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ISTANBUL AYDIN UNIVERSITY

INSTITUTE OF GRADUATE STUDIES

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MASTER'S THESIS

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(Y1612.020043)

Department of English Language and Literature
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Thesis Advisor: Assist. Prof. Dr. Ferma Lekesizalin

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DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and refenced all material and results, which are not original to this thesis.

Zinab Hamood

FOREWORD

I would like to express my appreciation to my supervisor assist. Prof. Dr. Ferma Lekesizalin for her academic guidance and support. Her insight and valuable comments in the last few months have made the composition of this thesis possible. I also would like to thank my family and friends who have always supported me.
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GOTHIC FORM AS AN EXPRESSION OF WOMEN'S OPPRESSION IN JANE EYRE AND WUTHERING HEIGHTS

ABSTRACT

Many people, be there researchers or the human society in general have been preoccupied with the subject of horror and terror. Many are scared to their wits by the idea of spirits and ghosts, yet on the contrary the same persons get very excited when they read about them in stories and fiction horror movies. Several literary authors have created horror scenes in their works, through the use of gothic elements to incite fear, mystery, horror, tension and excitement in their writings as elements of style to achieve literary aesthetics.

This thesis will discuss the gothic style in Charlotte Brontë's Jane Eyre (1847) and Emily Brontë's Wuthering Heights (1847), and explore how these gothic elements become a means through which feminist themes and concerns are expressed. It will therefore examine the supernatural elements and other paranormal factors in these texts, and argue that much earlier than when feminist theories came into centre stage, these two writers found a way to express women concerns via supernatural and gothic elements. These elements include the presence of wicked heroes and ghostly or paranormal events. The thesis will argue that the gothic elements in these novels convey many of the feminist issues in the nineteenth century.

In Brontë's Jane Eyre for instance, the orphan girl gains a strong personality because of her traumatic 'experiences which are demonstrated as gothic elements. The thesis will also argue that 'Wuthering Heights employs gothic elements in order to convey Heathcliff's attempts at wreaking vengeance on the society and onto other characters, due to the loss of his beloved Catherine. This will help us understand how gothic elements give power to the novel's central events.

The thesis will explore gothic literature in the nineteenth century as exemplified in the two literary texts which anticipate, express and shape much of the preoccupations of the second-wave feminism; such as women's agency and traumatic experiences under patriarchy. It will discuss the patriarchal concept of women as being inherently prone to madness which has been later questioned by feminists and the anti-psychiatric theorists of 1960s. It will contend that long before the second-wave feminism and the anti-psychiatry movement of the 1960, that challenged the myth of mental illness, Brontë sisters examined deeply and brought insights into the traditional view of women (and the female writers) as inherently mad or subject to madness through an extensive application of gothic elements. It will address the following questions: How do gothic elements give power to the novel's central events in Jane Eyre and Wuthering Heights? What are the effects of the gothic elements on social class, poverty and oppression in the novels? How are many of the themes of second-wave feminism expressed in the texts through gothic and supernatural elements?

Key Words: *Gothic novel, gothic elements, Wuthering Heights, death, violence, Jane Eyre, horror, women's oppression, agency, madness.*

JANE EYRE VE WUTHERING'DE KADINLARIN EZİLMİŞLİĞİNİN BİR İFADESİ OLARAK GOTİK BİÇİM

ÖZET

Korku ve terör pek çok insanı ilgilendirir, birçoğu ruhlardan ve hayaletlerden korkar ama aynı zamanda onlar hakkında okuduklarında çok heyecanlanırlar. ama yine de onlar hakkında okumayı seviyorum. Bu nedenle birçok gotik yazar kendi edebi eserlerini yaratmaya başlar. Tez, Jane Eyre ve Uğultulu Tepeler'deki gotik stili gotik unsurlar açısından tartışacaktır. Ayrıca doğaüstü unsurları ve diğer paranormal faktörleri kullanma teması olarak bazı temaları gösterecektir. Charlotte Brontë'nin Jane Eyre romanlarında ve Emily Brontë'nin Uğultulu Tepeler romanında gotik unsurların bazı gotik romanlar ve olayları üzerindeki etkisine odaklanıyor. Bu unsurlar kötü kahramanları, hayaletin kullanımını ve doğaüstü olayları içerir. Tez ayrıca 18. ve 19. yüzyıllarda gotik unsurların romanları nasıl güçlendirdiğine de vurgu yapıyor. Bu anlamda, Charlotte Brontë romanın dokusuna dokunan gotik unsurları kullandığında güçlü kişiliğini kazanan Brontë'nin ilk romanı yetim kız Jane Eyre. Tez, Heathcliff'in sevgili Catherine'sini kaybettiği için toplumdan ve diğer karakterlerden intikamını nasıl almaya çalıştığını anlatmak için, Emily'nin Uğultulu Tepeleri adlı ikinci romanı, birçok gotik unsur içeren gotik bir roman olarak gösterecek. Bu nedenle okuyucu, gotik unsurların romanın olaylarını ortaya çıkarma gücü verdiğini anlayacaktır.

Anahtar Kelimeler: *Gotik roman, Gotik unsurlar, Uğultulu Tepeler, ölüm, şiddet, Jane Eyre, korku, kadına baskı, kadın eylemliliği, delilik.*

1. INTRODUCTION

1.1 Female Gothic and Feminism

This thesis offers an original reading of Charlotte Brontë's *Jane Eyre* (1847) and Emily Brontë's *Wuthering Heights* (1847) and argues that long before feminism and the anti-psychiatry movement of the 1960s that challenged the myth of mental illness, Brontë sisters examined deeply and brought insights into the traditional view of women (and the female writers), who are regarded as prone to madness through an extensive application of what was trendy at that time: gothic elements. It also contends that the gothic provides a fertile ground for a female writer of the nineteenth century to explore mysterious, diabolical and supernatural elements on the one hand and female consciousness and the dominant view of women as highly susceptible to madness on the other. Moreover, the research builds on Ellen Moers's arguments to shed light on the relation between the gothic genre and feminism in *Jane Eyre* and *Wuthering Heights* in the context of the nineteenth century.

In her *Literary Women* (1976), Ellen Moers theorizes what she calls the Female Gothic as a way to express patriarchal oppression and women's agency. Her work examines the relation between the gothic genre and female behavior. Female gothic could be considered as a sub-class of the gothic which employs the genre's conventions to investigate issues related to women. Moers reads Mary Shelley's *Frankenstein* as a case to investigate the Female Gothic. She follows the changes and developments of the gothic created by women authors from Ann Radcliffe in the 1790s, whose gothic revolves around a young lady who is at the same time oppressed and bold heroine, to Mary Shelley whose gothic brought modernity to scholarly terror.

Moers defines the Female Gothic simply as "the work that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic" (*Literary Women*, 1978, p. 90). She regards the Female Gothic "as a coded expression of woman's fears of entrapment within" the household and

inside "the female body," especially the fear and terror experienced in childbirth (Smith and Wallace 2003, pp 1-6). Women hence felt that they are trapped within the patriarchy, family and in their body, a feeling that they implicitly attempted to communicate through the gothic of female' writing. Wallace and Smith argue that in the Female Gothic novel, women too communicated their discontent towards patriarchy and its concealment of "the maternal" (2004, p. 1). Moers shows that Radcliff created a story with a female protagonist who could be a courageous woman and a casualty at the same time. This is a defining feature of Female Gothic.

Among the elements within the Female Gothic that represent the abuse of women in patriarchy are apparitions and haunting scenes, which are evident in a number of terror stories composed by female writers in the nineteenth century. As Barbara Patrick argues, "[a]gain, and again, female authors found within the extraordinary story representations for the wrongs that women have endured, for the intangibility of women's labour, and for the persecution of woman's social and political" (2000, pp. 73-74). There are many issues that prove the persecution of woman within the patriarchal dominance such as women's subordination, entrapment in the domestic environment, household engagements, sexual persecution, powerlessness and restrictions put on her life by the society. All these issues show how women live under the oppression and dominance of the patriarchy.

Jane Eyre (1847) is an English semi-autobiographical novel written by Charlotte Brontë (1816-1855). She was a member of an educated family fascinated by literature. Brontë was raised by her father who was a clergyman. She lived in a religious Anglican environment. Emily and four other sisters were sent to the Clergy Daughter's School at Cowan Bridge. The similarity between her known life and her protagonist is obvious and significant as the author herself and her sisters suffered from the cruelty of diseases, noting that three of them died of tuberculosis. She tried to gain her living as a teacher and governess, which is very similar to Jane Eyre. The author published the novel under the pseudonym, Currer Bell. This fanciful name let her write and publish the novel without any limitations. She continued writing under the name

because this was the only way that she could feel brave in expressing her ideas about society (Knies, 2017, pp. 546-48).

Wuthering Heights (1847) is the first and the only novel of Emily Brontë. First, she had it published under the pseudonym, Ellis Bell to avoid limitations that women writers faced in the nineteenth century. The title of the novel implies the fickle and changeable weather. The setting of the novel is in Yorkshire moors located in the northern England. The setting reveals what the characters' behaviours indicate. This novel narrates a love story between Heathcliff and Catherine. The writer depicts this love as passionate and deep. Throughout the events, Emily Bronte shows how love can destroy the lovers and the other people who surround them. But more importantly, *Wuthering Heights* shows how a woman is strong and how she challenges the Victorian conventions. Similar to her sister, Emily Bronte was influenced by Lord Byron who used gothic elements to create great literary works (Small, 2009, p. Vii). So, she also used them in her work such as the ghost of Catherine, mystery of Heathcliff who is a tormented hero, the theme of madness and revenge, etcetera.

Both novels display the relation between gothic elements and women's agency and madness. This research therefore argues that Brontë sisters flag up deep concerns on female consciousness, trauma, madness, agency and authorship much earlier than many of the terms became theorized in the mid-twentieth century. As a case in point, the novels are earlier examinations of what is later referred to as ‘split personality’. Here lies the significance and originality of *Jane Eyre* and *Wuthering Heights*. Charlotte Brontë employs the gothic and the supernatural in order to address the oppressive patriarchal order and lack of freedom as well as the consequence neuroses and psychoses in the female characters. Key thinkers of the anti-psychiatry movement such as R. D. Laing, Thomas Szasz, David Cooper and Michel Foucault only came a century later to explain and challenge some concepts of mental illness and hallucinations. Women and madness have been discussed by feminists including Simone de Beauvoir, Germain Greer, Betty Friedan, Sandra Gilbert and Susan Gubar who form the second-wave feminism of the 1950s and 1960s.

Gothic in *Jane Eyre* and *Wuthering Heights* subverts the general assumption that the source of horror and trauma is the presence of witches or monsters. On

the contrary, as this research contends, Brontë sisters show that horror and trauma--represented through the gothic elements--are generated by inequality and injustice that women face in the patriarchal society. In this regard, it can be strongly argued that the genre is a feminist one associated with women who have been silenced, repressed and trapped in attics and asylums. This chapter offers a definition and understanding of the genre in literature and then moves on to a discussion of how it is highly capable of delving into feminist ideas and female preoccupations regarding patriarchy, gender inequality, madness in women and the importance of female agency.

Gothic literature emerged as part of the Romantic movement in the late 1700s. Dark Romanticism expresses and deals with the terror, supernatural elements, hideous narratives and darkness. The gothic literature gave birth to the gothic fiction in the late eighteenth century. Horace Walpole's *The Castle of Otranto* (1764) is considered the first gothic work. Gothic literature, as a subgenre of gothic horror, is generally associated with a medieval style used predominantly in architecture, can be defined as a mode of writing that expresses terror, fear, mystery, the supernatural, suspense, darkness and the grotesque. It came into a full realization during the Romantic period of literature in England and many of its elements and concepts (such as seclusion and faraway settings) were used extensively by the Romantic poets. Walpole's *The Castle of Otranto* (1764) expresses a fascination with gothic architecture. Walpole transforms Strawberry Hill into a gothic castle. Tzvetan Todorov describes gothic fiction as follows:

> Most [gothic] plots followed the same line: the heroin is kidnapped by a wicked relative taken to a faraway castle or abbey which with its tunnels, dungeons and strange noises become a scene of terror, and strange supernatural happenings (not always accounted for at the end of the novel). (Todorov, 1970, p. 108)

Walpole combined supernaturalism with doomed romance. These novels thrilled readers by its propensity for horror and prophecy. It revolves around Manfred, the lord of the castle, as he seeks to avoid an ancient prophecy by arranging a marriage between his sick son and Princess Isabella to bring another male heir. Walpole fascinates with the medieval history and employs an archaic style of writing to reinforce this subterfuge. Nineteenth century writers who were

inspired by Walpole's tale include Jane Austen as in *Northanger Abbey* (1817) that uses the gothic to induce a comic effect. As Clara Reeves states, "this story is the literary offspring of *The Castle of Otranto*, written upon the same plan, with a design to unite the most attractive and interesting circumstances of the ancient Romance and modern novel" (Reeves, 2018, p. 96).

An important feature of gothic fiction as best represented in Walpole's novel is that women are invariably threatened by male characters. The major point is that fear is specifically women's fear. Virginal Isabella is a young woman "half dead with fright"; she faces her potential rape which transforms her into a spoiled one by the powerful Manfred. This genre, however, also provided an escape from the rigidity of the reason emphasized by the Enlightenment. Creating high amount of suspense and thrill, it addressed a large audience who demanded fun and thrill. On the other hand, in Walpole's novel, the protagonist, Isabella suffers from the cruelty of the male authority. Similarly, Jane Eyre rejects to be a stereotyped woman and seeks to establish her agency and new life. She rejects male dominance and authority. She is a pioneer of the new woman who resists male domination.

The term gothic means "wild "or" barbaric". Gothic literature appears in the late eighteenth century and continues through to the nineteenth century. The gothic novel represents events and elements that mingle horror and romanticism and frequently deals with supernatural events in nature with an implication that man has no control and is at the mercy of natural and supernatural forces. Critics have defined gothic literature as a response to the dominant literary form of the nineteenth century: realism. Challenging the conventions of realist genre, gothic employs supernatural elements to create suspense and mystery. Defining features of gothic literature are ghosts, apparitions, mysterious happenings, haunted mansions, et cetera, which build a sense of suspense and horror. In the nineteenth century, the term supernatural meant that there was a force beyond the laws of nature. For example, the belief that the dead can communicate with the living and the spirits can appear and contact with the living is a common supernatural element. The supernatural and horror dominate many of the nineteenth century novels including *Jane Eyre* and *Wuthering Heights*.

The gothic fiction is associated with the emergence of female writers and readers as well. Increasing female literacy in the eighteenth century plays a significant role in the popularity of the gothic fiction. Literacy allowed many women to become avid readers of gothic fiction. It enabled them to gain some literary reputation. Numerous female writers established their own competitive literary work. They also established their reputation in literary arena, while many female readers accessed literary works in the libraries which were increasing in number all around Britain. The Female Gothic anticipates and helps shape the second-wave feminism because it depicts female victimization in the patriarchal society.

In Europe, the term “feminism” appeared in the nineteenth century. At the beginning of the nineteenth century, people used alternative words similar to the word feminism such as liberalism and moderation. In addition, people started to classify different modes and concepts of feminism. Many historians have tried to locate the origin of the term. However, it is not yet clear if it originates in France or America or elsewhere. Every group named their group by a selected name which refers to a different type of feminism such as socialist feminism and familial feminism (Offen, 1988, p. 119). It is important to have a good understanding of the term and concept of patriarchal oppression and female victimization which is explained and illustrated by different theorists and thinkers. They believe and admit that women have been excluded from social positions, denied equal status, and have been discriminated against. Defending women’s rights and equality against male domination turned into a social movement in the nineteenth century which is today known as “feminism.”

Many critics and historians agree that the word “feminist” points to the person who defends and maintains gender equality. In Europe, the feminist movement helped women, including wives, mothers, and young unmarried women, rise against patriarchal domination, claim their rights, and therefore become social agents. Feminism shortly became a movement which focused on economic, social, political and other fields in which woman sought equality with men. They became determined to achieve their goals and gain equal status in the society.

Since ancient times women have suffered from unjust treatment in society. They have tried to prove themselves and challenge patriarchy. The challenge that the feminist movement faces is its attempt to gain equality of rights and freedom for woman. The manifestation of feminist struggle gave expression to three waves in the history of the movement.

The first-wave of feminism indicates the continued period of feminist movement which started in the nineteenth century and continued through to the twentieth century in Europe and the United States. The first wave concentrates on the ways of protection of equal rights related to marriage and ownership rights for unmarried and married women. This wave at the end of the nineteenth century began to demand political rights for women. In this period, many feminist activists, such as Margaret Sanger, fought for the freedom of women. The supporters of the movement sought to gain the right to vote. These feminists struggled for women's suffrage. According to the *Chambers 21st Century Dictionary* Feminism simply put means "a belief or movement advocating the cause of women's rights and opportunities, particularly equal rights with men, by challenging inequalities between the sexes in society". Women desired freedom, and equity with men in every aspect of life, and this desire incited their struggled against patriarchy in the front lines of feminism. Some critics like Meghan kushuli argue that the emergence of feminism was a just random and incendiary movement that gained impetus at the end of the nineteenth century. Yet some critics and scholars consider that feminism as an unexplored form, represents a prejudice to social policy. In the West, scholars and researchers started to make efforts for an exact definition of feminism, a definition which cannot be questionable.

As a result of these efforts the second-wave feminism emerged in the second half of the twentieth century and continued until the late 1980s. Historians agree that the second wave is an extension of the earlier political activity of feminism including the feminists in the USA and UK. Some historians and critics try to find a connection between the first and the second waves arguing that the first wave points out the rights and suffrage; however, the second wave is more concerned with gender norms and the way these are imposed. The second-wave feminism challenge gender discrimination. The third-wave and fourth-wave

feminism, rising after 1980s through to the 1990s and 2010s, come as a reply to the flaws of the second wave. They are also a result of the refusal of the feminine identity that the second-wave feminism imposes. It aims to avert and flee the second wave terms and concepts which focus mainly on middle to upper class women of the First World.

The third-wave feminism involves debates between the French feminists and those feminists from the US who think that there are no similarities between male and female. On the other hand, some feminists assure that there are many similarities between both sexes and they have some common qualities (Eschle, 2011, pp. 29-32).

Feminist theories can be used in examining the novels under question as they reflect women's unequal status, their confinement, and the effects of patriarchal domination on women. The novels examined in this research express many concerns and preoccupations of today's feminism as early as the first half of the nineteenth century. This thesis, therefore, argues that Brontë sisters' works are much ahead of their times. They offer a consideration of women's predicament wrapped up in gothic elements. Some female writers in the eighteenth and nineteenth century use gothic elements extensively to express the constraints imposed on women such as confinement. However, they also use the same elements to reflect the empowerment of women. They attempt to show their readers the main source of women's suffering and torture through the gothic. For example, Angela Carter, a contemporary writer, follows the style of Charlotte Brontë in depicting gothic feminist heroines and transforms the gothic heroine from a victim into a strong independent woman. Ellen Moers argues that the female gothic includes gothic elements produced by women. She regards it as "a reflection and expression of the fright of woman indulging in the household". Women suffer and experience misery under the domestic dominance of of their male counterparts, so gothic writing becomes one of the key means through which they attempt to express their emotions and frustrations (Ellen, 1977, p. 91).

Jane Eyre depicts and reflects the heroine's misery, through the use of gothic elements, yet it also portrays Jane's transformation from a naïve child into a strong independent woman. Brontë's use of gothic elements such as fear, terror,

and violence in the novel imply the internal struggle of the character within the oppressive patriarchy. In *Wuthering Heights*, Catherine's tormented ghost appears in the early chapters of the novel. Jean Rhys comments on the appearance of ghosts in the gothic literature, stating that their appearance results from the suppression of the society or the male authorization (Rhys, 1966).

The strong connection between gothic literature and literary texts comes from some characteristics that the heroines of female gothic fiction represents. In traditional gothic, the female protagonist represents the woman who has no ability to take responsibility of her life. The gothic heroine is surrounded by darkness. She is restricted either in a horrible and mystery castle, or by the customs and traditions of her society. The female gothic writers, however, trace the engendered horror to the traditions and customs in society. The first female writer of gothic fiction is Ann Radcliffe. Her gothic works imply many of the feminist ideas and concepts. Other female writers include Ellen Wood and Mary Elizabeth Braddon. The emergence of female gothic fiction writers gave women the opportunity to use their talents, and to find their voice and authority in writing. This also gave them visibility in the public sphere, an arena where they were normally denied access. The female gothic writers leave a legacy of their own. They incorporate femininity into writing by drawing on the gothic and pave the way for a feminist revolution to come in later centuries. For instance, Jane Eyre as a gothic heroine strives to discover a mysterious secret in the castle of Thornfield which Mr. Rochester attempts to hide. And this secret with all its gothic associations is nothing but a female concern: madness rooted in a patriarchal society. Therefore, rather than relating the horror of the gothic to a mere supernatural element, Brontë fixates the problem in patriarchy and uses gothic elements and themes as her medium to explore women's oppression. The woman in gothic literature is trapped between fragmentation of the self and the authority of male figure who represents evil. Jane struggles to raise her voice against forces that try to dominate her, resists Rochester's domination, and tries to stand up on her feet. In this manner, the gothic heroine attempts to gain their sense of identity and personality (Srivastava, 2014, pp. 1-2).

The relation between women and the gothic makes the political and social dimensions of the feminist movement easy to understand. This combination

helps to create a clear explanation of the gender issues. The gothic and woman are collected and combined as one concept, as Avril Horner argues. The issues that are related to domestic entrapment of women are expressed through the gothic means. This implies that woman 'do not fit in the traditional roles. The gothic is used to find several ways that enable the woman to express her inner thoughts and feelings and shows her position in the social and political life (Avril, 2016, pp. 14-16). In the novel, Jane is imprisoned in the red room as a punishment. She imagines that she sees a ghost whose face has strange features: a non-human appearance. This is paralleled with a later experience when Jane identifies Bertha as a ghost with a tired, pale face. Bertha is confined in Thornfield; she is regarded as a mad woman and treated as if she is a dangerous ghost that must be confined.

Similarly, the portrayal of the castle of Thornfield illustrates the relation of the gothic to the novel. The inherited shape of the castle suggests the existence of some mystery. The furnishing of the castle with some ancient recollections and reminiscences adds to the gothic atmosphere. The strange lights of the castle suggest that the place is haunted. Brontë depicts the doors of the castle as a secret. She relates the story of the castle of the Bluebeard to Thornfield. She creates suspense with the story of the mysterious doors of Thornfield. Also, the fact that the house is destroyed by fire reinforces the sense that the castle is doomed, which is foreshadowed by ‘the evil presence’ of a semi-supernatural being: Bertha. The gothic incorporates fire which has an important role to arouse fear in the reader. Moreover, the author shows some unreal fantasies and nightmares. The protagonist confesses that she is affected by some external forces. The scene of Helen's death adds to the sense of gothic too. As in the case of *Jane Eyre*, the gothic is employed to show how the woman tries to survive cruelty and injustices in a patriarchal society that attempts to victimize women.

In *Gothic Feminism* (1998) Diane Hoeveler argues that men claim superiority to women and they seek to silence them and subdue them. Additionally, women have been accused of being inherently subject to madness and mental illness on the grounds that they are naturally driven and limited by their body, rather than by their mind and rationality. Brontë' aims to draw the attention of the reader towards this unjust and wrong assumption and accusation. Hoeveler agrees that

many novels which contain the female gothic seek to show that women are trapped by the conventions of society. Women are forbidden from all their necessary rights. Despite all these obstacles, they struggled to survive and remain alive (Hoeveler, 1998, p. 47). The gothic writing became a voice of those who are silenced and repressed in a patriarchal system, and the haunted nature of their oppression. The most terrifying imagery or elements are not gothic scenes, but the experience of suffering, misery and oppression that transpires in these gothic places. For example, the scenes in Lowood will not be more frightening compared to the experience of torture and suffering that the girls undergo.

The rebellion of the woman who demands her rights was what drove her to write such female gothic novels. Within the eighteenth and nineteenth centuries, women were fond of and eager to write gothic novels, and without those efforts of the female writers/readers 'would not have known about certain elements of the gothic. What attracts readers is how women have strong impact on the development of the gothic novel. For instance, Marry Wollstonecraft and her daughter Mary Shelley used the style of the gothic in their novels. Marry Wollstonecraft argues that gothic works must contain strong effects that "curdle the blood, and quicken the beatings of the heart" (Shelly, 1999, p. 17). She adds that gothic novels should provide suspense and excitement to the reader and put forward riddles and mysteries.

The gothic novel also focuses on the repressed hatred and fear of the heroine and the uncanny. The gothic novel presents horror in many faces, such as in the form of madwomen, witches or monsters, but to clarify that these are results of inequality and injustice faced by women in society. Therefore, it can be argued that the gothic novel is a feminist genre associated with women who suffered from being silenced, repressed and forced to stay in the attic, whether metaphorical or real. Women's rage against patriarchy in the eighteenth century has given voice to many writers like Mary Wollstonecraft in *A Vindication of the Rights of Women*. A common feature of the gothic is a sense of suspense and mystery it generates in the reader. Both the character and the reader try to uncover and solve a mysterious puzzle. They want to know the ambiguity engaging the hero or heroine. This serves an important function for the female

writer. The female writer seizes this aspect as an opportunity to examine and explore the inner sufferings of the female character. For example, the horrors surrounding Jane's life enable the reader to feel the injustices done to her. The depiction of the atmosphere in the novel indicates how Jane bears the obstacles. The author uses a very dark and dusky setting to create a sense of confusion and uncertainty. The narrative does not uncover all the mysteries to the reader. In this regard, the reader feels suspense.

Summarily, this chapter has been able to introduce us into, and to uncover the intricacies and the underlying ideology behind female marginalisation from a gothic literary perspective. The Bronte sisters in this two works reveal the undeclared intensions of male patriarchy, and in so doing express their awareness with and against a chauvinistically male possessed society. Their works are a light bearer to the various, and at times very dark facets of gender injustice that plagued their mid-19th century England. Their works serve as pioneering intellectual contestation of the patriarchal status quo levied against the expression of the female voice. The Bronte’s gothic narrative explores gender marginalisation in its darkest and at times very inhuman forms, far hidden from the norms of the lay public laws. Gothic fiction, raised the un-politicized course of gender disparity, which had far reaching effects on the social and psychological personality, and identity of the female character.

2. THE GOTHIC ELEMENTS AND PATRIARCHAL OPPRESSION IN *JANE EYRE*

2.1 Gothic elements in *Jane Eyre*

Jane Eyre can also be read from the lenses of a bildungsroman, a perspective which tells and chronicles the evolution and development of the protagonist's life since her childhood; until when she becomes a mature woman. Brontë employs and merges the buildings form and the gothic in order to let the reader realize how the character of her protagonist is built since her childhood. Through gothic, she shows how Jane lives a life of humiliation and persecution. Her poverty forces Jane to fight and struggle against the patriarchal bourgeois society of the Victorian period. She questions the traditional notions and beliefs and barriers to prove and confirm her presence in the society. Through Jane's first-person narration, the events of the novel become vivid for the reader. Brontë begins to narrate the actions directly addressing the reader. She aims to make the reader pay attention to the points she focuses on: "Gentle reader, you may never feel what I then felt!" or her "stormy, scalding, heart-wrung tears" and her "agonised prayers" (Brontë, 2001, p. 490) seem real. In these lines she shows to the reader how the protagonist suffers in her childhood.

Jane further refuses to live as an oppressed and weak woman. Although she is a poor girl, she resists against any form of abuse or violence. She works as a governess and educates herself to prove herself as an independent woman in a patriarchal society. Jane is recognized by her strong personality and her logical thinking. The novel is about a woman who seeks to find her true existence and identity despite all barriers raise against her by a male dorminated society. Jane is an intelligent woman who puts herself as her priority and cares about her future. She is also an emotional and sensitive woman who needs love and passion in her life. She is however determined not to give up to male control. She does not represent the ideal Victorian woman because she resists the male dominance since her childhood.

Emerging from a very poor and an economically deprived class of society, Jane struggles her way up the ladder of social stratification. From her gloomy experience in Gateshead, from the very tender age of ten, Jane fights her way through. When Jane is excluded from the gathering and sharing of her aunts' children, she finds refuge in reading a book. When John Reed attacks Jane, throwing off her book and drawing blood from her, she fights back and is looked up in the red room. These injustices and punishments instead renders stronger to face her future challenges. The red room is haunted by the ghost of Janes' late uncle, and Jane is left to starve inside for days until she finally faints. The starvation was so intense that when Jane finally ate, it was like a salvation as she testifies "how glad I was to behold a prospect of getting something to eat. I was now nearly sick from inanition, having taken so little the day before" (p77). From the doctors' opinion, Jane does not faint because of hunger, but because of unhappiness. Jane agrees with the doctor that education will make her happy, and so Jane was taken to the strictly religious institution for orphans. Janes hope for Lowood as a haven of education, peace and tranquillity, quickly turned into a nightmare of torture and, humiliation and misery. Jane experiences the gruelling routine of Lowood, with the very early rise in the morning, cold, to the burnt and inedible porridge. Jane goes for two days without food, and this renders her weak but for the motherly generosity of Miss Temple who offers them bread and sandwich out of her own pockets. Janes' only consolation at Lowwod is her books, her new found friend Helen Burns and the motherly Miss Temple.

Life at Lowood is harsh, demanding and humiliating. Helen is frequently humiliated by Miss Scatchcherd, who constantly reprimands her for very trivial reasons like not cleaning her nails, standing wrongly. Miss Scatcherd lashes Helen in public, and Jane is horrified. Helen does not cry but instead develops a fatalistic philosophy, from which Jane is highly inspired, and it goes a long way to develop her own strong personality. The girls at Lowood eat inadequately, their winter clothes are not warm enough, and the older girls bully food and blankets away from the younger ones. The morality of the institution as a religious charity, is put to doubts by the inhumanity of Mr Brocklehurst, the

controller and treasurer of the institution who syphon public funds for his own private pockets.

The same Brocklehurst goes further to humiliate Jane by calling her a liar and an agent of the devil, forbidding anyone from talking to her, and letting her stand on the stool for a half hour. Jane cries out her torture and humiliation while the rest of the school eats supper. Her friend Helen consoles her with encouraging words. Helen later suffers and die from tuberculosis, like half of the school that suffers, and some like Helen die from typhus. True to its name Lowood lies in a gloomy, low marshy dell that breeds disease, and moral decadence. Jane's description of the restaurant, "the refectory was a great, low coiled, gloomy room" (p78), testifies to the gloomy atmosphere around every sphere of lowood. Thus, the grey and sombre nature of the texts' gothic sense those not only lies in the crispy, doll and dreary scenes, but more in the dark and heartless religious hypocrisy that pervades the authorities of Lowood

Eight years after her arrival at Lowood, bound by misery, decadence, hypocrisy, humiliation, disease and death, Jane over her grieves and lost. Jane decides to leave the confines of its unending physical and moral misery. Yet carrying in his mental bags unmeasurable experience and friendly emotions, and inspiration from her friendship with Helen and Miss Temple, cantacts that will later serve her in life. She places an ad on a newspaper applying to serve as governess, and the response came from Mrs Fairfax of Thornfield; house keeper to Rochester, the master of Thornfield. Jane is also presented to her student, a French girl Adele. In Thornfield, Jane manages to overcome the complexities and emerges from her previous lamentable existence to gain emotional and material fulfilment.

Charlotte Brontë is an author interested in the supernatural and gothic elements for she believes that these elements have a strong impact on readers. She uses a variety of gothic elements in her novels: the haunted rooms in which hidden spirits appear, frightening lofts in almost deserted castles and also the frightening nature that foreshadows an upcoming danger (Conejo, 2013, pp. 16-18). Generally, Victorian writers use the gothic style to create suspense in their novels. The gothic authors use supernatural elements in order to create excitement and tension to make a special impact on the reader. Conventionally,

they use supernatural elements for their terrifying effects to emphasize the symbolic significance of spirits, ghosts and witches. Regularly the supernatural can be found in female gothic literature, such as *Wuthering Heights*, *Jane Eyre* and Ann Radcliffe's heroes, in which horrible events and things occur, but at the end they appear less dreadful and horrific. For example, Charlotte Brontë employs many supernatural elements such as the appearance of the ghost of Jane's uncle and the ghost of Bertha. The supernatural elements have a strong impact on the characters and provide an opportunity for internal conflict (Howard., 2015, pp. 56-60).

Robert B. Heilman argues that Brontë did not follow the traditional style of the gothic. She rather aims to let the reader know more about the characters' passions and emotions. She does not want to scare the reader (2009, p. 99). The gothic elements in *Jane Eyre* create a sense of suspense and excitement that let the reader have the curiosity to know and discover more about the characters and motivations behind their behaviours. The author applies some gothic elements to show the reader how these elements strengthen the character of Jane and how they help Jane to develop since from childhood. Heilman adds that the gothic elements succeeded in revealing the imaginative powers of the reader. He also shows the strong similarity between the gothic literature and the romantic literature. He illustrates that the term romantic indicates imagination and passion and this is what the reader aims to find in the literary works. The reader prefers to read such novels to awaken their imagination and feelings (Heilman, 2011, p. 264).

Through the gothic elements, the reader can explore the real relation between Mr. Rochester and Jane Eyre. Brontë uses gothic discourse in *Jane Eyre* in two ways: First, she uses it to portray the tormented female and secondly, she uses the gothic discourse to depict the heroine's transformation from a passive being into an active and resistant agent as opposed to the stereotypical passive representation of women in the genre. Many critics argue that she applies the language of the gothic in order to add a literary beauty to her works. Charlotte Brontë uses language to draw attention to madness, confined areas, constrictions imposed on women, and fear of imprisonment. For example, the attic where Bertha is imprisoned and the red room in *Jane Eyre* reflect the horrible

suffering of the Victorian women who live under the control of male authority. As Elaine Showalter argues, using gothic discourse in order to express the women's goals and opinions challenges the conventions and norms of the Victorian patriarchy. She claims that the dark romantic language enables the female authors to express and revolt against the painful reality (Showalter, 1985, pp. 125-143).

Brontë was very successful in her use of the gothic and supernatural. What is very important is Brontë's strength in producing the gothic style through the supernatural. The narration creates the feeling of suspense. She tries to include the dark, horrible elements with the romantic elements and artistically creates the gothic narration style of her novel. As a gothic element, the supernatural is an integral part of the gothic literature. Using the supernatural elements makes ordinary events seem unusual. The style of gothic that Brontë uses shows the attitude and thoughts of the author. The style is relying on the past and previous experiences and events that the writer lives in. Brontë portrays problems that appear between the real love and the dominance of the other person

Supernaturalism is a phenomenon where people admit and believe in events that are not visible to the human eyes in the real world. The supernatural triggers the conflict between logic and myth. In the novel, through the presence of supernatural elements, Brontë indicates that the character of Jane begins to oscillate between reason and emotions. Jane's internal and external conflicts are revealed and exposed via the supernatural. Concentrating on the most important supernatural element in *Jane Eyre,* Mark Tyrell argues that a person can be influenced by external factors in society. At the beginning of the novel, Jane suffers from an external conflict with her aunt who punishes Jane:

> Me, she had dispensed from joining the group; saying. She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner—something lighter, franker, more natural, as it were—she really must exclude me from privileges intended only for contented, happy, little children. (Brontë, 2001, p. 6)

Despite the bad treatment of Mr. Reed and her son Mr. John, Jane gathers her courage and resists them. Through supernatural elements, the author is able to point out the reasons behind Jane's troubled mind and why she is in self-defence during the stages of her life. In fact, she does not completely surrender cold reason, but does not give up to her passions and feelings either. She stays in a balanced state.

Brontë proceeds to utilize the supernatural to give the reader a strong view on the horrors of Jane's life in Thornfield. Along with confinement and madness, Brontë explores the gothic setting and atmosphere in the novel. The setting of the novel has an important role within the story: its characteristics may directly affect the action. It represents some aspects of the identity of the protagonist. The setting of the haunted house is gothic. It is full of mysterious, dark and unknown details. "I supposed that she wanted to get another proof that the place was haunted, at my expense-well, it is -swarming with ghosts and goblins!" (Brontë, 2001, v.1 ch.3, p. 28). The author has intentionally used medieval castles and houses in the novel for special effects. She attempts to create an environment that belongs to the real and to the mysterious world alike. The horrors surrounding the environment of Jane's life enables the reader to recreate the same horrible feelings in the reader. The depiction of the weather in the novel indicates how Jane bears the obstacles. The author repeats the description of the atmosphere assuring that it is very dark and dusty. In doing so, the novel creates a sense of confusion and uncertainty.

Charlotte Bronte uses strong stylistic devices of writing to indicate to gothic elements. The author and the protagonist live and share the same gothic elements. Charlotte mentions how her mother died and she is raised by her cruel aunt, similarly how Jane lived. The author explains in gothic fashion, how Jane was badly treated in Lowood school, just as her sisters Maria and Elizabeth who died at the same school. Jane Eyre’s Red room is regarded as the first gothic element that Jane describes its curtains as a (deep red damask). She relates the red room to blood and death. This description is strong evidence of the existence of gothic sense. Jane describes the gothic atmosphere in Gateshead as “sombre and a rain so penetrating”. This indicates the sadness and dissatisfaction in Jane because of the mistreatment from Mrs. Reed. Another

evidence of gothic element is the weird communication between Jane and Mr. Rochester. The author mentions how the weird laugh of Bertha frightens Jane.

> While I placed softly on, the last sound I expected to hear in so still a region, a laugh struck my ears. It was a curious laugh, distinct, formal, mirthless. I stopped. The sound ceased, only for an instant. It began again, louder for at first, through very distinct, it was very low. (Bronte,98) This quotation describes how Jane hears the weird laugh at Thornfield and how Mrs. Fairfax claims that this laugh is Mrs. Pool's laugh. (Sondgrass,2005, pp.271-273)

Another gothic element is that the narrative does not uncover all the mysteries to the reader. In this regard, the reader starts to feel suspense. Brontë wants the reader to discover what is happening in the castle and discover what each character hides as a secret. She gives the reader the freedom to guess the end of the novel. At the beginning, the reader feels that there is ambiguity and there are many unsolved secrets. When she arrives at Thornfield, Jane rejects to go inside the castle because of its terrifying appearance:

> I did not like re-entering Thornfield. To pass its threshold was to return to stagnation; to cross the silent hall, to ascend the darksome staircase, to seek my own lonely little room, and then to meet tranquil Mrs Fairfax, and spend the long winter evening with her, and her only, was to quell wholly the faint excitement wakened by my walk. (Brontë, 2001, pp. 136-137)

Then, Mrs. Fairfax welcomes her. They pass through terrifying staircases. She decides to stay at Thornfield castle because she recognizes many mysterious issues inside the castle (p. 114).

Supernatural element appears when Mr. Fairfax talks about the ghost that appears suddenly. This event creates a horrible feeling in Jane's mind and the reader. Catherine Spooner states that these situations are psychologically affected the flow of events (2017, pp. 45-53). In addition, when Mrs. Ingram and her mother see her with Adele, Jane hears them and goes out. At first, Jane thinks she belongs here, but later feels anguish that those aristocratic people

from upper class humiliate her identity. Then a scary gypsy woman appears to read the horoscope. Her voice and clothes give a scary feeling to the novel.

As Jane visits the restrooms of Thornfield, she notices a weird and horrible laughter. The storyteller claims and admits that the atmosphere inside Thornfield is calm. This laughter is regarded as supernatural because it creates fear in the reader and the protagonist herself. As the novel reads, "[i]t begun again, louder; for, first, though distinct, it was very low. It passed off in a clamorous peal that seemed to wake an echo in every lonely chamber…. repeated in its low, syllabic tone, and terminated in an old murmur…. the laugh was as tragic, as preternatural a laugh as any I ever heard" (Brontë, 2001, p. 127). The author describes the crazy laugh in this description in order to introduce the character of Bertha in an indirect way. Also, the laughter foreshadows more mysterious surprises to come. when Jane tries to close her window, she sees a shadow of someone in the third floor while the housekeeper assures that the room is locked for a very long time. This is the second thing that Jane recognizes in the big castle. In the next day when they are walking and talking about jealousy, Rochester asks Jane if she ever feels jealous. She replies "no Sir," He asks this question because it seems that she never falls in love (Bronte, 2011, pp. 25-28). This is evidence that the story follows the manner of gothic romance which also foreshadows the strong relationship between them. Jane goes to her bed and recognizes that the light emerges from the bottom of the door with eerie laugh. Jane sees a candle on the ground and the fire comes from Rochester's room. The fire burns the curtain when Rochester goes in deep sleep. Jane immediately wakes him up and subsequently saves his life, but she feels terrified. The novel thus portrays a gothic romance with supernatural events.

Terry Eagleton argues that the gothic elements have a strong impact on Mr. Rochester because he tries to escape his reality. In this castle, he recalls bad memories from his past life. Eagleton adds that, all the past memories affect emotions and passions of the person in the present life. His wife Bertha now kept in the attic is connected to his painful memories. Bertha Mason further figures as a gothic symbol who represents a threatening female sexuality. She is described as "a clothed hyena." (278). Everything in the castle reminds

Rochester of his terrible past life and he tries to get rid of the haunting memories by continuously travelling. The writer portrays those male characters as brutal. For example, Rochester hides Bertha from the people that live in the castle. He judges that his life is full of troubles because of her. Bertha is considered as a significant gothic element that affects Mr. Rochester negatively. Rochester just hopes to forget his hidden secrets by pursuing Jane. Jane's presence helps him to forget his past when he makes a comparison between her and his previous wife (Eagleton, 2005, p. 21).

The fact that the house that is destroyed by fire reinforces the sense that it is haunted and doomed which is foreshadowed by the evil presence of a semi-supernatural being: Bertha. In *Jane Eyre*, Bertha appears as a supernatural component in the novel and plays the role of the madwomen. Brontë portrays Bertha as if she is a vampire who appears in different places to Jane. She is a ghost figure who appears sometimes in Jane's nightmares and in the real world. In doing so, Brontë conveys to the reader that Bertha is a mad woman who behaves unconsciously and unintentionally (Beaty, 1996, pp. 21-23). Bertha is introduced in the novel as "the mad woman in the attic" because of her non-conformism to ideals of Victorian society. Bertha tears Jane's bridal veil. Jane says, "[i]t removed my veil from its gaunt head, rent it in two parts, and flinging both on the floor, trampled on them" (Brontë, 2001, p. 272). Jane sees her at the first time in her room as a ghostly woman with long black hair. All these gothic elements that are related to Bertha create an element of mystery and suspense in the reader.

In fact, Bertha fights her own war. She refuses to give up to the society's conventions and traditions and as a result of her non-conformism, she is put into a prison: the attic. Through Mr. Rochester's narrative, it is made clear that Bertha is a wronged and persecuted woman. The narration does not give any chance for Bertha to express her views and thoughts. Elaine Showalter criticizes the common practice of imprisonment or hospitalization of the mad in the Victorian era. She states that Bertha became insane for several reasons, the first of which is that the madness was passed down to her through inheritance from her mother who was mad too, a biological reason. It seems that she was diagnosed as insane because of the common belief in the Victorian society that

would regard rebellious women as mad. Imprisonment was the only way to control insanity at that time. As Foucault argues, confinement helps repression of those who do not conform the common norms because the mad cannot find a suitable place in the social order. He argues that imprisonment is regarded as a suitable treatment for the insane, and adds that the consequence of confinement is that the insane has neither identity, nor presence (Foucault, 2000, pp. 109-113).

Another gothic intervention is portrayed through Jane's dream when the child dies. The dream foreshadows Bertha's death and the fall of the castle. As Jane puts it, "I dream another dream, sir: that Thornfield Hall was a dreary ruin, the retreat of bats and owls" (Brontë, 2001, p. 306). Jane is haunted in her dreams in which the bats and owls appear to signify a bad omen. Jane describes Bertha as a vampire with a desire to wreak vengeance as she sets fire to Rochester's bed and burns Jane's weeding dress. Also, Bertha's eerie laughter reaching Jane's ear at night adds to the uncanniness of the atmosphere. By such gothic description of a woman as a monster, Brontë seems to suggest that if a woman wants to reject to be a victim of the male dominance and society, she will be looked at as a monster to be put in chain and silenced. Indeed, she will be locked up behind the horrible doors of the castles but eventually she will free herself (Zahra ,1990, pp. 52-53). One of the conflicts in the novel is that Jane assimilates the patriarchal prejudices and discriminatory views against women. Because she is in love with Rochester and she cannot judge him objectively, cannot see his faults. She takes his word for Bertha and sees her as a threat.

2.2 Gothic and Patriarchal Oppression in *Jane Eyre*

Charlotte and her sisters published their works under a pseudonym name because at the beginning of the Victorian age women were not expected to work professionally especially as writers and had to stay mostly in their house. Woman did not have the right to vote or join any social domain. They were trapped in the private sphere. Women in that period had to be an ideal wife and mother, following Queen Victoria as the model. Queen Victoria represented the values and morals of the Victorian society. The queen asserts that a woman has to be a good and calm mother and wife who serves and obeys her husband and

love her children (David, 1934, pp. 197-198). In time however opportunities began to open up for women who began to participate in the social spheres such as education and other spheres. Charlotte Brontë supported women's participation in the public sphere. She was influenced by the gothic literary works of Ann Radcliffe. In her novels, she adopts the gothic style to reinforce women's liberation. That is to say, Brontë used the gothic style to depict women's oppression.

Jane Eyre (1847) portrays the obstacles women faced in the Victorian era and their preoccupations which came to be theorized later especially under the second-wave feminism such as body, agency, authorship, madness and trauma. Jane desires to gain and save independence, self-reliance and agency in a patriarchal society. She attempts to fight and struggle within a dreadful and depressing world. She tries to build a life which is full of freedom and self-reliance. Brontë realized that the gothic style was an effective way of depicting the problems faced by women of that time. She relied on the supernatural because it helped her to explore more and more about a character's psychological condition. The gothic enables the author to literary and metaphorically manifest the hidden sufferings of women. As in the case of *Jane Eyre*, the gothic elements imply how a woman tries to survive cruelty and injustices in a patriarchal society that attempts to victimize women (Ellis, 2001, pp. 73-75).

Brontë draws on familiar medieval gothic atmosphere such as an isolated horrifying castle or mansion with secret, mysterious rooms or passages but turns it into a medium through which women's sufferings, suppression, and traumatic experiences are embodied and conveyed. For example, Jane's cousin attempts to control her in his house after the death of his father. He tries to impose instructions on Jane. When Jane resists her cousin, all the members of her family condemn Her.

Jane undergoes a number of psychologically traumatizing circumstances as a result of hunger, oppression, marginalization, discrimination, poverty, humiliation, violence, and lost. The scene in which child Jane is imprisoned in the red room as a punishment for her non-conformism represents the ways in which the author employs the gothic to convey female oppression:

> Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room: at this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred: while I gazed, it glided up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern, carried by someone across the lawn. (Brontë, 2001, p. 74)

The red room symbolizes the patriarchal Victorian society which forces women to be obedient and inferior. Moreover, it indicates how women is silenced by being enslaved in a corner, therefore losing agency and authority. Generally, the gothic elements have a strong role in determining the several characters and influencing their behaviours in the Victorian novel.

Gothic elements in *Jane Eyre* (as in some other novels by female writers) are externalization of the internal sufferings and traumas of the female characters and possibly the author herself. The red room captures Jane’s mind and imagination even when she becomes an adult. It represents her internal conflicts, her fantasies, hallucinations and nightmares. The red room becomes a traumatic incident in Jane's life; so, even when she becomes an adult, she hardly overcomes her childhood's traumatic memories. Jane cannot forget her childhood memories because they constantly haunt and affect her (Brontë, 2001, pp. 30-39). She remembers the past events that happened to her and begins to realize her value. The red room further shows how the Victorian society forces women to be obedient and inferior. Moreover, it shows how women are enslaved in a corner in which they cannot express their opinions and ideas. Many critics however regard the red room incident as a climax that changes Jane’s personality, helping her become stronger and mature. They put her in the room as a punishment, but she resists it by expanding her imagination. The protagonist confesses that she is affected by some external forces. Jane thinks that she sees a ghost in the red room. Although at first she cannot figure out what it really is or represents, it creates hope and strength to face it. This gothic element motivates Jane to be another woman in her future, a more independent woman. The red room brings to the surface the psychological process of Jane's

mind. The red colour is associated with blood and violence. This element creates horror in the mind of the character and the reader. The red room is therefore considered a significant gothic element in the novel through which Jane learns to become stronger.

Jane attempts to struggle with social oppression since her childhood. In time she learns to respect herself and begins to accept that she deserves love and respect. So, Jane refuses anyone who accuses her as Mrs. Reed did. She is not a poor and enfeebled girl anymore and she defends herself without fear:

> Speak I must: I had been trodden on severely, and must turn: but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence – I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed: and this book about the Liar you may give to your girl. (Brontë, 2001, pp. 36-37)

She realizes that she is a strong girl who can bear the pain and weakness. It can be argued that in gothic novels, generally authors give a false representation of women. Women are portrayed as a tool under the control of man, a tool that is created to serve and fulfil his requests. For example, in *Jane Eyre*, Bertha appears as a phantom-like figure who is subdued. During the early emergence of gothic literature, woman is depicted as a frail creature, weak, innocent and passive. She is portrayed as the one who obeys the orders of the other dominant force. However, women writers dismantle this stereotypical representation and trace incapability (mental vulnerability and madness for example) traditionally associated with women to patriarchal norms and traditions. As Angela Carter argues, women in gothic fiction are traditionally represented as persecuted and suppressed beings under the mercy of the oppressor in a patriarchal society. She defends that women's literature must resist traditional views of women: "If women allow themselves to be consoled for their culturally determined lack of access to the modes of intellectual debate by the invocation of hypothetical great goddesses, they are simply flattering themselves into submission" (Carter, 2001, p. 938). Carter asserts that, women should prove their social and cultural position in the society. She must not allow men to dominate her life.

Bertha Mason, Mr Rochester's first wife, suffers from violence and trauma. She is known as a “madwoman.” The reader notices that Bertha goes through the same suppression, violence and trauma as Jane does at the beginning of the novel. Bertha accepts to live under the dominance and control of the male and for this reason, represents another victim of the Victorian patriarchy. She gives up easily to the beliefs of the Victorian society. She spends her life as a prisoner and property owned by her husband. She represents the submissive Victorian woman (Wordsworth Editions, 1997, p. 83). According to Stephen T. Asma, one becomes aggressive and brutal if one is not able to deal with problems rationally and this is the reason for Bertha's insanity (Ruggemeie, 2019, pp. 73-75).

In Brontë's novel, the mad woman does not have a past. She lives in the present moments. Bertha is anonymous, one who has nothing to do with the public sphere. Because Bertha Mason has neither identity nor past, she becomes cruel and ferocious. She represents everything that is fearful. Because Bertha's human presence is ignored, Brontë makes her an outsider who is not allowed to participate in the public domain. All these are caused by a controlling patriarchal society and its values. Her fate is embodied in the fire that she sets the building on but different from that of Jane. Bertha cannot overcome her traumatic past because she is detached from her motherland and environment and have lived under different circumstances. She is portrayed as a person without an identity. Bertha is given no name by the narrator. She is depicted negatively by Mr. Rochester. At the beginning he was attracted to her because of her beauty. As he puts it, "I found her a fine woman, in the style of Blanche Ingram, tall, dark and majestic…I was dazzled-stimulated, my senses were excited" (Brontë, 2001, p. 329). He admits that he did not get any chance to know her before their marriage. Mr. Rochester could not accept any rebellious behaviour or act from a woman as he represents the dominant patriarchy. He sometimes excuses her by referring her behaviours as a biological inheritance from her mother who suffered from a mental illness too (Brontë, 289). He therefore clearly stigmatizes and others Bertha. To subdue and silence her, he imprisons her in the attic of his mansion.

Bertha has been noticed as a silent character, with very limited interactions and opinions on the life around her. Spivak concedes that the voices of women are

more silenced than the others and these voices could not be heard because of the patriarchal and colonial forces. These voices are denied an opportunity to express their inner conflict (Spivak, 1993, pp. 66-68). She adds that no one can feel what those oppressed women pass through. For example, Bertha is judged as a ghost and vampire. Spivak however reads her as a representation of the colonized and oppressed other trapped in a dark attic in Mr. Rochester's castle. This is clarified in Mr. Rochester's depiction of Bertha: "wholly alien to mine, her tastes obnoxious to me, her cast of minds common, low, narrow, and singularly incapable of being led to anything higher, expanded to anything larger" (Brontë, 2001, p. 435). He expresses his bad feelings and emotions towards her, stating that she is unlike him.

Brontë describes Bertha as a monster stripped of humanity. Bertha deals with her brother Richard Mason as if he is a strange person. She acts violently towards him. "She's done for me, I fear," "She bit me," he murmured. "She worried me like a tigress, when Rochester got the knife from her" (Brontë, 2001, Ch. XX, pp. 293-294). In the middle of the night, Jane hears a shout "Somebody help me" (5o:02) followed by the same laugh. She is immediately woken up by Rochester who asks her to come with him and if she faints when she sees blood. The image of blood indicates violence. Mr. Mason is attacked by someone and is stabbed in the darkness which covers the whole floor. Jane and Rochester go upstairs. Rochester tries to keep it secret to Jane. He tries to make Mason keep quiet. The door opens and a woman appears to kill Mason (53:27). Jane hides behind the door until the woman leaves. Rochester comes to take Mason to a doctor since he is bleeding, and he never reveals the identity of the attacker. The events unravel mysteriously. Rochester and Jane observe the sunrise as a hope for tomorrow. According to Jane, God and nature are two paths, one leading to the other. This way, Jane creates spiritual reassurance. Moreover, the Jane and Rochester shaking hands under the sun rays is as a proof of the union of two souls, to challenge the horrible events that stitch them (54:25).

Critics admit that *Jane Eyre* aims to stand with women and defend their rights. The novel reflects social, political and psychological facts about women in a patriarchal society. Brontë focuses on the issues of women especially those who

are wronged and oppressed by their society. Oppression is regarded as one of the great problems that are showed by feminists and female writers in the patriarchal society. Kate Millet (2009) asserts that the origins of the female oppression are rooted deeply in the patriarchal society. Regarding the radical feminism, the feature that characterizes women is their oppression as female, not as an individual who belongs to some groups. She applies her literary works to address serious and difficult conditions of women and governesses.

In addition, she concentrates on some religious issues which are related to women in the Victorian era. Some critics have focused on the character of Bertha as the most prominent element that implies oppression in the novel. We can also vividly notice that character of Bertha is identical with Jane's character;' she is Jane's double. Bertha shows how the Victorian woman was persecuted and accused of insanity based on wrong assumptions about women established in the Victorian era. She is badly treated in a society that considers women as secondary, weak and inferior. The Victorian woman is trapped in her private sphere. Even women's style of clothes was to attract men sexually but only in the private sphere. These clothes show some details of women's bodies to clarify that woman cannot bear the hardships and difficulties of men's responsibilities. The recognizable style of the typical Victorian woman represents the sphere that the woman was surrounded. It means that this style is suitable for just the private sphere and is not allowed to be exhibited in the public sphere (Gilbert and Gubar, 2020, p. 339).

Jane Eyre portrays all the obstacles which women face in the Victorian era. She desires to protect and save her independence and her self-reliance on a patriarchal society. She attempts to fight and struggle within a dreadful and depressing world. She prefers to live a life full of freedom and self-reliance. Jane refuses to live as an oppressed and weak woman. During her childhood although she is a poor girl, she tries not to allow anyone to abuse or hurt her. In addition, she works as a governess to prove herself in a patriarchal society that she has the ability to educate and work. Jane is recognized by her strong personality and her good thinking. Jane seeks to find her true existence and identity. She does not accept the dominance of men. She is an emotional and sensitive woman who needs love and passion in her life, but she 'does not give

up to male control (Brontë, 2001, pp. 30-44). She is an orphan who studies in a charity school, which is similar to the school of Charlotte Brontë where many students died of typhoid fever. Jane Eyre becomes a teacher and governess in the future. The protagonist attempts to defends her independence as Brontë did in her own life.

At the beginning of the novel, Jane is portrayed as a weak and ignored girl who does not seem to be capable of becoming independent. She develops herself to confirm her existence in her society. Her goal is to achieve equality of rights with men. Moreover, she becomes a dominant force that who can gain what she desires. There are many events which prove that Jane rejects her society's norms. She refuses to live with Rochester as a lover. She does not want to be treated like his first wife who lived under Rochester's control. As opposed to Jane, Bertha submits to Rochester's orders and gives up to the rules and the instructions of her society. Rochester's wife accepts to live under his dominance. She represents the typical Victorian woman by her submission. In the Victorian era, woman is supposed to be under the dominance of men, caring for their children and doing their other house's duties (Doucet, 2006, p. 36).

In that time, women's life is only limited to the private sphere, that is the house and family. The typical and ideal woman should be faithful and respectful. A woman has to get married and stay under her husband's dominance and control. Education and profession are not much available for women in the nineteenth century because men believe that women do not have the same abilities and that education and profession will make them mad. They deny women identity and agency. They do not want them to express their feeling and emotions. In other words, women must suppress their emotions and passions. Jane Eyre is an early feminist who defends her rights to be an independent woman. The novel is pro-feminist because it portrays a woman who is the opposite of the Victorian typical woman. In the Victorian era, woman must repress her feelings whether positive or negative. Yet, Jane struggles to maintain her feeling of love toward her beloved.

During the Victorian period, women could only obtain a white-collar job or they could work as governesses in other to meet up their financial needs. Jane is different from the other Victorian women; she aims to prove herself and her

personality in the society. At the beginning of her youth, she does not seek to simply get married like many other typical Victorian women do. She believes that men first try to satisfy women by wooing, then they deceive them by fake love. She refuses to live with Rochester as a lover because she knows how to control her feelings (Alban, 2017, pp. 38-41). Jane tries to be an independent woman in a male dominated society. She wants to support herself financially by working. She learns how to refuse some rules and beliefs that she finds unfair. Despite her poverty, she is not a weak woman but challenges all the hard circumstances to prove her identity:

> Do you think I am automaton? A machine without feelings? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong -I have as much soul as you, and full as much heart…I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal, -as we are. (Brontë, 2001, Ch. VI,).

This quotation asserts the strength of Jane as she addresses Rochester that they have equal qualities. Even though he has power and is rich, Jane has enough courage to face him and expresses her views openly. She portrays the free Victorian woman who is totally different of Bertha who gives up for the patriarchal beliefs and orders. Through this quotation, Jane wants to convey a message that men and women have the same soul.

In the novel, Rochester is portrayed and described as the dominant and authoritative character from the beginning. He tries to show his superiority and power over Jane but the later resist every attempt. She expresses her thoughts in front of Mr. Rochester without any fear. Mr. Rochester asks her about Mr. Brocklehurst in the Lowood, commenting that all girls worship him because he is a religious man. But Jane with her bravery admits that she hates him because of his cruel acts toward the girls: "I disliked Mr. Brocklehurst; and I was not alone in the feeling. He is a harsh man; at once pompous and meddling; he cut off our hair; and for economy's sake bought us bad needles and thread, with which we could hardly sew" (Brontë, 2001, pp. 5-6). He expects her answer to

be in his favour and satisfaction, but she shocks him with a clear answer. She tells him: "No, sir" (Brontë, 2001, p. xiii). He waits her to say yes sir you are handsome; he expects to hear what is typical of a woman's response in similar conditions. He wonders why her answer is so harsh. Is there anything wrong with his body or his appearance? Then, he insults her by calling her not beautiful. He seeks to manipulate and exploit her young age, but Jane is clever not to allow manipulation (Brontë, 2001, pp. 169-173).

Gender issues are examined through different ways in the novel. The novel shows the relationship between men and women and their attitudes and behaviour towards the concept of liberation and freedom. Ray Murfin points out that because of gender, women are considered weak and a second sex. Men on the other hand are viewed as dominant and the superior sex. The gender roles create the tension relations between the female and male. She adds that woman is distinguished from man since her birth many qualities and the other features (Copenhaver, 2002, pp. 16-18). Connel classifies the term of masculinity into two types: the masculinity which depends on the labour class and the masculinity of those who rely on the industry. As a result of this division, men become a powerful sex but women are seen as the sensitive and elegant sex who cannot bear the hard work.

The function of woman in the Victorian society was to be at the service of a husband and to facilitate his improvement. The most achievable roles for women was to be a governess for her children, managers of household. In *Jane Eyre*, a woman is depicted as one supported by a man, and is totally different from him in the social class. She is not allowed to enter social spheres such as engaging with financial or political affairs. Jane is portrayed as the one who disobeys the rules of her society by relying on herself financially. Jane represents the woman who expresses her feelings such as anger freely while living in Mr. Reed's house or at Lowood school. She is not afraid of facing others and refuses to submit to any demands that she does not approves. Her status and role modelling in the novel represents the rising voices that spearheaded women emancipation in several spheres of life in the early 19th century.

3. GOTHICISM AND WOMEN ENTRAPMENT IN *WUTHERING HEIGHTS*

Wuthering Heights (1847) is considered a gothic novel because it contains uncanny events like dark and gloomy scenes, and the appearance of ghosts. The events of *Wuthering Heights* include many supernatural elements that distinguishes from other novels in the Victorian era. Most of the characters who are already dead seek to haunt the mind of the current residents. The first appearance of the ghost of Catherine foreshadows the appearance of more gothic elements in the novel. Heathcliff tries to be with Catherine whom he loves although she is dead. He just wants to be near her and says, "[w]hat kind of living will it be when you—oh, God! would you like to live with your soul in the grave" (Brontë, 2001, p. 176). Here Heathcliff expresses his endless love towards Catherine. He couldn't imagine his life without her. The author does not make it clear whether the ghost of Catherine really exists or if it is just a projection of Heathcliff's psyche. Catherine's death traumatizes Edgar Linton. He becomes gloomy and depressed. After Nelly tells Heathcliff that Catherine is dead, he says "Catherine Earnshaw, may you not rest as long as I am living! You said I killed you—haunt me, then! The murdered do haunt their murderers believe –I know that ghosts have wandered the earth" (Brontë, 2001, p. 315).

Heathcliff begs Catherine to haunt him as ghosts do. He prefers to be haunted by her rather than living alone. Gothic literature contains components of fashion depicted in some stories such as frightfulness, hope, loss, the grotesque and secrets. *Wuthering Heights* best exemplifies these gothic components.

The ghost of Catherine appears to Mr. Lockwood who is an inhabitant of Thrushcross Grange. Mr. Lockwood decides to stay in a room in which he finds many strange and inexplicable items. In that room, he finds a ledge, secured with works of the name Catherine Earnshaw, Catherine Heathcliff and Catherine Linton, and a book with a journal section by this Catherine. He starts to ask himself many questions about the child because he begins to feel scared. Subsequently, he wakes up within the profound of the hitting of the window of

the room. He sees a little child whose hand he touches with a terrified feeling. Lockwood realizes that Wuthering Heights is a place that is haunted by many ghosts and strange creatures that appear suddenly. "Her presence was with me, it reminded while I re-fill the grave, and led me home" (Brontë, 2001, V. 2 Ch. 15, p. 305). This creature asks for help from Lockwood stating that it tries to walk in the moorland for a lot of years (p. 27).

Mr. Lockwood can't sleep at night when he decides to have a rest. He admits that "The intense horror of nightmares overcame me, I tried to draw back my arm, but the hand clung to it, terror made me cruel, and finding it useless to attempt shaking the creature off (Bronte, pp.20-21). Mr. Lockwood was confused with the noise of the trees that were on the lattice. He was also haunted by the nightmares that came over him at night. As Paula Krebs concedes that during these nights haunted by nightmares : "Lockwood tries to get rid of the ghost by slitting its wrists, a method most commonly associated with suicide, he tries to shut out this bleeding by barricading the window with books." (48). (Kerbs,2017, pp.41-45)

In this novel, graveyards, nightmares, ghosts and delusions heighten the weird atmosphere and the supernatural factors. In this respect, the tenant's dream has been conveyed as a mystery to understand the tenant's mixed feelings. The horrible and strange dreams of Lockwood at the beginning of the novel also represent oppression. Through these terrifying dreams, the reader realizes that the novel contains a lot of terrible actions. The weird dreams of Lockwood continue to worsen. He dreams of a little girl that has a very strange appearance. He does not help her but starts to smash her hand until it begins to bleed and makes his cloths bloody. He cannot recognize the little girl but describes it as a horrible dream. His dreams are somewhat freshening because they are vague. For example, his dream in the church causes astonishment in some readers as to how someone can order others to take the preacher and hit him without any mercy. He also dreams about a cone of fire set on and scratch the window. He tried to break off the branch by forcing his hand throughout the window glass. In his dream, there is a gloomy voice that says "let me in let me in" (p. 21). When he asked about the voice, he got the answer. "It's me Catherine Linton" (p. 21). He sees Catherine's blood foreshadowing Catherine's death. In this

regard, the writer creates a suspense full and mysterious manner which draws the attention of the reader to reveal the tenant nervously. Heathcliff digs Catherine's grave at midnight because he wants to remove the obstacles between Catherine and him represented by the two yards' thick loess.

violence has also been used as one of the elements to deploy the gothic sense. Heathcliff is a character who uses violence against Edgar, the husband of his beloved. He decides to avenge because he could not marry Catharine. Stevenson admits and illustrates that Heathcliff is violent and wicked because of what he does to others. He intends to describe Heathcliff as wicked because of his horrible acts towards Edgar Linton. Additionally, the theme of violence creates feelings of scariness and panic in the reader's mind. Heathcliff uses all the ways that enable him to get rid of Edgar Linton and satisfies his desires. He plays a significant role in the novel with his violent deeds. At the same time, viciousness within the novel is regularly hidden with secret, for Brontë does not provide sufficient grounds for the reader to accept that it is genuinely applied (Stevenson, 1988, pp. 60-81).

Gothic novels should contain many gothic elements because the wicked heroes portray how these elements help them to appear as villains. The gothic writer relies on the imagination of the reader. They just want to imagine something different from what he sees in the other novels. Emily Brontë includes the elements of the landscape, that represent the weird storms and the horror sound of trees. It also portrays natural elements that destroy the daily life of the people. The terrified landscape in gothic novels create the feeling of confinement and loneliness (Hume, 1969, pp. 282-84). The writer wants the reader to live within the scene with the character. For instance, the reader feels that he lives with them inside Wuthering Heights. The violent storm happens when Heathcliff leaves Wuthering Heights. The author depicts that night as a dismal night:

> It was a very dark evening for summer, the clouds appeared inclined to thunder, and I said we had better all sit down; the approaching rain would be certain to bring him home without further trouble. However, Catherine would not be persuaded into tranquillity. She kept wandering to and fro, from the gate to the door, in a state of

> agitation which permitted no repose; and at length took up a permanent situation on one side of the wall, near the road. (Brontë, 2003, p. 124).

All of the gothic elements portray the suffering and the dismal weather of the novel.

Lockwood narrates many gothic incidents that happen to him. At the beginning, he describes how the atmosphere of the place is gloomy and dark. He is terrified by the ghost of Catherine. Then Lockwood narrates the violent and the aggressive acts of Catherine towards Heathcliff, searching for him in a cloudy and downfall weather. She attempts to tear the furniture of her room by her teeth. She suffers from madness. Nelly (the servant) narrates how Catherine died miserably and she was pregnant. She describes for Lockwood how sadly both of them bid farewell. Many writers examine *Wuthering Heights* from the perspective of the gothic such as You Zhang 's "Views on Gothic Tradition from British and American Literature," that was published in 2014. The paper argues that characters who are described as gothic are featured with all the characteristics of terror and cruelty. Beside these features, the reader experiences gothic moments as it happens in *Wuthering Heights* (Zhang, 2014, pp. 217-18).

Lockwood, narrates the events of the *Wuthering Heights* from his subjective perspective. He depicts the place as a huge and mysterious castle that contains some threats of gothic elements. He describes how the dwellers are related to the nature of that gothic environment:

> Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front! And especially about the principal door, above which, among a wilderness of crumbling griffins and shameless little boys, I detected the date '1500', and the name 'Hareton Earnshaw (Brontë, 2003, p. 117).

In these lines, Lockwood describes the house accurately. He portrays how the setting plays a significant role to describe the gothic elements in the novel. Lockwood continues his narration about the harsh atmosphere and circumstances that create such a gothic novel. He shows how every member in

the family hides a past story that includes many hidden secrets, and these hidden secrets are regarded as a gothic element. Everyone attempts to hide and ignore an ambiguous story. They cannot overcome these secrets, because they haunt their mind by overthinking.

In Chapter Three, the narrator tells us that the name of Catherine is carved on the dark bed of Heathcliff. During the night, Mr. Lockwood cannot leave the nightmares because of what he sees in the dismal room of Heathcliff. This dark room is considered as a gothic element similar to the attic in *Jane Eyre*. The place that contains an important secret is regarded as a gothic element. The narrator admits that everything in the Heathcliff's room has a secret story, including his room no one can get to easily. Lockwood who is very curious to know more about all these implied secrets tries to read some of them in Heathcliff's dairy that contains many horrified family memories (Koç, 2007, p. 115).

The concepts of death and other-worldliness are important in the novel as in many gothic works. Many characters die for many reasons. Some of these dead characters return to life in the form of a ghost. Another reason that makes the novel gothic is the brutality of Heathcliff towards Hindley Earnshaw. Hindley is the cause of Heathcliff's malignancy, because Heathcliff wants to be at the place that enables him to get his lost rights. He aims to avenge anyone as he believes they are preventing him from reaching his beloved Catherine. He says, "'Oh, God! it is unutterable! I Cannot live without my life! I cannot live without my soul!' He dashed his head against the knotted trunk; and lifting up his eyes, howled, not like a man but like a savage beast being goaded to death with knives and spears" (Brontë, 2003, p. 147). They lose their lives one by one as if Wuthering Heights is haunted and doomed by death.

Robert Hume argues that gothic novels concentrate on the psychological state of the protagonist and the other characters. It focuses on how the character is psychologically improved and developed. Hume adds that gothic novels focus on the characters that symbolize the unreasonable feelings and behaviours. Gothic literature sometimes creates a society that is devoid of values and good behaviours as best manifest in *Wuthering Heights* especially within the relations between the characters. For example, *The Castle of Otranto* shows how the

author focuses on the behaviours and values of the characters and how the gothic elements and the mysterious environment affect them. The character of Manfred is similar to the character of Heathcliff. He desires to get the power and the love of Isabella. He behaves illogically and unreasonably. He is seeking to secure his future and does not want to leave the state at any cost. Finally, after all his tricks, he plans to kill Isabella. But instead kills his daughter by mistake (Hume, 1969, p. 283).

The setting of the novel has an important role within the story. Its characteristics may straightforwardly affect the action. It also represents a few aspects of the protagonist's identity. The setting of the haunted house is a gothic element. It is full of mysterious, dark and unknown details. In the Victorian era, the writers of gothic are known for narrating houses and castles that have a complicated structure. This structure contributes to suspense, mystery and darkness. "I supposed that she wanted to get another proof that the place was haunted, at my expense-well, it is -swarming with ghosts and goblins!" (Brontë, 2003, p. 28). Moreover, as a feature of gothic literature, a novel should be set in a terrifying place such as a destroyed building or haunted castle that has a hidden underground corridor. Brontë follows the style of the medieval in the form and the structure of the castles and houses. She attempts to create an environment that belongs both to the real world and the mysterious world. Wuthering Heights is exceptionally shocking. The windows there look weird with many parallel stones. People who live there cannot bear the fickle weather, that is windy all the seasons. In the novel, we also find madness. Heathcliff and Catherine represent mental illness. They show psychotic and touchy behavior.

In *Wuthering Heights,* the author employs several gothic elements to let the reader explore the inner psychological state of the characters at a time where psychological understanding and theories regarding consciousness were not yet at hand. According to Mores, Catherine Earnshaw is classified as an oppressed woman. Thus, critics consider that the novel as a gothic novel. Ellen Moers finds a strong relation between the female and the gothic and asserts that both have an impact on each other. She describes the female gothic with terms that indicate that the woman is persecuted. Emily Brontë does what Moers is describing; she creates female characters such as Cathy Linton and Isabella to

convey a message. The reader can regard these two characters as gothic heroines (Moers, 1976, pp. 90-99). The gothic reveals the hidden and dark stereotypes that underlie male patriarchy and female marginalization.

Through the gothic genre, the Bronte sisters develop, and uphold a female ideal that is anti-male-heroism. In its place a female hero or gothic heroin is proposed to the collective conscience of the female gender. When Heathcliff imprisons Cathy Linton and Isabella, his objective is to silence them and deprive them of their human rights and freedom, but paradoxically the imprisonment serves and produce the contrary effect. It instead bonds them in a female solidarity, and renders them very stubborn, and conscious of the oppressive and misogynist treats that Heathcliff represents.

The gothic undertone of Heathcliff's violence, and the dark prison cell (where the ladies are locked), are purposefully crafted gothic elements. It is the authors literary and stylistic tool, deployed for the purpose of exposing the dark confines of male hegemony in her Victorian era. Emily Bronte uses her gothic heroines to express her own experiences and choices. because they didn't know what Heathcliff intend for them when he imprisoned them in the Heights. When Emily Bronte herself was grewing up, she faced the same experiences which she puts her protagonists through. She goes futher to give them roles that she could not assume then as a child. Ann Radcliff describes Emily's upbringing, in which her father attempts to keep her away from her passions, claiming that this will affect her badly in her future. These deprivations and lost opportunities is what Emily those not want her literary characters to go through without raising a fight.

According to St Aubert, the heroin can be independent and strong if she can overcome the domination and the horrible acts of men. Isabella didn't know anything about the horrible intention of Heathcliff, she believes him and she didn't know that he just want to avenge his brother, Edgar Linton. Isabella's escape with Heathcliff presents the exact gothic sense that Isabella feels because of the bad treatment that Isabella faces from Heathcliff, Emily Bronte considers her as a gothic heroine as well. The ill-treatment of female characters in castles or in isolated places portray how the gothic heroines suffer. Isabella learns from her previous experiences how to be strong enough in order to confront conflict

and the violence that surrounds her. In other word, gothic heroines gain experience on how to protect themselves because of the ill-treatment they incur from the male folk.

Emily Bronte considers Cathy Linton as a gothic -heroin as well. She is naïve as Isabella. Cathy is just used to her father's good treatment at Grange. She believes that all people that she will meet, will respect and love her as her father Mr. Edgar Linton. She didn't know about the bad intention of Heathcliff towards her. Gothic heroin is portrayed as innocent and naïve, but later transform because of the negative and miserable experiences they go through. Emily Bronte presents gothic heroines for example, as a heroin who is locked in mysterious castles where there is a dominant male as Heathcliff. Cathy attempts to be patient as possible, avoiding complaints, yet to no avail because Heathcliff's bad treatment on her is inert and customary. It is deeply rooted in a socially and culturally constructed 19th century male chauvinistic society.

Emily Brontë enhances and reveals the psyche of her characters by incorporating supernatural style and elements in *Wuthering Heights*. As Hogle argues, sometimes using the supernatural elements in fiction enables the writer to create a struggle between the real-world rules and the magical strength. These paranormal phenomena do not affect just the social life of the Victorian society; it also affects the general life. Critics such as Cooper do not accept that paranormal or supernatural exists, explaining that there are no myths or supernatural in the universe but rather the universe is based on natural facts and matters. This disagreement and rejection of the supernatural powers comes for several reasons, including that the paranormal world is difficult to be believed. Additionally, as Cooper argues, the supernatural changes the rationality of some interested readers and distort their thinking with some irrational concepts (Hogle, 2002, p. 48).

Many supernatural elements and incidents occur within the novel, such as the atmosphere of the environment, which is the most significant supernatural element:

> In the evening, the weather broke; the wind shifted from south to north-east and brought rain first and then sleet, and snow. On the morrow, one could hardly imagine that there had been three weeks of

> summer: the primroses and crocuses were hidden under wintry drifts; the larks were silent, the young leaves of the early trees smitten and blackened. (Fortova, 2017, pp. 38-9)

Many phantoms appear among the country folk. People start to claim that they see the ghosts of Heathcliff and Cathy in the village. They assert that they notice the ghost of Heathcliff in different places every day. Through all the strange events of the novel, Brontë wants to confirm and embody the existence of the soul even if it appears as a ghost. The author shows a strange, wild and confined setting and presents a perilous and stormy environment where there is a conflict between the characters, i.e., a combat between the inward universes and the remote slopes. Emotions and an intimate relationship that is complicated by hatred and revenge appear in the novel. *Wuthering Heights* includes many gothic and supernatural elements that appear during the appearance of Heathcliff's weird acts (Abram, 1993, p. 891).

In an attempt to describe Heathcliff's behaviours, the author claims that his acts and nature are not normal. Catherine describes him as:

> [A]n unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone, don't imagine that he conceals depths of benevolence and affection beneath a stern exterior! He's not a rough diamond - a pearl-containing oyster of a rustic: he's a fierce, pitiless, wolfish man. I never say to him, "Let this or that enemy alone, because it would be ungenerous or cruel to harm them;" I say, "Let them alone, because I should hate them to be wronged:" and he'd crush you like a sparrow's egg, Isabella, if he found you a troublesome charge. I know he couldn't love a Linton; [. . .] There's my picture: and I'm his friend. (Brontë, 2003, pp. 141-142)

Here in this description of Heathcliff's character, all the characters and events are linked to supernatural powers. Heathcliff is noted as savage and brutal; indeed, he is depicted as stronger than nature itself because of his dominant power and control over nature.

In their novels, Charlotte and Emily Brontë investigate the supernatural elements. Emily sheds light on the darkness of human nature. For instance, Heathcliff has strong impact on the other characters because of his aggressive nature and reckless behaviours towards other characters. The author shows the danger of those people who cause pain and the violence to those who fall as a victim to such behaviours. Throughout the novel, the reader becomes aware of a dark side of a person and that this dark side can control the person in his weak state. Similarly, Rochester's personality is depicted as a revenge figure at the beginning of the novel but this view is changed by Jane's love for Rochester (Söğüt, 2011, p. 151).

3.1 The Blend of Feminism and Gothicism

Emily Brontë questions the conventional views of the Victorian woman who decides to live in luxury out of poverty. Some women refused to be restricted or live under the authority of another. Catherine grows up with Heathcliff and their relationship turns into an emotional one. But she decides to move away from him and live in a wealthy family and bond with Edgar Linton. She confesses to Nelly that her love for Edgar is not stable, but she wants him because of his high class status. As she puts it, "[m]y 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" (Brontë, 2015, p. 82). She refuses to marry Heathcliff because he belongs to the same poor family. Emily searches into the depths of the female characters such as the rebellious Isabella, who does not accept the advice of her brother Edgar and Cathy to stay away from Heathcliff. She insists that she stays with him despite his closeness only for his desire to avenge Edgar who deprived him of his eternal love, Cathy.

Second-wave feminism of the 70s and 80s is anticipated in Brontë's novel as it focuses on the social, cultural and historical position of women and their crave for liberation from all these societal conventions and constraints that have hindered women's progress. *Wuthering Heights* is an early feminist work of that era. Brontë was unlike many Victorian writers who did not dare to expose patriarchal oppression of woman. In British Victorian society, women were

obliged to submit to patriarchal commands and demands. Brontë's novels are distinguished by their female characters whose roles challenge patriarchal conventions. Brontë became a mouthpiece for many Victorian women who did not have voice to defend their most basic rights. Margaret Homans explains Brontë's great role as a feminist author, stating that she is "aware of the problem of sexual identity as it is represented textually" (Homans, 1980, p. 106). She concentrates on the problems of the gender issues that a lot of writers avoid and ignore because of the potential consequences. The writer aimed to express the male dominance, as they possess the most important social, cultural and political positions in British Victorian society. Man was the head of the family at home and business. Brontë sheds light on the male-dominated society that imposed its laws and orders on women. She introduces many male characters in her novel who represent the traditional male society (Yelk, 2018, p.15).

Brontë, together with her sisters, experienced and suffered from male domination in her life. This became a source of inspiration for her to write and create male characters such as Hindley, who is aggressive with most of the characters and whose traits are completely different from those of his father. Hindley's character dominates Heathcliff during his childhood and his sister Catherine. He is very strict. Brontë describes that he might be unaware of his behaviours. Hindley, Heathcliff and Edgar attempt to portray their images as controlling through the events of the novel. Like Hindley, Heathcliff is a violent and aggressive character. They treat women with insult. To them, women are supposed to obey and not reject their orders, as demanded by the unwritten laws of the patriarchal society (Wilson, 2011, pp. 40-57).

In *Wuthering Heights*, the author focuses on marriage and women' rights before and after marriage, as the Victorian law states that the property of a married woman is attributed to her husband. The Victorian laws relating to marriage and children are only to men's favour and is therefore unfair. Some laws state that in the event of a divorce from the parents, children have no right to choose whom they live with, but custody reverts to the father without any justification or reasons (Saarnisalo, 2020, pp. 5-6). In the Victorian law, a man has the right to insult and abuse his wife if she does not follow his orders. And in the event of this, the woman had no right to complain against her husband. Moreover,

Victorian women do not have the right to participate in any political or cultural field, for they are considered as possessing no capabilities and competence in such matters. William Blackstone concedes that:

> [T]he husband and wife are one person in law; that is, the very being, or legal existence of a woman is suspended during marriage, or at least incorporated and consolidated into that of the husband, under whose wing, protection and cover she performs everything. These lines assure that the fate of the Victorian woman is linked to the husband, because she has no right to dispose of any property without consulting her husband. The husband acts as a person who is responsible for all her actions and behaviours. (Blackstone,1979, pp. 442-43)

Heathcliff has won the admiration of many readers because of his severity. He grows up in a male-dominated society, therefore it is not a surprise that he is unruly and severe in his treatment of his children. He is even tough with the woman with whom he falls in love. In addition, Heathcliff is emotional and he acts irrationally. These irrational behaviours destroy and distort everything beautiful around him. He tries to distract Edgar and those around him. Heathcliff, after disappearance for a period, comes back in full physical strength, is now tall and broad-shouldered. As the novel reads, "[h]e had grown a tall, athletic, well-formed man; beside whom my master seemed quite slender and youth like. His countenance was much older in expression and decision of feature than Mr Linton's; it looked intelligent" (Brontë, 2003, p. 101). He claims and believes that Edgar is just weak and will not be able to defend Catherine. Brontë portrays some of Heathcliff's aggressive behaviours through gothic elements that were popular at the time.

According to Sherry, Heathcliff is depicted as a vampire and an oddball creature. Others describe him as just a ghost and that there is nothing to prove his presence in the real world. He is characterized by miraculous features in the real world. He is extremely emotional but impulsive with all his actions that indicate revenge and hatred (Sherry, 1969, p. 40). Although Catherine loves him. She cannot bear his violent acts towards Edgar and her family. Isabella is

also manipulated by Heathcliff who pretends that he has fallen in love with her. He considers himself strong and superior and women inferior.

Catherine tries not to be submissive to the laws and orders of the Victorian society, as the novel tells us that she is a brave girl, as strong as her brother. Catherine is able to manage and take care of her father's requests. On the other hand, her father does not encourage her or motivate her to be strong and independent. Brontë concentrates on the father's attitude and concern for his son Heathcliff, believing that he would be the strongest and the head of the family after him. Catherin's father dreams that his daughter would be an example of the obedient Victorian woman, but she is totally the opposite and different. She begins to rebel against the orders of her father and brother since her childhood. Her father's harsh treatment does not affect her negatively. She is able to strengthen herself and stand against everyone who stands before her and her desires. Her father wants Catherine to grow up as an ideal Victorian woman controlled by the dominant Victorian man who subdues and controls her actions and behaviours. Through the weird reactions of Catherine, her father realizes the extent of her rebellion and rejection. Catherine wants to convince her father and the other men around her that she is equal to men. Although Catherine marries Edgar, Heathcliff cannot forget her because her strong character and presence has had a great impact on his life. He cannot forget her and confesses that Catherine is part of his soul, and he cannot leave her. In fact, Catherine satisfies her need for equal treatment when she is with him because she is not treated inferior by him. With Heathcliff, she considers herself as equal with same qualifications (Gilbert and Gubar, 2020, pp. 265-267).

Wuthering Heights portrays the chaotic life of Catherine's family. Many critics criticize and comment on Emily Brontë's depiction of families who are stripped of humanity and mercy. She also describes the violent conditions that the Victorian women were surrounded with. Charlotte admits that her sister Emily creates villain characters but she does not blame them. She gives them a lot of excuses because of the circumstances that they live in. She asserts that Heathcliff is not considered as the one who is responsible for violence and aggressiveness. One of the gothic references in *Wuthering Heights* is when Hindley asks the servant to "'[o]pen your mouth.' He takes the knife in his hand,

and pushed its point between my teeth" (Brontë, 2003, p. 53). Unconsciously He holds his child and shouts, "'I'll break the brat's neck" (p. 52). This indicates how *Wuthering Height*'s characters live in a swamp of brutality. Emily depicts how the closest person and the warmest place could be a danger that threatens one's life. Some observers express their opinions of *Wuthering Heights* and describe it as a novel that contains the themes of hatred and antagonism. On the other hand, some of them see it as a novel that focuses and sheds light on woman's persecution and treatment by men (Brontë, 2003, pp. 97-8).

As women started to overturn and unsettle patriarchy, women writers also started creating a new genre, which is known as the Female Gothic. This shows that women want to have equal power in the cultural and literary arena. Despite all the efforts that women make, they fail at the beginning. Because the power of the male-dominated society is so strong in that era, this type of genre was controlled by men. Men wrote and published what they preferred and considered suitable. What was written and published was in their favour. They published the themes that would encourage the values of the male-dominated society which is against female equality.

At the beginning of the nineteenth century, female writers begin to appear. Men even wrote against feminist views and themes. The Female Gothic emerged as a reaction to male-dominated culture and literature and displays many features including the Byronic hero. Its heroines represent the gothic element. Catherine, Isabella and the other female heroines are considered as Byronic heroines. Emily shows that the real Byronic heroine is the one who can overcome the problems that she met in a patriarchal society. Emily succeeded in creating a typical Byronic heroine in her novel. The Female Gothic texts include the Byronic heroines because they are seen as a part of the female gothic element. Their presence subverts and gives a sense of women’s power which defies the typical patriarchal characters. Brontë includes many gothic elements such as suspense and tragedy and she also represent the female gothic heroine as a mystery figure (Williams, 1995, p. 104)

Women dominate their surroundings in the novel. Catherine starts to violate her servant Nelly so that the later can obey her and follow her orders. Catherine attempt to terrify her husband Edgar, she admits that she is tired, and unsatisfied

by presence. Heathcliffs' aggressive treatment of Isabella, describing her as a poor girl. He treats her violently, but she still loves him. Isabella attempts to implant her claws into the body of Catherine. All these gothic indications relate to the messy atmosphere and environment that these characters live in. Emily portrays her heroines as victims who are subject to violence and brutal treatment. They are locked in a circle that is surrounded by conflicts. They are able to be free despite all the difficult circumstances that they face. Catherine does not lose her strength and independence. She does not give up to Edgar's orders and her parent's instructions. Isabella who could escape her fake marriage takes her baby and tries to protect him away from the villains. Emily Brontë aims to show us how women must stand against those who try to break their oars. Emily concentrates on the theme of resistance. Brontë's female characters are vicious and weird in different situations. They are not flexible in their behaviours, but they have a strong will that enables them to struggle inside the home and nature (Oda, 2010, pp. 15-17).

Heathcliff is unable to avenge Catherine even though upon his return after a long period to Wuthering Heights, he is willing to wreak vengeance on anyone who ended his happiness. He is aware of Catherine's strength and how she is behaving like a man throughout her youth. She abandoned Heathcliff and got married to Edgar because she knows well how the Victorian society consider man as the one who represents his wife and children. Catherine cannot resist all these pressures, so her end is like any other Victorian woman who stands against the obstacles but at the end her fate is either to surrender to the customs of the male-dominated society or collapse. The author shows how marriage to a wealthy man can be like a restriction and imprisonment for a young woman who is accustomed to being independent and free. Cathy is forced to conceal her feelings and emotions instead of revealing them. Despite her marriage to Edgar, she still remembers Heathcliff and the childhood that she lived together (Stoneman, 1996, pp. 521-26).

All the gothic elements in *Wuthering Heights* play significant roles in creating a feminist aura. The feminist goal is known to defend women's rights and fight everyone who stands in women's way. Many incidents in the novel contribute to such mindset. As mentioned before, the rise of gothic literature is simultaneous

with the beginning of the movement of feminism. Many women writers favoured gothic elements in order to express some of their main concerns, issues and obstacles that hindered their progress in different aspects of life. In the mid-eighteenth century, gothic fiction is strongly associated with female writers. That period is considered as a great opportunity for feminist writers to publish their literary works with an implicit message.

During the eighteenth century, feminist writers focused on the middle-class women in order to educate them and raise their awareness towards their own rights. Many writers, such as Mary Wollstonecraft and Ann Radcliff, assert that gothic elements have a great effect on the thinking of women. They note the role of gothic fiction in encouraging some female writers such as Brontë sisters to highlight the feminist aspects of some middle-class Victorian women (Bowen, 2014). Brutality and violence are considered as elements of gothic literature and have strong influence on some characters. Heathcliff's actions are violent and aggressive and affect characters around him. For example, his exploitation of Isabella's love and actual violence and speech badly affects her behaviours. Despite this brutality towards Isabella, she does not give up to the surrounding circumstances. These gothic elements make her a strong and independent woman. When she notices that Heathcliff is an awful person she withdraws from this relation. She does not surrender to him; this is what feminist writers aspire to achieve in that period.

Marry Wollstonecraft indicates that woman must be strong and mentally capable to face the patriarchal society that judge and describe her as naïve. Brontë wants to show the power and courage of female characters in difficult experiences and situations. The merging of gothic elements with female characters portrays a woman who is bound in a dark shell, whether in home or in the walls of a haunted castle. Female gothic literature depicts a mirror surrounded by many limitations in a male-dominated society (Kerbs, 1998, pp. 41- 6).

Some critics and writers have assumed that all the gothic elements used by Brontë and other female writers are just a reflection of the bad memories and attitudes (violence, darkness, terrifying castles and ghosts), that the male-dominated society incites in the minds of women. These elements may be in favour of the oppressed woman because they reflect her treatment by the male-

dominated society. There is another feature of the female gothic that indicates the appearance of the Byronic protagonist. Feminist gothic writers tend to put the female protagonist in a conflict between two difficult decisions. In *Wuthering Heights*, this conflict is represented in Catherine's confusion to make a marriage decision. The society force her to choose someone from or upper than her social class, but her heart is with Heathcliff. Catherine is regarded as a gothic feminist hero because she attempts to fight some patriarchal values. The other female characters such as Cathy and Isabella are considered gothic feminist heroines as well. Both pass through any inner conflicts to get rid of the restrictions of the patriarchal society. All the gothic elements in the novel are an indication of the suffering of the gothic feminist characters living in a patriarchal society. Weinstock explains that female gothic novels represent and depict the closed life of the woman in home and its services, the private life of a woman far from the public lie that is controlled by men with all its fields. Castles which are surrounded by terror are the most important means upon which feminism gothic narratives are based, as the heroine works hard to establish new rules and laws away from the patriarchy rules. He adds that many female writers want to recount their experiences in the life in which they lived as ghosts that had no role within the patriarchal society (Weinstock, 2008, pp. 17-18).

Brontë's hero Heathcliff transgresses family and social-class ties. Brontë portrays the tyrannies of the patriarchal families and connects the latter with the bizarre and macabre. Brontë builds the gothic trappings of escape and imprisonment to the persecuted heroine. *Wuthering Heights* shows the weather buffeted as revealing in the traditional castle that destroys the beautiful woman. In this sense, the typical gothic access the minds of readers by viewing the mystery of death and destruction. The nature of the gothic hero-villain Heathcliff destroys the beautiful woman in order to pursue inheritances. According to Ellen Mores, women writers relate the gothic to a feminist, the woman of the middle class who wanted to show the image of conventional submissive women and domestic angles. Women writers had to subvert the conventional contemptuous sentimentalization of woman as such as George Henry Lewis's condescending views of woman. As he says, “women's proper

sphere of activity is elsewhere (than writing). Are there no husbands, lovers, brothers, friends to coddle and console? Are there no stockings to darn, no purses to make, no braces to embroider? My idea of a perfect woman is one who can write but won't" (Scott, 2016, 151-53).

Women writers who try to overcome the boundaries of the social norms confront the difficulties in order to reject societies' expectations and assumptions, thus blending gothic elements to shape feminist movement in order to make their voices heard. Susan Hill's *The Woman in Black* is strong evidence that blends the gothic elements with feminist themes. The story presents horror mood and tone by bringing darkness and creepy scenes. The decoration of the inn and the El-Marsh house which Arthur stays few days in, belongs to the Edwardian Era. Costumes include the woman in black dress that suggests darkness as well as revenge. The woman in black has been covered by mourning black shawl with traditional black dress which refers to that woman who has lost her son and seeks revenge. Nevertheless, the novel provides the details about Arthur's marriage and his life. The novels establish the fabric of horror. Therefore, it helps the reader to be more creative. Hill highlights the circumstances and difficulties that women go through and try to survive in the society. She portrays the Edwardian woman who fights and struggles to appear as a strong woman who cannot be influenced by some Edwardian and Victorian rules and values. The author starts to shed light on feminist themes that have an impact on woman. She tries to represent female's suffering and shows how women were oppressed. The title of the novella itself indicates blackness and the injustice of women's lives. The black colour embodies the revenge that the wronged woman aims to achieve because of the injustice that she has been exposed to. The writer points out that how suffering and persecution have power in creating another personality, and how sadness has a clear and effective role in distorting the entity of the woman (Punter, 1996, pp. 50-5).

Another example of how women writers establish the idea of the gothic female is Henry James's *The Turn of The Screw*. The title refers to someone who forces to do something and turns the situation from bad to worse. The title best represents and reflects the governess's situation. Moreover, the power that the ghost possesses and wants to spread the fear and horror to control the living

creates suspense. The ghost is the former valet, Peter Quint, whose identity Mrs. Grose recognizes (44:53). He appears in black which suggests an evil spirit. Mrs. Grose informs the governess that the valet has a sexual relationship with the previous governess. He has a dubious relationship with Miles possibly a sexual one. The governess starts to see that the children's innocence is corrupted by the ghosts attempting to destroy their purity while the governess tries to save their innocence (Henry, 2009, pp. 135-137).

Ellen Mores invents the term, “heroinism”, which is a feminist configuration through which women circumvent difficulties and obstacles in the patriarchal society. Ellen Mores derives the term of heroinism from the experiences that transpires through the female female characters like Ann Radcliff. According to Mores, this term includes many indications as: the intellectual heroin and the heroin who experiences many adventures in her journey. She wants to show the miserable treatment of woman in the Victorian society through the term of heroinism. She explains how the gothic heroin is surrounded by suspense and horrible castles or by her society’s conventions and customs. Throughout the term of heroinism, Ellen Mores enables to convey the voice of the persecuted woman. The woman that tries to gain her real personality and identity. She explains how the gothic heroines moved from innocence into experience, because in her struggles for social emancipation she faces daunting obstacles in the pursuit of her dreams.

Through the lives of the female protagonist in both text under study, we can observe that the gothic heroin overcomes constraining social obstacles, placed on her part by male patriarchy. When she overcomes them, the efforts in doing so transforms her personality and identity, and render her more socially self-conscious and autonomous. The Brontë sisters works display these elements in their works, in the way they question and disrupt the Victorian prejudices against women. Emily Brontë expresses disruptive experiences of the passionate heroine, Catherine. Moers notices subversion in the acceptance of Brontë's perspective of cruelty as an energizing part of the erotics of childhood. This cruelty links *Wuthering Heights* to the gothic tradition associated with female writers such as Anna Radcliff. In fact, the connection is identified by Brontë's contemporaries. Mores applies Brontë's principles to provide Emily's

impassionate model: Catherine and Heathcliff as well as Charlotte's Jane Eyre and Mr. Rochester (Scott, 2016, p. 220).

4. HOW GOTHIC ELEMENTS CONVEY THEMES OF SOCIAL CLASS, OPPRESSION AND POVERTY

The gothic elements that play an important role in *Jane Eyre* significantly reveal how Jane suffered from class inequality in the Victorian era. Class differences are common in the Victorian society. These differences create the concept of the "other". Jane tries her hardest to raise herself in order to attend the status of the upper class. She has many of her painful memories in the past, such as her confinement in the red room and the teacher's cruelty and violence against her. The expression of this themes are achieved through gothic elements that make it possible for the reader and the rest of the characters to judge her. The poor classes have no independence or support for themselves. Although Jane faces many obstacles and difficulties, she attempts to develop her character from childhood. She resists all kinds of oppression that she is exposed to from early childhood. When Jane moves to Mr. Rochester's castle, she realizes how a person's status and class brings about respect or insult in society. She is grateful for what she has fulfilled and achieved in life and at the end of the novel she has become a member of the upper class thanks to her marriage to Mr Rochester. Some characters in the novel take class differences and poverty as a means and an excuse for insulting others who belong to lower classes. Many attitudes occurred to Jane since her childhood, and these attitudes drew the reader's attention to the existence of the class differences (Erentuğ, 2018, pp.131-32).

Jane does not realize the dilema of class differences until she is treated violently and cruelly by her cousin, who believes that he has the right to hit and reproach her because she has no inheritance after her father's death. According to Sigmund Freud's theory of Oedipus complex, John aims to be the dominant and the responsible of his family especially after his father's death. John Reeds takes the chance of his social status in order to scorn Jane:

> You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to

> beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense" (Brontë, 2001, p. 11).

These lines show how Reeds family put Jane out of the social circle because of her social status. He wants to show her that she is dependent on them. Reed's family aim to make her feel that she is a burden. On the other hand, one of Mrs. Reed's workers gives Jane some lessons and warnings that help her to know how she must talk and behave with Miss. Reed, justifying that Jane is poor and has no right to argue or debate with John. She becomes a person without an identity although she belongs to Reed's family. She cannot defend herself because she has no right to. In the Castle of Thornfield of Mr. Rochester, Jane is also refused her rights because of her class belonging is

Moreover, the author uses Bertha, as a gothic element, who attacks Jane and does not allow her live as she dreams and wants in Thornfield. This is an indication that Bertha may also be against those who belong to a lower social class. Jane cannot escape class differences even while she is in Thornfield. She has suffered since Mr. Rochester confessed his love to her. She sees Bertha's ghost in the castle, has nightmares and sees Bertha burning her wedding dress. Jane sometimes disparages herself, justifying that if she had money, Mr. Rochester would have fallen in love with her. She also links all her painful memories to determining her fate as she has suffered from living with her aunt Mrs. Reed. She hopes to be in the social status of Blanche Ingram that every woman dreams of. Jane admits that her bad luck is closely connected to her lower social class. She realizes how the society judges the woman according to her social class and beauty. Jane believes that the Victorian society rates the woman's beauty and social class more than her intellectual skills. And this prevents her from marrying a rich person who will fulfil her desires. Jane believes that a person should be judged according his or her moral and ethical perspectives not based on social class difference (Gaskell, 1997, p. 235).

As Laura Peters argues, gothic and paranormal elements have an effect on the dissolution of family bonding in the Victorian era (Laura, 2000). Some of the gothic elements, such as the imprisonment of Jane and her insult, that Charlotte Brontë employs in her novels create the feeling of unpleasantness among some

characters, which generate a feeling of enmity towards her aunt and her sons. Jane cannot forget this experience as she describes it as a horrible and unforgettable memory. Laura notes that gothic literature helps to destabilize and distrust those of the lower classes. According to some standards of the Victorian society, the poor person who does not have financial independence must give up his most basic rights if he wants to live with the rest of the society. People who belong to lower classes are subject to various kinds of punishment, whether in the household or at work. They have to work hard in order to satisfy those who belong to high classes. The harsh treatment of Jane by the powerful and upper classes creates a terrifying gothic atmosphere such as her experience in the red room, the Lowood school and the bad treatment of Mr. Brocklehurst. Brontë aims to create the feeling of suspense and excitement by these gothic elements that affect the reader and the character. Most of the gothic elements in the two novels represent what is subdued within the human psyche, and this is what makes the person behave in an insane manner without any restrictions or consideration. All of the aforementioned elements of the supernatural and gothic, such as the fearsome and mysterious castle building in the novel and the appearance of Bertha's ghost, create an atmosphere of panic and terror (Gören 2010, pp. 38-41).

The eighteenth-century witnesses spread of the profession of governess for women. Jane Eyre is a governess who builds her life despite belonging to a lower class that does not qualify her for a better-earned job. In the Victorian England, many Victorian women are forced to work as governess because there are not many occupation options available for them. Also, as a working-class woman, Jane is exposed to many dangerous and psychological pressures. As she put it, "[t]he longer I considered the position, education, I felt justified in judging and blaming either him or Miss Ingram for acting in conformity to ideas and principles instilled into them, doubtless, from their childhood" (Brontë, 2001, p. 221). Jane compares her social class with Miss Ingram stating how social class difference can affect the relation between two people in love with each other, and how the Victorian society is unjust and discriminating because people from a higher social class judge others belonging to a lower social class. Women from the lower class, such as Jane and her friend Helen, are viewed and

judged as inferior and weak in the society. However, Jane is the exact opposite of Helen. She does not give up to the values of the Victorian society. She fights anyone who stands against her way. She does not allow herself to be under the control of men. Jane becomes an independent and able woman who takes her rights and fulfils her dreams (Avriyanti, 2014, pp. 52-3).

Closely related to the concept of social class in the Victorian society is the idea of femininity. This movement includes female writers such as Brontë's sisters and other Victorian feminist writers. At the beginning of the seventeenth century, feminism starts to appear indirectly through female writers' writing or arguments. Many women begin to question inequality between woman and man. They realize that they are deprived of their rights and are described or represented as weak. They quest for equality in order to gain the same rights with men. They refuse their position as an angel or a governess because they believe that they have the same intellectual and social qualities. The Victorian values and convention require women to be submissive to men who could be her father or husband. The Victorian society functions on two areas: the public sphere and the private sphere. The public sphere is only taken by man who has many responsibilities and is able to work in different fields. On the other hand, the private sphere is occupied by woman whose duty and job are to take care of her children and obey her husband. Some women begin to express their desire of freedom in their writings; then journalists help them by publishing their opinions in some journals. They start step by step to make their opinion expressed and heard (Avriyanti, 2014, pp. 52-5).

Wang Guofu admits that *Jane Eyre* is a novel whose main purpose and intention is to defy women rights. It aims to show the real woman as a hero who is full of emotions and strength. It reveals some social, political and psychological facts about women in a patriarchal society. For instance, it sheds light on those women who get married to men who do not treat them well, and those women who are wanted just for sexual affairs. They notice that Brontë focuses on the issues of women especially those who are wronged and oppressed by their society. She applies her literary works on the serious and difficult conditions of the women and governesses (Guofu,1987, pp. 25-7).

Gender issues are practiced and examined through different ways. They reveal the connection between the man and woman in their relationships and their reactions towards the concept of liberation. Gender is classified into masculinity and femininity. Gender is different from sex and is constricted and defined in society. Gender is commonly associated with the interpretations that society build out of biological differences. Simone de Beauvoir rejects the idea that considers woman's nature different from man's, that she is born with inherent skills and abilities that define her role in society. According to de Beauvoir, woman is considered as weak and the second sex while man is the dominant and the superior sex (2011, pp. 16-17).

The Victorian woman is not responsible for managing financial affairs whereas the man has the right to do it. The woman's duty is to make the situation pleasant and ideal for the man. She just works as a governess for her children and is the house manager. In *Jane Eyre*, the woman is depicted as the one who is supported by man in her social life and is totally inferior to him in social class. She is not allowed to engage with financial or political affairs. Jane is portrayed as the one who disobeys the rules of her society by relying on herself financially. Jane represents the woman who expresses her feelings freely. She expresses anger while in Mr. Reed's house and at Lowood's school:

> How dare you affirm that, Jane Eyre? How dare I, Mrs. Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back - roughly and violently thrust me back - into the red room, and locked me up there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, "Have mercy! Have mercy, Aunt Reed!" And that punishment you made me suffer because your wicked boy struck me - knocked me down for nothing. I will tell anybody who asks me questions, this exact tale. People think you a good woman, but you are bad, hard-hearted. You are deceitful! (Brontë, 2001, p. 40)

These lines show how Jane stands against the violent treatment that she faces in Mrs. Reed's house. She faces her aunt with brave words. Jane does not allow her

aunt to depict her as a monster. She feels that this is the first time she has revealed her emotions freely. She is not afraid of confronting others who appear in her life. Moreover, Reed's son is depicted as the most dominant character who wants to control Jane's acts and behaviours. He tries to attack Jane when she starts to defend herself.

Marx explains how the class struggle arose due to a huge difference between the industrial class and the working class. The rich class in the Victorian era controls and dominates the country's products, while the working class has no luck except to work hard in order to earn a living. In the Victorian period, the conflict is between the ruling class that Marx describes as the capitalist and the working class or the oppressed. The history of mankind, as Marx argues, not only shows the social class struggle but it includes the conflict in other areas such as the economic and the political. He adds that in every society, there is a class that possesses the authority over the production of the country while the other class does not have the right to own the production. The worker class are disrespectful socially and do not possess any property of the country (Giddens and Held, 1984, pp. 20-22). Brontë's sisters live in the same condition as Marx describes. They suffer from social class differences and conflict. They live in an oppressed society that has the power over the working class. As Marx puts it,

> The ideas of the ruling class are in every epoch the ruling ideas: i.e., the class which is the ruling material force of the society is at the same time its ruling intellectual force. The class which has the means of intellectual production at its disposal has control over the means of mental production, so that thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it. (Marx ,1993, p. 294)

Marx hopes all different classes live in a fair society that does not distinguish between a working class and the bourgeois class. He wants the working people and the oppressed to stand against the oppressor in order to take their right. He believes that the only way to achieve justice and equality among different classes is rejection of the dominance of one class over the others. Marx writes about the unfairness that existed in a patriarchal society, but female writers in the Victorian era are not able to express their oppression regarding social class

differences. It is at this moment of social and economic change that some women writers such as Brontë's sisters begin to be the voice of the oppressed women.

Jane cannot choose her partner only if he is equal to her class. The social class in Jane Eyre allows others to judge her and other characters. Because she comes from a lower social class, Jane is viewed as naïve and deficient. The Victorian woman in that era can just work as a governess especially those who belong to the working class. Jane refuses to be a typical dependent Victorian woman. She works to support herself financially. Through the sequences of the event in *Jane Eyre*, Brontë embodies how the social class is important in and how the protagonist is successful in establishing her financial independence.

Charlotte Brontë tries to narrate her own past experiences in a patriarchal society through the story of Jane. She narrates about the way she was treated in her society and the causes of oppression and social class differences. These problems enable Brontë to create the feeling of sympathy with the characters. She conveys her own sufferings that through the events and characters of *Jane Eyre*. She illustrates how the Victorian society creates social class differences, poverty and oppression through class discrimination. William Smith states that "I often wish to say something about the condition of woman question but it is one respecting which so much can't has been talked that one feels a sort of repugnance to approach it. One can see where the evil lies -but who can point out the remedy?" (p. 59). He clarifies the real situation for women in the period. They were forced to be under the control of the dominant power. The injustice of this power is reflected on the characters of *Jane Eyre*. These characters feel that they are different because they do not belong to the upper-class. They try to assert their self as a character with an identity. Sidanius and Pratto argue that, "[s]ocial hegemony is more efficiently and safely maintained by the exercise of power over ideology and discourse" (1999, p. 88).

Charlotte and Emily aim to depict the impacts and results of this social discrimination that appear later on the behaviors and actions of the characters such as when the society judges Jane to be without an identity because of her socio-economic class. The author addresses the injustice that the other classes

suffer from. Charlotte portrays the voice of the oppressed working-class woman. The author herself suffered from oppression.

Mr. Rochester gets married to Bertha because of her wealth. Her class is very suitable to Mr. Rochester's. He explains for Jane that his marriage to Bertha was planned by their families. They focus on her wealth and social position. Rochester means that his marriage was out of his control. Jane shows sympathy towards him because their marriage ended with a horrible result. The same is true of Mason's family. Mr. Rochester is the only appropriate man for their daughter. Mr. Rochester clarifies that his father wanted him to marry Bertha because her family made her their heir. Each of them did not think of the results of their marriage. Their marriage was just for a materialistic purpose. Rochester finally locked his wife in a dark attic in the castle.

In the Victorian England the woman of the middle class was brought up to be innocent, pure and sexually undemanding. She swings between being submissive as well as obedient in order to glorify as an angle of the house. In fact, women at the time had no rights. She was expected to serve her husband and to be a servant to her family. There were only a few professions for women if they wanted to support themselves. However higher education was considered unsuitable for woman since the society believed that education would make women mentally ill. The education was limited to learning drawing, reading, playing the piano and embroidery. Moreover, woman had no right to express her opinions. As she could not control her own identity to become independent, such as Brontë's Jane Eyre. Many critics at that time criticized female writers like Charlotte Brontë. For the same reason, she published her novels under a pseudonym. The critics believed that it was not appropriate for women to write a passionate novel or have knowledge of sexuality. Charlotte Brontë in her preface writes that her novel is about the conventionality and not morality in order to defend *Jane Eyre* against potential male criticism. Jane Eyre is unconventionally female and passionate. She has a strong sense to fight injustice. In this context, passion is not appropriate for a woman at that time, and therefore it must be repressed.

The novel has been affected by many gothic elements during the journey of Jane Eyre because they give her a new sense of personality in order to fight poverty,

injustice and the Victorian norms. She finds her true self and fights conventions by refusing male domination. Her quest for independence from the red room and the presence of her uncle's ghost put her in the right path to kinship and love. She is influenced by the death of Helen and the authority of Mr. Brocklehurst at the Lowood's school. Although she resists the power of patriarchy, she challenges the fear that comes from darkness that comes from the attic where Bertha Mason, the madwoman, resides. The young Jane Eyre tries to survive Rochester's love, Bertha's madness and Massingham's mockery of Jane's job as a governess. They refer to her as a servant (Edgell, 1997, pp. 16-18).

Social power, the domination of male figure, and the elements of Gothicism gives strength to Brontë's heroines. The novel shows how the oppression effects women. In fact, the idea of repression, poverty and domination of the social class makes Jane an independent woman. Even she gains her authority when Rochester suffers from castration. The gothic elements in *Jane Eyre* spreads great suspense to readers' mind such as red room, ghosts, madwoman, blood and death. All these elements make Jane realize that she is a strong figure. The internal development of Jane establishes a meaningful existence in her life during her journey to challenge the norms of society. The battle which occurs between Jane and her cruel guardian as well as the social and the patriarchal orders make her overcome oppression, madness, starvation and coldness.

The mad woman Bertha is a central character in the novel. Critics reject that Bertha is Jane Eyre, but she symbolizes the Victorian woman who is imprisoned inside her house. Jane is trapped in a society that rejects the rebellious woman and the angry woman. Jane as a lonely child without a sense of longing for kinship or a sense of belonging, is continuously reminded that she has no family and is not one of the Reed's family. Miss. Reeds excludes Jane from family, activities and says, "[s]he was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner-something lighter, franker, more natural" (Brontë, 2001, p. 3). In this quote, Brontë shows Jane's position in the family beneath the level of Miss. Reed. As a little girl, she is not suitable for the cruelty of the society. Jane sees herself as a little girl but not as beautiful. She refers to herself as invisible as air, the heir to nothing, secretly shocking with ire). Even though Jane is invisible, she is like a

fire ready to gain her independence and identity. In this regard, Jane defends herself against her cousin. She protects herself from being psychically injured. But this behaviour is not acceptable for Miss. Reed because Jane should know her position in the social order and repress her feelings (Gilber and Gubar, 1979, p. 342).

In *Wuthering Heights*, Emily attempts to attract the attention of the reader to how the Victorian society lived within a social class division. She makes a significant comparison between the life in Wuthering Heights and that in Thrushcross Grange to make the differences between two very clear. The first one has less opportunities than the other. The novel shows how social classes have a great influence on determining the fate of Heathcliff and the other characters. Emily narrates some events by Heathcliff who portrays the details of Linton's family in Thrushcross Grange, assuring that they live in great luxury. Terry Eagleton argues that within the series of the novel the author illustrates how the elite class tries to save its wealth from the villains. He adds that those villains are created by the bourgeois class that deprives them of their simple rights (EAGLETON, 2005, pp. 107-108). In the novel, the upper-class families such as Linton's family live away from those the working classes families such as Heathcliff who is not wanted anywhere. He feels himself as strange because of the behaviour of those surrounding him. Heathcliff is unable to marry Catherine despite their intimate relationship since their childhood. The Victorian society judges him because he is a person without a certain social class, and this means that Heathcliff is a person without identity or entity. All his experiences in childhood make him cruel to those around him. After his absence he returns to avenge everyone who insulted and rebuked him because of his low social class. He still remembers all those who treated him badly and violently since his childhood (Goetz, ,2009, p.359).

Many critics have pointed out the relationship between gothic literature and the influence of its elements on different social classes and how its elements can be a way of depicting oppression in the Victorian society. Additionally, gothic elements such as isolation and darkness in *Wuthering Heights*, the dreadful nightmare and the horrible details reflect their fear and ugliness onto the characters' behaviors. These elements reveal one's behaviors and psyche. Fiedler

argues that gothic elements affect the person horribly which will eventually have social impacts: "is indeed an invention of the gothic form, while his temptation and suffering, the beauty and terror of his bondage to evil are amongst its major themes" (Božoki, 2017, pp. 12-14). Emily Brontë describes Heathcliff's appearance with words implying aggression and ugliness. Social prejudices and poverty lead Heathcliff to behave harshly and violently. Heathcliff narrates the event of how Edgar's family welcomes Catherine and how he is ignored by them because of his external and internal appearance. They consider Catherine as respected but Heathcliff is just a rotter. Edgar addresses him 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…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. (Brontë, 2003, p. 112)

Emily Brontë uses many gothic elements to show social stratification. Emily and Charlotte both succeeded in portraying society's injustices that happened to many people in the society that was similar to a ghost society.

Fred Botting argues that the gothic is "a serious threat to the literary and social values, its images of dark power and mystery evoked fear and anxiety". It leads to the social discrimination, oppression and poverty within the society. Most gothic novels are strongly associated with society's problems and attempt to reveal people's sufferings in society. Gothic novels such as *Jane Eyre* and *Wuthering Heights* concentrate on issues of oppression, poverty and social class differences and express their darkness and brutality. Gothic elements depict all the bad rules and actions of the oppressor. All of these gothic elements are merely a reflection of the bad morals of those who represent the dominant or the power. Additionally, gothic writers try to show the sufferings of the marginalized groups in different social areas. The reality for the oppressed people is no longer real. It has turned into a gothic fiction that is full of terror and panic. Some of the gothic elements that Brontë uses points to the injustices that poor people face in society (Fred, 1996, pp. 15-17).

Social class differences lead to many social problems. One of these problems is the issue of health. People who belong to an upper class live in a better health condition. Additionally, they are more aware of their health than the working class. They own their environment and exclude others. On the contrary, the working class do not have the chance to protect themselves against any diseases and they do not have the adequate knowledge to protect themselves. They live in different areas and places that are neglected. Moreover, the lower-class people cannot create social relations with the upper class. Some researchers admit that people of upper class have the opportunity to protect their love relations with their partners. Many people tend to choose their partner based on money and high social status Similarly, when Catherine has a tense love relation with Heathcliff, she thinks first about Heathcliff's social class. Researchers assert that social lifestyle mean that each social class can choose their way of living and can fulfil their wishes. Upper class people are able to choose a good lifestyle more than the other social classes. In the Victorian society, people concentrate on the social and the economic situation for each class more than other standards. The economic status affects social class differences since it is regarded as an important factor in society. The class stratification creates many social struggles because people are divided and classified into different levels in society. It has negative effects on society. One of these effects is that people who belong to the lower class show some immoral values and behaviours toward people of the upper class. Social class determines how one thinks and behaves toward others who belong to a different social class. Different social classes have different ways of thinking, behaviours and feelings and these different ways appear due to the class stratification that led them to different behaviours and acts (Manstead, 2018, pp. 268-69).

Victorian novels clearly show how capitalism supports and encourages the middle class to be the controlling class. Both novels show how the events that include many gothic elements have a strong effect on social class differences, oppression and poverty. In *Jane Eyre* and *Wuthering Heights*, the events focus on how the gothic elements create some changes in the society. The writers narrate the characters' suffering from these changes. They cannot bear the discrimination to which they are subject. As many scholars assert, gothic

elements influence the person's physical appearance and create an aggressive personality (Dubois, 2015, pp. 436-38).

Because of social class divisions, some conflicts appear between the upper class and the lower class. This stratification creates the concepts of superiority and inferiority between different classes. Pride is a result of these differences and classifications in society. *Wuthering Heights* shows pride in the selfishness and actions of Catherine and Edgar Linton. They consider themselves superior to others. Catherine cannot be satisfied with her own lifestyle, so she decides to live a luxury life in Thrushcross Grange. Catherine compares the lifestyle in Wuthering Heights and the one in Thrushcross Grange. She cannot bear her miserable life among poor people. As the novel reads,

> Cathy, catching a glimpse of her friend in his concealment, flew to embrace him; she bestowed seven or eight kisses on his cheek within the second, and then stopped, and drawing back, burst into a laugh, exclaiming, "Why, how very black and cross you look!" and how – how funny and grim! But that's because I used to Edgar and Isabella Linton. W ell, Heathcliff, have you forgotten me? (Brontë, 2003, p. 37)

In this quote, Emily shows how Catherine insults and hurts Heathcliff with her words. Catherine expresses her feelings about Thrushcross Grange with Edgar and his sister Izabella. She explains how gentle Edgar was in his actions and behaviours. She shows how Edgar is different from Heathcliff in manner and respect. All these behaviours that Catherine is talking about show how the class stratification in society helps people to be more selfish and odious. The author illustrates that people who belong to the lower class cannot defend themselves against physical or psychological wounds. Heathcliff cannot defend himself against Hindley's bad treatment. He knows that he belongs to the lower class; this means he is incomparable to Hindley. All these cause pain and hatred in Heathcliff's personality. He cannot forget his unformattable memories and what he was exposed to in his past life. Heathcliff remembers all Izabella's hurting words towards him when she meets him for the first time. He aims to avenge everyone that has hurt him and made him to have a different personality with different goals in life. He blames the society in which he lives and people.

Discrimination in society due to social class differences destabilizes the relations among people. Discrimination occurs because of one's identity, class, colour and appearance. "Where did she pick up this companion? Oho I declare he is that strange acquisition my late neighbour made, in his journey to Liverpool – a little Lascar, or an American or Spanish castaway" (Brontë, 2003, p. 35). Linton's family mocks Heathcliff and his appearance. They say that his physical features are similar to the castoff that came from other countries. Heathcliff did not react to their mistreatments because he is used to such situation. The man too up Cathy up; she was sick, not from fear but pain. He carried her in; I followed, grumbling execrations and vengeance. 44 "What prey, Robert?" hallooed Linton from the entrance. "Skulker has caught a little girl, sir," he replied, "and there's a lad here," he added, making clutch at me, "who looks an out-and-outer! Very like robbers were for putting them through the window to open the doors to the gang after all were asleep" (Brontë, 2003, p. 34). Heathcliff suffers from a mental illness because of he is racially discriminated. When Catherine comments on Heathcliff's physical appearance, he feels upset and realizes how the luxury life has affected her behaviours and feelings.

5. CONCLUSION

Feminine gothic fiction came into prominence in the late of eighteenth century, coinciding with the rise of pro-female gender struggle, which has culminated to modern-day feminism. Horace Walpole's *The Castle of Otranto* (1764) is considered the first gothic novel. Gothic literature emerged as a form of dark Romanticism, a literary genre that was part of the Romantic movement in the late seventeenth century. Dark Romanticism appears to reveal terror, supernatural elements and hideous narratives that drag the protagonist into darkness. Dark romanticism as a romantic sub-genre was later valorised by key literary figures, especially Mario Praz in the 1930s. It shares common features (darkness, moodiness, decay, mystery, horror etcetera) The dark romantics aim was to show how humans struggle to bring a change in their lives-a life seems almost unworthy, absurd and deprived of hope and meaning. Its key themes centred around the supernatural, terror, horror and pain. The gothic genre is an offshoot darker side and genre that emerged from romanticism. Dark romanticism and gothic genre share common characteristics, with strange settings, marked by isolated houses, mysterious and haunted castles, marginalized female characters who struggle to change social status. Dark romanticism is also characterized by gothic elements such as death and loss, mystery, decay. Most gothic novels like *Jane Eyre* and *Wuthering Heights*, narrate a story that expresses love and emotions which leads to death. Bronte's sisters use the style of gothic romanticism that give the power and strength to their novels. (Howard,2015, pp.12-17)

It is from the backdrop of female marginalization by a male chauvinistic society, that female voices like Charlotte and Emily Bronte draw inspiration to express through the gothic form their own social yearnings, and those of the female folk as a whole. The two works under study expressed this idea of female emancipation through the gothic representation of the dark and infamous side of social and gender injustices sustained against women. In this final phase

of the work, we intend to highlight some key points that constitute the feminist gothic in the two novels. This conclusion also helps to remind our assumption or proposition, and how evidence from the text have been able to ascertain our claims.

Firstly, we observed that the gothic form used by the Bronte sisters to express female concerns played a great role in valorising literacy and female emancipation. The significance of literacy among women in the eighteenth century cannot be ignored. Literacy helped many women to participate actively in the sphere of education. They began to gain their literary reputation. Numerous female writers established their own competitive literary work. They also established their marketplace, while many female readers accessed literary works through libraries which were increasing in British cities. Gothic fiction is associated with the inception of female writers and readers as well. It was a time when women began to gain some sort of agency. The gothic genre enabled and strengthened women especially in the Victorian era. The Female Gothic anticipates second-wave feminism and literary feminist criticism. Some critics attempted to undermine the term by defining the Female Gothic as narratives of female heroines who are imprisoned and threatened with rape and extortion in domestic sphere. However, this genre attempts to depict female victimization in history on the one hand, and female agency on the other. In this genre, gothic elements are used to show how men are considered as predators and women as a victim or prey. The nature of woman is shown as fragile when they confront male sexuality. These elements come to defeat the passiveness of female identity in many ways. The characteristics of the gothic novel are associated with the female gothic to establish the textual picture of feminism movement.

Critics and authors notice the significance of the gothic genre for women writers who wanted to express women's perspectives. Moers defines the Female Gothic as the labour which the female authors create during the eighteenth century. The Female Gothic is derived from gothic literature, because the writer has a specific purpose to portray the persecuted women that live in a patriarchal society (Mores, 1978, p.89). Anne Radcliff and other female writers of the time stand with the oppressed women and decide to write on their behalf. They present the miserable life of women in a patriarchal society. Theses authors

show how the oppression effects on the real personality and identity of woman. Oppression can be the main and most cause for women's suffering. Bronte's sisters attempt to explain the oppression and the disenfranchisement through their writing. Throughout *Jane Eyre* and *Wuthering Heights*, Bronte sisters enable to reveal the multiple impacts of oppression and domination.

In the Victorian Britain, women teetered on the verge of a vast change in the laws that had constrained them since the mediaeval times. The rights to vote, the right to own property after marriage, the right to divorce, the right to a will or signature; that were all prohibited from women, began to be questioned and dismantled. For example, in 1858, the divorce law was enacted, and it gave women the possibility to divorce from unworthy husbands. Before this law it was not possible for a woman to divorce no matter how badly the man treated her-that is why countless Victorian women stayed and were killed in their marriages. The law on voting rights was only achieved later in the early 20th century. Legal protection from domestic violence against women was not granted until the criminal procedure act of 1853, which criminalized violence against women. Yet, even this law did not out rightly banned violence by a man against his wife and children; it imposed a legal limit on the amount of force that was permitted. These and several laws came into place because of the efforts mounted by women, especially through education to liberate the woman. Through literary writings, women were educated and conscientized to fight for their rights against male patriarchy.

In this study we have been able to find out through textual references that the gothic form in female writing was purposefully used as a tool to conscientize the female gender, and also as a weapon of expression of the plights of the Victorian woman. This Victorian period marked a turning point in the rights of the woman in society, with many of the anti-female laws that existed from the mediaeval being dismantled. These women emancipation struggles took several forms and in different ranks and professions of the society. But the key weapon or form was through writing. Since women were forbidden from practicing in any liberal professions like law, administration or business, they were deprived of every medium of expression or communication. But for the female writer who could write behind the four walls of her room without being disturbed.

Charlotte and Emily Bronte dedicated their knowledge and time in using the decayed reality expressed in gothic fiction, to express the plight of the Victorian woman. This thesis statement that the gothic is an expression of the oppression of the Victorian is not a view of the mind, but a reality as expressed in the two works-which are more or less social biographies of the Victorian era.

Historians disagree about whether the British Industrial revolution (1760-1830) was beneficial for women. Frederick Engels, writing in the late nineteenth century, thought that the industrial revolution increased women's' participation in labour outside the home, and claimed that the change was emancipating. More recent historians dispute the claim that women's labour force participation rose, and focus more on the disadvantages women experienced during this time period. One thing is certain according to this historical and literary source under study; that the industrial revolution was a time of important changes in the way that women work. Yet unfortunately the historical sources on women's work are neither as complete, nor as reliable as researchers would like. Aggregate information on the woman is available only from the public census, and while census data has the advantage of being comprehensive, but is this case it was not a very good measure because carried by institutions led by patriarchal male chauvinist. Literary sources like *Jane Eyre* and *Wuthering Heights* written by women who endure the experience can be best relied on. This research has been able to find out through textual references the true experience of the woman in the Victorian era.

Chapter one has highlighted the intricate link between female Gothicism in literature and the early phases of Victorian feminism. We examined how the two authors make use of gothic elements to decry injustices against women, and to revendicate for social justice and equality. The female characters in both *Jane Eyre* and *Wuthering Heights* are victims of male marginalization in every sphere of society. The chapter looks at how Gothicism in Victorian female literation also help to champion the course for female emancipation. In chapter two's and three, we looked into the particular cases in both *Jane Eyre* and *Wuthering Heights* in particular. The chapters outline the gothic scenes in Lowood, Thornfield, and in Heathcliff's grange. These gothic environments were harsh, gloomy, morose, violent, intolerant, and regressive against all the women who

inhabited them. At Lowood girls live an almost inhuman life, where there are tortured, starved and humiliated. A school that was supposedly considered a religious one where the fear of God is preached to the girls but not practiced by the men who preach it. The violence and misery even leads to the death some inmates. In *Wuthering Heights* as in *Jane Eyre* the female protagonist all fall victims in their love for men.

Conclusively Charlotte and Emily Brontë presents the paradigm of the educated woman who attempts to gain an equal social status with men. The novels are examples that portrays female figures who tried to challenge the conventions of a male dominated society. Jane exemplifies an independent woman, compromising her morality to present self-empowerment. The story was written as an autobiographical and bildungsroman novel and traces the protagonist from childhood to adulthood. Jane seeks independence and searches for love and equality. She becomes a new woman to shape her personality. Charlotte Brontë's *Jane Ere* and Emily's *Wuthering Heights* explores how the gothic genre and its elements question social class, inequality, oppression and poverty. During the eighteenth century, stories of horror frighten several people. The gothic tales attract attentions, and became an ideal means for the female schooler or novelist to galvanise attention for the emancipation of the woman. Despite this horror, writers started to create different gothic stories that contain ghosts and spirits in other to keep the attention of the readers. The thesis illustrated how the gothic style is portrayed in *Jane Eyre* and *Wuthering Heights* and how the gothic elements have a great effect on these novels. Moreover, it shows the impact of gothic elements and their relation with feminism. discuses *Wuthering Heights* from a gothic perspective which includes many gothic elements The thesis asserts how these elements affect the movement of feminism during nineteenth century. This study hopes to help readers to understand how gothic elements strengthen the novels' events, which centred around the emancipation of the Victorian woman.

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Zhang. (2014, Views on Gothic Tradition from British and American literature. (Pp.217-218), file://C:/users /user/Downloads/13068%20 (1).pdf/

RESUME

Name Surname:

Education:

2001-2007 Anadolu University-English Language and Teaching Department

2012-2018 İstanbul Aydın University-Doctorate, English Language and Literature Department

Work Experience:

2005-2007 Polat Renaissance Hotel Erzurum-General Manager Asisstant

2009-2013-Bayburt University-Faculty of Education-Lecturer

2014-…. –Bülent Ecevit University-Ereğli Vocational School-Lecturer

Languages:

-Turkish: Native Language

-English: Advanced

-German: Intermediate

Skills:

-Communication, Teamwork, Problem Solving, Flexibility, Creativity

- Computer skills (Microsoft Office) and others