



# The Representation of Marital Abuse in the Brontës' Literary Writings: A Feminist Approach

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## Abstract

This research paper examines the way that the Brontë sisters write about one of the most important issues in a person's life, the decision of marriage and how it can lead to a woman being abused by her chosen partner. This paper aims at proving how the Brontë sister's trilogy: *Jane Eyre*, *Wuthering Heights*, and *The Tenant of Wildfell Hall* have been used by the authors themselves to criticize the Victorian repressive marriage which is lacking love. The subject matter within the paper claims that each one of the chosen texts shows how the sibling authors have similar opinions or tendencies regarding the above-mentioned issue and how they disapprove of the traditional marriage, by which women become oppressed. The selected texts are regarded as early feminist writings by critics and scholars for their depiction of marital abuse. By conducting research combining social backgrounds and close reading, the paper sets out to focus on the character's mistakes regarding marriage like Bertha in *Jane Eyre*, Isabella in *Wuthering Heights*, and Helen in *The Tenant of Wildfell Hall*. The study points out that the chosen females in the writings are depicted to be passive characters. To establish this identity, the study illustrates that how their mythical principles on which their marriage based leads to them being victims of marital abuse.

**Keywords:** Brontë sisters, Marital abuse, feminism, Victorian society, traditional marriage.

## Introduction

Charlotte Brontë's *Jane Eyre* (1847), Emily Brontë's *Wuthering Heights* (1847), and Anne Brontë's *The Tenant of Wildfell Hall* (1848) are three novels that examine the concept of marriage. During these times, there was a different idea regarding the aspects of marriage. The Victorian Era society largely based marriage on economic and social advancement and not on a romantic belief as it is clearly seen in modern times. As (Dobošiová, 2006: 8) points out, "marriage was primarily a contract between two families for the exchange of concrete benefits." Indeed, during the Victorian period, men and women had to get married due to various crucial reasons. For women, marriage was necessary and a matter of importance because they did not have the right to education nor were they allowed to work. Therefore, (Nelson, 2015: 1) comments, "marriage was the primary concern for most women." This is why they needed husbands to support and protect them both socially and financially. For men, by contrast, the main reason for getting married was their need to have and raise children, especially male children to carry on the family name as well as for domestic duties their wives provided. In other words, they wanted to have a warm and well-ordered household. In light of this background of the Victorian period, the interpretation of marriage abuse in these novels could be easier to understand.



Even though the sibling authors wrote about the seriousness of marital relationships, throughout the 1800s there were also numerous novels written by other authors about romantic marriages as fairy tales. In this research paper, I will attempt to analyze the best-known novels of each of the Brontë sisters such as *Jane Eyre* by Charlotte, *Wuthering Heights* by Emily, and *The Tenant of Wildfell Hall* by Anne in which they portray how marriage would be impractical without love between couples. Additionally, I will explore the ideas that characters like Bertha in *Jane Eyre*, Isabella in *Wuthering Heights*, and Helen in *The Tenant of Wildfell Hall* based their marriage on and how the false principles that they based their marriage on led to marital abuse. I will also use a historical feminist approach to analyze these texts and probe as to whether the chosen female characters followed traditional wife stereotypes. The aim of this paper is to show readers how passivity in one's personality could potentially lead to women making the wrong decision when deciding to marry and how the authors condemn marriage as a societal method to oppress women.

### 1.0 The Brontë Sisters' Biography

Indeed, as the present research paper will be about the sibling authors; it is very crucial to introduce them first before analysing their eminent selected literary works. Charlotte, Emily, and Anne Brontë were three sisters who were in their early lives decided to devote themselves to literary writings, like novels and poems. As (Rehnuma, 2006, 19) gives more detail about their devotion to their writings: “[b]oth Patrick Bronte and Elizabeth Branwell were strict disciplinarians. Perhaps this is why the children were forced to take refuge in reading and writing.” Charlotte, the oldest after their two dead sisters, was born on 21 April 1816 in Thornton, Yorkshire, England, and Emily, best known for her masterpiece *Wuthering Heights*, was born on 30 July 1818. Anne (born on 17 January 1820) was the youngest female author and poet of the Brontë literary family. The three sisters were English novelists and poets. They grew up in patriarchal society the time where women did not have the right to attend schools and do outside works. Therefore, they were taught at home. Their experiences of living in a divided world of genders gave them the inspiration for most of their literary works; especially, the chosen ones. Because of the short life expectancy of the time, they could produce very few numbers of literary works. Charlotte wrote only four novels with some other unfinished works. Apart from some poems, Emily produced one novel and Anne two novels only.

### 2.0 Contextual Analysis

The three selected literary writings are set in the first half of the nineteenth century England or Victorian era. Even though the era named after a female queen figure that was on the throne at the time, the living condition of women was at its zenith of corruption. This is because during this period of time women had very few rights and privileges. Because life was really meant to be tough and hard on women, the main purpose of the women was thought to be that they had to grow up and get married. Thus, it was socially and culturally supposed that women had no need for education that might make them be more masculine figures like or make them unfit wives and mothers in society. According to (Steinbach, 2005: p.5), “throughout the long nineteenth century women were seen as



more emotional and less capable of genius or even of rational thought.” This quote might prove that women were not allowed to be educated or to take science subjects.

Another problem or issue that women faced was their domestic lives. The English poet Coventry Patmore gave the name of the ‘Angel in the house’ to women in one of his long narrative poems. Since that time, the women in the household were usually referred to as the ‘angle in the house’ by society, in which women were expected to be devoted and submissive to their husbands. They were also expected to look after their husbands and give birth to children. Not only this, but they were also wronged by the law of the time by which they would lose all their rights to any property or money which they own. As a result, their husband would be in control of all their possessions. Due to the fact that women were seen as their husband’s belonging and thing, they were abused mentally, emotionally, and physically. That is why it can be seen in *Wuthering Heights* how Elizabeth will be beaten by her husband severely in the kitchen. It could be said that women could not enter the outside world like business and education fields which led them to their ignorance. Thus, women can be seen as very oppressed, passive and burdened figures in the male dominated society i.e. the time where the Brontë sisters wrote their novels.

### 3.0 Feminist Approach

Throughout the course of the sibling authors’ selected writings, the chosen female characters have been depicted as the submissive, stereotypical helpless wives who have become trapped in an unhappy marriage. The three texts deal with feminist issues related to motherhood, domestic violence and marital expectations. Thus, they have to be interpreted through a feminist theory because they focus on the position of wives and their treatment in the Victorian society.

To analyze the Brontë sisters’ trilogy writings as feminist texts, it would be better to provide a definition to the term ‘feminism’ in the first place. As (Freedman, 2001:1) defines it as follows: “feminisms concern themselves with women’s inferior position in society and with discrimination encountered by women because of their sex.” In simple terms, feminism is the only way which is used to describe any offensive messages or discrimination against women within male-dominated societies. Not only this, but feminism can also serve another purpose such as the empowerment of women through which women are independent in making their own decisions. This paper explains that even though the authors depict the chosen female figures as having free will in their choice of whom to marry, they have still become victims of the male-dominated societal norms.

### 4.0 *Jane Eyre* by Charlotte Brontë

*Jane Eyre* is Charlotte Brontë’s outstanding novel in which she displays the model of traditional couple marriage in the Victorian society. Throughout the text, the author seems to tell the reader that marriage for material gains like fortune has negative effects on the process of marriage itself and the pairs; in particular females, who would be the victims. In doing so, Charlotte refers to the union of Edward Rochester and his first wife Bertha Mason. Indeed, because Bertha’s voice has been silenced in *Jane Eyre* by the author, readers learn Bertha’s marriage story to Rochester through her husband, Rochester. After the abolition of Rochester and Jane’s wedding, Rochester tells Jane the story of his earlier marriage to Bertha in the



following sentence: “He endure that a son of his should be a poor man [...] he sought me a partner” (*JE*, 351) and “I was sent to Jamaica, to espouse a bride already courted for me” (352). Rochester’s discourse with Jane demonstrates that his marriage is just like a kind of commodity done by both Rochester and Bertha’s fathers. In the words of (Calder, 1976:108), “in nineteenth century society marriage was a matter of trade, and the marriage contract was a commercial one”. Taking Calder’s speech into account, such marriage could be considered a business-like. (Eriksson, 2012:9) adds, “Rochester was tricked into marrying for money”. Significantly, through Rochester’s statement, Charlotte tries to draw attention to one of the facts in the nineteenth century which is the Victorian bond of marriage and how the Victorians had very much interested in and paid more attention to finance rather than in spiritual or emotional principle in such a mutual thing like marriage. Rochester also describes Bertha’s behaviour to Jane when he first sees Bertha as follows: “Bertha flattered me, lavishly displayed for my pleasure her charms and accomplishments [...] I was dazzled, my senses were excited; and being ignorant, I thought I loved her” (*JE*, 352). This quote suggests that when Rochester first meets Bertha, he loses his senses and he is attracted by her beauty. That is to say, Rochester has become deceived by the appearance of his first wife, which is her gorgeousness. Through Rochester’s description to Bertha, it can be said that Bertha is aware of this arranged marriage; therefore, she behaves in the way to flatter Rochester. The author might give free choice to Bertha in her marriage decision in order to present her as a feminist figure at the beginning of the story.

Women in the nineteenth century, after they got married, were expected to take the role of both a good wife and mother to comfort their husbands. Through Rochester’s telling the story of his mysterious wife to Jane; the opposite could be noticed. (Diederich, 2010) comments on Bertha’s role as a wife as she is “not a beloved wife with the power to act or to run a household”. It can be said that Bertha is unlike a typical Victorian wife, who had to provide a warm and well-ordered home to her husband. Bertha’s failure in being an ideal wife could be regarded as another way to present Bertha as a feminist character by the author intentionally. Thus, Bertha refuses to follow the traditional female roles.

Living four years in a miserable life and marriage in the West Indies, Rochester decides to: “take the maniac with him to England; confine her [...] at Thornfield [...] let her identity be buried in oblivion” (*JE*, 356). This might illustrate that Bertha loses her independence by locking her away in a hidden room of Thornfield and as (Juplit, 1999) states, “Bertha’s life epitomizes oppression”. Confined in a room may be viewed as a symbol of the repressed women in the patriarchal society and lack of their connections with the outside world. (Palsa, 2014: 9), for example, mentions the fact that “Bertha is taken from the Caribbean to suffer and die in England”. Transforming locations could be observed in this quote, which might refer to changing Bertha’s identity as a sort of abused wife and lead to be treated as an alien creature by her husband. Rochester says: “Bertha’s vices sprang up fast and they were so strong, only cruelty could check them; and I would not use cruelty” (*JE*, 353). Rochester’s reference to cruelty is very crucial because although he does not abuse her physically, his mental abuse of her has destroyed her very harshly. That is to say, being ignored, condemned, and confined in an attic for some ten years, Bertha’s mental state deranged and damaged completely. This is implicit in Jane’s description when she first sees her: “Whether beast or human being [...] strange animal” (*JE*, 338). This vicious animal description might be a metaphoric reference to the loss of humanity in women due to the abusive treatments which Charlotte wants to portray. It is interesting to note that Bertha seems to be a victim of her family’s will of her marriage. Therefore, in the end, she sets fire to Thornfield which is supposed to be her house, has become her prison and jumps to her death.



### 5.0 *Wuthering Heights* by Emily Brontë

In Emily Brontë's only novel, *Wuthering Heights*, the theme of marriage seems to be served as a separable and miserable phenomenon rather than a union between couples. This is because, throughout the book, it could be observed that most of the characters have misused marriage in a different way to achieve their personal or villainous goals. Therefore, it can be considered the appropriate novel among these three novels of the Brontë sisters in which almost all of its marriages are abused, especially the one between Heathcliff and Isabella. Focusing on Heathcliff's evil intention marriage to Isabella, it is necessary to analyse Heathcliff's character. Indeed, the story of *Wuthering Heights* can be divided into two parts. At the first half of the story, Heathcliff is presented as an orphan and ill-treated child, who is in love with Catherine Earnshaw. One day, Heathcliff hears Catherine says to Nelly: "It would degrade her to marry him" (*WH*, 58). This makes Heathcliff leave *Wuthering Heights* immediately with excessive anger and hatred. Three years of disappearance, the second half of the story starts with seeing Heathcliff as a villain person who wants to take revenge on Catherine's surroundings. As (Watson, 1949: 91) states Heathcliff, "wrecks his vengeance on Hindley, Edgar and Isabella". This might imply that Heathcliff aims to take revenge on Edgar, who has robbed his true lover from him, by marrying his sister, Isabella. That is to say, using Isabella for his evil intention is a good means to destroy Edgar completely. For these reasons, Heathcliff's marriage will be based on revenge rather than love, the marriage which is rejected and criticized by Emily.

On the other hand, it could be said that Heathcliff and Isabella's marital abuse hardly resulted from Heathcliff's malignant plan for taking revenge, but also from Isabella's infatuation for Heathcliff. Isabella Linton is a pretty girl of high status, who is attracted to Heathcliff's fake personality. In order to gain Isabella's passionate admiration, Heathcliff has to visit Thrushcross Grange regularly and start to impress her, then tempt or seduce her, particularly when he "embraces her" (*WH*, 80). What Heathcliff tries to do here is to show his fake love to Isabella to deceive her into marrying him. Accordingly, Isabella seems to fancy and admire him blindly; therefore, she says to Catherine who wants to warn her: "I love him more than you love Edgar: and he might love me, if you would let him" (*WH*, 74). Noticing Isabella's strong and blind affection, Heathcliff states she is: "picturing in me a hero of romance" (*WH*, 109). This might highlight the possibility of Isabella's becoming infatuated with an idealized and romantic image of Heathcliff; that is to say, being misguided by his outward appearance due to her lack of knowledge of men's intentions. Isabella's mistaken assumption makes her imagine Heathcliff as (Haque, 2012: 19) states, "to be a romantic hero and a strong man". Looking at this marriage, it could be learned that Isabella marries Heathcliff under a wrong impression and Heathcliff uses his marriage to her as a means of revenge which together bring about their marital abuse.

When Isabella knows that her brother, Edgar, will refuse grant her permission to marry Heathcliff and her strong infatuation with Heathcliff as well as misleading by his villainous plans and actions make her finally flee with Heathcliff. Isabella's free will and independence in her decision will be clear when she decides to elope with Heathcliff and defy her brother's will. Indeed, this makes Isabella be a feminist figure, who can stand against his brother's will. At the same time, it shows her foolish and ignorant personality because her elopement results in one-sided love marriage. This type of marriage can never be successful. As a result, Heathcliff becomes an abusive husband and Isabella becomes the victim of her blindly love and being tricked in a tormenting marriage. As Isabella states: "He left me by the kitchen door" (*WH*, 100), the reader led to learn that kitchen was the first place that Isabella was taken to and left there after her bringing to *Wuthering Heights* immediately. According to (Surrudge, 2005: 3), this implies that "wife beating occurs in the kitchen". This might refer



to Heathcliff's beginning of harsh treatment towards Isabella and hurting her physically such as beating her savagely.

Taking this argument further, Emily might refer to the common place where domestic violence appears in the Victorian spouses. Heathcliff's brutality seems to be increased gradually and Isabella's life is turned to be uncomfortable and miserable at Wuthering Heights. In particular, as Isabella asks to "see her bedroom" (WH, 104), she has been shown "the second garret" (Ibid). This quote might suggest that the person whom Isabella left her family for tries to abuse, degrade and treat her as a slave by not allowing her to sleep in his room. Further, her hopeless marriage to that villain leads to lose her high social caste as she clarified as follows: "My name was Isabella Linton" (WH, 100). The verb tense of the speech illustrates how women take the name of their husband by getting married and due to Heathcliff's lower class; Isabella's social high class has reduced.

Throughout the one-sided love marriage, Heathcliff abuses her physically and psychologically. The psychological abuse was very terrible; she was imprisoned at Wuthering Heights, like Bertha, by her violent husband. After some months of their marriage, his cruelty gets worse towards her, especially by abusing her personal property like he "hangs up her little dog" (WH, 110). It could be noticed that Isabella reveals the true nature and personality of her husband and understands how savage and inhuman he is; therefore, she calls him: "monster" and "not human". In the words of (Traversi, 1959: 256): "The nature of Heathcliff is severe, gloomy and brutal". Realizing her mistake and unwise decision of marriage, she writes to Nelly and encounters her depressed living in such inhuman condition as well as expresses her regret and condemnation herself very outwardly as follows: "I do hate him- I am wretched" (WH, 106). Isabella's remark here might suggest that she grows to hate her vengeful and villain husband because of these sufferings that she received from him. Remarkably, Isabella has paid dearly for the marital abuse and due to the impossibility of getting divorced at the time, she decides to run away to an unknown destination and then die.

### 6.0 *The Tenant of Wildfell Hall* by Anne Brontë

Anne Brontë produced her second and final novel, *The Tenant of Wildfell Hall*, in the period where the discrepancy between men and women in the marriage life and women's lack of rights under various marriage and divorce laws can be observed vividly. Indeed, it is considered the boldest work amongst the Brontë sisters' literary works due to the representation of reality and truth of events of abuse directed towards women in the Victorian Period. Throughout the marriage between Arthur Huntingdon and Helen Lawrence, the author attempts to depict the danger of ignoring one's prudence in choosing a mate and other's advice before making the mutual decision of marriage. The question of marital abuse could be very obviously noticed through Helen's private journal.

After Gilbert beats and wounds Helen's brother severely, Helen gives him her journal in which she recorded the story of her marriage to Arthur and its negative results. It starts with her first meeting with the attractive and amusing Arthur, whom she infatuated with in spite of other's cautions and statements that the young boy is not suitable to start a family with. For example, once Mrs. Peggy Maxwell (Helen's aunt) notices that Helen falls in love with reckless Arthur and wants to marry him; therefore, she says: "He is a bit wildish [...] destitute of principle, and prone to every vice that is common to youth" (TWH, 136). Through Helen's aunt statement, the reader might let to learn that as a married woman and older than Helen, she might have more experience about marriage life and men's intention. Thus, when she gives comments regarding Arthur's personality and reputation as a careless and wild person, as well as his cheerful and witty way of talking could take women's attraction. That is to say, she wants to give her advice by telling her that she falls in love with dissipated Arthur



unwisely and blindly. According to (Wingert, 2007: 21), “Helen would have saved herself a lot of heartaches and miserable marriage had she simply heeded the claims about Arthur’s playboy ways before she married him”. This might imply the importance of listening to or taking other’s view into consideration about any single issue of one’s life.

Responding to Mrs. Maxwell’s worries, Helen says: “I shall consider my life well spent in saving him from the consequences of his early errors” (*TWH*, 150). It might highlight the possibility that Helen’s marriage to Arthur will be based on her mistaken belief which is reforming him and ignoring her prudence rather than love. As (Torgerson, 2005: 29) points out, “Helen hopes to reform her husband”. Torgerson’s speech might imply that despite Helen’s inexperienced eye, she is aware of Arthur’s some bad behaviours and she aims to reform them. In this way, Helen’s rejection to listen to her aunt’s advice and insistence to her will in choosing reckless Arthur as her husband might show her feminist personality. This is because during that time women should base their marriage on their families’ will. Undeniably, because of the nature of Arthur’s personality as a weak-willed and misguided man, he does neither want to nor make an effort to reform himself, saying: “If God meant me to be religious, why did not he give me a proper organ of veneration” (*TWH*, 205). Considering this, it could be said that Helen’s hope in reforming her husband becomes pointless. By my interpretation of the novel, Anne aims to convey one of the facts that one should follow in his/her marriage, which is avoiding marrying someone in the hope of reforming him because there is not only guarantee in that change, but it will also led to marital abuse. It can be seen very clearly in Arthur and Helen’s marriage abuse. According to (O’Toole, 1999: 717), Anne disapproves the ideology of “the wife as agent of reform”.

After a short period of Helen’s emotional and erroneous belief based marriage, like Isabella, she starts to admit and express her regret, saying: “If I had known him in the beginning as thoroughly as I do now. I probably never should have loved him [...] I was wilfully blind” (*TWH*, 202), which depicts her being a victim of her husband’s brutal and disrespectful behaviour and highlights how unhappy she is with him. Helen has experienced almost every type of marital abuse in her marriage with Arthur such as emotional abuse, psychological abuse, and physical abuse. Indeed, Arthur was not that man that she was imagined. He was an adulterer, a drunkard, leaving his wife for months, treating her discourteously. This truth makes her look at their marriage as unhappy one and emotionally abused; thus, she states: “Arthur never will let me be satisfied with him. I have never, for a single hour since I married him, known what it is to realize that sweet idea” (*TWH*, 270) and “... two persons living together [...] with the mutual understanding that there is no love, friendship, or sympathy between them” (320). Helen’s expression makes the reader feel sympathy for her feeling of anxiety that she encounters due to the lack of love.

However, girls can be freed by getting married in the Victorian Era; (Dunbar, 1953: 17) declares: “A female’s real existence only begins when she has a husband”. Helen’s marriage would be completely opposite to this, as (Drewery, 2013: 341) states: “Helen is doubly bound to this marriage”. This is because, on the one hand, once a woman vows to marry a man, she has to live with him forever, just as Helen’s bound to live with Arthur, after revealing his unprincipled character. On the other, Helen’s artistic freedom as an unmarried girl is changed by her marriage to Arthur. The Public parlor is the location of her painting as a single girl. After her marriage, Helen writes library is “a secure retreat at all hours of the day” (*TWH*, 353) because of patriarchal society, she becomes unable to paint outwardly. As (Losano, 2008: 78) states, “Helen must paint in the library to be effectively hidden from Arthur and his debauched cronies”. Being confined in this corruption marriage and loss of freedom demonstrate her experience in psychological abuse.

The reference to physical abuse in *The Tenant of Wildfell Hall* is different from the other two texts. The author represents “the physical violence” as (Surrige, 2005: 76) states “by using



the trope of the abused animal”. Helen explains this incident in her diary by telling Arthur: “by your throwing the book at him (dog)? but perhaps, it was intended for me?” (*TWH*, 212), which reveals the connection of physical assault between animal and wife. That is to say, wives have the same way of treatment as animals in the manliness society. However, (Trevelyan, 1944: 331) points out that in the nineteenth century “divorce was almost unknown”; Helen’s saying: “I could only live by thinking of Wildfell Hall” (*TWH*, 384) portrays Helen’s decision to run away from her disastrous marriage and tries to live far away from her abusive husband due to her being the victim of her wrong belief and lack of love marriage.

## 7.0 Conclusion

This research paper has attempted to explain the question of marital abuse in the Brontë sisters’ most eminent novels such as *Jane Eyre*, *Wuthering Heights*, and *The Tenant of Wildfell Hall*, with the reference to the historical contexts of the Victorian era where these novels are written. This study has also examined the causes and effects of marital abuse in each of the above-mentioned texts. In *Jane Eyre*, for instance, Charlotte Brontë represents the marital abuse between Rochester and Bertha as a result of financial security. In *Wuthering Heights* marital abuse results of one-sided love and revenge. Helen marries Arthur in the hope of reforming him, which means in *The Tenant of Wildfell Hall*, false belief leads to marriage abuse. This paper has been able to make an observation of how wives suffered various kinds of marital abuse in consequence of one-sided love or incompatibility between the spouses. This paper has also looked at these three novels through feminist theory. Charlotte presents Bertha as a feminist woman by not celebrating her as a typical and submissive Victorian wife. Although she has represented as a feminist, she becomes the victim of her Victorian repressive marriage because she based her marriage on her family’s will. Even though Emily presents Isabella Linton as a woman with free will and choice in her marriage to Heathcliff, she gives her a childlike and ignorant personality. In other words, she is a woman who often does make mistakes in her life, in particular in her marriage decision which leads to her being a victim of her one-sided love. Similar to Emily, Anne makes Helen a feminist figure by giving her free will in choosing her future husband and ignoring her aunt’s advice. Like Charlotte, Anne makes Helen fail in being a good and a typical Victorian wife through her failure in reforming her reckless husband. Like Bertha and Isabella, Helen becomes the victim of her marriage decision because she based it on her wrong belief and lack of love marriage. The three sisters have negative views on feminism due to the unpleasant marriage experience. Thus, their novels can be anti-marriage novels in theme and in design.

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### خستنه رووى به كارهيتانى خراپى هاوسه رگيرى له نووسينه ئەدهيه كانى برؤنتى: تيورى فيمنست

#### پوخته

ئەم توؤزىنه وهيه باسى شيوازي نووسيني خوشكه كانى برؤنتى دهكات دهربارهى يه كيك له هه ره گرېنكترين بابته كانى ژيانى مرؤف كه "بپارى هاوسه رگيريه" و چؤن ئەم بپاره ده تانرئيت به خراپى به كاربهيتريت ، به هؤى هه لېژاردنى هه لى هاوبه شه كه وه. ئەم توؤزىنه وهيه تامانجى ئە وهيه چؤن رؤمانه سيانيه كهى خوشكه كانى برؤنتى كه ئە وانيش (جهين ئير و به رزاييه كانى ويزه رينگ و كرچى وايدفيلد هه ل) ن له لايه ن نووسه ره كان خؤيان به كارها توه وه پو خه نگرتن له هاوسه رگيرى به زؤره مليى سهرده مى فيكتوريا كه هاوسه رگيريه كى بى خوشه ويستى بووه. ئەم توؤزىنه وهيه ئەمه دهخاته روو، چؤن هه ر يه كيك له م رؤمانه هه لېژدراوانه روونى دهكاتوه چؤن خوشكه نووسه ره كان هه مان بيرو بوچوون و رايان هه يه دهربارهى بابته ناوبراو و چؤن هه ر سيكيان هاوسه رگيرى كؤنيان به لوه په سەند نه بووه، چونكه ئافره ت سته مليكراوه بووه له و كاته دا. ئەم تيكتسه هه لېژدراوانه وه ك سهره تاييه ك له ده قى فيمنست هه ژمار ده كريت له لايه ن ره خه ن گران و توؤزه رانه وه، ئە وئيش به هؤى خستنه رووى بابته خراپ به كارهيتانى هاوسه رگيريه وه. به هؤى پيكه وه لكاندنى رابردووى كؤمه لايه تى و خوئندنه وهى وردى رؤمانه كان، توؤزىنه وه كه جه خت دهكات هه ر بپارى هه لى كه سايه تيبه كانى ناو رؤمانه كه وه كو بيترسا له رؤمانى (جهين ئير)، ئيزايلا له رؤمانى (به رزاييه كانى ويزه رينگ) و هيلن له رؤمانى (كرچى وايدفيلد هه ل). توؤزىنه وه كه ئەمه دهخاته روو كه كه سايه تيه هه لېژدراوه كان وه كو ئافره تى لاواز و بى ده سلات نيشان دراوون بؤ ئە وهى ديارى بكات چؤن ئە و بنه ما هه لانهى كه هاوسه رگيرىيان له سه ر بنيات نراوه هؤكارىكن بؤ بوون به قوربانى خراپ به كارهيتانى هاوسه رگيرى.

### تمثيل الإساءة الزوجية في الكتابات الأدبية لبرونت: نهج نسوي

#### الخلاصة

تفحص هذه الورقة البحثية الطريقة التي تكتب بها أخوات برونت عن واحدة من أهم القضايا في حياة البشر وهي قرار الزواج وكيف يمكن إساءة استخدامها من خلال الخيارات الخاطئة للأزواج. وتهدف هذه البحث إلى كيفية استخدام ثلاثية أخوات برونت: جين آير ، وهوتيرينغ هايتس ، والمستأجر من ويلد فيل هول من قبل المؤلفين أنفسهم لانتقاد الزواج القمعي الفيكتوري الذي هو عدم زواج الحب. وتدعي البحث أن كل واحد من النصوص المختارة يبين كيف أن للمؤلفين الآخرين آراء أو اتجاهات متشابهة فيما يتعلق بالمسألة المذكورة أعلاه ، وكيف لا يوافقون على الزواج التقليدي الذي تتعرض فيه المرأة للاضطهاد. تعتبر النصوص المختارة بمثابة كتابات نسوية مبكرة من قبل النقاد والعلماء لتصويرهم للإساءة الزوجية. من خلال إجراء مزيج بين خلفية اجتماعية وقراءة قريبة ، تنطلق الورقة للتركيز على قرار الشخصيات الخاطئة حول الزواج مثل بيرثا في (جين آير) ، إيزابيلا في (مرتفعات ووثيرينغ) ، وهيلين في (مستأجر وايد فيلد هل) تشير الدراسة إلى أن الشخصيات النسائية المختارة تم إنشاؤها لتكون شخصيات سلبية لتثبت كيف أن مبادئها الخاطئة التي أسسها زوجها تؤدي إلى ضحايا الإساءة الزوجية.