetry, and an outstanding novel. Bronte was one of six children born to Reverend Patrick Bronte and Maria Branwell Bronte, she was the sibling of Maria, Elizabeth, Charlotte, Anne, and Branwell. When she was two years old, she relocated to Haworth, where she first saw the moors, which is part of the mountain chain. She remained there until she died on December 19, 1848.

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The writing was a source of amusement for the Brontë children. After the death of the two oldest sisters Elizabeth and Maria, the remaining siblings began writing plays and poems. They have also created an imaginative world called “Gandal” and “Angia”, later on, these worlds become little books and the sources for later poetry and prose.

Emily Brontë went to school yet her reclusive nature enabled her to study at school. She had longing and desires for her home on the moors, which led her to quit school. And she returns home after three months.

Emily later joined the law hills school in Halifax, as a junior teacher. Long working hours worsened her health, as a result, she left the school in 1839. In 1842 Charlotte Insisted that Emily should publish the “Gandal” poems, Charlotte, Emily and Anne published a collection of poems in 1846, called Poems by Currer, Ellis, and Acton Bell. Each pseudonym begins with the same consonant as the writer’s name. Even though it only sold two copies, they continued to write, this time each sister

wrote a novel. Emily published her masterpiece “Wuthering Heights” in July of 1846. Wuthering Heights received mixed reviews from critics, due to its innovative structure based on doomed love social critique, and mystery. The novel was condemned for the depiction of immoral passion later on, the novel became a classic.

1-3 Emily Bronte’s Style:

The writing style of Emily Brontë was figurative, self –effacing mixed with poetic prose. Also, she was famous for the Romantic poetic style since she explored the themes of Romanticism movement in her work, in which we mention themes of nature solitude, religion, loss, death, revenge, and class. In addition to that Emily Bronte had a religious upbringing reflected through her writing, but her symbols also reflect Victorian uncertainty and doubt. The Brontë sisters were called “Romantic Rebels” for they make use of an unusual romantic

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style in their writings Emily Bronte, for instance, was one of the first Victorian writers to fight against rigidity and oppression woman of the era dealt with, her novel *Wuthering Heights* mirrors her opinion toward various social issues such as class and gender issues and woman oppression as well as the effect of social oppression upon a woman.

1-4 An overview On Bronte's *Wuthering Heights*

Wuthering Heights by Emily Bronte was first published in 1847, and it is her only novel. Bronte is a Victorian Author, where woman hardly had any rights, as a result, she chooses to publish it under the male name Ellis Bell, as both her sisters did. The word "Wuthering" means turbulent weather in Yorkshire language, and it is used to describe the disastrous weather on the moors where the story takes place. This book uses a very complicated language, as it sets back in the 1800s. The main focus was on both doomed lovers Catherine Earnshaw and Heathcliff, in which relations between men and women are described with emotional and imaginative power. *Wuthering Heights* is realistic fiction and it's a romantic novel, it is the best image of a twisted and dark romance story.

Bronte's purpose is to depict unfulfilled love in a tragic romance. By writing such kind of romance, Bronte desires to sustain a life lesson that is love is not adequate for happiness, since both lovers Heathcliff and Catherine love each other unconditionally yet their pride and stubbornness disabled them from making any progress, in fact, Heathcliff and Catherine purposely hurt each other several times, through reckless and cruel actions. The author in this way is exemplifying a recurring theme that love is associated with pain. On the other hand, *Wuthering Heights*' mood is melancholic, and the book gives off a feeling of pain and chaos, represented in the characters' actions it is also believable that *Wuthering Heights* mirrors the non-fictional actions of the time, these reflections may be social-historical or biographical or a combination of all of them. In this case, Emily Bronte her novel *Wuthering Heights* very closely mirrors her own life and the lives of her family members. We can see that through the

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settings she chose to her story, or through selecting a motherless character. In addition to that Catherine, the main character, is an unconventional Victorian woman and in most of the time she is called a rebellious. The same thing with the Bronte's sisters, they have been called "Romantic Rebel" for their use of an unusual romantic style in their writings.

1-5 Is Catherine Earnshaw a typical Victorian woman or a modern one?

Since the main concern in this research is Female Madness in *Wuthering Heights*, it is essential to understand in which way the female character was portrayed in the novel and seen by the readers. In this regard, the best way to accomplish this point is through tracing the female protagonist actions in several events in the novel.

Considering the novel takes place in Victorian society, is it possible to consider Catherine Earnshaw a typical Victorian woman or a modern one? The protagonist's attitudes and behavior are more like those of a typical modern woman than a Victorian one. Moral Victorian women are the one who speaks kindly to all she communicates with and avoid any kind of violence at most of the times, yet there were times where Catherine speaks violently to her maid Nelly Dean, in addition to that, it is her power and dominancy that makes her more like a modern woman rather than a Victorian one.

Catherine has a blazing temper that is clear to all who disagree with or infuriate her, another thing is that in a Victorian-era woman did not have any sexual desires and was to, therefore, stay virtuous and pure for their future husbands, however, Catherine expressed her desire to be in a sexual relationship with Heathcliff. Also, Catherine's immorality is uncovered since she dares to love two men and making little efforts to hide her feelings for Heathcliff from her husband. It is clear that although she tries to adjust to society's standards, and that's during and after the time she spent at Thrushcross Grange with the sophisticated Linton's family, yet Catherine simply wishes to be free and spend her usual times in the moors like she used to do with Heathcliff, liberated from all social justice and norms.

1-6 Initiating Female Madness in Nineteenth century literature:

How is one to define madness, according to Lillian Feder, Author of “Madness in literature “ she writes that certain symptoms are associated with different periods in history, that is to say, madness is defined accordingly to its period, back again to Lillian Feder, states that the definition also depends on what lens is used since religiously was used to persecute, politically and socially, it is used to designate discrimination and oppression, medically madness is an illness of the mind, and aesthetically it is used as self-expression, and as a reflection of society, as a result, concepts of mental health and normality cannot be understood apart from cultural norms and values, the most significant of cultural constructions that shape our view of madness is gender.

In *Women and Madness*, Phyllis Chesler claims that madness in all its forms represents a break away from traditional role she writes: “what we consider madness, whether it appears in women or men, is either the acting out of the devalued female role or the total or partial rejection of one’s sex-role stereotype “(93).

In the majority of human history, a woman plays a silent part, background roles in considerable events. Their thoughts and feelings are not much important, most often not taken into consideration, however, some remarkable changes accrued specifically in western society after the rise of the Feminist movements. In Emily Bronte’s case, she chooses to publish her novel *Wuthering Heights* under the pseudonym Ellis Bell, since there was not that much freedom given to women at that time. On the other hand, such literary works or writings that manage to survive to this day should be considered as a valuable glimpse into women’s lives and minds and worthy of examination, historically speaking, as early as the fourteenth century, women were persecuted as witches, by the sixteenth-century women were shut away in madhouses by their husbands. On the other hand, physicians began to argue that some

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women accused of witchcraft were suffering from mental illness, this resulted in the shift toward gendering madness as a female condition. In the Victorian period, the model image of a woman should be emphasized, for example, the virtues of delicacy, purity, and domesticity, rejection of that ideal model resulted in psychological problems.

1-7 Psychoanalytic approach:

1-7-1 Overview:

It is believable that the psychoanalytic approach is the most suitable one in conducting This type of research. The following paragraphs provide a brief explanation for such an approach and why it is suitable for analyzing Female Madness in literature. One of the modern theories used in English literature is psychoanalysis. It is a theory known to be a theory of personality organization, and personality dynamics that direct psychoanalysis. This also serves to examine the inherent nature of the writer as influences leading to his background from conception to the writing time of a novel.

According to MD. Mahroof Hossain, the early twentieth century considering the beginning of modern psychology, and with the speed of this psychology, the psychological analysis of literary texts developed. In the process of explaining literature, psychoanalysis has been used and, in the process, literature has been used as a source for psychoanalytic conception. Psychological criticism deals with the work of literature essentially as an expression, in the fictional form of the state of mind, and the structure of the personality of the individual author. Entering into psychology, it spread into other fields of study and finally permeated literary studies as one of the different approaches to literature. The idea of psychoanalysis revolves around the concept that people's actions are defined by their restored ideas of the recurrent events.

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A later student of Freudian Psychology in the name of Carl Gustav Jung re-direct his view to suite his social milieu in the understanding of psychoanalysis. In the sense of Adler, individuals are motivated by social needs, “we are self-conscious and capable of improving ourselves and the world around us. Thus, we can begin to perceive that there is a mutual fascination between the field of psychoanalysis and literature is the major mediator between the two disciplines (Mahrouf 42).

Psychoanalytic therapy is the re-narrativization of a person’s life. Psychoanalysis emphasizes the subject and tries to explain what is the relationship of meaning and identity, are to the psychic and the cultural forces. The current theory that is used in literature has two recognized significances. First of all, it means a form of helping individuals with psychiatric illness. Secondly, it often implies the ideas concerning the human mind and its diverse meanings (Mahrouf 42).

Sigmund Freud put forward the psychoanalytic theory, Freud was originally a medical man engaged in his clinic to study and treat patients. His long commitment to his field helps him understand that his patients have experienced a mental disorder. Gradually he became more interested in studying psychology, and more specifically the unconscious mind psychology, Freud indicated we have three distinct regions of our brains based on his first findings the science of psychoneurosis, hallucinations, illusions, and what he called the psychopathology of daily existence, including slips of the mouth, of the pens is concerned. The second is a pr-conscious system, and a third a conscious system, His theories were first mentioned in dream interpretations (1900). The evidence-based for these theories has often been assumed to have come from his study of dreams. This is the subconscious that gathers, synthesizes, and organizes both our pleasurable and negative encounters. (Ritanian, Das P13-18).

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1-7-2 The unconscious:

The unconscious is that section of the brain that exists beyond the very ambiguous and fragile boundaries of awareness. Which is formed in part by the suppression of that which becomes too difficult to stay in awareness? Freud makes a distinction between repression and sublimation. Rechanneling of drives that cannot provide with acceptable outlets also, the unconsciousness includes what Freud calls Transition Rules. Those are the concepts that control the mechanism of repression psychoanalytic theory used in English literature. We can generally say that the unconscious is at the service of the theoretical function of making an intelligible relationship between childhood experience and adult behavior (Mahrouf 43).

1-7-3 E: Id, Ego, and Super-ego:

Freud also proposed three psychological, or personality constructs. Id, ego, and super-ego. Id refers to an egotistical, primal, childlike enjoyment. A driven aspect of the personality, that cannot withhold gratification. Superego applies to internalized social and parental expectations of good and bad, right and wrong behavior. Ego applies to the Id- superego manager finding solutions to pacify both it can be used as our Sense of time and place (Mahrouf 43).

1-8 Feminism theory**1-8-1 overview:**

Feminism theory is a systematic, wide-ranging set of theories on the topic of human interaction and social existence from a woman-centered view. The main focus and starting point of the analysis is the experience and situation of women. It aims to look at the social system from women's viewpoint and tries to create a better world for women and all humankind. Feminist theory is also an activist and critical approach to scholarship, moreover; differs from other sociological theories insofar as it is an interdisciplinary effort that both,

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strengthens sociological knowledge and develops a critical understanding of society at the service of justice, and mankind.

1-8-2 Theories of gender difference

Theories based on gender disparities stress how women's societal conditions and interactions vary from men's. Modern Feminism enhances women's value. Explanatory theories aim to clarify gender disparities by analyzing the function of socialization and contact between biological entities. The study of phenomenology and life explores the marginalization of women's male-created society and discusses how women construct a special consciousness and culture.

1-8-3 Theories of gender inequality

The Feminism theory of gender inequality emphasizes that men and women are not only different but unjust in society, that this inequality arises from social organization instead of from biological or psychological differences between men and women, that human beings need self-actualization, and that social situations and structures can be changed to make them more egalitarian. A variation of this approach, liberal feminism, claiming that women should demand equality with men based on the capability of a reasonable moral agency, that gender inequality derives from a sexist and patriarchal structuring of the division of labor and that equality would consequently result from the restructuring of the social organization.

1-8-4 Theories of gender oppression

Theories of gender oppression stress the process of domination as a root of inequality theories of gender oppression claim that men are interested in controlling and subjugating women, and that the women's exploitation is a natural result of this relationship of power. Psychoanalytic feminism takes priority over how patriarchy, and how tremendous efforts are poured behind it influences the mind. It aims to emphasize early childhood and infancy.

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Radical feminism points out that women are of total equal importance as men, in addition to that; they believe that women are everywhere violently oppressed by patriarchy.

Conclusion:

Wuthering Heights a genuinely creative piece of love by Emily Bronte, one of the first to write against the social conventions of the Victorian era. Wuthering Heights is realistic fiction, and romantic novel that best portrayed dark romance story, in which the main focus was on both doomed lovers Catherine Earnshaw and Heathcliff, it is also credible that Wuthering Heights reflects the non-fictional actions and beliefs of the time, in this case, Emily Bronte's novel Wuthering Heights reflects her own life and her family members, we can see that through the setting she chose to her story, as well as selecting a motherless character, Catherine Earnshaw the protagonist in Wuthering Heights was considered unconventional and rebellious, the same thing with the Bronte's sisters, who have been called Romantic Rebels, for their use of an unusual romantic style in their writings. On the other hand, it is important to ask this question, which is how is one to define madness? to examine whether or not Catherine is a mad character? According to Lillian Feder, specific symptoms are connected with different periods in history, which means, madness is defined accordingly to its period and also what lens is used, aesthetically madness is used as self-expression, and as a reflection of society, in addition to that Phyllis Chesler, claims that madness in all its forms represents a break away from traditional roles. Finally, psychoanalysis is one of the modern theories used in English literature, and it is known to be a theory of personality consequently, it is believable to be the suitable theory to analyze female madness, psychological criticism deals with the work of literature essentially as an expression in the fictional form of the state of mind and the structure of the personality of the individual author. In addition to that, since research focuses on female madness with social structure, feminism theory is applied, because it focuses on the human interaction and social existence from a

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woman-centered view, as well as looking at the social system from woman's viewpoint and tries to create a better world for women and all humankind.

**Chapter Two: Hysteria and
Madness in *Wuthering Heights***

Chapter Two

2-1 Introduction:

“Man was always quick to believe in the madness of woman”, Alison Godman. Such a quote explained how a woman is viewed by society during the nineteenth century, the hysterical woman was a very famous event at that time, resulted in the rising number of the Victorian madwoman. No wonder that such a rising number of madwomen has its reasons, such as gender roles, and the oppression of women during the era. In addition to that, concepts such as “ideal Victorian woman”. Caused huge stress to the woman at that time. One may ask, what is the perfect Victorian woman, simply she is the one who’s main job is to serve others selflessly, and any other desires or needs outside this role are unwelcomed, rejecting this role is considered madness. On the other hand, words such as lovesickness, hysteria, and madness were very famous at that time and strongly linked to women. The following paragraphs will better explain the previous terms, their definition, and symptoms to recognize which one better explains the case of Catherine Earnshaw, in *Wuthering Heights*, based on the perspectives of the psychoanalytic approach.

2-2 History of Hysteria and Madness:

2-2-1 Hysteria:

Greek, the meaning of the womb. Hysteria was one of the popular disorders of the United States, Britain, and Europe during the eighteenth and nineteenth centuries. by the second half of the nineteenth century, the syndrome became so common as to become a way of life (Julianna Little, 21).

Illness previously believed to have spiritual causes was instead confirmed to have a physical source. The “uterus” and “ovaries” considered as the regulating organs in the female body, thus the temperament of a woman was produced naturally from such organs

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(uterus, ovaries), and disorder or abnormality could cause anything from irritability to insanity (Ehrenreich and English,109). Hysteria was most common in middle-class and upper-class women, between the age of fifteen and forty, and it is sometimes accompanied by an emotional or financial setback. (Julianna Little, 21).

The complaint's symptoms have rarely been fatal but never curable, enormous, and mostly changeable: weakness, headaches, nervousness, depression, crying, fatigue, or disabling pain. As a consequence, women, often for years will retire to their beds as invalids, abandoning all family duties, and being cared for by relatives (Smith- Rosenberg The Hysterical "Fit" should be the condition's most drastic and terrifying symptom in addition to that Carrol Smith –Renberg) describes a typical attack in her essay, "The Hysterical Women: sex roles and the role conflict in nineteenth-century America : " Mimicking an epileptic seizure, these fits often occurred with a general feeling of depression, nervousness, crying or lassitude ... it began with pain and tension, most frequently in the "Uterine area" the sufferer alternately sobbed and laughed violently, complained of palpitations of the heart, clawed her throat as if strangling and at times abruptly lost the power of hearing and speech. A death-like trance might follow, lasting hours, even days. At other times violent convulsions, sometimes accompanied by hallucinations seized her body.

At the end of the nineteenth century, Hysteria contained all the possible symptoms such as fainting, heart palpitations, vomiting, laughing then sobbing, as well as certain very alarmingly severe symptoms such as loss of sensation or paralysis in areas of the body, a sensation of choking, inability to swallow, or loss of taste, smell, hearing, or vision (Smith – Rosenberg, Hysterical 662), serious fatigue will accompany assaults of this kind, in addition to that, examples of hysteria in *Wuthering Heights* can go hand in hand with the examples of female hysteria in the nineteenth century. Catherine Earnshaw display signs of melancholia,

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due to her separation from Heathcliff and torn psyche. At first Catherine was content and secure in her social role married to Edgar; critics consider Catherine's status at this point the fallacy of which civilized society covers raw nature, that is to say in marrying Edgar, Catherine fulfils her social position but refuses her own personality and identity, such splitting of her reality led her towards illness, this was manifested in the novel when Catherine was speaking to Nelly, saying "Oh, Dear! I thought I was at home, I thought I was lying in my chamber at Wuthering Heights. Because am weak, my brain got confused" (Brontë, 158).

The return of Heathcliff that put Catherine in a position that caused her to re-examine her relationship with Edgar, and Heathcliff. The moment she discovers she cannot have both Edgar and Heathcliff, she attempts to control everyone around her with her illness, as her illness progresses, Catherine exhibits hysteria and brain fever, eventually her mental integrity fails.

To understand the illness of Catherine as a somatoform disorder, her severe emotional distress is transformed as physical disease. Nelly describes Catherine's body saying "Exhaustion of body had entirely subdued her spirit" (Brontë, 158).

Seizures are often identified as a prevalent sign of conversion disorder, following her disagreement with Edgar; Catherine states "I couldn't explain to Edgar how certain I felt of having of having a fit, or going raging mad, if he persisted in teasing me! I had no command of tongue, or brain, and he did not guess my agony" (Brontë, 159).

According to Julian Little, the sudden improvement in the signs of the hysteric has become both confusing and medically unexplained, anything was possible, paralysis might shift from one limb to another or contracture of one limb would result in speech failure, or

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inability to taste, Hysteria was considered to be linked to women's reproductive cycle, and any disordered uterus could cause Hysteria.

The disease was often believed to be a consequence of unhealthy sexual relationship, in the other hand; therapy could be short or long term, some of others are as severe as the symptoms: shock treatment, blistering operations, and amputations (Smith –Rosenberg, *Hysterical*, 660,669). Caring for the hysteric disrupted the household entirely when a woman excused from her usual duties, went to bed for a long period. Hysterical patient, with exorbitant hospital costs, medicines and operations dominated the household and also the finances. Hysterics were considered morally fragile and lacking in courage because they were unwilling to deal with it and were determined indolent and self-absorbed to escape their duties.

The medical profession's response to this rebellious behavior has been harsh and sometimes punitive. The physician who examined the hysterical patients felt endangered by the mysterious existence of the illness and by individualized symptoms that did not seem to have a clinical cause at first in his study entitled as "Hysteria and certain allied conditions" written by George Preston in 1897:

"In studying the disturbances of hysteria, a very formidable difficulty Presents itself in the fact that the symptoms are purely subjective. the Patient declares that s Be accepted, since there are no means of proving or disproving such a Statement ...there is only the bald statement of the patient, no symptoms Present themselves to confirm ...that paralysis exists ...and the appearance of the affected parts stands as contradictory evidence against the patient's Word" (96-97).

The quick passing from one symptom to another indicated a certain capriciousness to the medical profession of the time that is generally synonymous with a feminine nature

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(Showalter, Malady, 129) always distressed and self-conscious about not providing a simple cure and not being able to develop any sort about the authoritarian center of their patients, physicians reached out at the invalids and increasingly started to believe they fabricated their diseases.

Victorian psychiatrist, Henry Maudsley, believed that many suffering from Hysteria were actually young women who believing or claiming that they cannot rise or walk, lie on bed all day long became objects of attentive concern of the part of their parents or relatives, although, their disability is a matter of disability of will (Showalter, malady,133).

The assumption of fakery led to a psychiatric Hysteria treatment that reestablished the physician's authority: indifference and neglect. these procedures involved a freezing water showering, stopping the patient's breathing, physical abuse shaving the head, and ridiculing and showing them to their families and friends (Hysterical: Smith –Rosenberg, 675).

Neurasthenia was the diagnosis of a more accepting type of hysteria, however; the nature of the patient's submissiveness contributed to a differential diagnosis. These women shared much of the same symptoms but were considered to be cooperative where hysterics was defiant ladylike, where hysterics was unmanageable. In a lecture in 1875 physician, Silas Weir Mitchell announced that the neurasthenic was "Just the kind of women one like to meet with ... sensible, not over sensitive or emotional, exhibiting a proper amount of illness ... and a willingness to perform their share of work quietly into the best of their ability" (Showalter the malady,134-5).

Gentle invalidism was allowable on the other hand, Hysteria and violent "fits" were not endured, certainly, there was a daily battle of control between both a hysterical patient and physician. Healing was required of physicians, patients were supposed to get better, and

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stubbornly they weren't. It was difficult if not impossible to determine the false cases from actual cases. Methods, such as bullying and negligence, drug use, and operation have not seemed to control the increasing number of cases.

Hysteria was defined in terms of psychodynamics since the beginning of the twentieth century. Freud shifted the disease from gynecology to psychology, believing that the problem remained that it was a serious mental illness, whether hysteria was feigned or not he suggested that women became hysterics because they are afraid of their sexual impulse, and they turned that energy into psychosomatic disease, he called his cure of the problem " Conversion Hysteria and Psychoanalysis" rather than hypnosis, and since then hysterical symptoms have been regarded by physicians and psychiatrists as neurosis or psychological illness (Smith -Rosenberg , Hysteria , 653).

2-2-2 Madness:

The idea that madness or mental disorder is innate among woman has a history from ancient society, how the biological distinctions between woman and man have been socially constructed, that they marginalize, Control and exploit woman must be understood to appreciate the current state of a woman (Morris and Nolt, 2002). Some various societies have recognized that the concept that madness is innate among woman, with what is called mad behavior, attributed to multiple factors like divinity, desire and alcohol (Kohen, 2000), for instance, Eber Papyrus ", " (1600 BC, the earliest recorded Egyptian medical document, refers to the word hysteria, suggesting at this period that it was a common belief that the origin of hysteria was a spontaneous activity of the uterus, which could be cured through treatments (Sigerist 1951). In the other hand, the ancient Greeks spoke of a connection between femininity and madness, suggesting that the cause of a woman's madness was the lack of a normal sex life, as evidenced in Plato's.

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Timaeus, claims that when the uterus does not join a male, it is sad (Simon, 1978). Accordingly, Aristotle and the Greek philosopher, Hippocrates support this opinion (Tasca et Al, 2012). Hippocrates (fourth century BC) is believed to be the first of the ancient Greeks to agree with the word “Hysteria”, to describe madness in women as being directly related to hysteron, which translates from Greek the uterus or in lay terms the womb (Kohen, 2000). Consequently, the term hysteria is considered the first mental disorder specifically associated with women to be recorded (Taska et al, 2012). Hippocrates, also postulated that a female body is cold and wet, unlike the dry and warm man, indicating this is the explanation of why the uterus is likely to become sick (King,2002).

The idea of Hippocrates that women were more vulnerable to mental dysfunction, and weakness as a result of their womb prevailed for centuries (Kohen, 2000). Furthermore, a link between madness and the devil appears from the thirteenth century, as the origin of hysteria is believed to be supernatural existence among hysterical women they are also treated through exorcism (Spanous, 1978).

Woman’s sexuality, the female body, and deviancy were essential to the correlation with madness and femininity throughout the Victorian era (Ussher, 1991). The Victorian age represented a profound shift in the way women with mental health issues were treated, as a strong link became formed between pathology and femininity, and hysteria became associated with womanhood.

An increasing emphasis on brain growth developed during the second half of the nineteenth century (Budfield and Campling, 1996), the rising medical profession branded madness as a mental disorder and mental illness was put within the scientific discourse

2-3 Psychoanalysis and madness:

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Psychiatrist Sigmund Freud led the psychoanalytic campaign of the 1930s in Vienna three essays summarized Freud's theories on female sexuality and psychology "Some psychological consequences of the anatomical differences between the sexes" (1914-1925), Female sexuality (1932) and Femininity (1920, 1933). Freud claimed that women encounter feelings of inferiority or self-hatred related to what he called "Penis Envy" arising from the anatomical deficiency or castration of women. In terms of her psychological growth, he postulated that a woman was confronted with three potential paths: competition with man combined with possible homosexuality, sexual withdrawal, and fear or transferring her affection from her mother to her father. Freud's theories about female sexuality and psychology were thus wholly based on the difference between a man and a woman (Showalter, 1987).

2-4 Lovesickness in Wuthering Heights:

During the second century, lovesickness has been identified with disequilibrium of the melancholy humor and thus correlated with the state of female melancholy, lovesickness was described as a condition of the head, heart, and imagination, with inflamed or congested genitals. Contributing to disordered fantasy (Neely,99).

Lovesickness or erotic melancholy starts to be recently diagnosed during the second century, with the special emphasis on woman, this is widely apparent in the pervasive medical discourse on melancholy as being correlated with the uterine disorder.

The physician to King Henry IV of France, Andrè du Laurens wrote a discourse of the protection of the sight: of melancholic disease, in which he described lovesickness as "Melancholy which comments by the extremities of love "(Neely, 101).

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Jacques Ferrand, renowned for his early psychiatric treatises on melancholia, including his treatise on lovesickness in 1623, believed that woman was the majority of the lovesick and that the two main causes of erotic melancholy were the uterine rage (madness that came from the excessive burning desire in the womb), and scratching or tickling of the vagina, known as satyriasis (Neely,109).

Jacques Ferrand believed that “ pale and wan complexion ... slow fever, palpitation of the heart, swelling of the face, depraved appetite, a sense of grief, causeless tears, insatiable hunger raging thirst, fainting, oppressions, supplication, insomnia, headaches, melancholy, epilepsy, madness, uterine fury without mitigation or cure “(Neely, 101) all of this can be defined as symptoms of the malady. Reasoning that the primary symptom of lovesickness unsatisfied desire, Du Laurens advocated immediate intercourse with the beloved if possible, but if not, any replacement would do it. When intercourse did not proceed, the lovesick would be vulnerable to the beloved ‘s physical or moral defects.

The woman of the nineteenth century was supposed to be fragile and delicate, while this perspective is still very present in our present society, Now shows signs of vitality and activity by a strong and efficient woman, such a woman was seen in the nineteenth century as immoral, uneducated, and sometimes unhealthy. That is when Catherine Earnshaw comes on stage, Catherine was described as being a playful child and sometimes mischievous, with whom Heathcliff misbehave, eventually falls ill after a stormy relationship she and he go through. Cathy becomes unwilling to eat and starts to suffer from delusional thoughts. Such encounters also fell under the Diagnostic and Statistical Manual Disease group of Psychiatric illnesses, these will be viewed as signs of schizophrenia and anorexia nervosa, yet that was it like in the nineteenth century? words such as anorexia and schizophrenia were not invented in the time of Wuthering Heights or in the time of Emily Bronte.

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Every woman who was not gentle nor ladylike should be considered Hysterical, hysteria as a term originating from the Greek word the womb was a neurological disease that mainly affected women, the major effects including lack of appetite, fatigue, and irritability, all of which passes through Catherine.

It is essential to note that weak men, such as Edgar Linton were thought to be effeminate, but not necessarily ill. On the other hand, Catherine's Madness that is her illness is heavily gendered, because of the frailty and delicacy experienced by women, they were more likely to develop a nervous illness, often known as waiting for disease than man. According to Wilson "while any sex may theoretically suffer from discomfort or nerves, women were generally accepted as the primary bearers of this treat. This has been commonly addressed, this superiority was due to the supposed weakness of the feminine body and the consequent fragility of the psychology of woman".

Catherine as a child is far from being fragile or ladylike, she is identified as wild, wicked slip, but she had the bonniest eyes, and the sweetest smile, and the lightest foot in the parish. ones may ask how did the death of such mischievous and enthusiastic child happen. It was all when stalker Linton's dog attacked Catherine at Thrushcross Grange, Linton's took Catherine for five weeks, meanwhile, she was taught flattery at this period, she became close to Edgar Linton, but as her injuries are healed, she is brought to Wuthering Heights, as she came back Heathcliff also is back in the spotlight. Been close to Edgar does not change anything, because her love for Heathcliff is much stronger.

Eventually, after she marries Edgar and rejects Heathcliff, she heads to sickness, according to Rubinow, Catherine's first serious illness happens when Heathcliff runs away after hearing that she marries Edgar (181). Nelly Dean assumed she would become insane

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(139). the parish doctor said to her, to let her live on whey and water-gruel, and to pay attention she does not throw herself downstairs or out of the window (139).

For Catherine, a woman at the beginning of the nineteenth century, to marry Edgar, a character viewed as Frail and effeminate, she has to break off her passionate identity, which upon denial drives her towards madness. Based on psychoanalysis, Catherine's case is Psychological Fragmentation, in this context Sigmund Freud and Jacques Lacan have certain perspectives, such perspectives are important for the study of Libidinal Desire, they also believe that psychology and repression, and the unconscious as the source of the selfhood.

Civilization's fundamental systems and containing laws and codes are deterrents and constraints that contribute to psychological division and introversion as a continuous risk. The break between libidinal demand and fulfillment creates psychological holes and gaps, which entangles the topic in an unconscious battle for well-being, the sufferings of the subject from psycho-sexual repression. schizophrenia, neurosis, delirium, and paranoia are articulated in fragmented discourse that implies repressed emotions, unfulfilled desires, and unrealized dreams; these form the fragmented subjectivity. back to Catherine Earnshaw, following the rules of society, she decides to take advantage of them. She begins depriving herself of food, presenting symptoms of emotional anorexia paranoia, hallucinatory behavior, and even multiple personality disorder. Catherine's downfall is caused by her attempt to break both Heathcliff and Edgar's hearts by breaking her own.

Conclusion:

literature is heavily linked to society because literature usually reflects social problems. The main focus of this research is female madness, as a result, it is essential to investigate the situation of females during the nineteenth century to investigate the phenomenon and its reasons in a more reliable way.

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The Victorian era witnessed a massive growth in the number of hysterical women, and it is believable that, certain factors such as gender roles, and social oppression during the era, contributed to female madness. The evolution of concepts such as the Ideal Victorian woman was very stressful at that time. A Victorian perfect woman is a submissive individual, the one who serve others selflessly, and mainly her husband, showing another type of attitude that does not cope with social norms is considered madness, and the woman is considered unhealthy. In addition to that, words like lovesickness, hysteria, and madness have a strong connection to women in the nineteenth century. Hysteria, for example, was very famous at that time, there was a common belief that hysteria has a spiritual reason, yet later was confirmed to have a physical source. The uterus and ovaries considered as the regulating organs in the female body, consequently, woman's temperament was produced naturally from such organs. The disease was very challenging, physicians struggle to find a cure, other physicians choose to believe that it was fake, and it was all made up by women to escape their duties, and gain attention from their relatives.

Eventually, hysteria was defined in terms of psychodynamics. Freud shifted the disease from gynecology to psychology, and mental illness, also he suggested that women become hysterics because they are afraid of their sexual impulses. Generally, hysteria is just a concept to describe madness, it is considered the first mental disorder specifically associated with woman, according to Freud woman encounters feelings of inferiority or self-hatred, which refers to what he called Penis envy. As for lovesickness physician, André Laurence described lovesickness as a melancholy which comments by the extremities of love, moreover, he believed that the primary symptom of lovesickness unsatisfied desire, advocated the immediate intercourse with the beloved if possible. It is also described as a condition of the head, heart, and imagination, with inflamed or congested genitals, to disordered fantasy. Lovesickness is simply another image of schizophrenia yet in the second

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century it was called lovesickness. On the other hand, Catherine Earnshaw suffered from several symptoms after her separation with Heathcliff, she became unwilling to eat and starts to suffer from delusional thoughts, such encounters were viewed as signs of schizophrenia, and anorexia nervosa yet in the nineteenth century it was called hysteria. Breaking off her passionate identity, which upon denial drives her toward madness, the break between libidinal demand and fulfillment creates a psychological hole or gaps called the fragmented identity. Schizophrenia, neurosis, delirium, and paranoia, are articulated in the fragmented discourse, that implies repressed emotions, unfulfilled desires, and unrealized dreams.

*Chapter Three: Female
Madness and culture in
Wuthering Heights*

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3-1 Introduction:

Emily Bronte was a Victorian author, been a Victorian author is very challenging as well as being a woman during that era. Victorian woman was underestimated, ignored, at most of the time silenced, discriminated, the situation was very bad, On the other hand, she was expected to be a representation of the perfect woman based on some standards made by men, of course, a perfect Victorian woman should be obedient, and follow social norms and conventions of the era, even if those conventions came against her will and what would she desire ,Social standards and class issues were very powerful at that time to the extent that they control individuals' fate especially women, Emily Bronte portrayed this struggle in her novel *Wuthering Heights*, throughout her female characters, and to what extent social norms and class issues affected them. It is believable that Catherine's madness the protagonist in *Wuthering Heights* is somehow related to social norms women are forced to follow during the nineteenth century, to what extent following social rules in *Wuthering Heights* results in the happiness of Catherine or leads to her madness.

3-2 Woman in *Wuthering Heights*

Emily Bronte herself experienced childhood in the Yorkshire Dales, in the segregated town of Haworth, encompassed by the sublimity of the open country. As proved by her books, she created a solid judgment for the excellence nature in *Wuthering Heights*, female characters are undermined in manliness yet are reinforced by their reception of manly conduct.

Each female character faces transitional experiences in the novel, bringing in their turning out to be progressively ladylike or more manly. Encouraging or weakening the character separately.

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In Emily Bronte's tale, the degree of debilitation is extreme, bringing about complete corruption of a character or even, similarly as with the instance of Catherine passing. However, likewise, the fierceness of the wild, clean, and day to day environment was so poor in her little town, that the future was just twenty-five years of age. Subsequently, death was not something that Emily Bronte unconscious of, she understood the need for solidarity to make due in such atmospheres.

In the nineteenth century, the quality was spoken to by males. Women in the eighteenth and nineteenth-century lived in a man-centric culture, commanded altogether by the expression of men. It is essential to genuinely acknowledge different readings about the weakness of female characters in *Wuthering Heights*. Woman's privileges rarely existed, and even though men professed to treat them with lenity, and were condemned from birth to adapt to male arrogant manner.

Women in the eighteenth and nineteenth centuries were there to deal with the family, bear kids, be servants, mothers, wives, sweethearts, (virginal pre-marriage). According to Rousseau, the author of the *History of Sexuality* series, it was the order of nature for women to obey. Legally, a lady's position was of no value, a legal dispute in 1782, saw Judge Buller claim that it was impeccably legal for a man to beat his wife as long as he utilized a stick no thicker than his thumb.

Marriage was a lifetime official for the female, who notably once in a while raise separate, the terms of marriage were so legally firm that until 1891. Whenever caught during the time spent running from their husbands, the law brought duty in finding the wife and giving discipline. William Blackstone, an eighteenth legal adviser, expressed in an authoritative archive that by marriage, the very being or legal existence of a woman is

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suspended, or at least joined or mixed into that of the husband, under whose wing protection or cover, she performs everything.

Education was a further part of public activity that prevented the ladies, claiming Britain's education for girls was viewed as widely less significant as it was for young men, with young ladies. Being denied access to colleges, females just at any point figured out how to increase low-paid business, men dreaded education feared education would corrupt their minds, they were avoiding possible risk contra the improvement of woman's possibility liberation.

With significance to *Wuthering Heights*, the women's situation in the public arena is spoken to by Bronte in her female and even male characters. The soul changing experiences experienced by each character can be perused as representative of the perspective Bronte held of a woman's place during her life, and earlier. Regardless of whether, it is manly to ladylike or the opposite, the sexual ways of life taken by the characters either lead to weakness or to strength.

Catherine Earnshaw is a prime case of change from strength to weakness. During her youth, Catherine was notably boyish, provoked on by her play-mate Heathcliff, she was called insidious, and stubborn by Nelly, and had all the characteristics of the manliness of the eighteenth century, even though Catherine is not complying with the society's standards and undermining convention of the proper girl, she is always at her bet, she is never ill, in contrast to some weak characters (like Frances), and passion pumps from her charismatic and wild character.

Catherine's fall happened when she became stranded at Thrushcross Grange, during her time of recuperation in the civilized surroundings of the Linton household, Catherine started into her time of sexual change which got cemented with her union with Edgar.

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Following a multi-month time of which Nelly guarantees that “ I may assert that they were really in possession of deep and growing happiness”. (120), Heathcliff came back to bother Catherine’s smooth progress to gentility, and such an impact this had on her, she took gravely sick. In this time of ill health, injuries recently shadowed by her solid manliness, are currently misrepresented, permitting Bronte to manage her character derisively. Her disease, therefore, brought about her demise, consequently showing the purposelessness of the female being in the public arena.

Psychoanalytical interpretation of *Wuthering Heights* is ordinarily founded on Freud’s work, particularly concerning childhood and relationships, one case of such analysis is Linda Gold’s persuing of *Wuthering Heights* concerning the characters relationships with the different pieces of Freud’s tripartite theory.

In her examination, Catherine represents the ego Heathcliff the id, and Edgar the super-ego. She contends that Catherine identifies with others, and society tests the driving forces of the id against the real world and controls the lively id (Heathcliff) until there is a sensible possibility of its inclinations being satisfied. Freud contended that the ego must be male to endure so to accomplish this Catherine fuses both the id (Heathcliff) and super-ego (Edgar) into her character trying to absorb the three sections to make a bound together character, this is spoken to in the mutual grave of her, Edgar and Heathcliff. As per this Freudian translation, Catherine’s demise gets from her mental illness as well as from the agony of her fragmented personality, the contrariness of the id with the super-ego, Moreover, Gold proposes a second era tripartite characterization is Catherine Linton, Bronte makes Catherine as a compelling ego, marrying both Linton and Hareton consequently is genuinely content, arriving at mental mix in her turning out to be Catherine Linton Heathcliff Earnshaw.

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Another Freudian thought that could be applied to *Wuthering Heights* is that of (Das Ding), Freud suggested that Das Ding, or the thing, speaks to the lost item that is looked and which is governed by the joy standard. Modern critic David Cecil proposes that Bronte's reality is the place, a whole presence could focus itself with over the top craze upon a solidarity article. In *Wuthering Heights*, this single item turns to be either a lady Cathy or her affection, Heathcliff Cathy being the motive of the delight rule. As a result of the turbulent relation centered around her, the character looks for as opposed to reason in their conduct activities for Heathcliff and Cathy alike the loss of their thing, each other causes insanity, hysteria, crying and even the top neurosis with an end goal to come back to the lost object which is remarkable however never achievable. Catherine shows these symptoms while sick in apparent grievance for her loss of Heathcliff through death "It is the last time! Edgar will not hurt us. Heathcliff, I shall die! I shall die!" (202).

The formation of girls in another key Freudian idea is that can be applied to women in *Wuthering Heights* Catherine specifically, In his work on the psychosexual turn of events, Freud recommended that for women, the absence of a real castration complex, interfere with the improvement of the super-ego in women. Freud's tripartite personality theory expresses that the super-ego can control the id's motivations, particularly those which society denies, for example, sex, animosity. Freud further contended that people's regular psycho-sexual improvement legitimizes the social jobs they should play throughout everyday life, it is conceivable to apply this idea to the character of Catherine Earnshaw, as a small kid, as Freud expresses the young women is a little man, Catherine was strong and saucy and acted in a way not befitting her situation in the public arena or her sexuality, Catherine's masculine childhood, not fit to a little youngster by then in the public eye, of which much was gone through with Heathcliff, could have been the source of the improvement of her penis envy, another Freudian idea , the presentation of this jealousy could have been the

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legacy of her father, the appearance of a penis, and a solid character speaking her jealousy. This is the main phase of the female castration complex, and likely the wells bring the female's sexual suppression.

3-3 Feminism and culture in Wuthering Heights:

Wuthering Heights provides the perfect example that heavily emphasizes its female characters and their various experiences with their male counterpart, Women are portrayed in a meaningful light at some points in the novel, exhibiting leadership attributes, intellect and will power, however, they are also depicted negatively by being childish, and overdramatic. In such different displays MS, Bronte attempts to convey her view on femininity, that women may be obedient, and conform to the will of men, the women may also break the roles and behave according to her standards.

Wuthering Heights represented several female characters to impose Bronte's ideas about the women of society, one of which is Catherine Earnshaw, In the beginning, Catherine was just a young child that lives with her parents and brother Hindley, as well as Heathcliff a gypsy boy adopted by her father, while Catherine and Heathcliff grew into young adults, they became inseparable and developed a deep personal bond manifested several times in the novel, particularly as Catherine's Father stated " she was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from him" (60), unfortunately, he was right it was the greatest punishment Catherine has ever encounter, been separate from Heathcliff. Time passes on, the relationship between Catherine and Heathcliff blossomed into love, however, that was the moment that Emily Bronte used Catherine to portray the women of the period, regardless of Catherine's love and devotion towards Heathcliff she felt forced to marry somebody from the upper-class such as Edgar Linton, and it appears when Catherine admits to Nelly " It would degrade me

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to marry Heathcliff now, so he shall never know how I love him, and that not because his handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same, and Linton's is as different as a moonbeam from lightning, or frost from fire".(106), it is clear that Catherine loves Heathcliff for who he is, yet it was better to marry Edgar Linton, a man she chooses for his social class, this is seen later on when Catherine tells Nelly, "My love for Linton is like the foliage in the woods, time will change it, I am well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath a source of little visible delight, but necessary- Nelly, I am Heathcliff: he is always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So do not talk about our separation again it is impracticable". (108-109), the quotation illustrates a very significant argument, Catherine chooses to marry on the grounds of social class alone and not love, by contrast, it shows the power of social rules and standards practiced during the era, a power practiced even upon the hearts, it is evidential that social class issues do control characters fate. Emily Bronte's numerous female protagonists depicted in *Wuthering Heights* to express her opinion of the woman at the time, which is in between, Bronte's final opinion on feminism is neither positive nor negative, yet a combination of both.

3-4 Catherine as an "Affect Alien"

The Affect Alien is the fundamental concept of the promise of happiness, according to Ahmed we feel affect as alienation when we experience a gap between the promise of happiness and how we are affected by objects that promise happiness. It is believable that Catherine provides an example for the Affect Alien, as she stated in the novel "Oh, I am burning! I wish I were out of doors! And free, and laughing at injuries, not maddening them, why am I so changed? Why does my blood rush into a hell of tumult at few words? I am sure I should be myself were I once among the heather on those hills. Open the window

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again wide, fasten it open! Quick, why don't you move?" (159-160), she cries this phrase after spending days locking herself in her room, protesting a mandate given by her husband Edgar, that her childhood friend Heathcliff should no longer visit her at her home.

Catherine poses one of the most crucial questions in the novel at this moment, not just why is she changed so much, but how is her transformation articulated on both a personal and cultural level? Especially what inspires Catherine's self-perception of her transition from a cheerful child to a hysterical woman who's Blood rushes into a hell of tumult, in other words, how does her body become distressed and disoriented? While some may share a common feeling about things in the room, Catherine cannot organize her body and mind in the normative view, she is an affect alien, a concept invented by theorist Sara Ahmed to characterize one's rejection to end from the prevailing social sphere, Catherine is no longer able to view objects as society teaches, and that's what creates tension between what she is expected to desire, and what she really wants, she exerts this anger by the constantly irritated motions of her body, the gesticulations of her body are simultaneous and raise her mental distress, when she knows that she cannot get what made her happy, her brutal disillusionment results in a state described as hysteria, within the early nineteenth-century social milieu, her story analysis refers to a wider mid-nineteenth century study on how culture pictures bodies that decline to orient themselves toward traditional standards of happiness.

The hysteric body is the subject of study of medical discourse, rather than its agent, the terminology of the disease shifts the attention away from the perspective and subjectivity of the patient, and clearly, the voice of the hysterics is often silenced.

In Bronte's depiction of Catherine's hysteria, the feelings and behavior of the protagonist are amplified beyond limits, this process is not an immediate transition, but

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instead, a slow change that mirrors its awakening to the social constraints imposed upon her. The text essentially portrays hysteria as both a source of fleeting agency and a cultural imposition that gives rise to continuous trauma through its historical sense.

Conclusion:

Emily Bronte's *Wuthering Heights* is an example that mirrors Bronte's opinion about women during the nineteenth-century, by bringing on the social struggle women of the period dealt with in the scene. Women of the time suffered a lot because of the unfair and rigid social rules of the nineteenth-century, the quality of life was spoken to by men, and women lived in a men-centric culture, where women's privileges rarely existed. Bronte provided several female characters, some of which portray the role of strength and will power, others are weak or a combination of both, which represents her in-between point of view about women of the era, Bronte's opinion about feminism is neither positive nor negative yet a combination of both. On the other hand, Catherine is a prime example of change from strength to weakness, during her youth Catherine was notably boyish and stubborn, with manliness characteristics, and even though she was not complying with society's standards, she was never ill. It is important to mention that Catherine's rebellious soul is provoked by her playmate Heathcliff, who's, later on, she fell in love with, in contrast to that, the moment she decides to follow social standards by marrying Edgar Linton, a man with social status, and rejecting Heathcliff just because it may degrade her to marry him, she fell gravely ill and started to suffer from a mental disorder. Based on psychoanalytic approach, Linda Gold in her examination stated that, Catherine Earnshaw, represents the ego, Heathcliff the id, and Edgar the super-ego, as a result, Catherine identifies with others and society tests the driving forces of the id against the real world and controls the lively id Heathcliff until there is a sensible possibility of its inclination being satisfied, In addition to that Freud stated that the ego must be male to endure, so to

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accomplish this, Catherine fuses both the id (Heathcliff) and the super-ego (Edgar) into her character, trying to absorb the three sections to make a bound together character, as per this Freudian translation, for Catherine's demise gets from her mental illness as well as the agony of her fragmented identity, by rejecting what she really desire and following social rules, Catherine hoped that she may really find happiness yet in contrast, it creates a gap in her personality, a continuous struggle between what she expected and what she desire to be . According to Sara Ahmed, Catherine is an affect Alien, a term used to describe one's rejection to and from the prevailing social sphere similarly to Catherine's case, she is no longer able to view objects as society teaches, and that creates tension between what she is expected to desire, and what she wants to result into her mental distress, hysteria and eventually her death.

General conclusion

Literature witnessed a massive depiction of female mad characters during the nineteenth century, Emily Bronte for instance wrote *Wuthering Heights*, a famous novel of love and revenge as well as madness, the novel focus on both doomed lovers Heathcliff and Catherine Earnshaw, and they both performed a stormy love story. Eventually Catherine fall sick and started to suffer from symptoms of madness. The first chapter discusses the work of Emily Bronte in relation to her personal life, as a result the novel reflects the non-fictional actions and beliefs of the era as well as the Bronte's personal life events.

In the second chapter few important elements are discussed, and we concluded that literature is heavily linked to society because literature reflects social problems , we have also investigated the situation of females during the nineteenth century, and as a result we figure out that gender roles and social oppression of females during the era contributed to female madness, in addition to that terms such as lovesickness, hysteria, and madness have strong connection to woman and they all serve the same meaning of madness yet each term belongs to specific period of time.

Nineteenth century madness was strongly linked to woman and woman's body, eventually hysteria was defined in terms of psychodynamics, when Freud shifted the disease from gynecology to psychology and mental illness.

The third chapter tackles female madness in relation to culture and social roles of the nineteenth century, and we have concluded that Emily Bronte's *Wuthering Heights*, is an example that reflects Bronte's opinion about woman during the nineteenth century, Bronte provided several female characters, some of them are strong, others are weak or a combination of both strength and weakness, which represents her in between point of view

about woman of the era. To conclude, Bronte's opinion about feminism is neither positive nor negative yet a combination of both. In the other hand, following social standards and rules contributed into Catherine Earnshaw's madness, according to psychoanalysis Catherine's demise gets from her mental illness as well as the agony of her fragmented personality.

To conclude, female madness affected the female character indeed it led to her demise, and madness was believed by some physicians to be away to get more attention during the nineteenth century, in the other hand, according to Chesler madness was a reaction against social norms of the era, as a result external factors contributed strongly to create a gap between the self and society which led eventually to the madness and death of the female character.

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ملخص

لطالما كان جنون الأنثى موضوعاً متداخلاً في الأدب، فالمرأة التي تعاني من عدم الاستقرار العقلي هي دائماً موضوع أسر للكتابة عنه. في هذه الدراسة سيتم إلقاء الضوء على الجنون الأنثوي وتأثير العناصر الخارجية على الشخصيات المجنونة، وسيكون في شكل من أشكال التحليل من خلال العمل المختار لإيميلي برونتي وبيذرينغ هايتس، ونأمل أن نقدم فهماً أفضل لشخصية الأنثى المجنونة التي جسدها إيميلي برونتي في روايتها الشهيرة وبيذرينغ هايتس، والأسباب الرئيسية وراء جنونها، وكذلك أسباب تصوير مرض المرأة في الأدب.

الكلمات المفتاحية: جنون الأنثى, إيميلي برونتي وبيذرينغ هايتس, العوامل الخارجية, مرض المرأة في الأدب.