

## **Crazy or Subdued: The Characters of *Wuthering Heights***

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### Abstract:

*Wuthering Heights*, first published under the pseudonym Ellis Bell was marked as a scandalous waste of publication materials in 1847. Recognizing modern society could not appreciate the gothic love story of Heathcliff, Catherine, and the cast aside Edgar Linton, Emily Brontë sought to introduce her unique analysis of a co-dependent relationship through a lens of anonymity. Critics begrudgingly admitted the work was well written but refused to condone the dysfunctional relationship among these three individuals. The following paper takes a look at the co-dependent relationship between the main characters of Brontë's, the effect Heathcliff's domineering behavior has on Catherine's mental health, eventually leading to her madness at the time of her death. This is a critical analysis of how modern psychology can be applied to the characters of a Nineteenth Century novel to help readers gain insight that the critics of 1847 simply did not have.

First published in 1847 *Wuthering Heights* was viewed as a grossly inappropriate, crude novel that either fascinated the critics or disgusted them; the novel was loved or hated with no in between. Critics never viewed this novel as a mediocre work of literature, but accepted it as a well-written work of the time. Although it twisted the societal norms and customs in a demented and strange way most viewed the novel as a gothic love story gone awry. The relationship between the male and female characters in the book depict the binary oppositions between male and female where both take turns being dominate and manipulative. The main characters, Catherine and Heathcliff, have a co-dependent relationship where Heathcliff dominates every aspect of Catherine's life causing her to never fully function as the angel of the house, but drives her to her death as the madwoman in the attic.

The relationship between Catherine and Heathcliff has been an issue of critical discussion since the first publication of the novel in 1847. With continuing developments in the field of psychology and new criteria for diagnosing neuroses one can now look at these characters through a new lens. Freud would have said that Heathcliff's id was in control because he was impulsive and driven by his desires and instincts; Catherine's id and super ego would have been in competition for control, with both characters having weak egos (cited in Bressler 146). Since Freud's work in the late nineteenth and early twentieth century's developments have been made in the field allowing for a more in depth analysis of the relationship

between Catherine and Heathcliff. The Mental Health America organization defines co-dependence as “an emotional and behavioral condition that affects an individual’s ability to have a healthy, mutually satisfying relationship” (nmha.org 2010). The relationship between Catherine and Heathcliff represents this kind of relationship. The discussion on the Mental Health America website also provides a list of common behaviors of people suffering from co-dependence. The co-dependence theory includes behaviors such as: “a compelling need to control others, fear of being abandoned and alone, chronic anger, poor communication skills, difficulty making decisions, and a tendency to confuse love and pity” (nmha.org 2010). Brontë’s main characters in *Wuthering Heights* exhibit behaviors consistent with co-dependency.

The first and most dominant behavior of someone in a co-dependent relationship is the need to control others. On multiple occasions in the novel Heathcliff exhibits a strong desire to control others. One of the strongest of these events is his imprisonment of young Cathy and Nelly at Wuthering Heights. “In that case, I’ll take measures to secure you, woman!” exclaimed Heathcliff, ‘you shall not leave Wuthering Heights till to-morrow morning” (Brontë 161). While Heathcliff is the character most commonly prone to control, Catherine also makes attempts to control others in the novel. When Heathcliff returns after Catherine’s marriage to Edgar Linton she attempts to control her husband, forcing a friendship between the two men, her spouse and her lover. Catherine’s attempt at control over Linton, can be seen when she says, “I know you didn’t like him,’ she answered, repressing a little the intensity of her delight. ‘Yet, for my sake, you must be friends now. Shall I tell him to come up?’” (Brontë 101). While this behavior is indicative of co-dependency it is not the only indicator.

Another common indicative behavior is a fear of abandonment from the other partner in the relationship or a fear of being alone in general. Catherine and Heathcliff both exhibit the symptom of fearing abandonment and isolation. While trying to escape from Thrushcross Grange Catherine is bitten by a dog causing her five week stay away from Heathcliff and the Heights (Brontë 51). During these five weeks Heathcliff is distant and lost without his love. “Heathcliff was hard to discover, at first- If he were careless, and uncared for, before Catherine’s absence, he had been ten times more so, since” (Brontë 56). Even though Catherine has married Edgar Linton she mourns the separation she has from Heathcliff, and is jubilant when she hears news of his return. Upon Heathcliff’s return and visit to Thrushcross Grange Edgar Linton is upset, causing Nelly to scold him, saying “‘Hush! You must not call him by those names, master,’ I said. ‘She’d be sadly grieved to hear you. She was nearly heartbroken when he ran off; I guess his return will make a jubilee to her.’”(Brontë 100). After Heathcliff’s return to the Heights, Catherine is unable to restrain from seeing him in public as well as secret. “‘I cannot rest, Ellen,’ she said by way of apology. ‘And I want some living creature to keep me company in my happiness! Edgar is sulky, because I am glad of a thing that does not interest him-’” (Brontë 103). One of the final demonstrations of

Heathcliff's fear of being alone is witnessed through his actions after Catherine's death. "Oh! he sobbed, 'I cannot bear it! Catherine, Catherine, I'm a traitor too, and I dare not tell you! But leave me and I shall be killed! Dear Catherine my life is in your hands'" (Brontë 281). This extreme fear of being alone is exhibited through the behavior of both characters' willingness to defy the societal standards and ignore the social stigma their determination to be together brings.

Another common behavioral standard of persons in a co-dependent relationship is chronic anger. Catherine's death brings out an even more violent streak in Heathcliff. Even his behavior toward his own son is violent and evokes fear. "Linton had sunk prostrate again in another paroxysm of helpless fear, caused by his father's glance towards him, I suppose, there was nothing else to produce such humiliation" (Brontë, 283). Even Catherine evokes fear from those around her while simultaneously controlling them. "'No,' she persisted, grasping the handle; 'not yet, Edgar Linton-sit down, you shall not leave me in that temper. I should be miserable, all night, and I won't be miserable for you!'" to which Linton replies "'You've made me afraid, and ashamed of you,' he continued; 'I'll not come here again!'" (Brontë 75-76). This anger that is commonly seen from both Heathcliff and Catherine is still just one part to the co-dependent evidence puzzle.

A lack of communication skills is another factor that indicates a person is involved in a co-dependent relationship. After Catherine's stay at Thrushcross Grange after the dog attack she returns home a new person (Brontë 55-57). When Catherine returns she has difficulty communicating with Heathcliff. She laughs at him causing discord and then tries to apologize saying, "'I did not mean to laugh at you,' she said, 'I could not hinder myself. Heathcliff, shake hands, at least! What are you sulky for? It was only that you looked odd-If you wash your face, and brush your hair, it will be all right. But you are so dirty!'" (Brontë 57). Later when talking to Nelly Catherine has difficulty expressing herself. Catherine says, "This is for the sake of one who comprehends in his person my feelings to Edgar and myself. I cannot express it; but surely you and everybody have a notion that there is, or should be, an existence of yours beyond you" (Brontë 87). Her inability to communicate with Heathcliff naturally, as she did just five weeks before, is indicative of poor communication skills.

The confusion of love and pity is yet another common psychological behavior of someone involved in this unhealthy style of relationship. The most common scene from *Wuthering Heights* that depicts a confusion of love and pity is when Catherine explains one of her reasons for marrying Edgar Linton when she speaks to Nelly saying, "did it never strike you that, if Heathcliff and I married, we should be beggars? Whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power" (Brontë 86-87). One must question if what Catherine feels for Heathcliff is truly love, or simply pity for the circumstances of his life.

Finally, one of the most telling and famous lines from *Wuthering Heights* depicts just how co-dependent Catherine is. She struggles with one of the biggest decisions of her life, her marriage plans. For several pages in the novel Catherine has a conversation with Nelly about her indecision over marrying Edgar Linton or Heathcliff (Brontë 82-87). It is during this conversation that Catherine retells a dream she had and comes to the realization that she cannot exist without Heathcliff because he is in fact part of her. "Nelly I *am* Heathcliff-he's always, always on my mind- not as a pleasure, any more than I am always a pleasure to myself-but, as my own being so don't talk of our separation again-is is impracticable; and-"(Brontë 87). For most critics this famous line represents Catherine's utter devotion to Heathcliff, a proclamation of her undying love. However, this realization that Heathcliff is a part of her living being implies that she is so co-dependent on the relationship with Heathcliff she cannot physically exist without some form of relationship with him.

The evidence that Catherine and Heathcliff share a co-dependent relationship is overwhelming. This unhealthy relationship is the root cause of Catherine's struggle, throughout the novel, to be the woman she is expected to be in nineteenth-century England. This ideal woman became known as the angel of the house, a term coined by Coventry Patmore in his 1854 poem about his wife Emily (Wikipedia 2010). Virginia Woolf describes this angel as a woman who is "sympathetic, charming, unselfish, and excelling in the arts of family life, self-sacrificing and above all pure" (59). In order to understand Catherine's failure you must first understand what ideals she was expected to meet. Women of the Victorian era were expected to "run a respectable household and secure the happiness, comfort and well-being of her family she must perform her duties intelligently and thoroughly" (Wikipedia 2010). From the time girls were young they were taught that their role in life was to marry, care for the home, and raise children. Catherine struggles with this ideal image because her relationship with Heathcliff is unconventional. A marriage to him would leave her penniless, no home to care for, and her children would be born into a lower class. A marriage between these two characters is irrational according to Victorian standards. The University of Wisconsin website on Victorian England supports the irrationality of a marriage between Catherine and Heathcliff according to social standards of the time. "Also, when a woman married, she had no independent legal status. She had no right to any money (earned, inherited, etc.), she could not make a will or buy property, she had no claim to her children, she had to move with him wherever he went" (ewosh.edu 2010). The realization that her marriage to Heathcliff is unrealistic forces Catherine to choose a marriage to Edgar rather than Heathcliff even though it is not what will make her happy (Brontë 85-87). This forced decision sets Catherine up to fail at her attempts to be a proper Victorian wife, meeting those standards set forth by Woolf that determine success as the angel of the house.

It seems obvious that Catherine will struggle to meet the Victorian standards for women from the time she is young. As a child Catherine was unruly and wild. This behavior continues until she is attacked at

Thrushcross Grange and forced to remain there for five weeks. During this time Catherine is transformed into an ideal young woman, suitable to marry into an upstanding family. Brontë explains Mrs. Linton's intentions for Catherine when she writes "...commenced her plan of reform by trying to raise her self-respect with fine clothes and flattery, which she took readily; so that instead of a wild, hatless little savage jumping into the house, and rushing to squeeze us all breathless, there ...a very dignified person..." (Brontë 55). While this transformation may appear to only be exterior, as the story continues Catherine makes multiple attempts to be the angel of the house, first the Heights, then Thrushcross Grange.

According to Woolf the first characteristic of the Victorian angel of the house is sympathy. Catherine has little sympathy for others in her life. When Catherine returns from Thrushcross Grange after her five week recovery from the dog bite Catherine is rather cross with Heathcliff, never considering how her injury and absence has affected him. "Why, how very black and cross you look! and how- how funny and grim! But that's because I'm used to Edgar and Isabella Linton. Well; Heathcliff, have you forgotten me?" (Brontë 56). At the time of this verbal exchange Heathcliff is already distressed by the appearance and countenance of Catherine, yet she shows no concern for his feelings, practically mocking him. Later in the novel Catherine yet again shows a lack of sympathy for her sister-in-law. When Isabella has fallen in love with Heathcliff, Catherine spurns this love and ridicules Isabella, calling her derogatory names, and insinuating she is an idiot. "I wouldn't be you for a kingdom, then!' Catherine declared emphatically- and she seemed to speak sincerely. 'Nelly, help me to convince her of her madness.'" (Brontë 108). The irony here is that Catherine is showing no sympathy toward Isabella's love for Heathcliff, calling her mad for loving him; yet Catherine herself is in love with Heathcliff. Her lack of sympathy for Isabella's situation, being torn between brother and the man she loves, may in fact be a product of Catherine's selfishness.

Woolf proclaims that another aspect of the ideal angel of the house is being unselfish. Catherine is the exact opposite; she is extremely selfish, making all of her decisions based on what is best for her own wants and desires. Out of anger toward Edgar Catherine locks herself in her room and refuses to eat for several days. When she is finally persuaded to eat something by Nelly, Catherine declares she should simply let herself die to prove her point to her husband. During this conversation with Nelly Catherine proclaims, "If I were only sure it would kill him,' she interrupted, 'I'd kill myself directly!...I thought, though everybody hated and despised each other, they could not avoid loving me-and all have turned to enemies in a few hours'" (Brontë 128). This statement by Catherine is boastful and proud. She is so self-consumed that she cannot imagine anyone not loving her. Regardless of the fact she herself accepts she is a selfish person. In an earlier conversation with Nelly, Catherine admits that people see her as selfish, but justifies her behavior, that it will satisfy her desires. "Nelly, I see now you think me a selfish wretch, but...it is the best! The others were the satisfaction of my whims" (Brontë 86-87). Catherine seems to view the role of

those around her through a lens of selfishness. This behavior is in opposition to the behaviors expected of her in Victorian England.

Another behavior expected of women during this time was their charm. Women were expected to use their charm to benefit the good of the household. However, Catherine uses her charm to further her own desires and plans. This behavior is another way in which Catherine fails to become the angel of Thrushcross Grange. Edgar becomes aware of Catherine's charms one evening while courting her at Wuthering Heights. In a conversation between her and Edgar Catherine uses her charms to persuade him to stay even though he is upset by her behavior. "'You must not go!' she exclaimed energetically. 'I must and shall!' he replied in a subdued voice. 'No,' she persisted, grasping the handle; 'not yet, Edgar Linton-sit down, you shall not leave me in that temper. I should be miserable, all night, and I won't be miserable for you!'" (Brontë 75-76). After leaving the house that night Edgar catches a glimpse of Catherine through the window and returns to her, unable to walk away from her charms and beauty. Another time in which Catherine uses her charms to get her way is when Heathcliff returns and Catherine insists that Edgar and he be friends. Catherine is so certain that her charms have consumed Edgar she says, "No! I tell you, I have such faith in Linton's love that I believe I might kill him, and he wouldn't wish to retaliate" (Brontë 104). This statement shows that Catherine has done her best to consume Edgar with love her for, no matter her shortcomings. It is clear that she has used her charms on him to make him love her so thoroughly, Catherine believes, that he would not even complain if she were to murder him.

Even contemplating that she could murder her husband and him not care, is counter-productive to the household. The angel of the house theory says in order to achieve this status the woman must excel in the arts of family life. This is one of the areas where Catherine fails greatly. Upon Heathcliff's return after three years Catherine practically ignores her marriage to Edgar in the way she welcome's Heathcliff's return. "'I shall not be able to believe that I have seen, and touched, and spoken to you once more- and yet, cruel Heathcliff! You don't deserve this welcome. To be absent and silent for three years, and never to think of me!'" (Brontë 102). Catherine makes these statements in front of her husband, sister-in-law, as well as servants. This outward proclamation of her feelings toward another man proves that she is not concerned with the wedding vows she took less than a month before this exchange. Further proof that she cares less about her new family life is how she responds to Edgar when he demands she choose between himself and Heathcliff. "Will you give up Heathcliff hereafter, or will you give up me? It is impossible for you to be *my* friend and *his* at the same time; and I absolutely *require* to know which you choose." (Brontë 124). In response to this demand by her husband Catherine insists she be left alone. Her insistence on continuing her relationship with Heathcliff destroys her only hope of having a conventional marriage to Edgar. Catherine's behaviors toward Heathcliff lead many to question how involved her relationship with him is.

Yet another condition Catherine fails to live up to in order to be the angel of the Victorian home is her purity. While many have questioned if her and Heathcliff have a sexual relationship the text does not make this clear. However, the text makes it evident that her love is tainted and torn between the two men. When Heathcliff returns after his unexplained absence, the manner in which Catherine receives him shows that although they have been separated for some time and she is now married, her feelings for him have not faltered. "But the lady's glowed with another feeling when her friend appeared at the door; she spring forward, took both his hands, and led him to Linton; and then she seized Linton's reluctant fingers crushed them into his" (Brontë 101). Her insistence that Linton receive and accept Heathcliff as an equal shows that Catherine has no intention of remaining faithful to her husband; although this unfaithful behavior may only be emotional, it is still a blemish on her purity. Near the end of her life Catherine is still unable to remain faithful to her spouse. She graciously accepts Heathcliff into her bedchamber, proclaiming her undying love for him. "I only wish us never be parted- and should a word of mine distress you hereafter, think I feel the same distress underground, and for my own sake, forgive me!" (Brontë 171). While she has accepted the fact she is going to die, Catherine is unable to do so with dignity, being a faithful wife.

The final requirement, according to Woolf, of an angel of the house is that she be self-sacrificing. Catherine's final actions that lead to her death are clearly self-sacrificing, one cannot argue against that. However, the angel of the house is self-sacrificing in order to make her husband happy and benefit the household. This is Catherine's final failure as a proper Victorian wife. Her actions throughout the novel are self-sacrificing, but she sacrifices herself to further her own motives and goals. While trying to force Edgar and Heathcliff to get along Catherine locks them all into a room. "He tried to wrest the key from Catherine's grasp; and for safety she flung it into the hottest part of the fire" (Brontë 121). Catherine knows she is potentially placing herself in danger, that Heathcliff may attack Edgar, leaving her trapped in the room with the men. This does not matter to her, she is in hopes this will force the two men to get along, allowing her to be wife to one and lover of the other. Another way Catherine sacrifices herself is through her self-induced imprisonment in her room. She willingly locks herself away, refusing food and water (Brontë 126-130). While this obvious sacrifice of her own health seems radical and insane. It is this final failure as an angel of the house that Catherine transforms.

Catherine is no longer a woman attempting to succeed as a wife by becoming the angel of Thrushcross Grange; she is now the madwoman of Thrushcross Grange. Sandra Gilbert and Susan Gubar discuss the common behaviors of this madwoman in the attic. Gilbert and Gubar look closely at the story of Snow White. Their discussion about the queen's behaviors can be paralleled to the behaviors of Catherine in *Wuthering Heights*. "For the Queen, as we come to see more clearly in the course of the story, is a plotter, a plot-maker, a schemer, a witch, an artist, an impersonator, a woman of almost infinite creative

energy, witty, wily, and self-absorbed as all artists traditionally are” (Gilbert & Gubar 38-39). While all of these traits can be applied to Catherine’s character as evidence of her complete transformation into the madwoman of Thrushcross Grange, focus will be given to those of schemer, witch, wily, and self-absorbed.

Many would question how Catherine can be considered a witch when there is no evidence of witchcraft in the text. However, witch has more than one meaning. Merriam-Webster defines witch as “one that has usually malignant supernatural powers” as well as “a charming or alluring girl or woman” (Merriam-Webster.com). There is reason to question if Catherine had some “malignant supernatural powers” when she appears as a ghost early in the novel. Mr. Lockwood retells this event saying, “...my fingers closed on the fingers of a little, ice-cold hand!... ‘Who are you?’ I asked, struggling, meanwhile, to disengage myself. ‘Catherine Linton,’ it replied, ‘I’ve come home, I lost my way on the moor.” (Brontë 26). One can assume it is only reasonable that Catherine would return as a ghost if she has some “malignant supernatural powers”. While this supports the equality of Catherine and witch, the third definition describes Catherine extensively; she is a “charming and alluring girl”. Upon Catherine’s return from Thrushcross Grange, she is a changed person, one that now fits this definition. “...instead of a wild, hatless little savage jumping into the house, and rushing to squeeze us all breathless, there lighted from a handsome black pony a very dignified person, with brown ringlets falling from the cover of a feathered beaver” (Brontë 55). During the time Edgar was courting Catherine her charm and allurement is not lost on him. After their argument about her treatment of the servants (Brontë 74-77) Edgar is unable to leave because of Catherine’s charms. “The soft thing [Catherine] looked askance through the window-he [Edgar] possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten- And, so it was; he turned abruptly, hastened into the house again” (Brontë 76). Catherine’s charms are so strong that men are unable to leave her be, but are drawn to her without the will to leave.

Catherine’s charms give her more maneuvering room in her schemes and plots. From the beginning of her debate over Edgar’s marriage proposal, Catherine explains her scheme to better Heathcliff’s standing’s by using her husband’s money. “whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother’s power.” (Brontë 87). Another of Catherine’s schemes is portrayed when she locks herself in her bedchamber in an attempt to force Edgar to give in to her wishes. Catherine becomes enraged during her conversation with Nelly about Edgar’s behavior since she locked herself away. “‘Among his books!’ she cried, confounded. ‘And I dying! I on the brink of the grave! My God! Does he know how I’m altered?’” (Brontë 127). Finding that her scheme has failed Catherine becomes more deranged and delirious than previously. Even Nelly comments on Catherine’s descent into insanity when she says “But I soon found her delirious strength much surpassed mine (she was delirious, I became convinced by her subsequent actions, and ravings)” (Brontë 132). It is indeed Catherine’s own schemes



that seal her role as the madwoman of Thrushcross Grange. Her own refusal to take food or water, her insistence that the window be opened letting the cold in, and her decision to go wandering on the moor, mark her as a woman that has lost sight of sanity, and willingly grasped her role as the madwoman.

Along with Catherine's charm and schemes she is a very wily woman as well. Catherine makes many attempts to force a friendship between her husband and her love. Catherine's cunning behavior is seen multiple times as she tries to force this relationship that allows her to keep both men in her life. These attempts begin when she is a young adult at Wuthering Heights. Catherine attempts to be the woman both men want.

In the place where she heard Heathcliff termed a 'vulgar young ruffian,' and 'worse than a brute,' she took care not to act like him; but at home she had small inclination to practise politeness that would only be laughed at, and restrain an unruly nature when it would bring her neither credit, nor praise. (Brontë 71).

While she plays the role of what each man desires Catherine fails to reach her ultimate goal: keeping both men. Catherine believes she is skilled at manipulating Edgar into giving her what she wants and continues to use her wiles into her final days of life. When Edgar returns home from church he finds Heathcliff in his home, holding his wife, as she slips away simply because Catherine could not bear to let Heathcliff leave her. (Brontë 173-175). Even in her final moments Catherine is so cunning she gets to have Heathcliff with her or a small distance between them.

Finally, Gilbert and Gubar claim that the madwoman in the attic is self-absorbed. Catherine is certainly self-absorbed in all that she does. Her self-centered desire to keep both men in her life shows how self-centered she is. Edgar tries to handle Catherine's fondness for Heathcliff with dignity but eventually it gets the best of him. One instance where he confronts Catherine about the matter she insists he end the conversation or she will end her life. "Hush, this moment! You mention that name and I end the matter, instantly, by a spring from the window! What you touch at present you may have; but my soul will be on that hill-top before you lay hands on me again" (Brontë 134). This strong statement shows how self-absorbed Catherine is. She believes that if Edgar will not give her what she wants then she simply will not continue living. Catherine's bitterness is not directed solely toward Edgar. She directs her anger and bitterness toward Heathcliff as well. In her final days she has the following conversation with Heathcliff: " 'I wish I could hold you,' she continued, bitterly, 'till we were both dead! I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer: I do! Will you forget me- will you be happy when I am in the earth?'" (Brontë 170). These conversations between Catherine, Edgar and Heathcliff demonstrate just how self-absorbed she is. Even though she is pregnant Catherine is unable to think about anyone other than herself. Once she has made this final decision, to care only for herself, Catherine officially becomes the madwoman in the attic.

When originally written, *Wuthering Heights* was considered a gothic love story. However, Catherine is not your traditional feminine character for a novel written in the nineteenth-century. Most female characters of this time were seen as an angel. Catherine Earnshaw-Linton struggles throughout her life to attain the Victorian status of angel of the house. While her many attempts to reach this level of success fail, she ends up dying consumed by madness as the madwoman in the attic. How can one woman possess qualities from both these symbolic women? Gilbert and Gubar address this saying, “the monster may not only be concealed *behind* the angel, she may actually turn out to reside *within* (or in the lower half of) the angel” (Gilbert & Gubar 29). In order to finally be free of the world where she is constantly in conflict with her two personalities, Catherine must die. She embraces this fate with open arms, which is demonstrated when she says, “the thing that irks me most is this shattered prison, after all. I’m tired, tired of being enclosed here. I’m wearying to escape into that glorious world and to be always there” (Brontë 172). Catherine fails to attain the angel of the house status in her marriage and life at Thrushcross Grange. The co-dependent relationship she forges with Heathcliff as a child continues into adulthood and eventually drives her to become the madwoman in the attic. Her only freedom comes through death, which she drove herself to, in an attempt to keep both men in her life.

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