

Representation of Women's Rebellion against Society in Bronte's *Wuthering Heights* and  
Nar-Dos's *The Killed Dove*

by

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## Introduction

How will a democratic society succeed if half of its population is chained with destructive and discriminatory values? The male-dominated society undermined women's significant role in human progress for centuries. Women carried the burden of patriarchal society, bore the injustices caused by the hierarchy of social classes, and continue to do so. There is a change, but it is slow and superficial. The prevention of women's social, political, economic, and psychological oppression is possible through finding out why and how the problem occurs.

The comparative analysis of different periods and cultures help discover the roots of this problem by revealing similar patterns. The discussion of women's position in 19th-century society needs particular attention because on one side, there was the brutal oppression system, and on the other side, social movements that aimed to liberate women. This paper will concentrate specifically on women's place in 19th century England and Armenia. The flaws of these societies are reflected in the literature of this era. As a form of expression for the author, it raises social issues worthy of attention and discussion. Some events and stories are not told in reality because of different reasons. Meanwhile, in literature, the author tells the untold. It is a platform without criticism where the dark sides of society are raised into the light.

This research paper will analyze two classics of English and Armenian literature- *Wuthering Heights* (1847) by Emily Bronte and *The Killed Dove* (1889) by Nar-Dos. Both novels mirror the social issues of their culture of origin. The primary reason I chose to compare these works is the representation of female characters with similar fates. Both Sara in *The Killed Dove* and Catherine in *Wuthering Heights* end up in mental and physical sufferings and have tragic deaths.

Nar-Dos represents the tragedy of an Armenian woman. Young Sara fell in love with Ruben and became the victim of desires and lies. After he left her, Sara had to kill her own child under the threat of being publicly shamed. Years later, she married Garegin, a kind and respectful man with who she wasn't in love. When Ruben returned to the city, Sara sought revenge and eventually died in misery giving birth to her child.

*Wuthering Heights* is an intense and unfortunate love story of Catherine and Heathcliff. He was found and adopted by Catherine's father, and they grew up together. However, despite her deep affection for Heathcliff, Catherine chose to marry Edgar Linton, who she did not love as much as she loved Heathcliff. Her choice was forced by social class issues and women's vulnerable position in society. Heathcliff left and came back three years later to seek revenge, which led Catherine to madness. She also died in depression giving birth to her child.

Both of these women became orphans at a young age. They were involved in a love triangle and married the man they did not love. Because of their tragic destiny, Catherine and Sara did not even get the chance to mother their children. On the other hand, they attempted to rebel against the values that destroyed their lives. Moreover, *Wuthering Heights* does not end with Catherine's death. Bronte continues the story with the new generation, and Catherine's daughter, also named Catherine ("Cathy"), got a happy ending. She married Hareton and acted against gender norms.

Through comparative literature, I will analyze the similarities and differences between Armenian and English societies. There is a wide range of comparisons as one of the works belongs to the 19th-century literature canon, and the other one does not. It will reveal what is distinct about each culture and what needs to be changed. Other methodologies for text interpretation include close reading and distant reading. The analysis will concentrate both on

textual data and the social context of the novels. I will also apply feminist and psychoanalytic criticism to reveal the factors that lead to a woman's personal tragedy.

## **Literature Review**

*Wuthering Heights* is one of the most discussed and analyzed literature pieces of our time. One of the reasons is the complex layering of Bronte's work that is open to a variety of interpretations. Compared to this classic work of world literature, *The Killed Dove* by Nardos is less discussed by scholars. Although it is not part of the 19th-century literature canon, *The Killed Dove* is a classic in Armenian literature. The characters of both of these novels face social issues that existed in 19th century England and Armenia. These characters and their fate were discussed by many scholars and through various frameworks. This paper concentrates specifically on women- their place in society and personal tragedy. By analyzing the existing scholarship, it brings up a new perspective of discussion through comparative literature.

Comparative studies extend beyond the boundaries of being applied to one nation and one society only. As Damrosch points out, "a natural way to understand the distinctiveness of a given culture, after all, is to compare it with and contrast it to others" (326). It is beneficial for both national traditions and comparative studies to engage with one another. The intertwining of nationalism and internationalism brings up a new generalizing viewpoint that looks beyond a single tradition. (Damrosch, 2003)

Why compare a national literary piece to a foreign one? World literature provides its readers with a variety of cultural experiences. It gives an opportunity to expand our cultural horizons beyond our own. Comparative studies help to make the most when reading works from a range of distant times and places. Although every literary work usually speaks to its home culture, world literature works have a unique ability to transcend the boundaries of

their culture. (Damrosch, 2009) Literary pieces like *Wuthering Heights* find someone living in the 21st century Armenia and speak to her in great immediacy. According to Damrosch, a great work of literature extends beyond its time and place but at the same time reflects the deepest layers of its culture of origin.

Moreover, artworks often not only reflect but also refract their cultures. When reading a literary piece from a distant time, we go back-and-forth comparing it to what is familiar to us. That is why the relevance of these 19th-century works to today's world becomes clear through comparative studies. Reading world literature makes the hermeneutic cycle that we encounter reading national literature more comprehensive. Our understandings of Nar-Dos are enlarged if we view him in comparative relation to Bronte. Effective comparison of different works needs to have some third ground that suggests common elements for analysis. A fruitful basis for cross-cultural reading is usually the comparison of works resonating with each other on several levels. In this case, two stories that seem distant from first sight have women's tragedy, society, narration style, and settings as common themes. Despite the notable similarities between these works, the differences should not be ignored as well because they reveal the expectations of each audience. (Damrosch, 2009)

As part of the mainstream world literature, *Wuthering Heights* may have indirectly impacted *The Killed Dove*. According to Moretti's findings, novels in the peripheral cultures of literature did not develop as autonomous at first but as a compromise between the western (usually English or French) influence and local materials. Additionally, this structural compromise differs depending on the local culture. Especially in Asia and in the second half of the 19th century, it was relatively unstable. Based on these findings, he suggests a new triangular form of compromise- foreign form, local material, and local form. In order to simplify it, Moretti explains the components as foreign plot, local characters, and local narrative voice accordingly. When applied to *The Killed Dove*, this framework suggests that

the novel has a similar plot with *Wuthering Heights*, which is the foreign plot/form component. However, it takes the local form and local narrative voice when encountered with local material and characters. National and world literatures have some division of labor in both practical and theoretical contexts. (Moretti, 2000) Their juxtaposition is mutually beneficial and reveals a new viewpoint for both sides.

By comparing the similar fate of two women in two different stories, this paper discusses the reasons that led to their tragic deaths. These reasons can be divided into two categories- external and internal. External causes consist of social structures such as patriarchy and the hierarchy of social classes and values that victimize women and restrict their rights. The internal reasons behind their tragic fate result from their psychological state, which is developed and affected by various factors. The characters' inner state is analyzed through psychological frameworks such as Freud's theory of psychoanalysis. This analysis intends to fill the gap in the existing scholarship that considers only the factors that exist inside the boundaries of one nation. It is extended to a global level where the tragedy of women consists of similar patterns. One of the reasons that both of these works are still discussed in literary scholarship is that their core issues are still relevant today.

The scholarship on *Wuthering Heights* explores the novel from both internal and external perspectives. The external factors that lead to women's tragedy derive from the values and structure that exist in that society. In *Wuthering Heights*, there are only a few characters, and society is not really visible. However, the characters act upon social class and gender norms. Cory argues that "Wuthering Heights" represents the revolutionary era of the 1840's England and Ireland even if Bronte did not intend to do so. (Cory, 2005) More specifically, the author mentions Chartist and Young Ireland repeal movements. Both of these movements were a threat to patriarchy and social structure, and "Wuthering Heights" also

suggests reconfiguring these structures. Some factors are suggesting Bronte's awareness of these movements.

Firstly, one of the possible sources she could get information from is the press coverage of the events as the Brontes subscribed to several journals and newspapers. Another source is the library at the Keighley Mechanic's Institute. The family had access to this establishment that promoted education for the people of the working classes. Bronte could have been interested in the Irish movement as her father was from Northern Ireland. What was remarkable about these social movements is the number of women that were involved in the rebellion. Both Catherines are suggested to be part of this rebellion for trying to act against class- and gender-based hierarchies. They rebelled against the hegemonic views of gender roles and bourgeois marriage while remaining in the private sphere. Bronte's work reflects the mid-nineteenth century courtship system and how important it was to keep the marriage traditions. The financial politics of middle-class marriage left young women at the mercy of the men. Catherine being aware of this, tried to use her marriage with Edgar for her rebellion purposes. Even if Bronte did not intend to do so, *Wuthering Heights* participates in the socio-political upheavals of the era." (6). (Cory, 2005).

One of the controversial issues in "Wuthering Heights" is the claustrophobic settings in terms of its location and society's existence. It seems like the characters are isolated from the outer world. Whether this isolation is the reflection of Bronte's life traumas (Pourya Asl, 2014) or a contribution to the dark and cold tone of the novel, the actions of the characters are influenced by the standards of society. As there is no social scene to depict society's stand and reaction to events, the narrators carry out this role. Nelly and Lockwood are both narrators and characters in the story. Lockwood, as a character, experienced the urge to avoid public shaming before coming to Wuthering Heights. The dream sequence he had after arriving there reflected his fear of social judgment. He was scared to be seen as someone

sinful, and as a result, sociality became not a matter of belonging but of victimization and oppression. (Joudrey, 2015).

As a character, Nelly was more like the guardian of the two motherless households. She acted as a mentor for most of the characters and especially Cathy. As a narrator, Nelly did not give up on this role. She tried to control Lockwood's masculine gaze that saw Catherine as an object of visual pleasure. (Newman, 1990) Overall, the witnesses' narration of the story invokes a gendered gaze, and the masculine gaze is dominant. Lockwood's experience with Cathy shows how society did not accept the rebels. Catherine's assertive look made her monstrous and witchy in the male gaze. Both Catherines were characterized as headstrong and proud, as they tried to reverse the gendered order of dominance. The first generation of "Wuthering Heights" suggested a patriarchal bourgeois family where the subordination of its members was essential. However, Bronte challenges this structure with the new generation by domesticating a male figure (Hareton) and showing men's fear of the female gaze. She attempts to deconstruct the hierarchical structure of society by repositioning the gendered gaze. Therefore, despite its domesticized ending, the novel "expresses a feminist resistance to the patriarchal order in which its story partially acquiesces." (1039) (Newman, 1990)

Although hugely impacted by the society they live in, women's tragedy is also the result of their inner psychological state. The internal reasons behind Catherine's actions arose from her life traumas and character development. Her behavior is impacted by the absence of her mother and later by her father's death. Pourya Asl argues that the novel and its characters reflect Bronte's psychological state of mind caused by the traumatic experiences of her life. As she lost her mother at an early age, almost all characters are stricken by their mother's death, abandoned, and unloved. They suffer from depression, hysteria, and melancholia. More specifically, Pourya Asl suggests an analysis based on the Freudian concept of mother



fixation and core issues such as fear of intimacy, fear of abandonment, fear of betrayal, low self-esteem, insecure or unstable self. These core issues are connected and can result from one another. (Pourya Asl, 2014). At the end of the novel, Catherine suffered from depression caused by issues like fear of abandonment or fear of betrayal. Fear of death is closely connected to the fear of abandonment. As a result of these mental sufferings, she got physically ill and died in misery. The sense of loss also brings up a fear of intimacy. In Freudian analysis, this is the reason behind the development of a "double character." (Pourya Asl, 2014) However, this phenomenon is also the result of the norms that society imposes on women.

*Wuthering Heights*, being a novel that is concerned with passionate love, represents egocentric and anti-social characters. Throughout the years, critics considered selfishness a negative trait and a reason behind the characters' destructive behavior. In his article, Joudrey attempts to put selfishness in a positive context. A character trait that people are usually blamed for is represented as a base to build relationships with others. (Joudrey, 2015)

Similar to Catherine's fate, Sara's tragedy in *The Killed Dove* has both external and internal factors. Among the external reasons stand the values and traditions of Armenian society in the 70s and 80s of the 19th century. Gevorgyan represents women's place in Armenian society during the era that the novel was written. She bases her analysis on thoughts of Armenian intellectuals that lived during or after that time. Among those great minds, she includes prominent Armenian writers, literary critics, and journalists. As a writer, Nar-Dos was concerned with social issues, especially regarding women's liberty and fate. When talking to one of Nar-Dos's descendants, Hasmik Marukyan, she mentioned a family knowledge about his series of short stories called *Our District*. She pointed out that most probably Nar-Dos wrote about the real people and events that happened in his neighborhood.

It brings up Nar-Dos's tendency to write about the reality of his times. So, it is expected that *The Killed Dove* reflects the Armenian society during the 1880s.

Gevorgyan represents women's vulnerable position in a traditionally patriarchal society. A woman's fate was controlled by her family or husband (if married), and she was not given a voice to express her opinion. The freedom of women like Sara was oppressed by patriarchy and often led to tragedy. The family's traditional structure was the only acceptable option during that time, one of the main reasons Sara had to kill her child and marry a person she did not love. These values had deep roots in Armenian society. However, this was the time when people started to realize that society's democratic progress is impossible if women's rights remain restricted. Traditional values started to change slowly as women decided to wake up and stand for their rights and freedom. (Gevorgyan, 2003) They realized that they should be the ones to speak up and save themselves, which is what Sara tried to do at the end of the novel.

In *The Killed Dove*, Nar-Dos uses a narrative style that makes the narrator both a character with its own line of development and a judge representing society's stand. Michael expresses his opinion about the events that often reflect the social values of that time. (Merjanyan, 2018)

Nar-Dos is a writer who gives vast importance to the psychological aspects of his characters. In most of his works, he represents how external factors impact a person's inner state. Nar-Dos puts Sara in different situations and surrounds her with complicated circumstances to fully develop her character. Merjanyan observes the male-female relationship and changes that occur in a woman's psyche in *The Killed Dove* based on philosophical and psychological theories. Among these theories are the ones suggested by Freud and Sternberg. The triangular theory of love by Sternberg suggests that love has three components- intimacy, passion, and commitment. The interrelatedness of these components

is the basis for the development of an everlasting relationship. When applied to the love triangle Ruben-Sara-Garegin, Merjanyan concludes that none of the couples would fulfill the requirements for complete happiness. The relationship between Ruben and Sara is characterized by strong passion and intimacy, while Garegin and Sara's marriage is only in the field of commitment. (Merjanyan, 2018)

*The Killed Dove* is considered to be Nar-Dos' masterpiece which he wrote in a very mature stage of his life. This work became so popular among the public that Sara, Ruben, and Garegin were being discussed everywhere. Nar-Dos rewrote and reedited this piece multiple times, and every time *The Killed Dove* came out from the printing house, it was sold out so fast that it didn't even reach the bookstores.

The scholarship written on *Wuthering Heights* and *The Killed Dove* is a base material to be synthesized and make a new analysis out of it. The previous works discuss the novels in the national context or in comparison with works of related cultures. However, comparative literature gives an opportunity to view one culture in the context of another. By comparing and contrasting two women from different cultures, it is possible to see the broader context of a woman's personal tragedy. (Sargsyan, 1973)

### **Statement of central research question**

The central research question of this paper is: *What does each of these novels reveal about the cultural aspects leading to women's tragedy?* The question that follows the main one is: *What can we learn about women's place in each of these societies based on these revelations?* Through comparative literature studies, I will analyze the findings learned when comparing and contrasting English and Armenian cultures. *How distinctive are these cultures, and what are the similar patterns that enforce women's social, political, and psychological oppression?* The answers to these questions will contribute to understanding

the problems that exist in society until now. Modern adaptations of the novels indicate their relevancy to today's society and thus, bring up the need to solve the social and cultural issues faced by the characters. The most important aspect of this analysis is that the problem-solving process will gain some significant insights.

## **Methodology**

The aforementioned research questions can be best answered through comparative literature studies. Comparative perspective demonstrates what is distinctive about the local culture by comparing it to a foreign one. The discipline of comparative literature has a rich history of practice and theory. In the last two decades, it emerged in the peripheral cultures of the scholarship. When describing comparative literature, Steiner says that perceiving art, language, and music in any significant form is comparative. (Tötösy de Zepetnek, 1999)

As a discipline, comparative literature is hard to define because of its fragmented, pluralistic, and inclusive nature. In the majority of scholarship on this study, there is no specific mention of its methodology. This is because comparative literature as either ideology that is cross-cultural and inclusionary or a translation of literature and cultures (both ideologically and actual) is supposed to be a methodology itself. (Tötösy de Zepetnek, 1999) For theorists of the discipline like Steiner, the knowledge of a foreign language is an advantage if not an essential factor. Although translated texts are also an accepted means for comparatists, understanding the original language of the foreign work opens up more layers.

According to Tötösy de Zepetnek, comparative literature is also a framework for comparative cultural studies. The latter's theoretical content includes studying the text or the literature system in the context of a culture. (Tötösy de Zepetnek, 1999)

Damrosch, a prominent specialist of the topic, expresses his concern about a need for a better model that will do justice to the material available for comparisons. He thinks that comparative literature's vast development will be possible through "a renewed engagement with national traditions and with global context." (327) (Damrosch, 2003). As a discipline, comparative literature arose in 19th century Europe where nationalism was dominant. How does the ongoing importance of national literary studies fit in the context of world literature? According to Damrosch, a significant study of national traditions can benefit from a comparative and multilingual perspective. Moreover, in the same way, comparative studies should be engaged with national literature. Thus, the intertwining of nationalism and internationalism is advantageous for both sides. To do a comparative work is to look beyond one context and tradition. Therefore, it is generalizing in its nature. However, while using the generalist approach, Damrosch recommends that we not leave our specialist side. Instead, generalists should present and discuss the work effectively in a new cultural context and, at the same time, convey the right reference of the source culture. (Damrosch, 2003)

When discussing how to study world literature, Moretti emphasizes that reading "more" is hardly the right solution. When saying he works on a Western European narrative, Moretti means a canonical fraction, which is only a tiny percentage of the published literature. He considers world literature the "problem" that requires a new method and approach. What he suggests is the distant reading method of interpretation. The basis of this method is the idea that "the ambition is directly proportional to the text: the more ambitious the project, the greater must the distance be." (57) As the close reading is limited to the text-only interpretation, distant reading goes in the opposite direction. It teaches how not to read the texts. The distant reading discusses units that can be much smaller or bigger than the text, including themes, devices, systems, and genres. Furthermore, here the method of distant

reading works well with the world literature system. As mentioned earlier, Moretti suggested that there is a western influence on the novels first arising in the peripheral cultures.

Therefore, the result becomes a compromise of the Western and local narratives. However, it is also worth mentioning that this compromise does not happen in the same form in all cultures. For instance, it would have different structures in Armenia and Japan. The conclusion Moretti came to is that world literature is a system, and it is a system of variations. Although the system is one, it is not uniform. The Western (Anglo-French) influence attempted to make it uniform. However, the local issues that arise from the difference in the realities could not be erased entirely. (Moretti, 2000) In the example of *Wuthering Heights* and *The Killed Dove*, the end result is the same- a women's tragic death. But the social factors leading to it are different depending on the culture. In English society, the emphasis is more on the hierarchy of social classes, whereas, in Armenian society, patriarchy and public shaming are the central issues.

The method of distant reading that Moretti suggests is a digitalized one. Inputting the data from hundreds of books into a computer will help synthesize a new analysis quicker and more effectively. For this research paper, I am taking only two literary works. It means I am not exactly using Moretti's digital humanities approach. However, *Wuthering Heights* is a literature piece that is part of the world literature classics, and *The Killed Dove* is not part of the 19th-century canon. They belong to two distant cultures. Thus, it potentially covers a large area of analysis.

I will interpret the textual data with the help of close reading. It is a practice to methodically analyze the text that gained prominence in the 1930s-1960s. With close reading, I will obtain a thorough understanding of the text and explore how it shapes a certain understanding. I will do a careful observation of the text and analyze what these observations mean when added up to each other. The more details I discover, the stronger my analysis

would be. For instance, in *Wuthering Heights*, the details in phrasing and word choices hint at how the novel's settings are established through the text and, consequently, how those settings construct the novel's dark tone. *Wuthering Heights*, the name of the house where the Earnshaws live, already hints about the chaotic environment of the household. The word *wuthering* describes weather that is characterized by strong winds. Another example is the words Lockwood used when talking about his encounter with Cathy. He described her look as "regardless" and her as "a little witch," which shows how society did not accept the rebels. Also, a close reading of Catherine's conversation with her father shows the loveless environment she grew up in. In *The Killed Dove*, the title is already a subject for discussion. Besides being an actual scene in the book, it is also a metaphor that compares Sara to the dove that Ruben killed in the forest. Particular attention should be paid to the conversation Michael and Sara had after Ruben was back. The way he unconsciously blamed Sara for what happened expressed society's opinion about the situations like that.

The active examination of the text will consist of the following steps:

- reading and rereading
- annotating significant information and ideas, keywords, and sentences
- figuring out how these elements are related to each other
- asking questions and answering them
- determining the reasons why particular information is significant for the analysis

Hence, this method concentrates solely on the language and the meaning of the text.

(Hinchman and Moore, 2013)

Besides the text and context interpretation methods, I will also apply feminist criticism and the theory of psychoanalysis to interpret the external and internal factors accordingly. Feminist criticism is literary criticism informed by feminist theory. It critiques the language of literature by applying feminist ideology. This perspective changes the

traditional way of studying texts. It analyzes how literature depicts male-dominated narratives and political, psychological, economic, and social oppression of women. The goals of Feminist criticism may vary among the theorists. Some feminist critics aim to rediscover the writing of women writers that were previously interpreted by the male-dominated society. Others analyze the works of male writers from a woman's perspective. (Shahwan, 2018)

Both of these approaches will be applied in this paper. *Wuthering Heights* is written by a female author on women's lives and sufferings. In this sense, two Catherine's become revolutionary characters who rebelled against the patriarchy and the hierarchy of social classes. Although Catherine chose to marry Edgar Linton because of the same hierarchical issues, the fact that she had the opportunity to choose her husband makes Brontë a writer ahead of her time. When applying the theory of empowerment, it becomes clear that Catherine seems to be empowered to make a choice. This is the process when someone initially denied the ability to make choices acquires it. (Setiawan, 2019) Thus, Brontë empowers women to make their choice when it comes to marriage.

With the new generation, the situation has some slight changes that give hope for a better society. Cathy was even more rebellious than her mother. She was not afraid to have an "assertive" look or be characterized as a "monster" by male characters. She even attempted to reverse the dominance of gender roles with Hareton. The novel ends with Heathcliff's death, who became a cruel patriarch, which represents Brontë as a feminist writer.

Although Nar-Dos's works have been praised for raising the issue of women's social oppression, there is a need to interpret *The Killed Dove* from a woman's perspective. In a male-chauvinist society, divorced women had no chance of being accepted. (Shahwan, 2018) Sara's condition was even worse as she was not married to Ruben in the first place. And while Catherine was empowered to make a choice, Sara never gained that opportunity.



French feminist critics revealed that the language we commonly think of is supposed to be male-dominated. (Mahapatra, 2014)

In order to discuss the characters' psychological state, I apply Freudian psychoanalytic criticism. This theory explores personality organization and development dynamics. Freud developed this theory based on his experience with his patients. Interestingly, one of the initial concepts he studied was the dream, which is a significant part of *Wuthering Heights*. For instance, I analyze Lockwood's dreams to understand what they tell about his social issues. Then I will use his model for the structure of mind to discuss the characters' decision-making process and their behavior. Other issues that Freud's theory suggests are depression, melancholia, and hysteria. (Rennison, 2001)

Another significant aspect of analyzing is the impact of being an orphan on Catherine's and Sara's lives based on the Freudian concept of mother fixation. How does it influence their fears and needs? (Pourya Asl, 2014) Being deprived of parental love, these characters seek to be loved by others.

## **Main Analysis**

Before getting to the analysis of the main characters, their behavior, and decisions, it is crucial to identify and understand who is telling the story. Even though these are fiction works, they reflect the social settings of the respective culture in the 19th century. Thus, there is still a question of source credibility in this fictional dimension. The analysis of social and psychological issues would not be valid without the discussion of possible biases coming from the narrators. Both *The Killed Dove* and *Wuthering Heights* are written from the first-person point of view because the narrators fully participate in the story's development.

Michael, the narrator of *The Killed Dove*, is a mutual friend of Ruben and Garegin, the two love interests of Sara. He tells the story as a witness and a friend who had his

influence on the course of action. Michael witnessed or was told about most of the major events that happened during the time the story was told. However, there are some missing points in the story that he did not witness, and the readers should rely on the information that is told by the other characters. For instance, a plot point that Michael did not experience firsthand was the love story of Sara and Ruben when they were young. The readers know about the event from Ruben's writing that he gave Michael to read before seeing Sara again. A fact worth discussing is that the whole story is told from a male point of view because the sources of information are Michael, Ruben, and Garegin. And as the story is not written in first-person omniscient, Michael did not know about Sara's perspective and her feelings directly. This means that if there are some omissions or biases in these parts of the story, it is not Michael's intention.

But why did Nar-Dos choose to develop a storyline about a woman's tragedy from a male perspective? In general, there could be two different interpretations of this approach. One of them is based on the idea that it is hardly possible to understand what women think and want so, there is no need to try. This prejudiced thinking of a woman's mind has its origins in Freud's famous quote, "The great question that has never been answered and which I have not yet been able to answer, despite my thirty years of research into the feminine soul, is "Was will das Weib?" ["What does Woman want?"]" (quoted in Thurschwell, 2009, p. 58) This quote refers to Freud's uncertainty of some aspects of women's sexual development. It can also refer to his experiments on women's dreams. According to Freud's interpretation, people don't know what they actually want on a conscious level. Their true desires exist in their unconscious mind and are reflected in dreams. (Rennison, 2001) The attribution of an uncertain mind to women only is a sexist interpretation of this psychoanalytical theory.

I tend to believe that this was not Nar-Dos's intention when choosing this approach which brings us to another interpretation of it. It suggests that men don't know or understand

women as they think they do. I believe this is what Nar-Dos intended to show for several reasons. Firstly, Nar-Dos is known to be a writer that emphasizes the psychological development of his characters. In *The Killed Dove* and in his other works, the writer created various environments to disclose how the influence of the outer world is reflected in the character's inner state. The reader learns about Sara's character traits more and more throughout the novel as Nar-Dos puts her in situations that reveal her nature. We see her going from a young and naive girl who wanted to be loved to a mother who had to kill her own child. She became a woman who did not want to be seen as a puppet, and in the end, we see her lose her mind trying to take her revenge in her own hands. The depiction of various stages of her life shows the writer's aim to understand this woman's struggles and desires. It is expressed through Michael, the narrator.

One theory suggests that Michael is the reflection of the author himself. As Nar-Dos often depicted characters with complicated psychological issues in his novels, he needed the narration to sound from his own perspective as a credible source. (Merjanyan, 2018) Perhaps the most obvious proof of this theory is the fact that Nar-Dos's real name is Michael Hovhannisyan which corresponds to the name he chose for the narrator of this story.

Based on this theory, it is visible that Nar-Dos reflects himself and his attempt to try to understand women in Michael's interest in the situation. Since the day Michael met Sara, he always tried to understand what was in her mind. When narrating the story, he made assumptions of what she meant by her words and the look in her eyes. But as Sara was not talking much in the beginning, everyone concentrated on her gaze. The reason can be found in one of Michael's thoughts when he was looking at Sara after their heated conversation.

"...նրա ամբողջ ներքին աշխարհը եկել կենտրոնացել էր այդ զարմանալի

արտահայտիչ աչքերի մեջ..." ("...her whole inner world was concentrated in those amazingly expressive eyes) (p. 77).

So, the male characters always discussed her look because they tried to understand women through her eyes. In Michael's case, the readers had the chance to read about his thoughts which could be considered Nar-Dos's thoughts. Although Michael was intimidated by the strict expression in Sara's eyes when they first meet, his assumption about Sara's gaze sounded like he was expressing Sara's feminist thoughts. This is what he thought about the meaning of Sara's look in that scene. "...գլուխը բարձր ու հպարտ, և հայացքը, համարձակ ու թափանցող, չէր հեռացնում ինձնից, որով կարծեմ ասում էր. «Դուք եկել էք ինձ տեսնելն՝ և դիտելն՝: Համեցեք: Ինչքան ուզում եք նայեցեք և դիտեցեք, ես ձեզնից ոչ վախենում եմ, ոչ էլ ձեր կարծիքին որևէ նշանակություն տալիս. ես ձեզ ամենքիդ էլ արհամարհում եմ և մոռացնել կտամ ձեզ ամուսնացող աղջկա վրա իբրև ծախու ձիու վրա նայելու ձեր գարշելի սովորությունը»:" ("... her head high and proud she did not take her daring and penetrating gaze off of me with which I think she said, "Did you come to see and watch me? You're welcome to do so. Watch me as long as you wish. I am not afraid of you, and I don't care about your opinion. I despise all of you, and I will make you forget your disgusting habit to see a woman to marry like a horse for sale.") (pp. 20-21).

There is a little possibility that Nar-Dos wrote these lines with a sexist approach on his mind. Almost all of his protagonists are people living in inconsolable conditions that dream about the good days to come. He believed that "It is not sufficient for literature to show what already exists in life. It should also depict what is missing and what is desired to

exist." (quoted in Merjanyan, 2018, p. 146) Thus, Nar-Dos expressed his desire to understand women by being present in the story through the first-person narration.

Nar-Dos could have had personal motives to try to understand other people. His love for literature and art was never supported by his family members, except his mother. He was always under pressure to give up on his passion because people didn't understand his inner world. This could be one of the reasons he tried to open up his misunderstood characters like Sara by putting them in various situations. Nar-Dos always had an empathetic attitude towards people's tragedies and was passionate about defending people's violated rights. (Sargsyan, 1973)

Nar-Dos's mother was a strong woman who took care of seven kids and all domestic concerns. His mother was the one encouraging Nar-Dos to get a proper education and become an intelligent man. He and all his siblings had a special admiration and love for their mother. Nar-Dos and his mother had a special spiritual connection. His mother was always with him in every step he took towards getting an education. (Sargsyan, 1973) Nar-Dos was possibly inspired by his strong mother and later wife when creating characters like Sara. And his admiration could be a motivation to try to understand women and the hardships they have to go through in a patriarchal society.

Besides being a narrator, Michael had two more roles in the story. His character influenced the course of action and reflecting society's stand like a mirror. The readers see his character development and emotions during various scenes. For example, when Sara appeared in his house with a gun in her hands trying to kill Ruben, Michael described his feelings and emotions at that moment in detail. It is one of those scenes when we see how the events impacted his state of mind. As a character, his major role was to be a friend and a mentor for the main characters. He was Ruben's classmate when they were younger, and he

tried to become Sara's friend towards the end of the story. However, for Garegin, he fits the role of a mentor who was stepping in as a parent rather than a mere friend. Michael and Garegin were close friends, and he even became the godfather of Garegin and Sara's union. However, the language that Michael uses to describe Garegin in several instances is coming from someone who sees the need to take care of him. The phrase "մեծ երեխա" ("a big child") was used by Michael a few times to describe Garegin's state of mind. And he even mentioned that seeing Garegin in that state made him feel like an older brother. It can be inferred that Michael saw himself in the position of a mentor as well.

As a narrator, he often suggests his opinion and judgment on the characters' decisions and actions. In this sense, he represents the stand of society. Nar-Dos did not include many characters besides the main ones and their families. Thus, the narrator's standpoint is often the main source to understand what contemporary society would think of a particular situation. The way he assumed what Sara thought or meant every time they met is how society makes assumptions about people and women, particularly without hearing it from them directly. And during their last conversation, Michael accidentally said something to Sara that speaks of what a judgemental society would think. He said that Garegin loves her so much that he is willing to forgive her. This was the point where Sara lost her temper because she did not even know Garegin when all of that happened with Ruben, and people think that she should be grateful for her husband's forgiveness. This situation will be discussed in more detail in a later section, but right now, it shows that intentionally or not, Michael is part of the society and its mindset.

As the readers do not know much about Michael, it seems a little bit unnatural that Garegin and Ruben trusted him so much. Especially in Ruben's case, they did not meet each other for years after being classmates. But the fact that Ruben chose to stay in his house and

later gave him his writing about the killed dove shows Michael's trustworthiness for him. Throughout the story, it becomes evident that Garegin and Michael were close friends and the trust came naturally. But the first instance of it is that Michael was the first person to know about Garegin's engagement to Sara because he chose to visit Michael right after it happened. Although Garegin and Ruben showed their trust and affection for Michael on multiple occasions in his story, he did not hesitate to disclose the fact that Sara was not always fond of him. This is another indication of his honesty.

Based on my close reading and analysis of the novel, Michael is a reliable narrator. As he is the one who's telling the story, he could have omitted the parts when his interference had negative effects. However, he described how his conversation with Sara worsened her health condition, and he took responsibility for his action by acknowledging his guilt in that situation.

*Wuthering Heights* has two narrators- Lockwood and Ellen (Nelly) Dean. The readers meet Lockwood first, as the beginning of the story is set in a present time when Lockwood arrived to stay at Thrushcross Grange. He was a rich, sophisticated character from London, but he seemed clueless about what was happening around him. He was a fresh society member in Yorkshire who, not being familiar with locals, often misinterpreted what he saw. It is quite confusing to read about his experience in *Wuthering Heights* when he went to meet Heathcliff, his landlord. And this confusion is transferred to the readers, especially the first-time readers, who, as Lockwood, do not have any ideas about who all these people are. They may sympathize with Lockwood initially, but the readers are quicker to understand the new developments of the story.

By the end, Lockwood still got the wrong impressions and seems like a parody character for the readers. Even his name implies that he was locked in the same narrow frame all the time and could not interpret things from another perspective. It seems like he saw

Wuthering Heights as an artifact on an alien land isolated from the outer world, "...a situation so completely removed from the stir of society," "A perfect misanthropist's heaven..." (p. 3). Being a misanthrope was part of his image, as shown in one of his experiences when he was still in the city. He met a fascinating woman and fell in love. But when she realized that and returned a look, he says, "And what did I do? I confess it with shame shrunk icily into myself, like a snail..." (p. 7).

So, this is how he saw himself- somebody who avoids society. But then he met an actual misanthrope, Heathcliff, who truly hated everybody without thinking of any philosophical implications. Lockwood did not know what to make of these uncivilized creatures whose behavior did not make sense for him. He often changed his mind about his attitude towards them, which confuses the readers as well. He called Heathcliff "A capital fellow!" at the beginning of the story, and a bit later, he "...no longer felt inclined to call Heathcliff a capital fellow." (p. 16). A true misanthrope wouldn't usually call someone a capital fellow and surely wouldn't be so interested in learning about his story.

What could be inferred from his narration is that Lockwood is naively honest, telling about all the events that he witnessed because he did not know much about that family yet and did not have a reason to modify the story. He was ignorant enough to walk into a situation with a lot of contexts that he wasn't aware of. However, as a narrator, he also interpreted what he saw. Considering the fact that he was clueless most of the time, his misinterpretations confuse the readers and do not actually touch upon the core issues that are a result of the complicated relationships in that household. Thus, Lockwood is not a reliable narrator who would give the readers valid insights into his surrounding world, but at least he can be trusted not to hide any important details.

In Thrushcross Grange, Lockwood met Ellen Dean, his housekeeper, who became the second narrator of the story. As he was interested to know more about his landlord's family,



he convinced Ellen, who was a witness from the past, to tell everything that happened thirty years ago. So, as the majority of the events are told from Nelly's point of view, she becomes the main narrator of the story. Several factors question Nelly's credibility and intentions as a narrator.

Before Nelly came to live in Thrushcross Grange, she was a servant at Wuthering Heights. She grew up with Catherine and Hindley as her mother nursed Hindley. And when she died, Nelly stayed as a servant. That is how she represented herself to Lockwood. However, her place in the family remains obscure for the readers as she had more privileges and agency than the other servants in both households. Oftentimes she made her decisions for herself, refused to do what Catherine told her, and somehow everyone ended up coming to her for advice. She was also a mother figure and a mentor for young Cathy. To be clearer, this is how Zillah, an ordinary servant at the Wuthering Heights, talks about his master, "...but I was not going to disobey the master: I never dare disobey him, Mrs. Dean; and, though I thought it wrong that Kenneth should not be sent for, it was no concern of mine either to advise or complain, and I always refused to meddle." (p. 370)

Ordinary servants did what they were told to and did not take the role of the advisor as they couldn't have that privilege in the first place. This is what Nelly said about her and Catherine's relationship when she came back from Lintons' house. "From that period, for several months, she ceased to hold any communication with me, save in the relation of a mere servant." (p. 112) Her words clearly indicate that she was more than a servant for the family. But what ground did she have to claim such a position when telling the story? Was she related to Earnshaws, or did she have her own agenda? Nelly talked about Hindley Earnshaw as her foster-brother several times, and in the beginning, we see that Mr. Earnshaw was kind-

hearted to her. However, there is no proof that she had any blood relation to the Earnshaws, and it is nothing more than a theory.

Another theory, which is a more obvious and probable one, is that even though the main characters of the story are Catherine and Heathcliff, Nelly had the agenda of being the hero of her story. "I went about my household duties, convinced that the Grange had but one sensible soul in its walls, and that lodged in my body." (p. 153). This sentence alone expresses her aim to portray herself as the main character. Throughout the novel, it got more and more unnatural that everybody approached her for help or advice and that she always did the right thing.

Unlike Michael, we never see Nelly acknowledging and reflecting on her actions even though she intervened in the characters' relationships on many occasions. She was always in the middle of people's relationships like Catherine and Heathcliff's when they were young, Edgar-Catherine-Heathcliff's love triangle when they became adults. James Kavanagh argues that "she is an excellent spy, an effective policing agent for the families who employ her." (Newman, 1990) However, even though she did spy on the other characters, she also had her own agenda. Nelly tried to take control of the situations that could damage her reputation as a loyal policy agent. And then she did the same with the new generation, always trying to control Cathy's behavior towards Linton and Hareton. She burned the letters that Cathy and Linton wrote to each other and gave her instructions on what to tell Edgar about their encounters. Later she scolded Cathy when she mocked Hareton for his illiteracy. As Nelly had an emotional connection with Hareton and favored him, she helped Cathy make amends with him.

Nelly's interventions didn't always end up being harmless but she found justifications and didn't feel guilty of her indiscreet behavior. The argument between Edgar and her after he

found out that she kept Catherine's miserable condition from him is an example of her behavior mentioned above. " 'I desire no further advice from you,' answered Mr. Linton. [...] I began to defend myself, thinking it too bad to be blamed for another's wicked waywardness. [...] 'The next time you bring a tale to me you shall quit my service, Ellen Dean,' he replied." (p. 164). It was one of the rare cases when somebody confronted her about her harmful actions, but she did not even acknowledge her mistake. So, she represents herself as someone who everybody trusted and as a person who was never at fault. This is one of the reasons why Nelly's reliability as a narrator is questionable.

She also had a biased attitude towards Catherine. Nelly made it obvious several times that she didn't like Catherine either by her actions or words. Here she accepted it when talking to Lockwood, "I own I did not like her, after infancy was past..." (p. 83). Her distasteful feelings for Catherine affected her attitude and behavior towards her, and it surely would influence the way Nelly represented the story to Lockwood and to the readers. It is disappointing to see that Catherine and Nelly were not supportive of each other in such an environment where men had the privilege to be in control. Patriarchy not only oppresses but also divides women. Although Nelly didn't show it overtly, her internalized patriarchy made her stand against Catherine and her beliefs. The words she chose to describe Catherine speak loudly about her attitude. "At fifteen she was the queen of the country-side; she had no peer; and she did turn out a haughty, headstrong creature! I own I did not like her, after infancy was past; and I vexed her frequently by trying to bring down her arrogance: she never took an aversion to me, though." Nelly uses the words haughty and headstrong to describe her stubborn nature that has a negative connotation. These adjectives wouldn't have been used for a man of the same nature. In fact, she used the word "stubborn" to describe Heathcliff twice when he acted in the same if not worse ways than Catherine. Describing a man as stubborn shows that he is a determined and strong-willed person. Thus, a woman who is determined to

achieve what she wants arouses negative feelings in Nelly and in society. Because of her internalized patriarchy, Nelly tried to vex her down, which is how society creates obstacles in a determined woman's path. And the fact that she did all of that while accepting that Catherine never showed personal hatred towards her shows that her actions were determined by certain standards of society rather than her own thinking.

As part of a highly patriarchal society, Michael also had his moments of prejudiced thinking towards Sara. However, he didn't give much thought to his behavior at those moments, and his words were the reflection of the patriarchal mindset imprinted in people's subconscious minds. Moments later, he acknowledged that telling Sara to be grateful for Garegin's forgiveness was a mistake and that it inflamed her already damaged state of mind. Michael says, "Անզգուշաբար եմ ասում, որովհետև այն, ինչ որ ծագեց իմ այդ խոսքերից, ես երբեք չեմ կարող ներել ինձ:" ("I say accidentally because I could never forgive myself for what happened because of my words."), "...չիմանալով ինչ ասեմ, ինչ անեմ, որ ուղղեմ սխալմունքս և հանգստացնեմ նրան:" ("...I didn't know what to say or do to correct my mistake and calm her down.") (p. 82).

Most probably, Nelly could not accept Catherine's mentality to get everything she wanted, even if it was at the cost of hiding her true feelings and intentions. Ironically, in the end, Nelly also got what she wanted, but she didn't emphasize her achievements and how she felt about them when telling the story. Nelly underwent a rise in class status but compared to Heathcliff's situation, hers happened in a subtle way. She went back to live in Wuthering Heights, and after Heathcliff's death, she was in control of the two houses. Nelly was a self-educated woman who was smart enough to use her maneuver and tact to position herself in a better place. "I have read more than you would fancy, Mr. Lockwood. You could not open a book in this library that I have not looked into, and got something out of also: unless it be that

range of Greek and Latin, and that of French; and those I know one from another: it is as much as you can expect of a poor man's daughter." (pp. 78-79) Her education wasn't typical for women of her class. Nelly also had better emotional control than Catherine that helped her to avoid major conflicts. However, after talking about her self-education, she proceeded "...to follow my story in true gossip's fashion" (p. 79), which does not arise a sense of credibility in it.

Nelly didn't conceal her negative feelings from Catherine, and it seems suspicious that a smart woman like Catherine would still trust Nelly and try to find a friend in her for such a long time. By the time Catherine realized Nelly's true intentions, she was on her deathbed already, " 'Ah! Nelly has played traitor,' she exclaimed, passionately. 'Nelly is my hidden enemy. You witch!'" (p. 164). Some critiques may consider this statement a result of Catherine's insanity, but I think this was the moment she finally came to her senses. She had nothing to lose and was ready to face reality about her only "friend."

According to Nelly's representation of their conversations, the power relation between them was reversed. It seemed like she was giving Catherine maternal scolding, except there was no love and affection between them. In this example, Catherine came to Nelly for advice after she accepted Edgar's proposal. 'If I can make any sense of your nonsense, Miss,' I said, 'it only goes to convince me that you are ignorant of the duties you undertake in marrying; or else that you are a wicked, unprincipled girl. But trouble me with no more secrets: I'll not promise to keep them.'

'You'll keep that?' she asked, eagerly.

'No, I'll not promise,' I repeated. (p. 105)

It is hard to believe Catherine went back to her for advice after conversations like this. Maybe Nelly was the only person there Catherine could talk to, and she had no other choice. As Nelly herself mentioned once, "...there was not a soul else that she might fashion into an

adviser." (p. 85) Or perhaps the 40-year old Nelly narrating the story represented her 20-year old self as more mature than everyone else around. As she is the only source of information from the past, nobody knows when and how Catherine realized Nelly's true intentions.

Emily's sister Charlotte Bronte issued the second edition of *Wuthering Heights* and added the Editor's Preface with her notes. In this section, she responded to the harsh critiques of the novel's dark and strange nature. According to her, Nelly Dean was the ray of sunlight in those horrors of darkness. She is an example of "true benevolence and homely fidelity." Among all the critical debates about Nelly's credibility as a narrator, Charlotte's intention was to portray her as a Christian character who would balance the dark nature of the novel. She was indeed a loyal servant to most and a motherly figure for some of the characters.

However, her openly biased behavior towards Catherine and the positive bias towards Cathy, her unexplainable authority over her and others' decisions, and the possible agenda of making herself the perfect hero of the story depict Nelly Dean as a less trustworthy character for this paper's scope of analysis.

To return to the novel's controversial criticism, there should be a reason why it was perceived in such negative light. What can be gathered from Charlotte Bronte's preface the harsh criticism was directed to the darkness, cruelty, and rudeness of men and women of the story. She reasons this strangeness to the calm and moderate readers' unfamiliarity with the nature of locals in Yorkshire. I think there is another reason as well. In literary works, the characters often are not what they are in real life, but what they are expected and desired to be by the public, so they fit society's ideal standards. Female characters of the same era like Charlotte Bronte's Jane Eyre and Jane Austen's Elizabeth Bennet, although strongly principled and passionate, are still depicted in moderate manners and nature. This representation of life has become the normal and natural way in literature. Nevertheless, in *Wuthering Heights*, everyone appears with their flaws and imperfections. Mistakes are a

significant part of their character development. Bronte depicted the cruelty and injustices of real-life without moderations. The world often appears buried in darkness, but people usually expect to see the lighter side of it in literary works. That could be the reason why Bronte's brutally honest representation of people's sufferings in class and gender prejudices was perceived as strange and rude.

## **Psychoanalysis**

Both Sara and Catherine suffered from anxiety and depression and went through their last days in a state of hysteria. However, a human's mental state cannot be damaged this severely in a day or two. The personal losses they endured during their childhood and the psychological oppression of a patriarchal society in their adulthood had their indelible impact on these women's mental health. Even Lockwood understood this about Heathcliff, "He must have had some ups and downs in life to make him such a churl. Do you know anything of his history?" (p. 43) Thus, it is necessary to learn these women's stories- their ups and downs.

In their early childhood, Sara and Catherine suffered a loss of a mother figure. Sara's father married again, but she never developed an affectionate relationship with his new wife. Later in the story, Sara was abandoned by Ruben and lost her child from him. Catherine's father never married again, and she depended on her father and brother to receive love and care as a little girl. Hindley was never the one to show affection to her as he was too busy competing with Heathcliff for old Earnshaw's endearment. Later he abandoned her when leaving for college. She didn't get love from her father as well. " 'Nay, Cathy,' the old man would say, '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!' " (p. 53).

The last hope would have been Nelly's willingness to become a motherly figure for her, but as already explained, this option didn't work either. She was more of a scolding mother than the one who would give Catherine love and affection. According to Nelly's descriptions, Catherine had an unbearable character and was miserable for everyone in the household. However, a deeper analysis of her psychological state reveals that she was an abandoned child who misbehaved for attention. As Nelly described, "...she was never so happy as when we were all scolding her at once..."(p. 53). We might consider that Nelly's distasteful feelings towards Catherine didn't allow her to dig deeper in reasonings, and she exaggerated Catherine's behavior in her story.

The closest Catherine got to having a mother figure was the five weeks she spent in Grange with the Lintons. That was the time she had her transformation from a little savage girl to a young lady. Mrs. Linton had a crucial part in this. Nelly narrates Catherine's transformation in an overtly sarcastic tone and reads her as a materialistic person whose self-respect is raised by "fine clothes and flattery, which she took readily..." (p. 65). However, a psychoanalytic approach suggests that Catherine was going through this change partly to please Mrs. Linton, her mother figure. To get her attention and affection, she was giving up her whole identity. Later, Catherine's sense of abandonment is intensified when she lost Heathcliff, the only person she truly loved.

The readers first meet Catherine through Lockwood's dream. She was already dead at that time, and in his dream, her ghost is a little child who tried to enter the house through the window. "I'm come home," said she, "Let me in!" (p. 32) From the Freudian perspective, Catherine's imploring speech to come in the house might be interpreted as her desire to be emotionally nurtured. (Pourya Asl, 2014)



Nar-Dos noticed the relations between the individual's desire to love and society's standards even before Freud's psychoanalysis came out. He discusses a woman's resisting behavior, her perception, and expression of love, morals, and distorted psychological state in a collision with her identity and the place in society. According to Freud's psychoanalysis, the basis of love is the functioning of our nervous system, which in its turn is anchored on the clashes of the pleasure principle and reality principle. Sara's love for Ruben was coming from her basic desire to be loved, which, as already discussed, she couldn't find in her own home. However, her love was against the moral standards of society because she wasn't married and couldn't chase a man, according to the traditional value system of Armenian society. Still, she did it unconsciously.

This phenomenon states Freud's theory that when clashing with reality, the individual appears in a situation that contradicts societal standards. Society accepts only the behavior that is set in those standards. Even a slight deviation results in a destructing attitude. (Merjanyan, 2018) Sara's sexual relationship with Ruben, coming from her inexperience, innocence, and need for love, was a mistake that could destroy her social self. And her child would have been the evidence of that sinful mistake. We can assume that Sara was already in a deep depression when she killed her baby herself, but her father's role is crucial as well.

As the head of the family in a highly patriarchal society, he had to take measures to get rid of the consequences of Sara's shameful behavior. To avoid public shaming, he drowned Sara's child in the river. The question that remains unanswered by society is why Sara was the only one that paid for her sinful relationship with Ruben. The child was Ruben's as well, but Sara had to be the one to kill him/her. Ruben confessed to Michael that Sara told him she was pregnant in a letter. But they stopped writing to each other, and he moved on.

“Վերջին նամակների մեջ, որ գրում էր, թե հղի է, ինքս ինձ ասում էի՝ վնաս չունի,

արքրտ կանի, կանցնի: Նրա պէս քանիսներն են այդպէս արել:” (In her last letters she was writing that she was pregnant. I was telling myself it’s no harm, she will do an abortion and it’ll be over. How many others did it like her.) (p. 88). This is what Ruben thought when Sara was pregnant and abandoned. And the last sentence demonstrated the fact that Sara wasn’t an exception. Many other women like her had to kill their children because of public shaming and careless partners. Ruben couldn’t understand the contradiction of Sara killing her own child after how horrible she felt holding the killed dove in the woods. This contradiction itself proves that Sara wasn’t herself and was in a mentally damaged state after being abandoned again.

After being emotionally harmed from being abandoned, Catherine and Sara start to develop an unstable sense of self. They both distanced themselves from others because of their vulnerability to being influenced by them. We see how these women repeatedly altered the way they behaved and, in Catherine’s case, also the way she looked. After her transformation to a lady, she dressed and behaved like one when the Lintons were present. But she was the same old Catherine with Heathcliff and other household members. Nelly’s descriptions revealed how lost she was in that process, “...she was full of ambition and led her to adopt a double character without exactly intending to deceive any one.” (p. 84) So, after spending five weeks in Grange, she developed a new identity while not losing the previous one. From the psychoanalytic perspective, developing a double identity speaks about a person’s fear of intimacy, which comes from one’s sense of loss. (Pourya Asl, 2014)

Sara also developed a double character before and after marriage. Like Catherine, she also had to choose this path because of the societal standards about a married woman. Catherine had to become a lady to be considered eligible for marriage, and Sara changed her personality to become the traditional wife. Michael was perplexed by Sara’s new personality

during the wedding day. He described that her old repellent and angry behavior was replaced by decency and meekness with sad thoughtfulness. As a representative of contemporary society, Michael saw her as an exemplary bride. A woman should have been obedient and submissive to fit in the criteria of the perfect bride. Michael expressed his amazement with these words, “Ինձ թվում էր, թե կամ մի հրաշքով վերածնվել էր Սառան, կամ իմ առջև տեսնում էի մի բոլորովին այլ աղջիկ, որը ոչ մի բանով չէր հիշեցնում ինձ իմ տեսած Սառային:” (“It seemed to me that Sara was reborn magically or I saw a completely different girl in front of me that reminded me nothing of the Sara I saw before.”) (p. 36)

However, Sara didn't lose her old identity either. When Michael visited Garegin and Sara sometime after the wedding, she was cold again. So, it turns out that these women had to “shapeshift” before marriage to become the woman that would fit in the societal norms because they wouldn't be accepted with their true selves. This brings us back to the idea that societal standards shape the notion of an ideal woman based on cultural tradition and contribute to the development of a double character.

Bronte's portrayal of Catherine's dramatic transformation into a young lady in Thrushcross Grange demonstrates the following point. The ideal version of femininity which includes female gentility, is socially constructed and reinforced rather than coming from a woman's “nature.” (Mahapatra, 2014) Grange becomes the symbol of this reform. Anyone who tries to be herself is risking losing her place in that society.

Even the psychological causes of this phenomenon are partly because of these social norms as well. Heathcliff abandoned Catherine because of social class issues. As a woman, she couldn't become financially stable on her own, and Heathcliff would have the same fate being in a lower position in the social class hierarchy. So, Catherine chose to marry Edgar Linton to provide this financial stability for both Heathcliff and herself. Unfortunately, this

choice cost her the loss of her soulmate, as she told Nelly. “...he’s more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton’s is as different as a moonbeam from lightning, or frost from fire.” (p. 102) So, she lost her true love and developed psychological issues that would further develop her second identity.

Sara’s sense of loss and, consequently, fear of intimacy was intensified when Ruben left her, and she lost her child. Both of these losses were a result of society’s norms as well. Ruben abandoned her because men were usually not criticized for this behavior, and they could easily ignore the responsibilities that would come as a result. And her child was the victim of her family’s efforts to avoid public shaming.

Both Sara and Catherine underwent severe psychological pain triggered by loss. That pain led to depression and melancholia. And according to Freud, it is usually characterized by painful dejection, losing interest in the outer world, and the capacity to love. (Pourya Asl, 2014) This melancholic state of mind is more visibly reflected in Sara’s behavior. When Ruben met her the first time, she was sitting alone in the woods reading her book. When she heard the sound of Ruben’s gunshot, she was scared to death. As Ruben described, “A painter couldn’t find a better model to depict a living horror” (“Նկարիչն ավելի լավ մոդել չէր կարող գտնել կենդանի սարսափը նկարելու համար:”) (p. 53) She was in this melancholic state after she lost her mother. It seemed like meeting Ruben and falling in love with him was a recovering experience for her. But then she was abandoned again—this time by Ruben himself. And after losing him, she lost her child.

Sara was already disinterested in the outside world and incapable of loving again when she met Garegin. Michael mentioned several times that she ignored Garegin and his presents, and he felt Sara didn’t give much importance to their visit. As a person who was meeting Sara for the first time and wasn’t familiar with her tragic story, Michael was

surprised to receive such rude treatment. He tried to convince Garegin to let her go as Sara didn't seem the perfect match for his friend. But as Michael, along with readers, learned what she went through as a young girl, her distant behavior became understandable.

The painful experience of mother loss and later the loss of the loved ones led them to develop certain core issues that eventually resulted in melancholia and hysteria. Sara is more characterized by a melancholic state, and Catherine showed symptoms of hysteria.

Melancholia was characterized by the low-self esteem and self-attack, which was expressed through aggressive behavior towards others. (Pourya Asl, 2014) Sara behaved very aggressively towards Garegin and her family before marriage and after meeting Ruben again many years later.

Catherine, too was always classified by Nelly as an aggressive and violent person. Mr. Earnshaw's asked the kids what they want him to bring from Liverpool; it was like he wanted them to answer with their heart's desires. Gilbert and Gubar compare this situation to a common narrative of a fisherman getting three wishes from a flounder. (Gilbert and Gubar, 1979) In other words, the children would reveal their true self following Earnshaw's question. The strangest one was Catherine's wish. She wanted a whip. Although Nelly interprets it as her desire to ride any horse in a more symbolic sense, it seems to be a powerless daughter's desire to gain power. When her father returned, he didn't bring the whip, but he brought Heathcliff, a gypsy brat as they called him. "It" wasn't a whip exactly but figuratively served the same purpose for Catherine. As the third child in the family who very soon became Earnshaw's favorite, Heathcliff helped Catherine to resist Hindley's dominant power. But also, being her whip, Heathcliff became her alternate self, and even Catherine admitted this. His presence and balance gave Catherine the sense of fullness and strength to be even braver when resisting patriarchal power. She was turning Joseph's religious curses into jokes and became rebellious against her father's socially constructed

authority. (Gilbert and Gubar, 1979) Nelly describes how when old Earnshaw was in deathbed, he was stroking Catherine's hair as it pleased him to see her so gentle. He asked her, "Why canst thou not always be a good lass, Cathy?" She laughed and answered, "Why cannot you always be a good man, father?" (p. 54)

Catherine had a quite violent scene with Nelly when she wouldn't leave her alone with Edgar. She pinched and slapped Nelly, and her ears were red from the rage. As Nelly's credibility is questionable, it is not certain that she behaved exactly this violently during that scene. However, even if she exaggerated the story, Catherine must have behaved aggressively to some extent to inspire Nelly's story. This was before her marriage to Edgar. She became more gentle after moving to Thrushcross Grange as the servants tried to satisfy her needs. However, her mental state was distorted again when Heathcliff came back and became engaged in a conflict with Edgar. She eventually fell into a state of hysteria. She had a loss of appetite- she survived several days on water only, sleeplessness, language difficulties, and hallucinations which are all symptoms of hysteria.

The topic of hysteria was a controversial one when Freud and Breuer were studying its symptoms and treatment methods. This mental state was attributed to women only, and when Freud tried to talk about male hysteria, the idea was as laughable as the idea of male pregnancy. The word itself has a Greek origin and means "womb." Freud was inspired by Charcot and his advanced ideas, but the world wasn't ready for that. At that time, the state of hysteria was assumed to be either a strange phenomenon caused by female sexual organ disturbances or just a play-act by attention-seeking women. (Rennison, 2001)

The latter was how Nelly interpreted Catherine's mental disorders when she was clearly showing symptoms of hysteria. "...for she believed she was dying. That I set down as a speech meant for Edgar's ears; I believed no such thing, so I kept it to myself and brought

her some tea and dry toast.” (p. 153). “I should not have spoken so if I had known her true condition, but I could not get rid of the notion that she acted a part of her disorder.” (p. 154) This is another example bringing out Nelly’s internalized patriarchy. After the doctor’s warning about Catherine’s mental health, Nelly believed it was a mere act intended to get Edgar’s attention. Hysteria was analyzed through a quiet sexist lens at that time, so Nelly’s interpretation coincides with society’s stand on this issue. Freud and Breuer believed that the cause of hysteria was the past and especially childhood traumas- reminiscences. Although Freud believed the traumas were sexual in origin, Breuer was resistant to believe they were exclusively sexual. This was their fundamental disagreement. (Rennison, 2001) But regardless of this debate, the core issue remains the childhood traumas that can be applied to both Catherine and Sara’s experiences.

## **Gendered Gaze**

*Wuthering Heights* represents the two Catherine’s as rebels against the gender roles dominating contemporary society and bourgeois marriage. The conventional expectations from these women were meant to set them in a lower power position. They challenge these expectations by challenging gender roles assigned by society. (Cory, 2005) As the only characters who give the readers the sense of society’s opinion, Nelly and Lockwood criticize this behavior. When meeting Catherine’s daughter Cathy for the first time, Lockwood “was pleased to observe the ‘missis’” (p.12). The word choice already hints that his male gaze saw Cathy as an object to be observed. Contrary to his expectations, Cathy didn’t behave like a hospitable hostess that would satisfy the standards of a domesticated lady. Lockwood waited for her to offer him to take a seat, but she leaned back in her chair and didn’t say anything. What he found “exceedingly embarrassing and disagreeable” was that Cathy didn’t look down

as a modest lady. "I stared she stared also: at any rate, she kept her eyes on me in a cool, regardless manner..." (p. 13). Cathy's look implied rebellion against the gender norms that were predominant at that time and rejected Lockwood as a potential suitor, although he didn't get the cue for a while. The power relations of patriarchy assign men the role of the spectator and women as spectacle accordingly. Thus, the intimate becomes political. By returning Lockwood's case, Cathy challenged these power relations and reversed the gendered order of dominance. (Cory, 2005)

Lockwood had a history with assertive female gaze even before coming to Yorkshire based on the background information we get about him. In the paragraph where he tells the readers about his experience of falling in love, he referred to that woman as a "fascinating creature," "goddess," "poor innocent." But he never called her a girl or a woman, didn't name her or give any physical descriptions of her. This demonstrates Lockwood's objectifying and dehumanizing attitude towards women. (Cory, 2005) When talking about this scene, Beth Newman compares the female gaze in the story to Freud's "Medusa's Head."

According to Greek mythology, Medusa's gaze turns the spectator into a stone. Freud's reading suggests that Medusa's head evokes the fear of castration in men. This terror is the process of paralyzation. However, in this context of Freud's reading, Medusa's gaze itself is the significant aspect as it relates to the females returning a man's look. So, the gaze becomes the cause of the terror. It is referred to as "the evil eye," which is directly connected to Medusa's staring eyes in many cultures. Most probably, Medusa's gaze feels threatening for the male spectator because staring back makes them acknowledge a woman's look. The fact that the other sees them makes it challenging to downgrade them into an object. Medusa resists the Western construction of the male gaze, which defines it as the privilege and the power of a male subject to objectify women. It is a means by which men state their



dominance. (Newman, 1990) This reversal of gender dominance seemed so peculiar to Lockwood that he felt deeply intimidated by both his summer love and Cathy.

Sara was also characterized by Garegin and Michael by her assertive and intimidating looks. The first time Garegin told Michael about Sara, he emphasized the look in her eyes. Interestingly, he differentiated between the two types of looks in Sara's eyes one of which attracted him and the other one intimidated. Garegin described the latter as a sharp and strict stare that tried to seek something inside of him. The gaze that captivated him wasn't directed to him and was melancholic, sad, and pensive. He felt as though her eyes were "crying" ("լացող") (p. 11) and it was both emotional and attractive for him. Garegin, as a naive and childish character, couldn't understand what was so intimidating about Sara's gaze when she was staring at him. However, he was subconsciously keened to find the submissive and sad look more attractive because he grew up in a society where a male's dominating look was a means to assert the gender hierarchy.

## **Feminism and Language**

The feminist view of language has been entered into discussions by French feminists. They focused on language analysis from the perspective of meaning creation. It was concluded that the common language we use is a male-dominated domain. Jacques Lacan, a psychoanalytic philosopher, claims that language is a public discourse realm and interestingly a child enters this realm when grasping the separateness from mother and identifying with father. Father represents the culture in the family, and the structure of language is phallogocentric, according to French feminists. Furthermore, Ann Rosalind points out how masculine desire is dominant in speech, and it views women as fantasy fulfillment for the emotional lack men get from their mother's separation. Women have a narrow representation

in men's writing, but early French feminists suggested what is called women's writing. It is different from men's writing in the sense that feminine language is semiotic, not symbolic, as Julia Kristeva has pointed out. (Mahapatra, 2014) Semiotic language is more inclusive and expressive as an alternate way of meaning creation. It adds the tone and the rhythm to this process and goes beyond the symbolic meaning of words. Kristeva connected it to the maternal body emphasizing a complete creation of what women feel and mean. Semiotic language is undermined in a sexist society.

American feminist critics started to put more emphasis on analyzing literary texts rather than the abstract language in 1917 and early 1918. They wanted to review literary works of prominent male writers and examine the portrayal of female characters. They intended to expose the implicit patriarchal ideology and demonstrate the masculine dominance that exists systematically in literary tradition. Gilbert and Gubar examined the works of well-known female writers of the 19th century, and they too found that overall images and themes recur. The reason is these authors lived in a society where literary authority is defined as patriarchal. (Mahapatra, 2014)

People and critics often misinterpret women portrayed in literary works because the language representing them is not semantic. What they feel and how society makes them cannot be represented with mere words and their dictionary definitions. In addition to society's lack of interest in understanding women's feelings, their representation in written works makes the situation more complicated because the symbolic language doesn't express women's emotions. Therefore it becomes difficult for the public to relate to their situations.

Sara and two Catherines are often criticized both by the society in the fictional world and outside of it. The language that Lockwood, Joseph, and Hindley use to describe women shows their judgment for females who act contrary to gender norms assigned by society.

Bronte also demonstrates the use of similar language by Nelly, bringing out her internalized patriarchy. When Catherine was little, this is how Nelly interpreted her character and relationship with his father. Mr. Earnshaw was "...petting him (Heathcliff) up far above Cathy, who was too mischievous and wayward for a favourite." (p. 47) We see that being mischievous and wayward deprived Catherine of her father's love, and as this is Nelly's interpretation, this kind of behavior was unacceptable for society as well. Mr. Earnshaw being the head of a patriarchal household, didn't like to see her daughter crossing the boundaries of her submissive position. In contrast, a little boy would be praised for possessing these characteristics and be as determined as Catherine was. Later, when Catherine became a lady, Nelly still described her as "haughty," "proud," and "headstrong," which again imply negative connotations.

Nelly also called Catherine "domineering" twice to describe her dominant nature. Both times were after her marriage to Edgar. However, instead of calling her dominant like it would have been done if she was a man, Nelly chose a word that has a negative connotation. A domineering person is usually the one who controls others in arrogant and overbearing ways.

Outside of the fictional dimension, Catherine has been interpreted to be hysterical and dramatic in a sexist interpretation. Her struggles were heard by Nelly and Heathcliff only when she was on the verge of dying. However, Nelly did not acknowledge those feelings at that time either because she considered Catherine to be out of her mind. Catherine was indeed going through severe psychological issues, and she lost the sense of reality for a time. But we should also notice that she was brutally honest as she knew she was going to die soon and had nothing to lose.

In *The Killed Dove*, the readers don't see Sara express her thoughts and feelings often. The majority of times, she is either part of a brief conversation, or her thoughts are interpreted by other characters the way they see it. We should consider the theory that Nar-Dos showcased two common phenomena in a patriarchal society- women don't get the chance to express their opinion about their own lives and that leads to society interpreting women's thoughts according to the accepted standards.

However, there is also another side of Nar-Dos's possible intentions. Michael, the narrator's frequent attempts to understand Sara, can be the reflection of Nar-Dos's desire to understand women and their feelings. And what leads to this feminist interpretation is that Michael often read Sara's mind as if it was filled with feminist thoughts. Another reason to consider Nar-Dos's writing as an intention to understand the misunderstood is his use of language that conveys the character's emotional state through written words. In Sara's most powerful moment, her conversation with Michael, the language Nar-Dos uses for Sara gives off every bit of anger and disappointment she felt for society and its unwritten rules. This was her response to Michael when he said he couldn't understand her “Ահա՛ վերջապես... ես ձեզ բռնեցի՛,— աղաղակեց Սառան հաղթականորեն, և այդ աղաղակը կարծես մի խցան էր, որ հանկարծ դուրս պրծնելով՝ ազատություն տվավ նրան դուրս ժայթքեցնելու իր հոգու խորքից այն բոլոր թույնը, որ տարիների ընթացքում կուտակվել էր այնտեղ:” (“ ‘There you go! I finally caught you!’ outcried Sara victoriously. And that outcry was like a stopper that suddenly slipped out and gave her the freedom to erupt all the venom that piled up deep inside her soul during all those years.”) (p.81) Nar-Dos describes her feelings in such detail and imagery that the sole words written on the paper give readers a sense of Sara's emotions.

## The Larger Context

The ending of the novel may seem to be controversial, as after portraying rebellious women through two Catherines, the revolutionary atmosphere is repressed. Some scholars suggest that Cathy and Hareton being on the verge of marriage signify the re-establishment of conservative and patriarchal values. However, I agree with Cory's view that rather than restoring the social order that was at the beginning of the novel, the ending shows Bronte's refusal to assert patriarchal capitalism. Cathy was indeed teaching Hareton to be a civilized middle-class member of society, and she herself seemed content to be in a domestic sphere. Nevertheless, it is a fact that Cathy being a woman and Hareton from a working-class, obtained property. In other cases, there would be a little possibility of such an ending. (Cory, 2005) Being financially stable and providing the same opportunity for Heathcliff was Catherine's main intention when marrying Edgar. Therefore, Cathy and Hareton inheriting Heathcliff's property is itself a change in the social order.

Moreover, the concept of intimidating female gaze is not forgotten in the ending, contrary to the discussion that there is no change in the social order. Towards the end of the novel, when Cathy and Hareton became friends, Joseph complained to Heathcliff about this. "It's yon flaysome, graceless quean, that's witched our lad, wi' her bold een and her forrard ways till Nay!" (p. 404). Cathy was obviously out of Joseph's and Victorian society's standards of femininity (breaking the social norms again) as he labeled her to be graceless and a witch. But she also had the eyes or, as Joseph said, "bold een" of her mother as he often referred to Catherine with these adjectives when she was living in Wuthering Heights. Nelly proved this point herself a few pages later. "They lifted their eyes together, to encounter Mr. Heathcliff: perhaps you have never remarked that their eyes are precisely similar, and they are those of Catherine Earnshaw." (p. 408) She pointed out that both Hareton's and Cathy's eyes, especially Hareton's, were very similar to Catherine's, and it was disarming for

Heathcliff. But it also implies that the new generation carries Catherine's resisting nature. It is worth pointing out that Cathy lifted her eyes with Hareton to look at Heathcliff. Heathcliff was a quiet violent, and even a tyrant person with everyone except Catherine. In that household, he was the patriarch, and it was rebellious of Cathy to dare to encounter his eyes in that manner.

Bronte created the 1840's England and Ireland in miniature in *Wuthering Heights* as the ideology of the social movements are reflected through the characters. The text of the novel contains challenges the hegemonic structures of power either metaphorically or through the characters' actions. Lockwood is subtly criticized for his ideologies as he symbolically represents the civilized society in an "uncivilized" place in Yorkshire. Catherine's resistance to marrying, her views against monogamous marriage (she wanted to marry Edgar but not abandon Heathcliff at the same time), and her relatively dominant position in her marriage were out of the standards of Victorian society. (Cory, 2005)

During the reign of Queen Victoria (1837-1901), society assigned each gender certain expectations to fulfill. In this male-chauvinist era, women were looked down on as housekeepers, and their ultimate role was to use their skills and integrity to comfort their husbands. A Victorian woman, regardless of her marital status, was expected to be weak and helpless. She was viewed as a fragile flower who didn't have the capability to make her own decisions. Men and women were part of "different spheres," women being in the private one, and they came together at breakfast and dinner. This separation was based on the "natural" characteristics of each gender. Men were considered physically stronger, and women were morally superior. Therefore women were better suited in the domestic sphere. Women were left at home to manage the household duties, although there was an increasing tendency to leave these duties to servants. Even if they were getting an education, it was meant to attract a husband. Women were getting prepared to become the "Angel" of the house. Middle-class

women should have had accomplishments outside of the domestic sphere to find a good suitor. (Shahwan, 2018) This is the preparation Catherine went through during the five weeks in the Lintons' house.

Her story developed based on the process of her choosing between two men like most of the novels at that time. Choosing the right husband was often the most significant moral obligation for 18th and 19th-century heroines. However, in Catherine's case, the marriage didn't solve her problems and did not answer all her questions like in other domesticized romances. (Mahapatra, 2014) On the contrary, choosing a husband added up to her problems and put her against a contradictory choice- be with Heathcliff, her true love, or provide financial security for herself and Heathcliff by marrying Edgar.

Bronte exposes the middle-class courtship system of the 19th century. Financial stability still had a huge role in this process as middle-class families used marriage to elevate their status in the social class hierarchy. Moreover, while sometimes women could reject a partner, they couldn't chase one because it would be considered unladylike. (Cory, 2005) Most probably, this was one of the reasons Catherine tried to hide how she felt about Heathcliff in front of the Lintons. It would seem unladylike to chase her love. Therefore, young women's future depended on men as they didn't have much say in it.

But unlike others, Catherine, being aware of the financial politics of the marriage system, intended to use it for her own sake. She wanted to elevate both her and Heathcliff's social status by marrying Edgar. "And he will be rich, and I shall like to be the greatest woman of the neighbourhood..." she said to Nelly. (p. 99) "Nelly, I see now you think me a selfish wretch; but 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." (p. 104). Catherine tried to confront the courtship system and help Heathcliff rebel against the social class hierarchy. This role coincides with many women's

roles in sociopolitical movements in that period. And in Catherine's attempt to resist the conventional marriage norms, Bronte once again puts the story in the larger context of mid-19th-century British society and radicalism. (Cory, 2005)

However, the difference between the social movements and the novel is that the revolution was taking place in the "public" sphere in real life. The female participants were either publishing works about the movement or participating directly in the demonstrations. The two Catherine's were carrying their rebellions in the private sphere standing against the traditional gender roles and breaking the expectations of society about the moral Victorian women. However, the novel has claustrophobic settings, and the public sphere is not much visible. So, both Catherine's carried the "public" resistance in the private sphere. Bronte dissolves the boundaries between public and private spheres, which is what makes the novel both controversial and revolutionary.

Although some scholars connect Sara's rebellion to her personal desire and tragedy, in Armenian reality, it was a time when women started to think about a change. Therefore, Sara's rebellion is part of the movement that aimed to change the traditional social values. The top-ranked newspapers and literary magazines of the period started to point out the importance of women's emancipation gradually. They viewed women's liberation as a significant factor in society's advancement. The democratic minds of that time tried to place the traditional values in a new light. They saw the European experience of women's movements as an opportunity to reevaluate national values. However, the intellectuals of that time also realized that it would be impossible when patriarchal norms are dominant. (Gevorgyan, 2003)

In Armenian religious traditions, during the marriage ceremony in the church, the bride should give the vow to be obedient to her husband, and the husband gives the oath to be the "owner" of his bride. This tradition still exists today, and it makes the submissive position



of a woman part of the cultural and religious tradition. Another factor contributing to women's vulnerable position in Armenian society was the remnants of feudalism and its norms for social relations.

Armenian literary and political newspaper *Մշակ (The Toiler)* played a significant role in spreading the European and American experience and suggesting solutions for women's emancipation. The reporters of this newspaper pointed out that nowhere else a woman is so powerless as in her own family. The conservatives of Armenian society were against drastic changes and, most importantly, didn't accept any alteration in the traditional family structure. For them changing it would mean losing national identity. (Gevorgyan, 2003) This is one of the reasons that Sara's life was destined to be tragic after Ruben left her and violated the rules of forming a traditional Armenian family.

However, the 19th century was also the time when women started to realize the misery of their situation and were ready to defend themselves. *The Toiler* demonstrated this statement both by publishing the rebellious voices of their female reporters and also by analyzing the social situation in Armenia. (Gevorgyan, 2003) And as Nar-Dos was an active reader and admirer of *The Toiler* (Sargsyan, 1973), Sara's rebellion against society can't be a coincidence. It wasn't her personal tragedy only. When talking to Michael, she bravely accepted the tragedy that happened to her. She said that they (meaning society) were used to seeing women shrink and tremble like a leaf, to stay silent and take their eyes away from every suspicious glance. “. . . այն ժամանակ այս տարօրինակ չէր թվա ձեզ, այն ժամանակ կհասկանայիք ինձ, այն ժամանակ այս շատ բնական կլինէր ձեզ համար, այնպէս չէ՞, քանի որ այդպէս էք սովոր, քանի որ այդպէս են անուս սովորաբար ինձ պէս անպատկաճները, ինձ պէս խաբվածները, ինձ պէս լքվածները:” (“... it wouldn't seem weird to you in that case, you would understand me and

it would seem natural to you, wouldn't it? Because that is what you are used to; because that's how usually dishonored, cheated, and abandoned women like me behave.”) (p. 82)

She spoke for thousands of women who had to stay silent, who had to bear the same without saying any word to defend themselves. Sara expressed her anger towards the society that doesn't accept women who bravely speak about their tragedy and demand justice.

Sara also expressed her rebellion towards the marriage traditions that state the husband as the wife's owner. When Michael accidentally said that she should be grateful for Garegin's forgiveness, Sara couldn't hold her anger anymore. “Ուրեմն ի՞նչ էս նրան դատավոր էս հրավիրել իմ գլխին: Ուրեմն նա, որ իմ ամուսինն է, և դատավորն է իմ: Ուրեմն էս կարող էի և հանցավոր նկատվել իմ ամուսնու, իմ *տիրոջ* կողմից:” (“Turns out what? I invited him to be my judge. If he is my husband then he is my judge, right? So, does it mean I could have been declared as guilty by my husband, by my owner?”) (p. 82).

The heated conversation between Sara and Michael has crucial importance to understand Sara's rebellion against patriarchal norms and society's double standards. She finally had the chance to let it all out. Sara saw Michael as a member of the society that caused her tragedy and expressed all her anger towards it. She pointed out how ridiculous is victim-shaming. People blamed only her for the occurrence when she was young and innocent and believed in the purity of other people. But Ruben was not guilty in people's eyes after using her and tossing aside as he did with that killed dove in the forest.

## Conclusion

In conclusion, *The Killed Dove* by Nar-Dos and *Wuthering Heights* by Emily Bronte reveal the cultural aspects that lead to women's tragedy. In Armenian culture, the main factors lay in the norms and standards of a patriarchal society. Its oppressive unwritten rules put women in a powerless position dominated by men. Armenian women had no right to voice their opinions or problems. Before getting married, they were under the rule of a father, and after getting married, they should be submissive to their husband. In Sara's story, we see that her father had so much influence on her life that he was the one who drowned Sara's child in the river. Later, it was considered that Garegin should be his owner, and she should be left to his mercy.

Another factor revealed by the novel is public shaming. It is directly connected to another concept which is victim-blaming. Both of these factors played a huge role in Sara's life tragedy. Women's incapability to seek justice is also one of the reasons Sara developed severe psychological issues. She was abandoned, had to kill her child, and had to stay silent all that time. This brings us to society's double standards because, at that same time, Ruben was enjoying his life, not worrying about what he did.

Other factors are rooted in Armenian society's traditional values and destroy the ones who choose a different path. Women should be modest and submissive, which is the reason why it seemed so unusual that Sara would look people directly in their eyes. These values include the traditional family structure, which excludes any other possibility. There should be no relationship before marriage, and women usually didn't have a say in choosing their partner.

In English society, patriarchal structure played a significant role as well. Women were oppressed in their families and should have obeyed the husband after the marriage. But in addition to this, *Wuthering Heights* reveals another factor that impacts women's destiny- the

hierarchy of social classes. Marriage was a primary way to elevate one's social status and the only opportunity for women to be financially secure. This was a significant reason why Catherine chose Edgar as her husband, whom she never loved as much as she loved Heathcliff. Bronte also reveals the gender roles that were assigned to men and women by society. Women belonged in the domestic sphere, and they should be submissive and fragile like a flower. Returning a gaze was considered unladylike and arrogant. *Wuthering Heights* also gives a sense of internalized patriarchy through Nelly Dean. It means that women also had a role in other women's freedom oppression.

Most of the factors leading to women's tragedy were similar in Armenia and the United Kingdom in the 19th century. Patriarchal structures, socially constructed gender roles, and marriage rules were some of the similar factors leading to the main female characters' tragedy. However, there are some differences in the novel's representation as well. Social class hierarchy didn't play a significant role in Sara's story. In this work, Nar-Dos didn't concentrate on this factor. But it doesn't mean that this hierarchy didn't exist in Armenian society. It simply means that in comparison, it wasn't as emphasized as in English society. In the same way, traditional values were more emphasized in *The Killed Dove* than in *Wuthering Heights*. In Armenian society, some of these values are part of the national identity and are deeply rooted in cultural and religious traditions.

Finally, most of these issues still exist in today's society. Women are still oppressed by patriarchal pressures and continue to fight for their voices. These issues can be solved through systematic analysis and discussions, which would bring us to the roots of these problems. Like in this case, oftentimes, literary works reflect the reality of a particular culture. Detailed analysis of these works can lead us to deeper understandings of women's position in society.

As *The Killed Dove* and *Wuthering Heights* are Armenian and English classics, they have a significant adaptation legacy. The works have been turned into films, theatrical productions, TV shows, and other mediums of popular culture. As a further avenue for research, it would be helpful to analyze how the stories have been adapted to different time periods and mediums and what significant changes have occurred as a result of this process.

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