

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME**

**A STUDY OF CHARLOTTE BRONTE'S *JANE EYRE* AND EMILY  
BRONTE'S *WUTHERING HEIGHTS* FROM THE PERCEPTIVE OF  
PSYCHOANALYTICAL LITERARY CRITICISM**

**Master's Thesis**

**Rasool Abdullah Muhealdeen**

**Ankara-2019**



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## ACCEPTION AND APPROVAL

This is to certify that this thesis titled “A Study of Charlotte Bronte’s *Jane Eyre* and Emily Bronte’s *Wuthering Heights* from the Perspective of Psychoanalytical literary Criticism” and prepared by Rasool Abdullah Muhealdeen meets with the committee’s approval unanimously/ by a majority vote as Master’s Thesis in the field of English Language and Literature following the successful defense of the thesis conducted in 28<sup>th</sup> January 2019.

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## **ETHICS DECLARATION**

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences thesis Writing Directive,
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- I cited all the sources to which I made reference in my thesis,
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**28 January 2019**

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**Rasool Abdullah Muhealdeen**





## ÖZ

Emily Bronte'nin *Wuthering Heights* (Uğultulu Tepeler) ve Charlotte Bronte'nin *Jane Eyre* Başlıklı Romanlarının Psikanalitik Edebiyat Eleştirisi Açısından İncelenmesi.

Bu çalışmada Ondokuzuncu Yüzyıl İngiliz yazarları Emily Bronte'nin *Wuthering Heights* ve Charlotte Bronte'nin *Jane Eyre* başlıklı romanları, Psikanalitik Edebiyat Eleştirisi bağlamında, Sigmund Freud'un kişilerin davranışlarını önemli ölçüde etkileyen psikolojik etkenler kapsamında ortaya koyduğu savunma mekanizmaları kavramı ışığında incelenmektedir. İncelemenin yöntemi, söz konusu iki romanda savunma mekanizmalarının nasıl kullanıldığının araştırılmasıdır. Çalışmanın amacı, bu iki önemli yazarın romanlarının farklı bir bakış açısıyla değerlendirilmesine katkıda bulunmaktır. Bu amaçla, *Wuthering Heights* ve *Jane Eyre* romanlarındaki başlıca roman kişilerinin romanda betimlenen tutumlarını ve davranış biçimlerini belirleyen savunma mekanizmaları incelenmektedir. İnceleme, iki romanın kahramanları olan Catherine Earnshaw, Heathcliff, Jane Eyre ve Mr Rochester adlı roman kişilerinin roman boyunca davranışları yoluyla sergiledikleri savunma mekanizmalarını ele almakta ve aralarındaki benzerlik ve farklara dikkat çekmektedir. Çalışmada ayrıca, romanların yazarları Bronte kardeşlerin bu karakterleri yaratma süreçlerini ve karakterlere yükledikleri özellikleri etkilediği varsayılan savunma mekanizmaları da dikkate alınmakta ve roman kişilerinin davranışlarını yazarların yaşamları ve kişilik özellikleri açısından tartışan bir değerlendirme sunulmaktadır.

**Anahtar Sözcükler:** Psikanalitik Edebiyat Eleştirisi, Savunma Mekanizmaları, Sigmund Freud, Emily Bronte, *Wuthering Heights*, Charlotte Bronte, *Jane Eyre*.

## ABSTRACT

{Rasool, Absullah Muhealdeen}. {A Study of Charlotte Bronte's *Jane Eyre* and Emily Bronte's *Wuthering Heights* from the Perspective of Psychoanalytical Literary Criticism}, {M.A. Thesis, Ankara, 2019}.

The current thesis studies one of the psychoanalytic criticism theories, in particular, Freud's defence mechanisms and applies it to Emily Bronte's *Wuthering Heights* and Charlotte Bronte's *Jane Eyre*. This study is dissimilar to other studies in that it focuses on a subject that has not received much consideration from scholars in preceding studies. This approach is related to the use of the concept of defence mechanism in the *Wuthering Heights* and *Jane Eyre*. A more inside and out investigation of this approach would ideally give a progressively intelligible comprehension of these novels. The thesis examines the psychological reasons that motivate the behaviours of the characters in *Wuthering Heights* and *Jane Eyre*. It focuses on the examination of the types of defence mechanisms that the main characters (Catherine, Heathcliff and Jane Eyre, Mr. Rochester) exhibit and it declares the differences and similarities of these defence mechanisms. Furthermore, it sheds light on the types of defence mechanisms that Emily Bronte and Charlotte Bronte, unconsciously, used in creating the characters of each novel. The thesis uses the psychoanalysis approach to study the character's behaviour and the author's life.

The research found that the main characters of the two novels showed multiple defence mechanisms in different situations to reduce their anxiety. The research also found that the authors had unconsciously used certain defence mechanisms in their novels. In addition, the research found that the state of anxiety experienced by the heroes in the two novels resulted from the social pressures that prevailed in the Victorian Era.

**Keywords:** Psychoanalytical literary Criticism, Defence Mechanisms and Their Interpretation, Emily Bronte, *Wuthering Heights*, Charlotte Bronte, *Jane Eyre*.

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## INTRODUCTION

This thesis studies the nature of the relationship between the main male and female characters in the novels of the Bronte sisters within the framework of psychological literary criticism to understand the significance of the characters' behaviour and motives. The goal of the study is to shed light on the novels by using Freud's concept of defence mechanisms.

The study is concerned with four main characters in two novels written in a single period by two sisters who are best known as "The Bronte Sisters" and it also analyzes the behaviour of each character according to Freudian principles of defence mechanisms. Also, the relationship between the authors' lives and their works will be clarified.

The aims of this thesis are to apply Freud's defence mechanisms to the selected texts so as to analyze the characters' behaviour, follow-up positions of the main female characters (Catherine Earnshaw and Jane Eyre) and the main male characters (Heathcliff, and Mr. Rochester) and to identify the quality of defence mechanisms used in each novel, differentiate among the two novels in the extent of the use of Heathcliff, Mr. Rochester, Catherine Earnshaw and Jane Eyre of the defence mechanisms in various situations and to show the similarities and differences between them regarding their use of defence mechanisms. Finally this thesis aims to identify Charlotte Bronte's and Emily Bronte's reflection through the characters of the two novels.

*Wuthering Heights* (1847) by Emily Bronte, *Jane Eyre* (1847) by Charlotte Bronte were selected as the main texts of the subject of this study. The main characters in each novel chosen to be analyzed in this study are Heathcliff and Catherine; Jane Eyre and Mr. Rochester.

This thesis tries to find answers to the following questions:

What kind of human behaviour do the novels portray? In what way is it possible to understand the motives and behaviours of the fictional characters? Are the defence

mechanisms used by female characters in the two novels different from the defence mechanisms used by men? Can common signs found in the two novels be reliable indicators to the nature of human behaviour in the Victorian era? Lastly, is there any relationship between the behaviour of the fictional character and the psychological intentions of the authors?

The most critical issue, the present examination explores, is the manner in which the authors unconsciously employ the concept of defence mechanisms to display their characters on a psychological, scientific, convincing and appealing foundation. Many psychology studies have been applied to the novels; this thesis continues this approach and adds to the foundation that can be helpful in interpreting the behaviour of the main characters of the novels. In addition to that, this thesis displays the connection between the novels' female characters (Catherine and Jane Eyre) and the life of Charlotte Bronte and Emily Bronte.

The importance of this study is that it focuses on analyzing *Wuthering Heights* by Emily Bronte and *Jane Eyre* by Charlotte Bronte's main characters according to the perception of the concept of defence mechanisms. The thesis also analyzes Charlotte Bronte and Emily Bronte personalities according to the same perception practised by each of them. In spite of the fact that *Wuthering Heights* and *Jane Eyre* have been seen from a psychoanalytical point of view by many scholars, this part has not been addressed by any researcher before, according to the research conducted so far.

It is a significant opportunity to understand the motives for the characters' behaviour in relation to the particular social context of the period through achieving the objectives of research from the perspective of psychological analysis of the characters in the two novels and understanding the human behavior of each character in accordance with some of the principles of Freud and his followers. To be more specific, it will be possible to arrive at a better understanding of the forces acting on human behaviour and how the authors represent these forces.

It is assumed that literature, in general, and the novel, in particular, is a reflection of many aspects of life, but one cannot cite only one novel from a certain time period to be an indicator of the nature of human behaviour (motives and purpose, individual suffering and feelings) of that era. So, two novels written by two sisters will be more helpful in achieving the aim of the study.

Moreover, male and female protagonists in the two novels have similarities and differences. This thesis tries to shed light on Heathcliff and Mr. Rochester to understand why they were aggressive characters and how defence mechanisms such as denial, projection, and displacement can be helpful in understanding their behaviour and motives. At the same time, female characters, Catherine and Jane Eyre, were not aggressive. Therefore, it is interesting to study their psychological progress to understand their motives and behaviour.

However, it is an important thing to make an examination of the defence mechanisms which will provide a deep insight into the hidden, unconscious motives. This examination will elaborate on the reader's ability to understand and interpret the characters' behaviour and will make it more demanding to suggest an evaluation concerning their motivation. To this aim, what is required is to dive more deeply into the characters' statements and behaviour. In this manner, the reader will be able to see the characters from multiple angles and will be able to gain insight into their personalities.

The next chapter will deal with the psychoanalytic literary criticism in general and in particular, the defence mechanisms. The first chapter will also shed light on the Victorian age and Victorian literature in particular.

The second chapter will study Emily Bronte's *Wuthering Heights* and the third chapter will study Charlotte Bronte's *Jane Eyre* in light of the information presented in chapter one. The conclusion will present an overall evaluation based on the findings of the study.



## CHAPTER ONE

### THE VICTORIAN NOVEL AND PSYCHOANALYTIC LITERARY CRITICISM

This chapter includes two sections. The first one is concerned with Psychoanalytic Literary Criticism and in particular, the defence mechanisms. The second section is about Victorian age and Victorian literature.

#### 1.1. Psychoanalytic Literary Criticism:

Psychoanalytic Literary Criticism is a kind of literary interpretation that makes use of the terms of psychoanalysis such as the unconscious, anxiety and repression in literary works to show the traits of literature in its link with psychological situations. It is known that Sigmund Freud started this modern tradition in his "*Interpretation of Dreams*" (1900), which provided a method of interpreting obviously unimportant details of narratives as displacements of repressed wishes or anxieties. Later, other psychoanalysts like Adler, Jung and Jacques Lacan have inspired a new school of psychoanalytic critics who illustrate the laws of 'desire' through a focus upon the language of literary texts.

Moreover, the evolution of psychological analysis of literary texts was accompanied by the development of modern psychology in the early twentieth century. In 1929 I. A. Richards writes in his book *Practical Criticism: A Study of Literature Judgment* "Unfortunately, the subject-matter of psychology to a centrist is so immense that few have been able to devote much attention to literature" (322). Here, I. A. Richards asserts that Literature has not received enough attention from psychologists. In the following years, it was clear that literature had begun to be given considerable attention by the scholars. Studies have begun to pay great attention to the psychological analysis of literature. The important role of Freud's work in psychoanalysis was evident in enhancing the ability of critics to study literary texts from a new point of view, especially psychoanalysis. So it is important to know to what degree that relevant theory

of Freud are applicable to the study of literary texts in general, and the selected novels in particular.

Then, Sigmund Freud (1856–1939) appears with his theories and concepts of seven defence mechanisms, *Eros and Thanatos*, *beyond the pleasure principle* and the *interpretation of dreams* which opened the door of literature widely in front of psychoanalytic criticism, letting the readers understand the characters better and deeper. Peter Gay states in *The Freud Reader* that "Freud is inescapable...Freud's terminology and his essential ideas pervade contemporary ways of thinking about human feelings and conduct" (viii). Ann B. Dobie adds in her book *Theory into Practice, An Introduction to Literary Criticism*, 3d Ed. "With Freudian theory, it is possible to discover what is not said directly, perhaps even what the author did not realize he was saying, and to read between (or perhaps beneath) the lines." (54). Actually, Sigmund Freud added a new sight to the literature by his theories. For this reason, it is necessary to understand some of Freud's concepts in psychoanalysis.

Freud was interested in physiological and anatomical research on the nervous system since he was a student at the Faculty of Medicine. In 1881 he received his doctorate. A friendship developed between Freud and Dr. Beruer, who was interested in hypnosis or what is known as the Cathartic Method. Freud liked it and started using this method in treating his patients. In 1895 they published *Studies on Hysteria*, which was considered the foundation of the psychoanalysis criticism theory. The authors have pointed out the role played by emotional life in mental and unconscious mental health, and the suppression of tendencies and desires leads to turbulent behaviour. Later, Freud observes that some of his patients do not respond to the therapy. So, he begins his research alone and it becomes clear to him that the disorder of the sexual instinct is the main cause of all diseases. So, he invents the method of Free Association which is telling all the memories of painful events and previous dreams. Charles E. Bressler says in *Literary Criticism: An Introduction to Theory and Practice* "the root of their problems (his patients) was psychological, not physical" (125). Some psychologists believe that nothing which we have once psychically possessed is ever entirely lost.

Everything stuck in a human being's mind. This will cause a lot of pain and suffering. To deal with it, human beings use defence mechanisms unconsciously to control themselves. So, it is therefore important to clarify some of the points that Freud addressed in his explanations to understand the nature of the human mind.

Freud divides the conscious and unconscious mind into three units: id, ego, and superego. He believes that the interactions between them cause both normal and abnormal behaviour. Defence mechanisms are tactics that human beings unconsciously use to suppress desires when the ego denies a reality that would increase intolerable anxiety. Denial, repression, projection, displacement, rationalization, reaction formation, sublimation and regression all are types of defence mechanisms which are mentioned by Freud.

### **1.2. Freud's Principles in his theory of psychoanalysis:**

The conscious mind is a part of the mind that individuals are aware of in a specific minute like memories, thoughts, imaginations and feelings. It works closely with what Freud calls "the preconscious feeling", which may be called the "available memory." It represents anything that makes feeling, such as the memories which are not apart from the thoughts in the present moment, and yet it can be remembered easily. Freud, nevertheless, has indicated that these are only the smallest parts; the much bigger parts represent the unconscious feelings. The unconscious feelings comprise all the things that are hard to be present in the confines of awareness. These include a number of things that have sources such as our drives, which are called instincts by Freud, and the things we bear to look into, such as the memories and the emotions that coincide with a psychological hurt (Ellenberger, 932).

Robert S. Woodworth explains that, according to Freud, the unconscious is the source of impulses, whether they are simple desires for food or sex, neurotic compulsions, or the impulses of an artist or scientist. Nevertheless, we often tend to deny or resist the attraction of these impulses, but they mostly become available in an obscured manner (484-486).

### **The Id, Ego and Superego:**

Walter, A. Kaufmann states in *Discovering the Mind* that the Freudian psychological truth starts with a world filled with the organism. The organism struggles to survive and reproduce. It is driven to these targets by its needs, such as hunger, thirst, avoidance of pain and sex (494). The important part of an organism is the nervous system, which is sensitive to the organism's needs. At his birth, a human being's nervous system is much smaller than that of any other animal's system. It is either it or id, and it is the source of the instinctive energy. It interprets an organism's needs into motivational forces. Freud calls them wishes. The id follows the pleasure principles which can be comprehended as the desire to immediately fulfil the needs. For example, an infant's need to be fed: it does not understand what it needs in the same way an adult does: it only wants it and wants it now. According to Freud's viewpoint, therefore, an infant is purely or nearly purely id. An id is considered nothing if the psyche represents its biological part. In the desire for food, imagining a delicious slice of meat may be enough to satisfy the id, but it will not be enough to satisfy the organism. When a need is not satisfied, such as the need for food, it may be noticed that this need will attract human beings' attention more and more to the extent that the human being stops thinking of anything else. During the first year of an infant, some of the ids become ego. The ego connects the organism to reality by the special meanings of its consciousness. It looks for subjects to fulfil the needs created by the id to represent the organism's needs. The ego is not similar to the id, for it works according to the reality principle. Although the ego strives to maintain the id – and hence the organism – happy, it faces obstacles in the world, and sometimes faces subjects that may actually aid in achieving its targets. The ego, therefore, registers these obstacles and treats it that leaves the special effects for the rewards and punishments.

However, there are two forms for the superego. The first form is the conscience, which is the merge between the punishments and rewards in the psyche. The second form is the ideal ego which is derived from rewards and positive models that have been offered to the child. The conscience and ideal ego transfer their needs to the ego along

with specific feelings, such as pride, guilt and shame. If one acquires during one's childhood a group of new needs associated with specific desires, the role of the society will appear more evident than that of the biological origins. Those desires may conflict easily with one of an id's desires. The superego, which represents the society, will interfere, but mostly it will need no more than not fulfilling needs in the way the id needs (Boeree, 3-4).

### **Life and Death Instincts:**

Freud believes that the behaviour of human beings is a response to impulses or instincts. These behaviours are neurological representations of physical needs. In the beginning, Freud mentions them as “life instincts” which continues a human's main life by driving him to look for food, drink and sex. Then, Freud starts to believe that the principle of pleasure keeps us in eternal activity and that the target of this activity is to survive. He believes that the target of life is death. He thinks that beyond life instincts is a death instinct. Furthermore, he believes that every person has an unconscious desire to die. In the beginning, this notion seemed odd and many of his students refused it. Some, however, believe that there are some basic elements in the experience. Life may represent a painful and exhausting process that we somewhat refuse to accept. Freud also believes that for most human beings, pain is the objective of life rather than pleasure, and thus death comes to promise people to relieve them from struggling. Thus, this is what happens to both Heathcliff and Catherine. The two characters wish to end their lives in order to escape the sense of pain and suffering they had endured.

In addition to that, Freud indicates the nirvana principle which means heaven according to Buddhism belief. However, in Buddhist philosophy, nirvana is the aim of every life. Day after day, the sign for the death instinct appears and it starts by nirvana in the wish for safety, in escaping stimulation, in being drawn to alcohol and narcotics and in the tendency towards escapism. For instance, Hindley in *Wuthering Heights* and Mr. Rochester (in his youth) in *Jane Eyre*, both of them tried to escape from their miserable life toward nirvana. Sometimes, the death instinct expresses itself openly in

suicide or suicidal tendencies. In this regard, Freud expresses that human beings may blow out these tendencies outside of themselves as, hostility, remorselessness, murder and damaging tendency and this is clear in Heathcliff's behaviour toward others in *Wuthering Heights*.

### **Anxiety:**

The ego lies in the middle of two forces. The superego represents reality and society, and the id represents biological needs. When the needs of these two forces conflict, the ego will feel threatened and overwhelmed as if everything is about to fall down by everything. This feeling is called anxiety. It serves the ego by providing a sign for its survival. Freud indicates three types of anxiety. Firstly, the realistic anxiety, for example, Heathcliff suffers from realistic anxiety especially from Hindley when he threatened him several times. Also, Jane Eyre undergoes from realistic anxiety when Mr. Rochester's insane wife tears her wedding clothes. Secondly, is moral anxiety, this type is felt when the threat comes from the superego. In fact, it comes in the form of feelings of shame, guilt and fear of punishment and this is exactly what Mr. Rochester suffers from when he realizes that what he did in his youth was totally wrong and starts to look for a way to escape from his anxiety by keeping Adele and taking care of her in the best manner. Thirdly, the neurotic anxiety, this is a fear of what disturbs the id's notion. For instance, Hindley and Catherine had a sense of losing their father's love, which caused them a lot of neurotic anxiety. As a result, Hindley throws down all his neurotic anxiety and turns it into hatred toward Heathcliff whereas Catherine turns all her neurotic anxiety into love for Heathcliff.

### **Defence Mechanisms:**

The concept of defence mechanisms emerged in 1894 by Sigmund Freud as a process of facing desires. He supposes that defence mechanisms are used unconsciously to control instinct expressions to protect being overcome by the anxiety. Later on, psychoanalysts extend this concept as a reaction against external sources (such as social rules and religious beliefs) of stress as well as to internal sources (drives). Heinz Kohut

sees that “defences are useful in protecting the self and the sense of self-esteem and it protects from the negative effects of disappointment, including the disappointment of failures that are experienced during childhood” (56).

Furthermore, Sigmund Freud states that defence mechanisms are necessary as part of normal development, adding that it is "doubtful whether the ego could do without them altogether during its development" (Freud, 1937. 237). He proposes a set of defence mechanisms, in a body of work that has long been influential (e.g., Freud, 1915/1961a, 1923/1961c, 1926/1961d). His work focuses on how the ego defends itself against unacceptable impulses. He emphasizes sexual or aggressive desires that would violate the ego's standards.

Moreover, Phebe Cramer argues in *Protecting*, the self-defence mechanisms in action, and answering a question about, why study defences. She says that "Defences change the way in which we perceive "reality" and think about ourselves...the ways in which we manage to deceive ourselves seems especially important. These self-deceptions are the work of defence mechanisms" (Cramer 4). She adds that:

As presented by Freud in 1894, the original definition of a defence mechanism was that of a counterforce directed against the expression of drives and impulses. The idea here was that defences served to control or modulate impulse expression so as to protect the individual from being overwhelmed by the anxiety that would result from conscious recognition of unacceptable impulses. This conception was subsequently expanded to include the use of defences as reactions to external sources of stress as well as to internal forces (i.e., drives) (Cramer 7).

Thus defences may be defined as unconscious mental mechanisms that are directed against both internal drive pressures and external pressures, especially those that threaten self-esteem or the structure of the self, as might occur when friends or family fail to be empathic or in some other way are "lost" to the individual. The function of the defence mechanism is twofold: to protect the individual from experiencing excessive anxiety and to protect the integration of the self (Cramer 7).

Furthermore, psychologists differed in the number of defence mechanisms used by humans. Vaillant listed 18 defence mechanisms, whereas Bibring, Dwyer, Huntington, and Valenstein, mentioned 44 different defences. Freud and his followers went on to identify various forms this process might take, with the result that today we have a list of more than 37 defence mechanisms described in the literature (Cramer V).

However, the most important defence mechanisms are the following:

**Repression:** Anna Freud calls it the motivated forgetting, which is the inability to recall a threatening situation, person or action from the memory. This type of defence is dangerous and it is part of most of the other defences. The unrealistic fear, phobias, for instance, is derived from repressing highly psychological painful situations that took place in childhood (Boeree 6).

**Asceticism:** it is giving up needs or renunciation. It is the mechanism that most people have not heard about. It returns nowadays with a food disorder called anorexia to become strongly related to the topic. During early adolescence, when adolescents feel threatened by the flux of sexual needs, they may try unconsciously to protect themselves by renouncing all their needs, and not only their sexual needs. They immerse themselves in types of asceticism by renouncing their interests while others enjoy them. In Freudian theory, the girls' rejection of food is a cover for their sexual growth (Boeree 6).

**Displacement:** it is to redirect an impulse to a substitute target. If the impulse or desire is good for you, but the person you direct it to is very threatening, you can displace it to a person or thing who can be the symbolic substitute. Some people may not have an opportunity to meet persons to love, and thus redirect that love to dogs or cats. Some may not find sexual satisfaction with someone and thus substitute that with a kind of deviance called fetish which is centring the sexual desire on something that belongs to the desired person, such as his shoes, lock of hair, Some are thwarted by their boss, and thus the moment they enter their homes, they kick their dogs or beat their family (Boeree 7). Roy F. Baumeister defines Displacement as “altering the target of an

impulse. For example, an unacceptable violent impulse toward one's father might be transformed into a hostile attitude toward policemen or other authority figures. The targets of the actual aggression would be related by meaningful associations to the target of the original, inhibited impulse" (1093). He adds "people may become angry or hostile toward one target but are required for whatever reasons to avoid aggressing, and so they redirect their aggression toward a safer target" (ibid 1094).

Projection: is the tendency to see unacceptable desires in other people. Phebe Cramer defines projection "as attributing one's own unacceptable thoughts, feelings, or intentions of others, so as to avoid the anxiety associated with harbouring them" (23).

Introjection: it is also sometimes called identification. It is to insert into your own personal characteristic ones that belong to someone else. For instance, a teenager may imitate the behaviour of his preferred musician, athlete or another star, in an attempt to establish the identification. C. George Boeree affirms that introjection for Freud is one of the important defence mechanisms because it is a mechanism through which one may develop one's superego (8).

Identification with the aggressor: means the focus is placed not on adopting the general or positive characteristics only, but also the destructive, negative or fearful ones as well. Phebe Cramer defines Identification as "the process of taking on as one's own (internalizing) the attitudes, beliefs, values, or behaviours of another, so as to protect oneself from feelings of weakness or helplessness" (Cramer 23).

Rationalization: is the process of change of something for the worse of the reality to make an action or a desire less bullying. We may practice it very consciously when we justify things for ourselves. For several people, especially those with sensitive egos, they make the justifications so simple that they are not conscious of them. In other words, some of us are very ready to believe our lies. Naturally, all the defences are lies, even when we are not aware of making them. This, however, does not belittle their danger; rather they increase it. After a period of time, the ego may not survive for long

the taking care of the demands of the id or take care of the requirements of the superego. Anxieties will attack until the ego collapses.

**Sublimation:** Is transforming the impulses or desires, whether sex, anger and fear into socially acceptable or productive forms. The person who behaves aggressively could become a butcher, hunter, football player.

**Denial:** includes excluding the outside events from the awareness. If a human could not control certain situations, he will refuse to experience them. This may sound a dangerous and primal defence, for nobody could ignore the reality and escape it all the time. This type could work alone or collaborate with a group of other more precise or capable mechanisms to support it. It seems that some people are cowardly in front of dissecting carcasses, others deny the death of beloved ones, some students are unable to get their test results, etc., all these are instances of denial (Boeree 5-6).

**Isolation:** (which is sometimes called intellectualization): it includes removing emotion from the hard memory or from the threat of an impulse. It could be something very important, and yet not treated as such. A lot of people may find they calm and controlled in emergencies until the emergencies end. At a certain point, they would fall into pieces. Some say that in emergencies, they could not bear to fall apart. It is common to find some people fully engaged in social obligations when a beloved person dies. Otto Fenichel explains that according to Freud experiences, the isolation of sexuality from the rest of life which allows men to express their sexuality without guilt is an example of this defence (1945).

**Reaction formation:** is changing the unwanted desires to its contrary to be more acceptable. Thus, an abused child may run into his bad parents. Roy F. Baumeister describes the reaction formation as “People respond to the implication that they have some unacceptable trait by behaving in a way that would show them to have the opposite trait. Insinuations of hostility or intolerance might, for example, be countered by exaggerated efforts to prove oneself a peace-loving or tolerant person” (1085).

Regression: it is the return backwards psychologically when under stress. When a person is troubled or frightened, our behaviour often becomes more childish or primitive. A child may start sucking his thumb again or wets his bed when he needs to spend some time in a hospital. Teenagers may giggle uncontrollably when they get into a social situation that involves the other sex. A question may be posed: where could we retreat to when facing stress? According to the Freudian theory, we could retreat to the last time we felt secure and safe (Boeree 8-9).

Suppression: Intentionally avoiding thinking about the source of pain. Or it means, keeping the lid on negative emotions so as to prevent them from becoming destructive goals and values.

Humour: the ability to see the funny, comical, or ironic aspects of a stressful or potentially upsetting situation.

Anticipation: investing in preparation and planning as a way to reduce anxiety and stress.

Somatization: Conflicts and stress are dealt with by preoccupation with physical symptoms.

Idealization: Exaggerated positive qualities are attributed to self or others. It is difficult to see how this defence differs from exaggeration.

Intellectualization: Emotional implications of a topic are avoided by treating it on a purely intellectual level.

Passive Aggression: Stress and conflict are dealt with by indirectly expressing aggression toward others.

Fixation: The process of psychological growth is full of stressful and anxious moments and it passes various stages of development. When the prospect of taking the next step becomes too anxiety provoking, the ego may resort to the strategy of remaining at the more comfortable psychological stage. Such a defence called fixation which is " the permanent attachment of the libido onto an earlier, more primitive stage of development" (Freud, 1917/1963). For instance, Jess Feist in *Theories of Personality* affirms that people who continually derive pleasure from eating, smoking, or talking

may have an oral fixation, whereas those who are obsessed with neatness and orderliness may possess an anal fixation (36).

Introversion: is a term invented by the psychoanalyst Carl Jung, in referring to those people who follow their own inner warnings and beliefs, instead of going along with the crowd. This does not mean that introverts are unfriendly, lazy, or cold; instead, they are better described as reserved and even-paced, more likely to be involved in low, rather than high, stimulation tasks. Introversion is considered to be the opposite of extraversion. It is different from shyness in that anxiety and fear of social situations that describe shyness is absent in introversion.

Compensation: G. E. Stelmach defines compensation in *Defense Mechanisms: Theoretical, Research and Clinical Perspectives*, as “Intense attempt to correct or find a suitable substitute for a real or imagined physical or psychological inadequacy; unconscious modeling of attitudes and behaviors after another person as a way of increasing feelings of self-worth or coping with possible separation or loss; retreat into imagination to escape realistic problems or to avoid conflicts” (397). It is a defence mechanism that reveals undesirable weaknesses by exaggerating desirable behaviour. The Austrian psychologist Alfred Adler (1870-1937) found that if a person feels inferior, or weak, he is likely to try to compensate to hide the weakness, by doing something else really well. According to Adler, inferiority is a feeling that stems from childhood. Since infants are small, incomplete, and weak, they feel inferior and powerless. To compensate for this deficiency, they set a fictional goal that is big, strong and complete. Thus, a person’s final goal reduces the pain of inferiority feelings and directs that person towards either superiority or success. People may in such cases not even be aware that they are compensating. This explains why some people seem to be obsessed with achieving certain goals. For example, a woman may feel inferior as a result of a poor social life with a few close friends. If she starts to invest a lot of time and resources in seeking out new social connections, the compensation works to solve her particular problem. If she, on the other hand, continues to avoid situations where she

could meet new friends – and rather becomes overly eager to focus on her career – compensation will actually prevent her from overcoming her feelings of inferiority.

Equally important, in the Twentieth century, the concept of defence mechanisms emerged and through the following years, there have changed in the concept. Over these years the concept of defence has become far broader. It began, in psychoanalytic theory, as a general term for an unconscious mechanism of ego protection. This precisely represented a number of unconscious defence mechanisms. These have been studied by clinical psychologists, and the concept of defences has merged into a larger one of the coping mechanisms (Hentschel 11). Later on, scholars started to give more attention to literature and to analyze the literary works from the psychological point of view.

In the beginning, Freud believed that a work of literature is the external expression of the author's unconscious mind and must treat as a dream, and applying psychoanalytic techniques will uncover the author's hidden motivations and repressed desires and wishes. Charles Bessler asserts that “the theories and practices of Sigmund Freud provide the foundation for psychoanalytic criticism” (125).

Before dealing with works of Bronte's novels, it is necessary to make an investigation about the period in which the novelists lived.

### **1.3. A Historical Context of the Victorian Era:**

The Victorian Era (1837–1901) covers most of the Nineteenth Century. It was divided into three stages: the early Victorian, mid-Victorian, and late Victorian, each of which displays its own features. Similarly, the Industrial Revolution changed the economic and social conditions of people and the enlightenment where many scientists, theorists, artists, philosophers, and writers emerged, publicizing new theories and thoughts that turned people's insight towards many beliefs. In this respect, Gilmour wrote in describing the Victorian era:

The only key in this period of unprecedented change is the fact of change itself, and the Victorians' consciousness of it: they were the first people to prove on their

pulses the knowledge that change—social, cultural, intellectual, religious—was not an interpretation of an otherwise stable and predictable existence, but the inescapable condition of life in the modern world (Gilmour 2).

In addition to that, Norton editors quoted many critic ideas about the change in Victorians life. For example, in describing the Victorian Era, Mark Twain observed that “the change was most marked and dramatic, a change that brought England to its highest point of development as a world power” (Norton 979). The changes that Mark Twain observers have included economic, political, moral, technological and cultural changes. Walter Besant, states that “the mind and habits of the ordinary Englishman” by 1897, “that he would not, could he see him, recognize his own grandfather” (ibid). But not all the changes were positive. The New Era brought a huge change that society could not endure. Beneath the prosperous surface, there were serious conflicts and anxieties. Charles Kingsley observes that “The young men and women of our day are fast parting from their parents and each other; the more thoughtful are wandering, either towards Rome, towards sheer materialism, or towards unchristian and unphilosophic spiritualism” (Norton 988).

Whatever the changes were, the years between (1830–1850) were marked by the emergence of the industrialization which transformed the society from a rural and commercial state to an industrial and modern one. E. J. Hobsbawm describes the Industrial Revolution in *Women and Marriage in Nineteenth-Century England*, as “marks the most fundamental transformation of human life in the history of the world recorded in written documents” (13). In addition to that, Frederich Engels asserts that England during that period relied on more complex and elaborated machinery and means of work and many changes occurred during the era, such as agricultural, manufacturing, and transportation, which in turn had strong impacts that were widespread in all aspects of society (50).

However, The Industrial Revolution created a new universe to the Victorians in the sense that they moved to work in factories and mines with advanced machinery

instead of working in fields or using traditional means. However, in a certain way, the Industrial Revolution created distinct social classes. First, the Bourgeoisie class which was wealthy and dominant and on the other hand, the middle class and working class that underwent various social problems. One of the most important things which existed in Victorians new universe was the exploitation of children and women who were “a main source of labour in the factories” (Briggs 1999).

Whatever the case, before the Industrial Revolution, women were expected to work at home and take care of their children. Sometimes, they used to work on farms. However, with the Industrial Revolution, the need for labour increased and thus they moved to work in factories, in mills and mines. Women and children constituted the majority of the working force. The fortunate women could at least become maids and work for wealthy families. Others worked as governesses for rich children, whereas others worked outside in miserable conditions. Moreover, the laws and regulations that governed peoples’ lives, especially those of women were tyrannical and oppressive. To be more explicit, society was divided into unequal social classes, and people were treated unequally and held different ideas and ways of reasoning from one another in the sense that some were educated whereas others were ignorant.

#### **1.4. Literature in the Victorian Era:**

As a result of the industrial revolution, the whole Victorians life changed and represented in literature and novels in particular. Deirdre David, the editor of *The Cambridge Companion to The Victorian Novel* asked questions about the reasons that made the novel a dominant literary form in the Victorian Age; he wrote “why did the novel come to be such a dominant literary form in the Victorian period? Who read novels, and what motivated them? And where did they obtain their fiction?” (19). Then he answers these questions and writes: “This was due to economic factors: the growth of cities, which provided concentrated markets; the development of overseas readerships in the colonies; cheaper production costs when it came to both paper and printing processes; better distribution networks, and the advertising and promotion of books” (ibid).

Moreover, the economic prosperity set up a new generation of readers, especially; those belong to the middle class. Anthony Trollope wrote in 1870 “[W]e have become a novel reading people.... Novels are in the hands of us all; from the Prime Minister down to the last-appointed scullery-maid. We have them in our library, outdrawing rooms, our bedrooms, our kitchen, and in our nurseries” (108).

In addition to that, the novel is not just a mirror of society; it has also a significant impact on it. Gilmour describes the relationship between the novel and society in *The Victorian Age* as “the relationship between the novel and society is particularly close and fascinating here: nearly every major novel of the decade can be seen as a response, direct or indirect, to the upheaval of the time” (Gilmour 5). Then, Gilmour confirmed the idea that the novel is a reflection of the writer’s vision and interaction with the society in which she lives. He made it clear: “The story of the Victorian novel is the story of the novelists’ attempts to interpret their changing world and to hold on to a helpful vision of the future until the pessimistic insight at the end of the period could no longer be contained within the reconciling mixed form” (ibid).

Equally important, the novelists were seeking for what Victorians readers were demanding. A reader like Charles Darwin was seeking pleasure and saw the novel as one of the means to escape and diversion from the real world and live in a fantasy world. He said, “a novel according to my taste, does not come into the first class, unless it contains some person whom one can thoroughly love, and if it is a pretty woman all the better” (qt in Ostrom) the happy ending that Victorians asked in the novels reflects their mood. The tension between idealism (happy ending) and realism (unhappy ending) which indicates the real life is present in much of the Victorian fiction as some critics believe. Still, not all the novelists were concerned with realism or idealism. The Bronte sisters have created a new genre called northern romance. Harold Bloom described them as unique novelists, saying: “The three Bronte sisters—Charlotte, Emily Jane, and Anne—are unique literary artists...the Brontes can be said to have invented a relatively new genre, a kind of northern romance” (Bloom 1). Similarly, Boris Ford describes their

novels as unique too and asserts that their novels dive into human nature in a romantic way which makes them different from most other novelists in that period:

A notable difference in artistic quality separates the novels of Charlotte Bronte and Emily Bronte from those of the other great English novelists of the last century.... Many of the great novelists of the period—Dickens, Thackeray, George Eliot—showed moral preoccupations and social interests more explicit than those revealed in *Wuthering Heights*. We may readily agree that the range of these writers is wider, their points of contact with the human scene more intensively portrayed; but when this has been allowed, there remains to be taken into account an astonishing mixture of romantic commonplace, and personal inspiration, primitive feeling and spiritual exaltation, which corresponds to potentialities of human nature otherwise unduly concealed during this period (Ford 256).

Hence, the task in the next two chapters will be to explore the validity of these critics judgments in the light of the theoretical and literary information presented so far.



## CHAPTER TWO

### *WUTHERING HEIGHTS AND DEFENCE MECHANISMS*

This chapter will analyze the main character's behaviour in *Wuthering Heights* according to the concept of defence mechanisms. Heathcliff and Catherine are the subjects of the analysis. Then the two characters will be compared to the light of the defence mechanisms shown by each. This chapter will also discuss Emily Bronte's unconscious applying of defence mechanisms in *Wuthering Heights*. Finally, In conclusion, the results will be discussed.

#### **2.1. A Brief Biography of Emily Bronte:**

Emily Jane Bronte, the fifth child of the Reverend Patrick Bronte and Maria Branwell, was born in 1818 at Thornton, Yorkshire. No one can describe Emily Bronte better than her sister, Charlotte Bronte describes her as the "nearest thing to my heart in the world" (Dooley 238). Charlotte Bronte wrote in the introduction of *Agnes Grey* describing Emily Bronte: "Emily was not amenable to the influence of other intellects" (Bronte 7-48). She added in "A Biographical note on Ellis and Acton Bell." "An interpreter ought always to have stood between her and the world.... I have never seen her parallel in anything. Stronger than a man, simpler than a child, her nature stood alone" (Bronte, 309-313). Harold Bloom states in describing Emily Bronte "her forbidding manner attracted few pupils" (Bloom 10).

Furthermore, Bentley Phyllis compares Emily Bronte's thoughts to Wordsworth's and Shakespeare's philosophy. He wrote, "Emily Bronte[']s...thoughts on life, death, immortality, imagination, liberty, deity, had a depth and breadth of vision comparable to that of Wordsworth or Shakespeare" (Bentley 97). Also, Juliet Barker describes Emily Bronte as "the wild child of genius, deeply misanthropic yet full of compassion for her errant brother" (xx). She adds, "Emily was also immersed in classical studies, translating Virgil's *Aeneid*, and writing notes on the Greek tragedies of Euripides and Aeschylus" (337).

Similarly, Emily Bronte's parents were talented in writing and had a good effect on their children in teaching them the usefulness of reading and writing. The fact that Mr. Bronte and his wife both had literary aspirations, and Mr. Bronte achieved publication, was of genuine significance in their children's lives. From their earliest days, the children saw printed books with their father's name on the title-page, not only in their own home but displayed in shop windows (Bentley 13). Then, Phyllis Bentley states that Ellen Nussey, Emily Bronte's friend, describes her as the one who "lacked a good complexion" (Bentley 45). Juliet Barker emphasizes Ellen Nussey's opinion about Emily Bronte and writes:

Emily obstinately refused to abandon her old style of dress, persisting in wearing leg-of-mutton sleeves, which had long gone out of fashion and which did not suit her tall, ungainly frame. Her petticoats too, lacking fullness, made her skirts cling to her legs, accentuating her height and thinness. The oddity of her figure and dress brought taunts from her school-fellows, bringing the angry response (462).

Furthermore, Ellis H. Chadwick states that Emily Bronte was also known as having "ahead for logic, and capability of argument, unusual in a man, and rare in a woman" (Chadwick 302). For Emily Bronte, nature was the main source for inspiration as Ellis H. Chadwick asserts that "Emily's favourite spot for writing was in the little front garden, sitting on a small stool in the shade of the currant bushes, or out on the moors, far away from any habitation, and in company with the birds and the few sheep that wandered about the moor. Both her poems and her one great novel are redolent of the breezy heights" (311).

However, Emily Bronte joined her sister, Charlotte Bronte, in Cowan Bridge School, then in The Miss Wooler's School at Roe Head, but she suffered from homesickness and left Charlotte alone because, as Charlotte Bronte wrote describing Emily Bronte's personality "liberty was the breath of Emily's nostrils; without it, she perished" (Gilbert 736). Moors for Emily Bronte was parallel of life and love; feelings

of freedom never existed far from home in Haworth. Kunitz and Haycraft mentioned that “Emily developed that almost-mania against restraint, that agony under regimentation, which made schools and governess’ positions alike, torture and imprisonment to her thereafter” (Kunitz 76). They added that “Emily Bronte is an almost indescribable person. No labels fit her. One may say that she was fiercely reserved and taciturn, wholly introverted, suffering damnably all her lifelong for the love she could not give or attract, diabolically proud, the grimmest of stoics” (ibid).

Emily Bronte started working as a governess at the girl’s boarding school Law Hill, which was near to two mansions; High Sunderland on the one hand and Shibden Hall on the other; a place which inspired her idea of *Wuthering Heights*. However, that was not her only inspiration. John Bell Henneman asserted that the cruelty and roughness of Heathcliff’s character were excerpted from her brother Branwell during his period of self-destruction (Henneman 220-234).

In 1842 Emily Bronte with Charlotte Bronte arrived in Brussels. She did not get on well with her tutor Mr. Heger, but he thought she had a “better mind of the two sisters—a mind like a man’s” (Bentley 122). However, her hidden feelings made her an isolated creature “She kept everything to herself; she sat silently in a corner and was universally unpopular in society” (Henneman 234).

Finally, Emily Bronte fell ill and refused to have remedies or even see a doctor. She died on 19 December 1848 and could not see the success of her novel *Wuthering Heights*, Lucile. Dooley argues that “Emily had tremendous abilities to write the novel, but did not receive the fame Charlotte received until after her death” (Dooley 270).

## **2.2. *Wuthering Heights*:**

Edward Chitham writes in *A Life of Emily Bronte* “How could a young woman without much formal education and with little experience of life produce such extraordinary work as *Wuthering Heights*?” (1). Also, Ellis H. Chadwick describes *Wuthering Heights*: “The novel stands alone; it cannot be put into any category, for it is

without kith or kindred; it belongs to no school and is supremely indifferent to time, but it is the soul-fact that matters in this great novel (322).

*Wuthering Heights* was first published in 1847 with the author under the alias name Ellis Bell. When it was first published, it received an unjust opinion from some critics that made the author, Emily Jane Bronte, very sad before her death. Others praised her strength and originality, but that was after her death. Furthermore, the novel combines romance and realism. A lot of feelings are mixed in it, such as love, hate and revenge. It is characterized by imagination mixed with reality. Violence and horror are also evident in them.

To sum up, *Wuthering Heights* takes place in an English rural village in the Victorian age. The events take place in two big mansions. *Wuthering Heights* is owned by Mr. and Mrs. Earnshaw who have two children, Catherine and Hindley. The other mansion is Thrushcross Grange, which is owned by the Linton family that has two children, Edgar and Isabella. The two mansions have servants.

The story begins when one day Mr. Earnshaw comes back from a business trip from Liverpool accompanied by an orphan six- or seven-year-old tramp. Mr. Earnshaw decides to take care of him as if he was his son, and he calls him Heathcliff. Unfortunately for the child, the whole family rejects him. He is faced with extreme hatred from Hindley who is jealous of him. Due to his father's care about Heathcliff, Hindley thinks that he is taking his place. He starts to treat Heathcliff badly and humiliates him verbally and physically.

Nevertheless, Catherine, on the other hand, makes him her close friend. In her nature, she is a lovely girl who sings, dances and laughs. Heathcliff finds her charming. After the death of Mrs. Earnshaw, her husband decides to send his son to a military school because of his bad conduct and continuous assaults on Heathcliff.

After a period of time, Mr. Earnshaw dies, and thus Hindley returns home with his beautiful and rich wife. He always remembers that Heathcliff has been the cause for

sending him to a military school with its cruel treatment. Hindley dismisses Heathcliff from school and prevents him from talking to Catherine. Heathcliff hides his pain. He neither complains nor cries. That turns the lad into a person whose heart is filled with the feeling of revenge. He becomes careless, especially in his appearance and manner of living. With the passage of time, he turns into a filthy and harsh young man. Catherine, on the other hand, is engaged by the rich Edgar who is the son of her neighbour. She is bewildered between Edger Linton, the rich handsome young man and Heathcliff, the poor and uneducated man. Heathcliff hears her conversation with her servant talking about these concerns. Before she finishes her speech, he runs away from the village.

Consequently, Catherine looks for him everywhere in the village. After three years, she feels despair over his return and marries Edgar when she is 22 years old. Six months after her marriage, Heathcliff returns to the village with a lot of money.

However, Heathcliff marries Edgar's sister Isabella. She gives him a son, Linton. Heathcliff does not love Isabella, but probably he wants to take revenge from her family. After a short period of his marriage with Isabella, Catherine becomes sick. She dies after she gives birth to her daughter Cathy. Years later, Cathy's father becomes sick and then dies. Heathcliff marries his son to Cathy because he wants to join her wealth to his own. After the death of her sick husband and then his own father's, Cathy marries Hareton, Hindley's son who has lived in Heathcliff's house. After the death of his parents, Heathcliff treated Hareton badly like a servant just like Hindley used to do with him. Thus, Heathcliff achieves revenge from everyone.

In the end, Heathcliff wishes for death. He goes to it willingly as if it were the only salvation that will join him to his beloved Catherine. His love of revenge could not outweigh his love for Catherine. Years after her death, he could not struggle with his sadness and need for her. This is where the pulsing heart of the novel lies: the strong love between Catherine, who dies because of her love for him, and his inability to live after her death.

### **Characters:**

In an interview with *The New York Times*, Alice Hoffman describes Heathcliff:

My favourite novelist of all time is Emily Bronte author of the greatest psychological novel ever written, with the most complex character ever conceived. Read *Wuthering Heights* when you are 18 and you think Heathcliff is a romantic hero; when you are 30, he is a monster; at 50 you see he is just human (1).

Heathcliff is dark-skinned like a gipsy, gloomy, resembling a beast, devilish, with a great capacity both to love and to hate. His appearance sets him aside from the mainstream of humanity. He exists on the edge of humanity, an underground design who becomes a personification of energy, the spirit of the moors, and an antagonist of civilization. Unknown birth shows him as the suggestion of satanic origin. The novel becomes an operatic fable of light and dark, in which Heathcliff's dark, is opposed by Catherine's light; and from this personal tension, the novel spreads into several areas of conflict from which emerges a new vision of society.

In addition to that, Melvin R. Watson describes Heathcliff's complex personality as:

A man whose soul is torn between love and hate.....a creature about whose past nothing is known..... There he was hardened by his physical surroundings, toughened and embittered by the harsh treatment.... disillusioned by what he considered the treachery of Catherine, on whom he had poured love out of his boundless store. Then he resolves to even scores by crushing everyone who has stood in his way, everyone who has helped to thwart his happiness, the spectre of which haunts him for seventeen long years during which he works out the venom which has accumulated in his soul. As soon as part of the venom is removed and the day of happiness begins to dawn, he no longer has the will to keep up his torturing" (87-100)

Is Heathcliff a villain or a victim? What made him such an aggressive character? Is Catherine a victim? To answer these questions and others, it is important to analyze Heathcliff's and Catherine's character according to the defence mechanisms that they show.

### **2.3. Heathcliff and the defence mechanisms:**

Heathcliff shows several defence mechanisms in the novel. Rationalization is one of them. From the beginning, the relationship between Heathcliff and Hindley was very bad. They hated each other. Mr. Earnshaw treated Hindley as if he was not his son and brings Heathcliff closer to him. Losing his position, Hindley started revealing his feelings toward Heathcliff, whereas the latter could not do that, but he repressed anger and hatred towards Hindley until the right opportunity came. Nelly describes Heathcliff's response to Hindley's insulting:

Heathcliff had gone to lose the beast, and shift it to his own stall; he was passing behind it when Hindley finished his speech by knocking him under its feet, and without stopping to examine whether his hopes were fulfilled, ran away as fast as he could. I was surprised to witness how coolly the child gathered himself up and went on with his intention; exchanging saddles and all, and then sitting down on a bundle of hay to overcome the qualm which the violent blow occasioned before he entered the house. I persuaded him easily to let me lay the blame of his bruises on the horse: he minded little what tale was told since he had what he wanted. He complained so seldom, indeed, of such stirs as these, that I really thought him not vindictive: I was deceived completely, as you will hear (WH 50).

The above quotation, Heathcliff shows Rationalization unconsciously to maintain his psychological balance and to be able to adapt to the situation because the sense of humiliation was above his potential. Heathcliff justified his action against Hindley by claiming that he had acquired what he wanted and that was contrary to the truth of his feelings. His real feelings were within him, which later emerged as revenge.

In another situation, Heathcliff shows the mechanism of projection of the repressed feelings within him toward everyone has an unpleasant experience with him. He wishes to fling off Joseph from the highest point and paint Wuthering Heights with Hindley's blood "not if I might have the privilege of flinging Joseph off the highest gable, and painting the house front with Hindley's blood" (WH 61). Or "if I knocked him down twenty times" (ibid 71) these quotations portray the wrath within Heathcliff which was repressed temporarily. In another situation, Heathcliff shows projection when he tells Nelly about his dream "I dreamt I was sleeping the last sleep by that sleeper, with my heart stopped and my cheek froze against her" (ibid 365). Here Heathcliff portrays his suppressed desire to die either escape from torment or longing for the closeness of Catherine. This dream is a projection of his pent-up desire to die.

Moreover, Heathcliff shows Denial in different situations. Once he refused to agree that Catherine's face was changed after 18 years of her death. He digs Catherine's grave and saw her face as it was many years ago.

I'll tell you what I did yesterday! I got the sexton, who was digging Linton's grave, to remove the earth off her coffin lid, and I opened it. I thought, once, I would have stayed there: when I saw her face again - it is hers yet! - he had hard work to stir me, but he said it would change if the air blew on it, and so I struck one side of the coffin loose and covered it up (WH 364).

Here Heathcliff denies reality "when I saw her face again - it is hers yet!" he refuses that Catherine's body had changed and that she is like all other human beings will die. For Heathcliff Catherine will remain alive, physically and spiritually, he says "so certainly I felt that Cathy was there: not under me but on the earth (WH 364). He sees Catherine everywhere as if she is alive "When I sat in the house with Hareton, it seemed that on going out I should meet her; when I walked on the moors I should meet her coming in. When I went from home I hastened to return; she MUST be somewhere at the Heights, I was certain! And when I slept in her chamber - I was beaten out of that" (WH 367).

Thus, Heathcliff shows denial as one of the defence mechanisms to decrease the anxiety that he suffers from.

In addition to that, Heathcliff shows denial in another situation. His hatred of Edgar increases when he feels that Catherine is interested in Edgar at the same time he wishes to be handsome and socially acceptable like him. He confesses to Nelly: “I wish I had light hair and fair skin, and was dressed and behaved as well, and had a chance of being as rich as he will be” (WH 71). This contradiction in Heathcliff feelings increases his anxiety and enforces when Catherine marries Edgar. Heathcliff’s marries Isabella, Edgar’s sister. When Heathcliff knows that Isabella was pregnant and later hears from Nelly that his son has been named “Linton”, he says: “They wish me to hate it too, do they” (ibid 189). After Isabella’s death, her son Linton comes to Thrushcross Grange to live with his uncle Edgar. Heathcliff insists that his son must live with him in Wuthering Heights. When Heathcliff meets his son for the first time, he finds that his son looks like Isabella and Edgar. Nelly describes Linton as: “A pale, delicate, effeminate boy, who might have been taken for my master’s [Edgar’s] younger brother, so strong was the resemblance” (WH 206). Heathcliff’s anxiety increases because Linton reminds him of Edgar Linton, his enemy. Heathcliff tells Nelly concerning his son: “I despise him for himself, and hate him for the memories he revives” (WH 214). John Doheny argues that “it was more the Linton in Linton that Heathcliff hates” (Doheny 297). Heathcliff involves in an inner conflict. He could not love Linton and at the same time, he suffered because he hated him. He could not control his emotions, so he remained to suffer. Therefore, to overpass his anxiety, He exhibits denial as a defence mechanism. He denies the fact that he loves his son and treats him badly and he keeps doing that until Linton becomes sick and dies. Heathcliff wishes to remove Linton from his life forever, so he refuses to let a doctor treat him.

Moreover, Heathcliff shows introjection too. He sees Hareton as a personification of his youth “Five minutes ago Hareton seemed a personification of my youth” (WH 409). And he connects him with Catherine as if he considers Hareton as a

personification of both of them. He says “his startling likeness to Catherine connected him fearfully with her” (ibid).

As well as introjection, Heathcliff exhibits repression as another defence mechanism. Catherine Earnshaw means for Heathcliff love and life. By having her he will get everything that he wished in his life. Hayley Mitchell states: “Heathcliff’s love for Catherine is more or less an obsession, which seems to have begun before he leaves the Heights on the evening of her betrothal to Edgar” (Mitchell 103). When Heathcliff hears Catherine tells Nelly: “It would degrade me to marry Heathcliff now” (WH 102). He flees and disappears. His disappearance is a result of suppression. In reality, In fact, Heathcliff fled from the paradise he lived in with Catherine to the real life that he never knew. H. Langman states: “Catherine’s apparent withdrawal of this fundamental recognition, her rejection of himself in his degraded circumstances, drives Heathcliff to run away” (Langman 2: 324). The degraded circumstances Langman refers to here are Heathcliff’s poverty, low social status. Three years later, Heathcliff comes back to Wuthering Heights and starts blaming Catherine for her rejection. He tells her: “I know you have treated me infernally-infernally” (WH 143). And “Why did you despise me?..... You loved me- then what right had you to leave me” (ibid). Heathcliff suffers serious and suppresses his thoughts and emotions until he gets the opportunity to release it.

Asceticism is another defence mechanism Heathcliff unconsciously shows. When he refuses to eat and drink as if he prefers death into life “He took his knife and fork and was going to commence eating when the inclination appeared to become suddenly extinct. He laid them on the table, looked eagerly towards the window, then rose and went out” (WH 415). Heathcliff feels happy as he approaches death because it brings him closer to Catherine “he looked so different from his usual look that I stopped a moment to stare at him...almost bright and cheerful. No, ALMOST nothing - VERY MUCH excited, and wild, and glad” (WH 414).

Actually, Heathcliff exhibits several defence mechanisms as well as Catherine Earnshaw. For the first time, Catherine was displayed in *Wuthering Heights* as a ghost

“let me in ... It's twenty years, mourned the voice: twenty years, I've been a waif for twenty years" (WH 32). With these words, Catherine Earnshaw was first introduced into the novel in Lockwood's dream as an abandoned sobbing child who mourns about being lonely and forsaken for her whole life. Then she was introduced for the last time with these words “Let me alone. Let me alone” (ibid 94). Between these two speeches, Catherine lived her whole life alone or she felt loneliness. Everyone abandon her. First of all was her father who tells her: "Nay, Cathy... I cannot love thee” (WH 53). These words play an essential role in shaping her self-esteem that caused her fear and anxiety. However, the insecure definition of self, made her easily impressed emotionally to the influence of other people. A major dramatically behaviour changes in Catherine, appear after staying in Thrushcross Grange. Lacking self-respect in Wuthering Heights leads her to look for a new identity in Thrushcross Grange and leave her previous one in Wuthering Heights. Catherine sways between two selves; a double character, as she was described “A minute previously she was violent; now ... she seemed to find childish diversion in pulling the feathers from the rents she had just made, and ranging them on the sheet according to their different species: her mind had strayed to other associations” (WH 156).

Furthermore, Heathcliff abandons Catherine. His departure raises anxiety in Catherine as an individual. She says:

My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and HE remained, I should still continue to be; and if all else remained, and he was annihilated, the universe would turn to a mighty stranger: I should not seem a part of it (WH 104).

As a result, Catherine's need for love and self-esteem leads her to leave Wuthering Heights, the place that everybody she loved leaves her behind, to Thrushcross Grange, in the hope of protecting herself from the potential psychological destruction. In this case, Lois Tyson states “we “protect” ourselves from the painful past

experiences that intimate relationships inevitably dredge up...we can maintain an emotional distance from loved ones without admitting to ourselves what we are doing” (16).

So, Catherine escapes from all the memories in *Wuthering Heights* to protect herself and to decrease her anxiety after Heathcliff's leaving. But, when Heathcliff returns back to *Wuthering Heights*, Catherine's depression increases when Edgar declares that she has to choose either him or Heathcliff "It is impossible for you to be my friend and his at the same time, and I absolutely require to know which you choose" (WH 151). Catherine could not choose one of them. She wanted both of them. Each one resembles something important for her. The abandonment of Edger reawakens in Catherine the earlier experiences she had gone through in *Wuthering Heights* which raised her fear and anxiety. The fear of losing and disappearance that Catherine had undergone in her childhood strengthens her anxiety to the point that she gives up to the unconscious death wish. Catherine has no more self-esteem. As she grows weaker and depressed, she ceases interest in the outside world. The Universe has finally turned to a "mighty stranger".

#### **2.4. Catherine Earnshaw and Defence Mechanisms:**

Catherine shows different defence mechanisms in *Wuthering Heights*. When she was a child, her father tells her “I cannot love thee, thou'rt worse than thy brother. Go, say thy prayers, child, and ask God's pardon. I doubt thy mother and I must rue that we ever reared thee! That made her cry, at first; and then being repulsed continually hardened her, and she laughed if I told her to say she was sorry for her faults, and beg to be forgiven” (WH 53).

In the above quotation, Catherine shows an ordinary reaction for what she heard from her father “That made her cry, at first” but then she shows reaction formation unconsciously as a defence mechanism “she laughed if I told her to say she was sorry for her faults, and beg to be forgiven”

In another occasion, Catherine shows reaction formation as another defence mechanism. Although, she loves Heathcliff and considers him “more myself than I am. Whatever our souls are made of, his and mine are the same” (WH 102) she describes him in a worse way that she could “an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone: he's a fierce, pitiless, wolfish man” (WH 131). Showing the opposite of her true feelings, Catherine shows reaction formation unconsciously. Heathcliff and Isabella’s marriage increases her anxiety, so she shows reaction formation as one of the defence mechanisms to decrease it.

Similarly, Catherine shows denial. She has been fond of Heathcliff since childhood. They grew up together. Nobody could separate them as Nelly Dean describes “She was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from him” (WH 53). But Catherine accepted Edgar Linton, the rich young gentleman and neglected Heathcliff. She was confused and lost when she asks Nelly to know whether she has made the right or the wrong decision. She loves Heathcliff and says: “My love for Heathcliff resembles the eternal rocks beneath” (WH 104). Then she tells Nelly “I shall like to be the greatest woman in the neighbourhood, and I shall be proud of having such a husband [Edgar Linton]” (WH 99). In this case, Robert Kiely states: “Catherine.....betrays her own feelings, marries out of a desire for social respectability and suffers wretchedly because of it” (33).

As a consequence, Catherine’s anxiety is in the highest position that she cannot endure. Her inner conflict between choosing Heathcliff and Edgar leads her to tell Nelly that her problem lies in her heart and mind, as Heathcliff embodies her heart, whereas Edgar embodies her mind so that she would rather follow her mind by choosing Edgar although she feels she is making a mistake. This struggle has led Catherine to deny her emotions by dreaming that through this marriage, she can raise Heathcliff to be equal to Hindley and Edgar. She confesses to Nelly: “If I marry Linton, I can aid Heathcliff to rise, and place him out of my brother’s power” (WH 104). By doing that, she deceives herself and imagines that she is making the right decision. As such, she shuts her eyes

not to see the outcomes of her marriage with Edgar. In such manner, Arnold Kettle describes Catherine as a betrayer. She states “Catherine betrays Heathcliff and marries Edgar Linton; kidding herself that she can keep them both” (Kettle 192). Besides, Peter L. Rudnytsky claims that when Catherine accepted Edgar as a husband she “denies any possible separation from Heathcliff” (145). Similarly, Melvin R. Watson states “She (Catherine) assumes that she can continue to rule both Edgar and Heathcliff” (93-94) hence, the tragedy decision of Catherine and her denial of her true feelings made their life horrible. John Hagan states in describing Catherine’s decision:

When Catherine betrays her own and Heathcliff's deepest self by marrying Edgar Linton she creates a disorder in their souls which spreads to the entire society around them. Tragically, by her misguided choice of Edgar as her husband, she places herself and Heathcliff in a situation which exacts from each the most atrocious frustration and suffering and, in consequence, brings out the worst in both of them (318).

Catherine represses the idea that she will be unfortunate if she married Edgar. Linda Peterson confirms that according to Freud, “repressed thoughts and fears in the unconscious mind emerge, sometimes in dreams” (350). Accordingly, Catherine’s dream of being unhappy in Heaven, which is a symbol of Thrushcross Grange or Edgar, and her wishes to go back to the earth, which is a symbol of Wuthering Heights or Heathcliff means that she was in need for Heathcliff rather than Edgar. James Fotheringham comments on Catherine’s dream “marriage with Linton seems a kind of heaven” (304). This implies that Catherine was afraid of she will never be content with Edgar; however, she represses this idea since it is overpowered by her solid drive for progress to be the spouse of a nobleman. So, this idea was repressed into her unconscious mind. She wouldn't like to consider this reality, yet it has shown up in her dream. Later, Catherine marries Edgar and her face turns to be gloomy as Nelly describes her “Catherine had seasons of gloom” (WH 117). Although she becomes speechless, her husband ascribes that to her illness, which declares that he does not know her deep feelings “Catherine had seasons of gloom and silence, now and then:

they were respected with sympathizing silence by her husband, who ascribed them to an alteration in her constitution, produced by her perilous illness, as she was never subject to depression of spirits before” (WH 117).

Nevertheless, Catherine represses her thoughts and never admits her lethal oversight concerning her marriage. So, to overcome her anxiety she thinks that she can reunite Heathcliff and Edgar together which reveals her surface thinking. Elizabeth R. Napier confirms that Catherine’s “symbolic attempt to join Heathcliff and Linton on Heathcliff’s return to the Grange is at once an act of aggression and a desire to erase the choice she has made by enforcing their union” (104). However, when she faces the way that this joining between them can never occur, she is stunned and accuses Edgar that he is jealous “mean and jealous” (WH 149). Because he does not accept to be Heathcliff’s friend “It is impossible for you to be my friend, and his at the same time; and I absolutely require to know which you choose” (WH 151). Again, Catherine finds herself into the situation of choosing between the two men. She cannot bear more pain. For this reason, she chooses to be alone and far away from Edgar and Heathcliff “I require to be let alone! Exclaimed Catherine, furiously. I demand it” (ibid). Moreover, Hayley R. Mitchell describes this situation “forced with this dilemma, Catherine becomes ill” (125). Therefore, her repression that she cannot deal with leads her to prefer to die.

Moreover, Catherine shows Asceticism as another defence mechanism when she refuses eating and drinking. Nelly Dean describes one of the moments when Catherine rejects drinking and eating:

He told me to fetch some water. She had no breath for speaking. I brought a glass full; and as she would not drink, I sprinkled it on her face ..... As she never offered to descend to breakfast the next morning, I went to ask whether she would have some carried up. 'No!' she replied, peremptorily. The same question was repeated at dinner and tea, and again on the morrow after, and received the same answer (WH 152).

Starving to death is not what Catherine chooses to escape from her miserable life

and to stop her anxiety and fear to live in peace, but it's the best mean to punish both Heathcliff and Edgar.

All in all, the study of Heathcliff's and Catherine's defence mechanisms shows that both protagonists employ defence mechanisms unconsciously to overcome their anxiety. Nicholas Marsh states "both of these characters are driven by powerful desires and the unconscious need to escape from emotional pain" (Marsh 70). This "emotional pain" caused their anxiety which lets them show different defence mechanisms.

On the whole, there were differences and similarities in the types of defence mechanisms they exhibit. Heathcliff shows repression, rationalization, projection, denial, introjection, and asceticism whereas Catherine exhibits reaction formation, denial, repression, and asceticism. Both of them show denial, repression, and asceticism. All the defence mechanisms were the result of the social repression on Catherine and Heathcliff. This repression becomes the main engine for them. It is important to know that the anxiety in both characters is not only because of their personality but it is also a result of their society.

Moreover, their personality and society are the main cause of their anxiety. But they chose different paths to overcome their problems. Heathcliff chooses revenge and violence, whereas Catherine chooses to withdraw from society without any resistance. The differing of these responses is mainly due to cultural and social backgrounds, specifically the way they are raised and the way they were treated by others. The escapism that they choose is due to the power of social norm and social status which is unbearable. They escaped from *Wuthering Heights*. Heathcliff looked for power by gaining money to achieve his aims in taking revenge. As Nicholas Marsh states "Emily Bronte surrounds the introduction of characters with an emphasis on uncertainty about their identity" (76). Catherine tried to overcome her fears by getting married Edgar to be a lady. In other words, both of them looked for an identity.

To conclude, there are differences in the exhibition of defence mechanisms between Catherine and Heathcliff characters in *Wuthering Heights* although the

differences are simple and not complex. However, this is what the main characters in *Wuthering Heights* have shown, albeit to varying degrees.

### **2.5. Emily Bronte's Unconscious Defence Mechanisms in *Wuthering Heights*:**

According to psychoanalytic criticism theory, it can be assumed that *Wuthering Heights* is a clear mirror of Emily Bronte's mind because it reflects her extraordinary ability to live in different levels of conscious and unconscious at the same time. As for the conscious, its features have been manifested in the novel through all the images, dialogues and attitudes that reflect its family and social experience, as well as the cultural experience, is derived from her family, especially her father, from whom she learned poetry, the power of observation, political information and all the issues at the time, including science, literature and languages. As well as the experiences derived from the books she read, which served as a recreational space for her, especially in the circumstances of the family, which was characterized by conservative religious and strict father control, and the absence of the mother which represents flexibility and compassion and security. In addition to the fact that the era witnessed development in printing led to the explosion of information and the spread of books and news through the press and magazines which increased the number of readers. So that the era was then, with the availability of printing technology, similar to the current era in terms of availability of the Internet and the spread of information and news easily and quickly. All these sources of information that Emily Bronte obtained and stored in her conscious mind were strongly associated with the experiences of childhood, especially unpleasant ones which were suppressed in the unconscious part of her mind. For example, their cold family house in a remote village, with a strict father far away from his children and meet them only in a few moments to tell the events, political and economic news and stories full of violence and horror. Perhaps because it is, from his point of view, better than the stories of love (it was forbidden and unacceptable to the prevailing custom in their society).

Therefore, Mr. Bronte resorts deliberately to recount the stories of violence and horror to them, so that these images and scenes were settled in Emily Bronte's unconscious mind, who was interested more than her sisters and her brother into that type of stories. Later on, these horror and violent images were, unconsciously, reflected in her novel directly or indirectly. However, what is more, important to us to achieve the present goal of the research is to focus on the defence mechanisms used by Emily Bronte to make sense of the novel, and to clarify the most important mechanisms.

Consequently, in *Wuthering Heights*, Emily Bronte unconsciously uses psychological mechanisms that can be detected in the following situations:

A reader, who is interested in Emily Bronte's life, finds that the loss of love in her life is only the result of losing her mother. She grew up as a sad creature who tried to free herself from constraint and embarrassment reflecting and projecting her obsessions onto her phantasy world. Charlotte Bronte describes Emily Bronte in her "Editor's Preface to the New Edition of *Wuthering Heights*" as an odd who is "not naturally gregarious" (Bronte 308) According to Charlotte Bronte, Emily Bronte had a tendency to isolation, "though her tendency for the people around was benevolent, intercourse with them she never sought [...] with them, she rarely exchanged a word" (ibid). This fear of closeness grew out of some psychologically painful experiences that Emily Bronte had suffered; the death of her mother and her siblings and her isolated life from society in Haworth. Thus, she became an isolated individual to the point that, Charlotte Bronte once described Emily Bronte as "an interpreter ought always to have stood between her and the world" (Bronte 366). Emily Bronte loneliness in a gloomy parsonage on the isolated moors, feeling constricted and depressed after all her sisters were sent away to school, gave her very low self-esteem that, according to Charlotte Bronte, "Emily would fail to defend her most manifest rights" (ibid). Bit by bit, Emily Bronte's fear and anxiety were developed. As a result, she grew as a person who tends to shrink from social contacts and to become preoccupied with her own thoughts. To overcome her anxiety, Emily Bronte unconsciously, used sublimation by Indulging in

literary work. The literary work released her from anxiety and fear that she has experienced throughout her life.

As a matter of fact, sublimation was not the only defence mechanism Emily Bronte has applied in *Wuthering Heights*. Regression is another one she unconsciously used. In her childhood, she used to listen to her father recounting Ireland fairy tales which she was attracted to more than others. Agnes Mary Frances in her book *Emily Bronte* wrote “Emily cared more for fairy tales, wild, unnatural, strange fancies, suggested no doubt in some degree by her father's weird Irish stories. Already in her nursery, the peculiar bent of her genius took shape” (26). These tales have stuck to her memory throughout Emily Bronte’s life and appeared vividly in *Wuthering Heights*. Through the imaginative and horrific events of the novel, Emily Bronte "unconsciously" regressed to her childhood. In *Wuthering Heights*, she was influenced by the Irish wild and unnatural fairy tales. She had strange feelings when she heard those tales from her father. That was evident in certain scenes in the novel as when Catherine ghost appeared through the window and asked for access while Lockwood was sleeping:

I must stop it, nevertheless!" I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, 'Let me in - let me in!' 'Who are you?' I asked, struggling, meanwhile, to disengage myself. 'Catherine Linton,' it replied, shiveringly..... ' I come home: I'd lost my way on the moor!' As it spoke, I discerned, obscurely, a child's face looking through the window (WH 31-32).

In another example, After Catherine’s death Heathcliff calls for her and entreating her spirit to come and he feels that her spirit is everywhere. He keeps doing that until he dies. In reality, Emily Bronte puts her childhood dreams into the pages of the novel as an expression of the state of regression.

Also, generalization is another defence mechanism Emily Bronte unconsciously used in *Wuthering Heights*. She generalized the violent temper of her father and isolation from his children except in rare occasions about all the parent figures in the novel, such as Catherine's father, who was not mentioned in a single situation that showed a cordial relationship between him and his daughter. Also, Heathcliff's relation with his son is another image she generalized. Her father's tendency to be a dictator with his children was reflected on all father images in the novel.

Furthermore, displacement is another defence mechanism was clearly reflected in the novel. When Emily Bronte wrote, "she is at peace now" which was said by Nelly to Heathcliff when Catherine died, Emily Bronte unconsciously displaced her sad feelings for the deaths of her little sisters Maria and Elizabeth. Her grief was followed by worry and anxiety which were replaced by the belief that death made a person live in peace, and thus unconsciously relieved her deeply buried anxiety and grief for her sisters.

In the same way, Emily Bronte used identification. In a letter to Mrs. Gaskell, Mr. Bronte wrote:

I told them all to stand and speak boldly from under cover of the mask..... I asked the next (Emily, afterwards Ellis Bell) what I had best do with her brother Branwell, who sometimes was a naughty boy; she answered, 'Reason with him; and when he won't listen to reason whip him.....I then asked Charlotte what the best book in the world was; she answered, 'The Bible. Frances (Frances 24-25).

As a result, the advice of Emily Bronte's father to his children to talk boldly from behind a mask made her unconsciously identify with the novel's characters. Each character was like a mask she hid behind to say freely and boldly what she wanted to say. She hid behind those characters her shyness and the anxiety resulting from it.

Furthermore, Emily Bronte's experience in living in a very cold house that rarely saw the light, where no fireplaces were lit in winter and no curtains were hung due to her father's beliefs and unconscious impulses. One way or the other, he tried to justify his actions in an unbelievable manner, such his fear of fire. Emily Bronte projected these experiences that were clearly apparent in the depressed and complicated atmosphere of the whole novel. Moreover, Emily Bronte projected her brother's reckless selfish alcoholic character. He was spoiled for being the only son. This was projected in the character of Hindley, especially in the way he treated Heathcliff. Similarly, her brother's character was projected in Hindley, the brother, who treated his sister Catherine with love and kindness in spite of his hardness with regard to her talking to and empathy with Heathcliff.

With regard to projection, it is assumed that Emily Bronte's life was full of contradictions between good and evil that resulted in an unconscious conflict. Her life was dominated by ideas, culture, hope and love, in one hand, and pain, loss, death and seclusion from real life, in another. That unconscious conflict was projected in the author's elusive, duplicate and binary style evident in several levels of the novel. Firstly, there were two narrators of the story: a male, the tenant Lockwood, and a female, the governess Nelly. Secondly, there were two generations: the parents and the children and in each generation, there was a triple love relation between two young men and a woman called Catherine. Thirdly, there were two houses: Thrushcross Grange of the quiet Linton family and the raucous Wuthering Heights. Fourthly, there was the romantic love relationship between the hero and heroine along with revenge. Fifthly, the heroine's crave for life, money and traditions opposed by her love for a poor, filthy uneducated young man. Sixthly, Catherine's love for life in her words "writing a text in detail" was opposed by her surrender and wish for death.

Moreover, Emily Bronte's rural background, with its wild moors that she lived in and loved its nature and animals, was projected in *Wuthering Heights*. That was evident in the geographical details that resembled a great deal those of the village where the author lived surrounded by moors that extended for tens of miles around her house.

Furthermore, the mystic viewpoints evident in the novel were projected from the author's mystic education she had received from her father, the preacher; her fanatic aunt and religiously and socially conservative family.

Finally, the feeling of loneliness, the author suffered from after the deaths of her sisters Maria and Elizabeth and her mother before them, in other words, the impact of death was projected in *Wuthering Heights* in the deaths of several characters: Catherine, her brother Hindley and his young wife, Edger Linton, and finally, Heathcliff. The novel, in this sense, seems to embody a life and death struggle that destroys almost all characters caught up in the conflict between Heathcliff and his opponents.

## CHAPTER THREE

### *JANE EYRE* AND DEFENCE MECHANISMS

This chapter deals with *Jane Eyre*. The two main characters, Jane Eyre and Mr. Rochester, will be analysed according to the concept of defence mechanisms. Then the two characters will be compared to the light of the defence mechanisms shown by each. This chapter will also discuss Charlotte Brontë's unconsciously applying defence mechanisms in *Jane Eyre*. Finally, this chapter will discuss the results which are reached.

#### **3.1. A Brief Biography of Charlotte Brontë:**

In 1816, Charlotte Brontë was born as the third daughter born in her family. In 1831, Charlotte Brontë was enrolled at Miss Wooler's School in Roe Head. In 1835 worked in Roe Head School as a teacher for three years. In 1838, moved home, and in 1842 went with Emily Brontë to study in Brussels. One year later, she became an English teacher in Brussels and on her return in 1844 she and her sisters attempted unsuccessfully to open a school. Charlotte Brontë and her brother, Branwell, shared an active, imaginative life and spent so much time alone together at Haworth, in a remote and isolated part of Yorkshire. From an early age, she wrote verse and stories. In 1845 Charlotte Brontë began gathering some of this juvenilia. In 1846, she completed her first novel, *The Professor*, which appeared after her death. In 1847, her second novel, *Jane Eyre*, was published successfully. In 1849, Charlotte Brontë completed another novel, *Shirley*. In 1853, her novel, *Villette*, appeared.

Charlotte Brontë married Arthur Bell Nicholls, her father's curate. One year later, on March 31, 1855, she died of complications resulting from the early stages of pregnancy. After her death, Charlotte Brontë's fame increased with the publication of her friend Elizabeth Gaskell's *Life of Charlotte Brontë* (1857). Charlotte's Brontë's first novel, *The Professor*, was published in 1857. She was a shy figure, and her simple appearance suggested that she was a pure, ineffective human being in society, a person

whose imagination must be a record of her own feelings rather than the inventions of the complex mind. Caroline Fox describes her as “she is like her books, and her life explains much in them, which needs an explanation” (Fox 336). Similarly, Elizabeth Gaskell described her appearance:

The usual expression was of quiet, listening intelligence; but now and then, on some just occasion for vivid interest or wholesome indignation, a light would shine out, as if some spiritual lamp had been kindled, which glowed behind those expressive orbs. I never saw the like in any other human creature. As for the rest of her features, they were plain, large, and ill set; but, unless you began to catalogue them, you were hardly aware of the fact, for the eyes and power of the countenance over-balanced every physical defect; the crooked mouth and the large nose were forgotten, and the whole face arrested the attention, and presently attracted all those whom she herself would have cared to attract (74).

George Eliot wrote in a letter to Mr. and Mrs. Charles Bray describing Charlotte Bronte “Lewes was describing Currer Bell to me yesterday as a little, plain, provincial, sickly-looking old maid. Yet what passion, what fire in her! Quite as much as in George sand, only the clothing is less voluptuous” (Charlotte Bronte (as “Currer Bell”), “Biographical notice of Ellis and Acton Bell,” *Wuthering Heights* and *Agnes Grey*, 1850).

### **3.2. *Jane Eyre*:**

In 1847, the literary circles in England were interested in a novel written by an unknown novelist who broke many of the conventions of novels. After a short time, the novel had a second and then a third impression. It became the topic of literary and social circles. After that, it was known that the daring author was a twenty-nine-year-old woman. After using the pseudonym Currer Bell, which had been printed on the cover of the first impression, the name Charlotte Bronte appeared on the following editions. Then, people realized that she was one of the three sisters who lived in seclusion and

who found no entertainment other than literature, writing poetry and composing stories derived from their own lives and dreams. The youngest sister, Anne, immortalized her name in her novel *Agnes Grey*. The middle sister, Emily Bronte, was more successful in her novel *Wuthering Heights*, though her success came posthumously. Both of them, however, did not attain the success and fame their eldest sister gained during her life in her novel *Jane Eyre*.

Jane Eyre, and naturally Charlotte Bronte, looked like a modern woman in her age that Elizabeth Gaskell, who was considered a pioneer of the feminist ideology, was surprised by what she called a positive idea of love in Charlotte Bronte's novel. Elizabeth Gaskell believed that in the Victorian Age, *Jane Eyre* was considered a unique novel. Purity was mixed with evident passion. The novel showed the ability of a woman to choose her own destiny. The concept of "a man's woman" was gone and replaced by the concept of the "woman herself" who faced man on equal grounds. Unlike the common traditions then, she confronted man face to face.

Charlotte Bronte's life was a tragedy as her heroine's, Jane Eyre, life. When reading their stories, one can touch upon the similarities in their lives.

The novel told the story of an orphan, Jane Eyre, who grew up in her late uncle's house. She was raised by her late uncle's wife, who hated her, along with her cousins. After that, she was sent to a far boarding school.

After maturing, Jane Eyre worked as a governess for a little child in a mansion owned by Mr. Rochester. Jane fell in love with the master and was about to marry him when she discovered that he was still married to a lunatic wife who was imprisoned in the mansion. She cancelled the marriage and escaped the mansion without food or money.

Jane Eyre reached a little house where two sisters and a brother, who was a priest, lived. They pitied her, and thus, helped her. Days passed, and then Jane discovered that she and that family were related to the same uncle of hers. When she

inherited a big sum of money, she divided it with them. Her relative priest asked for her hand. In the beginning, she refused adamantly. In the end, she gives in until she imagined that she heard a voice calling her from afar and she feels that the voice is not but Mr. Rochester's voice. She considered that a sign that would push her to go back to her beloved's mansion. When she did that, she discovered that the mansion was ruined by a fire after she left. After hearing that Rochester's wife was killed in the fire and that he lost his sight and arm, Jane hurried back to him. She decided to stay with him. After a long struggle, different emotions, and psychological moves, Jane Eyre decided to marry Mr. Rochester. She went into details in describing these several stages in a photographic manner and human feelings of a woman the least to say about her were that she was passionate.

This novel is full of different passions and feelings: love, distress, bravery and wisdom. They bring the reader to the feelings of a woman who represents the serious English character who was up-brought in an unfair and very sad environment. She prefers a less modest life to be bound by injustice. That drives her to talk very reasonably without referring to her heart, though that may be more painful and miserable. The events that occurred to her toughen the strong character that she gives up love for the sake of her principles. She faces the world alone, just like an unarmed hunter, and yet, she succeeds.

### **3.3. Mr. Rochester and Defence Mechanisms:**

Gilbert and Gubar describe Mr. Rochester as “a scowling Byronic hero” (Gilbert and Gubar (337). and Terry Eagleton refers to him as “devilishly Byronic” (Eagleton 131). And later Harold Bloom emphasized this idea by referring to Bronte sisters as creators of Byronic characters, “Byron was more than a literary forerunner for the Brontes: he gave them their ideal of masculine passion...Rochester in *Jane Eyre* and Heathcliff in *Wuthering Heights* palpably are Byronic hero-villains” (Bloom 1).

Mr. Rochester, as another main character, shows many defence mechanisms. Suppression is one of them. His wife Bertha is an insane creature that causes a lot of

anxiety for him. Because of social and religious reasons, Mr Rochester has to keep her as his wife. This fact pushes him to lock her in the attic and try to forget her. This situation causes his inner conflict between needs for pleasure (his id) and the social rules and religious beliefs (his superego). So he exhibits suppression to release himself from anxiety. On the wedding day, he describes his wife to the spectators (Mr. Mason, the clergyman and the lawyer):

That is MY WIFE,' said he. 'Such is the sole conjugal embrace I am ever to know—such are the endearments which are to solace my leisure hours! And THIS is what I wished to have'... 'this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon, I wanted her just as a change after that fierce ragout. Wood and Briggs, look at the difference! Compare these clear eyes with the red balls yonder—this face with that mask— this form with that bulk; then judge me (JE 561).

In the quotation above, Charlotte Bronte portrays many things. First of all, Mr. Rochester declares his inner thoughts by comparing his insane wife with Jane Eyre “this face with that mask—this form with that bulk” This comparison reflects his inner conflict between what he needs, that is Jane Eyre, and what he escapes from, that is his wife. This conflict causes his anxiety. Secondly, Charlotte Bronte puts the priest as a symbol of religion and “man of the law” as a symbol of society, both of them represent Mr. Rochester’s superego. Mr. Rochester exhibits suppression as a defence mechanism when he hides his secret life from Jane Eyre and refuses to tell her the truth about the voice she heard several times from upstairs. He wanted to postpone telling her the truth. When Jane Eyre asked him to know the source of the voice, he refused and lied, telling her that it is one of the servant’s voices. In this reaction, Mr. Rochester shows denial in addition to the suppression, when he gives wrong information about the mysterious sound that Jane Eyre heard several times. He denies reality and hides it because it raises his fears and anxiety.

In addition to that, Mr. Rochester exhibits rationalization as another defence mechanism. In this situation, he tries to give reasons for his attitude and behave toward Jane Eyre and his wife “I wanted her just as a change after that fierce ragout” he breaks all social rules and religious beliefs and focuses on his desires. The process of overcoming religious and social beliefs which represent his superego raises his anxiety, so he looks for reasons to convince himself to decrease his fears. Later on, he shows rationalization when he explains to Jane Eyre the way that he married Bertha and rationalizes his behaviour. He says:

I am a fool! cried Mr. Rochester suddenly. ‘I keep telling her I am not married, and do not explain to her why. I forget she knows nothing of the character of that the woman, or of the circumstances attending my infernal union with her. Oh, I am certain Jane will agree with me in opinion when she knows all that I know! Just put your hand in mine, Janet—that I may have the evidence of touch as well as sight, to prove you are near me—and I will in a few words show you the real state of the case (JE 581).

Then he explains how his father treated him badly and did not give him a fair portion. He tells Jane Eyre “Well, Jane, being so, it was his resolution to keep the property together; he could not bear the idea of dividing his estate and leaving me a fair portion: all, he resolved, should go to my brother, Rowland. Yet as little could he endure that a son of his should be a poor man. I must be provided for by a wealthy marriage” (JE 581,582).

The quotation above reflects Mr. Rochester’s fear of being poor, so he has to look for a wealthy woman to overcome his anxiety. He chooses Bertha as a rich wife. But it seems that he chose the wrong one and he has to pay for that. Mr. Rochester tries to convince Jane Eyre and gives reasons for his behaviour, but at the same time, he tries to suppress his anxiety. Mr. Rochester shows different defence mechanisms at the same time, which reflects the extent of his anxiety.

In another situation, Mr. Rochester shows another rationalization. He explains his behaviour to Jane Eyre when he was a young man, and tells her “I should have been superior to circumstances; so I should— so I should, but you see I was not. When fate wronged me, I had not the wisdom to remain cool: I turned desperate; then I degenerated” (JE 257, 258). His involvement in corruption is due to lack of wisdom, as he says. In blaming fate, he tries to escape from his responsibility and rationalizes his attitudes and behaviours. So, as he lost many things when he was a young man, he tries to compensation when he becomes older. He tells Jane Eyre, “I desire to be entreated” (JE 497). Asking Jane Eyre seriously if he is such a person who must be wanted, declares, unconsciously his wishes to compensate for his needs for love.

The suppression which caused feelings of guilt and anxiety let Mr. Rochester exhibit Projection as another defence mechanism. Trying to get relief from suppressed feelings, he worked to remove it through recognition. In a conversation with Jane Eyre, he says: “but, owing, I verily believe ..... I am a trite commonplace sinner, hackneyed in all the poor petty dissipations with which the rich and worthless try to put on life” (JE 257). Then he retracts from his confession when he says:

And who talks of error now? I scarcely think the notion that flittered across my brain was an error. I believe it was an inspiration rather than a temptation: it was very genial, very soothing—I know that. Here it comes again! It is no devil, I assure you; or if it is, it has put on the robes of an angel of light. I think I must admit so fair a guest when it asks entrance to my heart (JE 259).

Mr. Rochester’s confession and then retracting during the same conversation shows how great his inner conflict and anxiety were! He says “I am a trite commonplace sinner” and then “And who talks of error now” The process of transition from recognition to denial of recognition indicates the extent of the internal conflict in which he is living.

Introversion is another defence mechanism Mr. Rochester shows. When his wife, Bertha, burns Thornfield which led to the loss of Mr. Rochester's eyesight and one of his arms, he withdraws from society and lives alone in an isolated castle and refuses to meet anybody. In a conversation between Jane Eyre and Mary, the servant, she declares that clearly. Jane Eyre says: "when you go in' said I 'tell your master that a person wishes to speak to him, but do not give my name. 'I don't think he will see you' she answered; 'he refuses everybody'" (JE 829). So, he separates himself from the world. He escapes from everything and everybody. This is a reaction of all the repeated failures that he faced in his life. As an introvert, he always thinks back into long-term memory to locate information. He often compares old and new experiences when making a decision, which slows the process down but leads to carefully thought-out decisions. Mr. Rochester, as an introvert, has an active dialogue with himself and usually walks around with many thoughts in his mind. The instability in his character discloses the anxiety that pushes him to make the wrong decisions in his life.

#### **3.4. Jane Eyre and defence mechanism:**

Jane Eyre shows defence mechanisms similar to Mr. Rochester's. In order to understand her personality in depth, delving into the depths of her character and analyzing her behaviour will help to know the hidden motives behind that. Since her childhood, her fear of everything around has raised the anxiety that pushed her to, unconsciously, exhibit defence mechanisms to protect herself and decrease her fears.

From the beginning, Jane Eyre as a child in Mrs. Reed's House uses many defence mechanisms. Asceticism is one of them. She feels that she does not belong to Mrs. Reed's family. She talks to herself and says "I was a discord in Gateshead Hall: I was like nobody there; I had nothing in harmony with Mrs. Reed or her children.....a useless thing....a noxious thing" (JE 23). She was unhappy and hopeless to have a friend. She says "Why could I never please? Why was it useless to try to win any one's favour" (JE 22). Her feeling of Non-affiliation raises her anxiety. Unconsciously, she looks for a way to escape from her bad inner feelings. She says to herself:

Unjust!—unjust!’ said my reason, forced by the agonising stimulus into precocious though transitory power: and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression—as running away, or, if that could not be effected, never eating or drinking more, and letting myself die” (ibid).

Then, she repeats that she wished to die. She says “All said I was wicked, and perhaps I might be so; what thought had I been but just conceiving of starving myself to death? That certainly was a crime: and was I fit to die” (JE 24). In those quotations, Jane Eyre’s need to gain more attention lets her exhibit asceticism. Introversion is related to asceticism, so Jane Eyre escapes from the others and sets up an especial world with her dolly, among books to feel safe. Although introversion distances Jane Eyre from the others, she shows sublimation as one of the most important defences that formed her character. Since her early childhood, Jane Eyre has suffered a sense of not belonging to the community in which she lives, creating a sense of fear and anxiety that has led her to show unconscious defences in her actions with others. This sensation prompted her to seek alternative ways of relieving herself among her dolly, books, living in daydreams and painting. The painting was used as a means of alleviating harmful sensations. Like Mr. Rochester, Jane Eyre mixes different defence mechanisms at the same time which reveals her complexity. In addition to sublimation as a positive defence that Jane Eyre shows, compensation is the other one. She compensates for her need for love and attention with her love for her doll. Jane Eyre describes her attachment to her doll: “To this crib, I always took my doll; human beings must love something, and, in the dearth of worthier objects of affection, I contrived to find a pleasure in loving and cherishing a faded graven image, shabby as a miniature scarecrow” (JE 48).

Repression is another defence mechanism Jane Eyre shows. Although she mostly did not repress her feelings when she was a child, when she grew up, repression was one of her habits that she used. For example, in a response to Mrs. Reed’s aggressive behaviour, she thought “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 "(JE 62). She wants to answer Mrs. Reed, but she does not know how to do that. This action causes great anger and increases her anxiety, especially, she could not refuse the abuse or resist it, so she loses her self-esteem. A moment later, her feelings were burst and said: "I am not deceitful: if I were, I should say I loved you; but I declare I do not love you" (ibid). But that was not enough. She was still angry and her body was shaking "Shaking from head to foot, thrilled with ungovernable excitement" (JE 63). She wanted to let Mrs. Reed angry as she was, but the latter was very cool "Mrs. Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine" (ibid). This reaction from Mrs. Reed did not let her be satisfied, so she repressed her feelings.

As an unhappy child, she suffered for a long time from being alone. She says "I am unhappy,—very unhappy" (JE 38). What raises her fears is that she had nobody to support her and make her feel safe. She says "I have no father or mother, brothers or sisters" (JE 39). All these feelings have raised her fears and anxiety that caused her to use different defence mechanisms from the early years of her childhood which formulates her complex character. Although Jane Eyre declares sometimes her feelings in front of others, especially those who hurt or insult her, she represses bitter experiences which make her feel angry. This repression makes her a victim of her unconscious drives which later appears clearly in her behaviour and leads her to show many other defence mechanisms. Repression is the main cause of the other defence mechanisms that Jane Eyre shows through her life. Even when she utters a violent speech, she does not know how and why she is doing that: "it seemed as if my tongue pronounced words without my will consenting to their utterance: something spoke out of me over which I had no control" (JE 46). All the feelings that she repressed were the cause of her behaving violently. To deal with repression, Jane Eyre's dreams work as a safety valve throughout her life. For example, when she was preparing for her wedding, she dreamed that she holds a little child "First sleep, I was following the windings of an unknown road; total obscurity environed me; rain pelted me; I was burdened with the

charge of a little child: a very small creature, too young and feeble to walk, and which shivered in my cold arms, and wailed piteously in my ear” (JE 537).

It is well known that the Victorians believed that a child in a dream is a pessimism sign and may refer to an evil action is coming or maybe it refers to the death of someone. In another dream Jane Eyre sees, she holds the same child and expresses her fear to Mr. Rochester “I dreamt another dream, sir: that Thornfield Hall was a dreary ruin, the retreat of bats and owls” (JE 538). According to Freud, dreams are an expression of fears and repressed desires. The whole dream is the result of the repression caused by many accumulations in the subconscious mind which extends from her childhood to the night of the wedding. This repression developed and pushed her to show different defence mechanisms.

Although her depression caused her humiliating feelings, she never stopped showing pride as a reaction formation, which is another defence mechanism. She shows the opposite of the sense of humiliation that she mostly feels “First, I smiled to myself and felt elate; but this fierce pleasure subsided in me as fast as did the accelerated throb of my pulses” (JE 65). In another situation, Jane Eyre exhibits reaction formation when she describes Mr. Rochester’s relationship with Celine Varens, a French woman. She says “He thought himself her idol, ugly as he was” (JE 266). She describes him as an “ugly” although she represses a great feeling of love for him. Pretending that she sees him as an ugly person alleviates the intensity of her anxiety. This anxiety is resulting from the feelings of admiration and love towards him and the attendant feelings of jealousy, especially as she hears from him about his adventures with Celine Varens.

Moreover, Jane Eyre exhibits withdrawal in many situations as a defence mechanism. When she cannot encounter others and express her feelings freely, she withdraws herself and lives in a world she created for herself. She says “To speak the truth, I had not the least wish to go into the company” (JE 47). She has no desire to be with somebody. She withdraws herself from others as a means to escape from her anxiety. In another situation, she withdraws herself by not answering and keeping silent.

When Mr. Brocklehurst asks Jane Eyre “Well, Jane Eyre, and are you a good child” (JE 54). She did not answer “I was silent” (Ibid). Here she shows withdrawal and keeps silent as an unconscious solution to escape from two different situations and both of them makes her feel threatened which raises her fears. If she answered yes, she will get comments that she does not like, either from Mrs. Reed or from Mr. Brocklehurst. She sees herself in front of two people who are not friendly to her and are not sympathetic to her. She stands before them alone, without any power or strength. The second answer is to say no, and this is contrary to her nature. Jane Eyre shows a withdrawal in another situation when she leaves Mr. Rochester. In fact, she did not escape from him, but she escaped from her bitter conflict that intensified on her tired mind. The conflict between her love for him and her rejection of his social status as a married man and as a man hid the truth. She fled from that conflict, which cannot satisfy her overloaded mind. In addition to that, when St. John asked Jane Eyre to leave with him to India, she exhibited withdrawal as she used to do in such situations. St. John treated her in such a way that she felt like a slave “I could not resist him” (JE 765). She describes her feelings toward him “In his presence every effort to sustain or follow any other became vain: I fell under a freezing spell. When he said ‘go,’ I went; ‘come,’ I came; ‘do this,’ I did it. But I did not love my servitude: I wished, many a time, he had continued to neglect me” (JE 762).

Her sense of slavery and her full submission to St. John were coupled with the feelings of servitude that she had suffered during her childhood. So she, unconsciously, refused to be a slave for St. John as she refused to be a slave for Mrs. Reed years ago. Jane’s escapism and withdrawal of the power and authority of St. John is escaping and withdrawing from the routine and looking for freedom “I tired of the routine of eight years in one afternoon. I desired liberty; for liberty, I gasped; for liberty, I uttered a prayer; it seemed scattered on the wind then faintly blowing” (JE 160). She wants to escape from her painful past to the future where hope under the pretext of the search for freedom.

The repression that Jane Eyre suffers from, leads her to use projection in many situations as a defence mechanism. Firstly, she projected her feelings about the grievous

injustice which lay in her subconscious mind to her desire for revenge and rejection of injustice. In one of her inner dialogues, she says "Ere I had finished this reply, my soul began to expand, to exult, and with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhopd-for liberty" (JE 64). Secondly, she dropped her feelings and everything that was suppressed in her subconscious mind on the content of the complaint and confessing the concerns she had for her friend. She said to Helen:

No; I know I should think well of myself, but that is not enough: if others don't love me I would rather die than life—I cannot bear to be solitary and hated, Helen. Look here; to gain some real affection from you, or Miss Temple, or any other whom I truly love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand behind a kicking horse, and let it dash its hoof at my chest (JE 128, 129).

Thirdly, Jane Eyre considers herself as a non-pretty woman, which reflects on her personality and self-confidence. She repeats several times that she lacks beauty. In one of her internal dialogues, she says "I ever wished to look as well as I could and to please as much as my want of beauty would permit" (JE 185).

This feeling increased her sadness and raised her anxiety. To overpass her anxiety and reduce it, she showed that she does not care about her beauty and she accepted her appearance. In reality, she unconsciously exhibited projection, in order to relieve the anxiety and tension resulting from that feeling in her subconscious mind. In another dialogue, she confesses her feelings about being ugly. This recognition alleviates the anxiety caused by the suppression of these harsh feelings, feelings of inferiority and the sense of formal defects and non-acceptance. The process of confession helps her to accept herself as she is. She says to herself "Listen, then, Jane Eyre, to your sentence: tomorrow, place the glass before you, and draw in chalk your own picture, faithfully, without softening one defect; omit no harsh line, smooth away

no displeasing irregularity; write under it, 'Portrait of a Governess, disconnected, poor, and plain' (JE 304).

Her feeling of inferiority and lack of self-confidence in front of beautiful women appeared clearly in her behaviour, especially in front of Miss Ingram, to the degree that made her disappear in the shade behind the curtain "I sit in the shade—if any shade there be in this brilliantly-lit apartment; the window-curtain half hides me" (JE 329). Again Jane Eyre unconsciously exhibits projection to decrease her anxiety. Jane Eyre reached the top of recognition when she admitted that her pain was unbearable and cannot be explained with a word. She says in describing Miss Ingram "But I was not jealous: or very rarely; the nature of the pain I suffered could not be explained by that word. Miss Ingram was a mark beneath jealousy: she was too inferior to excite the feeling" (JE 352). Here, Jane Eyre releases feeling harder than jealousy. In doing this, she bursts her repressed feelings and releases her inner conflict in order to feel better and get rid of her anxiety.

So, to make excuses for her behaviour and to convince herself, Jane Eyre shows rationalization as another defence mechanism. One of the most important things that shaped Jane Eyre's character is her feeling that she is not a beautiful girl. This feeling was repressed in her mind. She repeated that with many other characters as if she was convinced that she had no good appearance at all. In addition to that, other characters saw her as an ugly creature which confirms her feelings. A conversation between Abbot and Bessie discloses that. Abbot describes Jane as a "little toad" she tells Bessie "if she were a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that" (JE 43). Bessie has a feeling of sympathy and sorrow toward Jane Eyre for her ugliness "Poor Miss Jane is to be pitied" (ibid). Even more, Jane Eyre lost her confidence in front of Mr. Rochester and asked him not to treat her as a beautiful woman "Don't address me as if I were a beauty" (JE 493). She is mostly afraid of looking at his face because she felt that her face could not please him "I had often been unwilling to look at my master because I feared he could not be pleased with my look" (JE 490). Here, she exhibits Rationalization to decrease her anxiety and

says in one of her internal dialogues “No; impossible! My supposition cannot be correct. Yet,’ suggested the secret voice which talks to us in our own hearts, ‘you are not beautiful either, and perhaps Mr. Rochester approves you: at any rate, you have often felt as if he did” (JE 296).

Jane Eyre reassures and encourages herself and “the secret voice” pushes her to love Mr. Rochester without fear because he too is not beautiful. Later, she gives reasons to Mr. Rochester’s attempt to marry Miss. Ingram, and says that they are not suitable for each other trying to reduce the internal conflict that has escalated in her subconscious mind. She justifies his marriage to her for family and political reasons or for any reason other than that he loves her. In one of her inner dialogues she says, “I saw he was going to marry her, for family, perhaps political reasons, because her rank and connections suited him; I felt he had not given her his love” (JE 353).

In another situation, when Jane Eyre and Mr. Rochester started their arrangement to get married, she was annoyed with his treatment. She felt Mr. Rochester was treating her as if she was a “doll” and that he was trying to decorate her to make her more attractive. She was not satisfied with the excess purchase of clothing and jewellery. Again, she rationalizes her behaviour to hide her fears that Mr. Rochester may not be convinced in her appearance, so he decorates her. She thinks that “the more he bought me, the more my cheek burned with a sense of annoyance and degradation ... I never can bear being dressed like a doll by Mr. Rochester” (JE 512). She feels that she is like a slave in the Sultan’s castle “He smiled; and I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched: I crushed his hand, which was ever hunting mine, vigorously, and thrust it back to him red with the passionate pressure” (ibid).

Unconsciously, Jane Eyre, as a poor woman and Mr. Rochester as a rich man, feels that he smiled because he got what he wanted from her and that his smile was not because he was satisfied with her shape after wearing the precious and distinctive clothes which turned her from an ugly woman to an acceptable one. Although she is at

the level of awareness of the imperfections that characterize her, her unconscious mind does not tolerate it. She tries to get rid of that sense with one of the defence mechanisms, so the rationalization that she shows is to alleviate her anxiety and to overpass her fears.

Finally, Jane Eyre becomes softer under the pressure of St. John and almost bent in front of her superego until she forgets herself and her pent-up desires towards Mr. Rochester. She started believing that she can sacrifice herself and feels that she is like a sheep in front of a shepherd. She states “he laid his hand on my head as he uttered the last words. He had spoken earnestly, mildly: his look was not, indeed, that of a lover beholding his mistress, but it was that of a pastor recalling his wandering sheep” (JE 802).

Moreover, Jane Eyre feels that releasing herself from St. John's chains is very hard. She wishes more to please him, as he represents heavenly values (superego) away from worldly desires (id). She describes her attitude toward St. John “As for me, I daily wished more to please him; but to do so, I felt daily more and more that I must disown half my nature, stifle half my faculties, wrest my tastes from their original bent, force myself to the adoption of pursuits for which I had no natural vocation” (JE 763-764).

In the midst of this psychological conflict between her worldly desires and heavenly aspirations, she decides to leave Mr. Rochester and never to love him “I had now put love out of the question” (JE 804). She declares that, but this decision is against her desire. She hears a voice from somewhere crying “Jane! Jane! Jane” (JE 805). This voice was from nowhere but her unconscious mind. The voice increases her anxiety and raises her inner conflict. The conflict between her desire to get pleasure (her id) versus all the barriers that religious beliefs and social conditions put in front of her wishes (her superego). And soon she decides that it is a human voice and it's Mr. Rochester's voice “it was the voice of a human being—a known loved, well-remembered voice—that of Edward Fairfax Rochester; and it spoke in pain and woe, wildly, eerily, urgently” (JE 805). In spite of all the obstacles, she made her decision to overpass it and run after her

happiness with Mr. Rochester “I am coming!” I cried. ‘Wait for me! Oh, I will come!’ I flew to the door and looked into the passage: it was dark. I ran out into the garden: it was void. ‘Where are you?’ I exclaimed” (ibid). Here, Jane Eyre unconsciously shows rationalization. She rationalizes the voice she heard in a way to justify her decision to go back to Mr. Rochester. It can be concluded that her repressed feeling of love for him, unconsciously, pushed her to form that voice in her subconscious mind. She surrendered to this voice and walked behind it, and this confirms her unconscious desire to return to the person she loved, so this story was fabricated subconsciously.

Denial is another defence mechanism Jane Eyre shows to overpass painful thoughts. In one of her inner dialogues, she says “I stood lonely enough: but to that feeling of isolation I was accustomed; it did not oppress me much” (JE 87). Although isolation causes a painful feeling for human beings, Jane Eyre denies that. She refuses to confess that she is hurt for feeling lonely because her confession will raise her anxiety, so she denies that and tries to convince herself that she “was accustomed” whereas a painful feeling could not be familiar and accustomed. In another situation, she exhibits Denial too. A conversation between her and Mr. Rochester declares that clearly. When Mr. Rochester asks her to know her opinion about his appearance, he says “do you think me handsome” (JE 248). She answers without hesitation that she does not consider him as handsome: “the answer somehow slipped from my tongue before I was aware—‘No, sir” (ibid). Jane Eyre, unconsciously, responded to his question by saying “No, sir.” denying that she was interested in him, but evading her feelings, which seemed to be born with great caution. Her “slipped ... tongue” discloses that she hides something contrary to what she says.

Displacement is another defence mechanism Jane Eyre exhibits to alleviate her anxiety. In different situations, Jane Eyre expresses bad feelings about her appearance. She is not satisfied with herself. She is not convinced that she is a pretty girl. For example, when she meets Bessie after a long time separation, the first question she asks Bessie is about her beauty and appearance “I am afraid you are disappointed in me, Bessie.’ I said this laughing: I perceived that Bessie’s glance, though it expressed

regard, did in no shape denote admiration” (JE 171). “Laughing” is one of the ways to hide her fears and anxiety. She has doubts about her beauty as she always does. Bessie, politely, answered, “No, Miss Jane, not exactly: you are genteel enough; you look like a lady, and it is as much as ever I expected of you: you were no beauty as a child” (ibid). Although Bessie tried to beautify Jane Eyre’s image, she did not feel pleased with Bessie’s answer. And again, she shows the same “laughing” and says to herself “I smiled at Bessie’s frank answer...but I confess I was not quite indifferent to its import” (JE 172). This conversation between Jane Eyre and Bessie discloses Jane Eyre’s interest in her bad looking which increases her anxiety. To overpass it, she shows displacement by using an idea instead of another idea. The idea of being a lady instead of being a beautiful girl is unconscious, her concern. In one of her internal dialogue, she confesses:

I hastened to drive from my mind the hateful notion I had been conceiving respecting Grace Poole; it disgusted me. I compared myself with her and found we were different. Bessie Leaven had said I was quite a lady, and she spoke truth—I was a lady. And now I looked much better than I did when Bessie saw me; I had more colour and more flesh, more life, more vivacity because I had brighter hopes and keener enjoyments (JE 296-7).

Jane Eyre compares herself with Grace Poole and tries to convince herself that she lacks beauty as she does “I don’t think she can ever have been pretty” (JE 295). But, at the same time, she considers herself as a lady and refuses this idea so as to alleviate the feeling of revulsion of herself. In doing this, she decreases her anxiety.

In another situation, Jane Eyre repeats displacement. The feeling of lack of self-acceptance was replaced by feelings of self-confidence, resulting from the acceptance of her form by Mr. Rochester. She says to herself “While arranging my hair, I looked at my face in the glass, and felt it was no longer plain: there was hope in its aspect and life in its colour...I had often been unwilling to look at my master because I feared he could not be pleased with my look, but I was sure I might lift my face to his now” (JE 490).

It can be concluded from this point and the point that preceded, that the use of displacement as a defence mechanism resulted in self-acceptance, and increased self-confidence through the sense of acceptance of others, thereby reducing Jane Eyre's dissatisfaction with herself and the anxiety that has accompanied her throughout her life. This process of replacing positive feelings instead of negative feelings as a way to avoid the threat of negative emotions was shown by Jane Eyre in another situation. In an inner dialogue, she described her feelings toward St. John, and told herself "As for me, I daily wished more to please him; but to do so, I felt daily more and more that I must disown half my nature, stifle half my faculties, wrest my tastes from their original bent, force myself to the adoption of pursuits for which I had no natural vocation" (JE 763-4).

So, Jane Eyre exhibited displacement in a positive way that increased her self-confidence and reduced her anxiety. This positive displacement discloses her character improvement. Bernard J. Paris describes Jane Eyre's childhood as "Of all the terrible childhoods in Victorian fiction, Jane's is one of the worst" (Paris 145). And he adds "Jane develops intense feelings of insecurity, vulnerability, and hopelessness" (ibid). With the development of the novel and the growth of Jane Eyre emotionally and psychologically, Jane Eyre's personality is evolving. Bernard J. Paris describes that "Jane eventually proves that she is superior to the people who devalued her and receives her just deserts...she is rewarded because she triumphs over her own passionate nature, resists powerful temptations, and succeeds in living up to a lofty moral ideal" (Paris 152).

To conclude, the researcher found that Jane Eyre and Mr. Rochester exhibit different defence mechanisms. There are differences and similarities in these defence mechanisms. Jane Eyre shows more defence mechanisms than Mr. Rochester which reveals her character to have been portrayed as more complicated than Mr. Rochester's. Both characters show suppression, denial, rationalization, projection, introversion and compensation, whereas Jane Eyre shows more defence mechanisms which are asceticism, sublimation, reaction formation, withdrawal, and displacement.

### 3.5. Charlotte Bronte's unconscious Defence mechanisms in *Jane Eyre*:

Harold Bloom asserts in describing Charlotte's Bronte's character that her:

shyness and countrified appearance certainly helped to inspire the views of her as unworldly and guileless, someone whose fictions must be the records of her own personal feelings rather than the inventions of a complex mind. The ingenuousness that so many perceived in her certainly lent her work an air of sincerity. But it also has the tendency to underrate her creative powers (Bloom 5).

From the perspective of psychoanalytical criticism, it can be claimed that Charlotte Bronte unconsciously used different defence mechanisms in writing *Jane Eyre*. Projection, Generalization, Identification, Day Dreaming, Regression and Sublimation were types of defence mechanisms Charlotte Bronte used in creating the character of Jane Eyre.

Projection is the most defence mechanism that Charlotte Bronte used in *Jane Eyre*. She projected her emotions which were repressed in her unconsciousness when she was deprived of her mother's warm love. She suffered from being an orphan. She also felt the difference in treatment between her mother and her aunt, who accompanied her childhood in the clergyman's house after her mother's death. Jane Eyre, the orphan child, represented Charlotte's condition. The character of Mrs. Reed represented her maternal uncle's wife and the behaviour of that lady with the child projected the little girl's reactions to Mrs. Reed's actions. The journalist and the editor Clement King Shorter (1857–1926), who had a great influence on literary tastes in England in the late 19th and early 20th centuries, described Charlotte Bronte's life:

Taken as a whole, the life of Charlotte Brontë was among the saddest in literature. At a miserable school, where she herself was unhappy, she saw her two elder sisters stricken down and carried home to die. In her home was the narrowest poverty. She had, in the years when that was most

essential, no mother's care; and perhaps there was a somewhat too rigid disciplinarian in the aunt who took the mother's place. Her second school brought her, indeed, two kind friends; but her shyness made that school-life in itself a prolonged tragedy (Shorter 21).

Another instance of projection was when Charlotte studied in Brussels. Her infatuation with Mr. Heger, who ran the Heger School, was projected in the romantic emotions of Jane Eyre for a romantic hero, Mr. Rochester, in *Jane Eyre*.

Finally, Charlotte projected the vision of a farm north of Lacey Holm, an estate owned by the Eyre family. It had a room said to belong to a lunatic woman who was killed in a fire in the 17<sup>th</sup> century. That piece of information was stored in Charlotte's unconsciousness. That experience might have affected her inexperienced childhood that she projected that experience in the detail of Rochester's lunatic wife in *Jane Eyre*.

Generalization is another defence mechanism Charlotte, unconsciously used. She generalized her experience in Clearwater School in Cowan Bridge in 1824 with Emily Bronte and Anne in addition to the deaths of her older sisters Maria and Elizabeth there. That was shown in Jane Eyre's life in Lowood Institution, a charity school for girls, where she lived after leaving her uncle's house. The author generalized the death phenomenon, which was common at that time, when death struck that institution in *Jane Eyre*. Due to favourable conditions and under-development of medicine at that time, epidemics were expected to spread.

Charlotte Bronte unconsciously used Identification too. She identified her elder sister Maria, who died as a child, with Helen Burns, Jane Eyre's friend, who died of tuberculosis in the charitable institution. It could be the same disease from which Charlotte's sister died. Moreover, Charlotte identified herself with the heroine of *Jane Eyre*. Both of them worked as governesses for rich families. As a governess, Charlotte Bronte worked for two rich families. In addition to that, she created Jane Eyre similarly to herself in her appearance. She told her sisters once "I will prove to you that you are wrong; I will show you a heroine as plain and small as myself, who shall be as

interesting as any of yours” (Gaskell 267). This quotation proves that she has identified herself with the character of Jane Eyre in being petite and not pretty. In another situation, Charlotte identified herself with the character of Jane Eyre in the strength of character. Just like Charlotte, Jane Eyre faced different challenges of being a little kid until the end of the novel. Jane Eyre, like Charlotte, had her own ambitions, hopes, rebellions and naughtiness. Likewise, Charlotte identified with the heroine being an author who told her story, especially when Jane Eyre addressed the reader every now and then.

Day Dreaming is another defence mechanism used by Charlotte. This defence mechanism was practised by Charlotte through Rochester's feelings for Jane Eyre, his attachment to her, his wish to marry her and finally the happy-ever-after the end for the love story between the hero and heroine. All the details of the love story formulated by Charlotte Bronte's pen were her daydreams and wishes for her story with Mr. Heger. At the school Charlotte Bronte attended in Brussels, Heger was her literature teacher. Later Charlotte Bronte employed there as an English teacher. The intensity of her feelings caused Heger to withdraw from her. Elisabeth Gaskell referred to the relationship between Charlotte Bronte and Heger in which Bronte confesses “I think, however long I live, I shall not forget what the parting with Mr. Heger cost me” (Gaskell 209). In another occasion, Charlotte Bronte wrote referring to Heger:

I would write a book and dedicate it to my literature master, to the only master I have ever had—to you, Monsieur! I have told you often in French how much I respect you, how indebted I am to your kindness and your instruction. I would like to say it one time in English. But that cannot be; there's no use thinking about it. A literary career is closed to me. (Gaskell 219).

These quotations disclose the emotional content of that bond which was reflected in *Jane Eyre*. Charlotte Bronte's Daydreams were, unconsciously realized across Jane Eyre while she herself failed to fulfil her dream.

Regression is another defence mechanism Charlotte Bronte, unconsciously used. She regressed to her childhood when she stayed at Ridging, a country house, with her friend Ellen Nussey. She regressed through the description of the attractive features of Thornfield with her sisters. Charlotte Bronte believed in the supernatural animation of the natural world. She explains that she feels her sisters' presence, Emily and Anne Bronte in the moors after their deaths. She wrote in one of her letters: "There is not a knoll of heather, not a branch of fern, not a young bilberry-leaf, not a fluttering lark or linnet, but reminds me of [Emily]. The distant prospects were Anne's delight, and when I look round, she is in the blue tints, the pale mists, the waves and shadows of the horizons" (Gaskell 345).

In *Jane Eyre*, the supernatural animation was clear. For example, Jane hears Rochester's call on the wind from miles away and when Mrs. Gaskell asked Charlotte Bronte about that, she declared "it is a true thing; it really happened" (Gaskell 338). This discloses Charlotte Bronte's regression to her childhood which she, unconsciously used in the novel.

Sublimation is another type of defence mechanisms that Charlotte Bronte employed. As it is known, sublimation is a process of transforming emotional drives from forbidden goals or desires into socially acceptable behaviour. Charlotte Bronte employed sublimation in her literary writing in poetry and novel, and especially in *Jane Eyre*. She transformed all her emotions of sadness and deprivation into distinctive literary works that appealed to the readers. Charlotte Bronte's "wild sad life" as Mrs. Gaskell describes in one of her letters (letter 242) was "like growing potatoes in a cellar" (Gaskell 23). Mrs. Gaskell also quotes from one of Charlotte Bronte's letters "Now and then, the silence of the house, the solitude of the room, has pressed on me with a weight I found it difficult to bear" (Gaskell 487). These quotations disclose some of Charlotte Bronte's feelings and emotions which reveal her sadness. But she was not such a creature who gives up to her negative inner feelings. What she did is sublimating these feelings. She directed her energy into useful activities and the results appeared as literary works.



## CONCLUSION

The study of the two novels has shown that male and female characters in *Wuthering Heights* and *Jane Eyre* passed across a stressful life full of physical and mental conflicts. Their suppression forces them to go against their society which causes their anxiety, so they show defence mechanisms to overcome their fear.

In *Wuthering Heights*, the main protagonists, Catherine and Heathcliff, have exercised a number of unconscious psychological defence mechanisms through their actions and dialogues. This shows that the review at all the defence mechanisms written by the psychologist Sigmund Freud or by his disciples and followers in the school of psychoanalysis who completed Freud's career in the study of "defence mechanisms", that there are situations indicate the existence of anxiety and psychological complex pent-up in the unconscious of each of the characters who have been analyzed, which caused them to exercise a certain defence mechanism in specific situations. Heathcliff and Catherine showed many unconscious defence mechanisms like, repression, projection, rationalization, sublimation, regression, asceticism, displacement, denial, reaction formation, suppression, turning against the self, introjection, identification with the aggressor, isolation, altruistic surrender, undoing, compensation, acting out, altruism, humor, anticipation, splitting, somatization, idealization, Intellectualization, passive aggression, fixation and introversion.

Comparison of the hero as a "male" with the heroine as a "female" in *Wuthering Heights* in terms of the type of defence mechanisms that were used by each of them, revealed that the most defence mechanism Heathcliff exhibits than others are denial, whereas Catherine shows repression more than other defence mechanisms. Moreover, both characters show denial, repression, and asceticism, but Catherine is the only one who exhibits reaction formation whereas Heathcliff is unique in showing rationalization, projection and introjection.

As a matter of fact, nobody can deny the poetic aspect reflected in *Wuthering Heights* which represents a thought of Emily Bronte's own philosophical character,

wide culture and a beautiful language derived from her great desire to read. The thesis looks at the private life of Emily Bronte in all its details and from several sources, including the books of her biography such as the book (*Emily Bronte* by Agnes Mary Frances) and with a comparison between the biography of the writer and the story of her childhood and the circumstances that went through with the events of the novel with all its descriptive and dialogue details, it will be clear that Emily Bronte has practised several defence mechanisms, resulting from the suppression of many unpleasant experiences in her life. This means that she was suffering from anxiety, tension and a state of psychological imbalance or psychological instability that was the outcome of the difficult circumstances that surrounded her from childhood until her death at an early age. As a result, the projection is the most defence mechanisms that Emily Bronte unconsciously used and the least mechanism is (displacement). In general, the character of the novel was a projection of her complex psychological state and her sense of psychological loneliness. It seems to that Catherine's character is only a reflection of Emily Bronte's character in many of her actions, especially as they are similar in the way their lives ended.

For *Jane Eyre*, the defence mechanisms of the main characters in the novel were explored. There are variations of defence mechanisms they used, suppression, denial, rationalization, projection, introversion and compensation, asceticism, sublimation, reaction formation, withdrawal, and displacement. Jane Eyre's defence mechanisms were compared with those shown by Mr. Rochester. In any case, the hero and the heroine suffered from anxiety and tension which unconsciously expressed in the defence mechanisms.

Moreover, Charlotte Bronte also practised various defence mechanisms on her novel *Jane Eyre* until the situation became so clear that some people thought she was telling her life story, which means she "clearly" embodies the heroine's character. She also used the sublimation mechanism as she transformed the difficult circumstances she experienced under a family that suffered from loss, death and disease to an important work that gave birth to her name through the history of English literature.

Finally, this thesis reached the following conclusions. Firstly, the defence mechanisms used by the characters whose behaviour has been analyzed, have been discovered through "models" of defence mechanisms they exhibit. So, by comparing the defence mechanisms practised by the main male and female characters in the two novels, it is clear that there is a similarity in the mechanisms shown by Catherine and Heathcliff in *Wuthering Heights* with the defence mechanisms exhibited by Jane Eyre and Mr. Rochester in *Jane Eyre*. But that does not mean they are similar in personality or in the unconscious drives that caused these mechanisms, on the contrary, there are significant differences in the reasons which led each character in the two novels to practise a certain mechanism. For example, in the case of *Wuthering Heights*, the defence mechanisms of the heroine Catherine reveal a romantic personality mixed with the wild primitive complexity and instinct of her life. She spent most of her time in the lap of nature and wilderness when she was a child, but that quiet and romantic life ended at the height of the violence. She unconsciously chooses death as a "flight" from the raging conflict that she found herself in between opposing forces. Her love for Heathcliff and then losing it and the second force is the continuity of living with her husband away from her lover. As well as the mechanisms practised by Heathcliff which reflect his romantic personality mixed with violence and cruelty and the ability to destroy everything until the mercilessness ended by destroying himself. In contrast, Jane Eyre's defence mechanisms reveal a quiet personality responsible for her actions; she calculates the whole account of society, the prevailing custom and real romance that ended in a very realistic and acceptable end. As well as the defence mechanisms Mr. Rochester has shown which indicates that he is a completely different character from Heathcliff. He is romantic, realistic, aristocratic, generous, kindhearted and not violent and loved Jane Eyre and ended their love story by marriage. This difference is due to the variety of the approaches of the two novels and the difference between the two styles of the two novelists, and thus the difference between the characters of the two sisters originally, although they lived under the same conditions. Each one has her own personality, style and vision different from the other. Charlotte Bronte is a realistic and social person and she has more than a friend who communicates with her through

correspondence that is found within the traces that remained of the family. Charlotte Bronte as the eldest sister and responsible for raising her younger sisters and brother and taking the role of mother to them at a very early age, her character was certainly different from that of her younger sisters. This is perhaps one of the important reasons that made Charlotte Bronte more adaptable to reality and more tolerant of life and circumstances, and more able to meet the challenges, and ambitious until she achieved the great success which she enjoyed until her death, which was normal death. All of this was reflected in her novel *Jane Eyre* very clearly from beginning to end, so many thought it was an account of her life story. While the features of her sister Emily Bronte reflected fully in the *Wuthering Heights* is a fictional figure away from reality. This made people at the beginning of the publication of the novels to accept *Jane Eyre* and feel disgusted by the story of *Wuthering Heights*. All in all, the main characters of the novels show many defence mechanisms trying to end their anxiety, but at the end of analyzing the behaviour of the characters, we will reach the final conclusion that none of the defence mechanisms they have shown is the final solution to this concern.

To conclude, it is possible to use literature in particular novels to understand the nature of human behaviour in different eras and in different cultures through the psychological analysis of the behaviour of the characters of a novel.

Furthermore, It is possible to understand the nature of the novelist's character through his novel, from the details contained in the dialogues between characters or the general description of the precise geographical or physical details or through the general nature of the novel, whether for example tend to depression or fun or to the noise or quiet, Because these details of the novel is a real mirror of what the author feels or thinks. In other words, the novel is a reflection of all that is contained in the author's mind, both the conscious and the unconscious. Through this understanding, it is possible to know the relationship of that character in all its details to the nature of the surrounding circumstances. This understanding can be generalized in interpretations of human behaviour in general.

The study showed the extent and capacity of the novel in the Victorian era to show different characters. The study showed that the novel as a literary genre in the nineteenth century was not only interested in the presentation of the Victorian character for the purpose of entertaining the reader, but it dived in the depths of these characters and presented it accurately concerned with all the details of the characters' lives and behaviours which have made it not only a means to study human history, but also its one of the best ways to understand human behaviour throughout the ages.

Moreover, the great essential changes in Victorian lives look like the great changes in our contemporary lives. The Victorian man was stunned to see the trains, the vehicles and great factories for the first time and the speed of the news and information transfer. In the Victorian era, the world became a lot smaller than it appeared before. As we live in the Twenty-first century, we see the great changes that have taken place in human life as if time is repeating itself. Despite all the negatives that accompanied evolution in the Victorian era, the Victorians benefited from the tremendous developments in their lives and began to publish books and made much room for study, that opened the way for the emergence of outstanding novelists such as the Bronte sisters and to leave for us a literary legacy which cannot be neglected in the study of literature. Furthermore, the Bronte sisters' novels were characterized by the great ability to display eccentric characters and to dive into the depths of the human soul. As a result, these novels became a reference to the study of individuals and their psychology. As it's known that Bronte sisters had a vivid imagination, although they were not always consciously made use of certain literary devices, what they achieved moves beyond their private selves. They lived a very isolated sort of life but their imagination and the art of the novel enabled them to produce certain fictional characters could later be explained in terms of Freudian defence mechanisms. Their achievement in *Wuthering Heights* and *Jane Eyre* is a great contribution to the English novel and to the way the English novel dealt with the psychology of its characters and private life.



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