

# **Id Ego Superego**

## **An Analysis of Emily Bronte's Wuthering**

### **Heights on the Angle of Psychology**

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**Masters Programs in Comparative Literature**

**Fall Term 2006**

**C-level Thesis (15 ECTS points)**

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In the 19<sup>th</sup> century, [1] British female author Emily Bronte wrote a quite mysterious and odd novel, also named gothic novel, [2], *Wuthering Heights*, (1847) which was ignored for many years on account of its incredibly eccentric plots and myth and full-filled fierce love and hatred. Till 1948, this novel was considered as one of the best and oddest novels in the world by another British author William Somerset Maugham, one of the most popular authors in the 1930s and he is an English playwright, novelist and short story writer as well.

In this gothic novel, *Wuthering Heights*, Emily Bronte describes a story about an orphan, named Heathcliff, and his characteristics changing from innocence to cruelty---hatred and revenge. Luckily, he eventually wakes up from evil and his human nature has been released. Besides, his stirring love with the heroine, Catherine Earnshaw in this novel is luminescent addict for readers. And my thesis is that Heathcliff is the representative of id, doing what he wants to do and Catherine is on behalf of ego, repressed by the rules of society while Edgar Linton is the symbol of superego.

The settings in this novel is unique: the whole story happens in two fixed houses, one is Wuthering Heights around which the vegetation is sparse and the life is in the raw of indiscipline emotions ; the other is Thrushcross Grange veiled by garden trees and the high wall of the court, standing for the cultivated and civilized life. Story happened in cloudy and wild atmosphere as well as in gloomy miserable dark garden. In a word, the story is covered by mystical and terror-stricken surroundings where there seems to appear coffin, basement, etc. In the novel, there is another merit that the author's narration breaks the traditional way of chronological narration and in the first four chapters it has the present narration and then it has past narration---flashback and in the last chapters it turns out to be present narration. It is mixed two --the narrators---present narrator---Luckwood, an outsider, in a third-person perspective and the past narrator---Nelly Dean, the housekeeper of both Wuthering Heights and Thrushcross Grange, in a first-person perspective. And why did not Emily Bronte narrate by herself? Maybe, she wanted to show it objectively.

And in this novel, it is very interesting to analyze on the angle of psychology based on Freudian theory, taking advantage of id, ego, and superego to penetrate the inner thinking of the three characters, Heathcliff, Catherine, Edgar Linton. And in the following pages I will try to analyze how the three characters behave in the light of id, ego and superego as well as the conflicts of the human instincts. The body of the essay will be divided into three parts and will be discussed under my understanding of psychological analysis based on Freud's theory

### **Heathcliff: symbol of id**

According to Freud, id is the original element which human being owns when they were born. It is in need of the elementary things, for example, food, shelter, clothes and so forth. The core of id is to obtain enjoyment and to do what he or she wants to do. In *Wuthering Heights* we can see that Heathcliff does what he wants, from luring Isabella Linton to marry him to taking Wuthering Heights and Thrushcross Grange as his own and succeeding in his revenge eventually. However, id is illogical and inaccessible and not controlled by law and morality. It is clear that when he takes revenge he ignores every moral factors and laws and ethics. Besides, it is the realm of unconscious part of self perpetuated by libido. Consequently, it is somewhat full of damage and harmful results which may ruin society and individuals. It is not exaggerating to say that at last Heathcliff kills himself. Usually, id is the rotten fruit of repression or suppression, from which Heathcliff suffers.

In the first place, Heathcliff has an unconscious childhood. An orphan was brought back to Wuthering Heights by a warm and generous man Mr. Earnshaw and was brought up by Earnshaw's family. Earnshaw treated Heathcliff as his own child and hence Heathcliff had a rather warm childhood and enjoyed himself even though he was abandoned by his original parents and he did what he wanted, which shaped

his characteristics: on the one hand, he had an optimistic view; on the other hand, he thought he was a free person---free-repression. All these unconscious elements are the decisive factors to form his performance of id. “First, there is the remoteness of the period concerned, which is recognized here as the truly determining factor---in the special state of the memory, for instance, which in the state of these childhood experiences we classify as ‘unconscious.’...It was not easy, to be sure, to introduce the idea of the unconscious into group psychology.” [3]

In the second place, Heathcliff has both happy and bitter adolescence. Bitter, he was insulted by Hindley after Earnshaw died; happy, Earnshaw’s daughter, Catherine often played with him and they became best friends on the basis of same interests. For Heathcliff, it is just a piece of case to be insulted by Hindley, for he even felt happy under the accompanying of Catherine. He even did what he wanted to, and he had the characteristics of strength and wildness, e.g. he, with Catherine went out for fun, played together and studied together, totally ignoring the repression from Hindley and even defended him in order to gain freedom and happiness, which elaborates his incarnation of id and illustrates the essence of id of happy principle.

But Heathcliff can hardly flee from the dead-beat from Catherine that Catherine at last decided to marry Edgar Linton not him. Catherine’s betrayal to him made him almost crazy and this betrayal also is the first turning point in this novel. Thus Heathcliff left Wuthering Heights the instantly his revenge plans surrounded him and strongly pushed him to so. It might be seen that he was psychologically mad and his mind was displaced by evil. “Freud had in fact already questioned the binary model of the psyche in his essay ‘Beyond the Pleasure Principle’ (1919-20). In it he posits a radical model of the psyche that no longer rests on stable planes, but involves two mutually exclusive and destructive forces the *pleasure principle* and the *reality principle* or *death drive*.”[4] Thus, we can see that Heathcliff will take ruthless actions to get what he had lost. What he chose was to avenge.

In the third place, Heathcliff came back after three years and began his revenge schemes. “Victorian views of the persistence of revenge as a desire or, as it is usually called, a ‘passion,’ vary widely, from this article’s claim for its approaching extinction to the presumption of permanence in James Fitzjames Stephen’s memorable dictum that ‘the criminal law stands to the passion of revenge in much the same relation as marriage to the sexual appetite’ (qtd. in Lecky 41n1) [5] I think his merciless revenge is the climax of the novel and the plots attracts readers most. Readers might not stop reading until they finish the final chapter because they want to know what rotten fruits Heathcliff will have. For Heathcliff, this era of his vengeance is somewhat like a dreary dream for him as well as a dream Emily Bronte herself. The dream is the psychic background for his revenge: “a locale for the physical experience of body image and surface upon which is projected the psychic representation of the body.” [6]

Heathcliff step by step made his plan come true. Firstly, when he came back he commenced interrupting Catherine’s peaceful and happy life. Secondly, he tempted Isabella Linton. Why he did so? I ensure that in his mind, he thought, “yes, your brother snatches my beloved woman and I will take revenge to you in turn.” And Isabella was attracted by handsome, cool as well as good-mannered Heathcliff and decided to elope with Heathcliff. And unfortunately, her incredible pitiful ness began and she could not imagine how cruel Heathcliff was, considering him as a beast not a human being, for example, Isabella in a letter to Ellen wrote, “Is Mr. Heathcliff a man? And if so, is he mad? And if not, is he a devil?” [7] The reason why I see Heathcliff was as a “talent” in that he seems to be a gentle man but his behavior was out of imagination. He was out of the question successful. He must be proud. And his third step continued, he longed for Wuthering Heights as his own. Truly, he got what he desired. What he did was to first ask Hindley (who lost his wife and felt disappointed) to gamble and drink heavily and then to help him to escape from dilemma and finally to have Wuthering Heights. He was a victor to some degree. Fourthly, having heard

Catherine dead outside Thrushcross Grange, he hit the tree and then came back to hit Hindley out of his temper, which seems to beat him without stopping until Hindley died. And it is known that Catherine's death after giving birth to Young Catherine is the another climax transition of the novel. .And then he even used his own son as gambling stake to lure Young Catherine and finally took Thrushcross Grange as his own. He eventually got what he planned and desired. He did based on his own mind, ignoring all the morality and conscience. From the outset to the end, he is the symbol of id.

During the whole process of his cruel revenge, he felt afraid of nothing and he never felt guilty. All he completed was logical and acceptable for him because in his opinion he was a non-wrong man. Nothing could stop him from taking plans. And as far as I am concerned, he during this time, as an adult, he had strong energy to finish his ambition. His inner heart had been injured and his soul and spirit had been twisted and hence what he wanted was to fill the emptiness of his wounded heart and soul.

In the final place, Heathcliff woke up from his dream and died at the middle age. On owning everything he longed for, he in return had a lone feeling that almost everyone escaped from him even though Hareton and Young Catherine lived with him, for the two felt frightened facing him, they often keeping quiet. In my opinion, Heathcliff was somewhat like a patient and did mad matters before and in his middle-aged era he was cured by his conscience and turned to be a normal person and wanted to have a peaceful, harmonious and happy life and his inner stone-filled heart was melted. I think at last his quitting his revenge as well as letting Young Catherine and Hareton marry also shows his id due to his willingness.. And finally, miserable, he died in that room.

Heathcliff's inhuman revenge was lasting over ten years after Catherine died. Till from his next generation he considered his unreal image and he died, which shows his loafing with Catherine's soul in the wildness.

Again I point out id. It is like the boiling pot scammed with very instinct and very desire and is the storage of life and death instinct and is in the original unconsciousness. Id has two ways to delete the nervousness: reflex action and desire fulfillment.

Take Heathcliff in *Wuthering Height* as an example, he was filled with vigor, wildness and fervor and he got rid of human civilization restriction, which manifests the nature of human being and his uninhibited ness, freedom as well as easy personality that releases the intense. It also illustrates the bowling of human nature. All of Heathcliff's action is controlled by unconsciousness that is the hardly-perceived psychological phenomenon but has a great role to influence Heathcliff's mind and behavior. And his unconscious impulse had him do all the things to make him feel satisfied. It is undeniable that Heathcliff has the merits what unconsciousness has: non-rationality, impulsiveness, wicked morality, counter-sociality, non-logic, non-timeliness, non-prediction, which accords with gothic novel as well, "In general, the gothic has been associated with a rebellion against a constraining neoclassical aesthetic ideal of order and unity, in order to recover a suppressed primitive and barbaric imaginative freedom." [8] He ran an errand to attract readers.. For one thing, why is Heathcliff rather brave to shoulder such pressure from the outside world? and why can he behave that freely and make his vengeance come true? what supports him? his endless desires? The reasons are that in real world fewer people could lift the repression let alone take revenge. It is incredible and impossible to be successful in such surroundings, torment from both psychological and physical suppression. For another, why is he dead at last not at the time when Catherine deciding to marry with Edgar Linton? Normally, people really cannot bear this kind of pain and torture. However, Heathcliff is different; he is the typical symbol of id. Consequently, it might as well be the reason that he could endure. Meanwhile, we cannot stopping considering Heathcliff's early life; he had mental wound. Obviously, he was an orphan and then he was prosecuted by Hindley who was jealous of him, whipping and

cursing him, which unconsciously left scars in his premature heart. And all of these are the premise for his later vengeance in that he wanted to regain what he had already had.

In the light of psychological analysis, Heathcliff, the id, illustrates the most primitive drives or desires, seeks pleasure and excitement and avoids pain. The id, Heathcliff, is not affected by time, and he remains in the unconscious status. No one knows what have happened to him during the three years after he was away from Wuthering Height, which leaves a myth. And we can see that Heathcliff, the shadow of Catherine, for Catherine, Heathcliff expresses anger, hostility, freedom, command, irresponsibility, rebellion and spontaneity. Sometimes it seems that Catherine was afraid of Heathcliff, his savage and his boldness. And some critics views that Heathcliff would have been monomaniac. And Jean Etienne Dominique Esquirol defined monomania as “the disease of going to extremes, of singularization, of one-sidedness.” It is obvious that in *Wuthering Heights*, Heathcliff acts vividly as a patient influenced by this kind of disease. His ruthless revenge explores this, which shows his primitive drives and his performance of id. .

### **Catherine: symbol of ego**

As for as Heathcliff is concerned, he is in the situation of sleeping, an era of id while Catherine woke up from id and entered into the phase of ego and she never came back to id again. The reason why I state like this is that in my view in Catherine’s childhood and even in her early adolescence she stayed in the circumstance of id, for she was almost attracted by Heathcliff. But when after she returned from Thrushcross Grange, she suddenly changed her mind not to marry Heathcliff but to get married with Edgar Linton who was a gentle, decent and kind boy and whose family was in upper-class and full of civilization. Actually, Catherine was in a paradox. One the one hand, she longs for the high social position that only Linton can give to her, “he will be rich, and I shall like to be the greatest woman of the neighbourhood,

and I shall be proud of having such a husband” [9] On the other hand, she confesses to Nelly that her deep love for Heathcliff is actually due to the perfect similarity of their souls, “.. he shall never know how I love him; and that, not because he's handsome, Nelly, but because he's more myself than I am.” [10] “In what Lacan defines as 'the mirror-phase', either the reflection of the mirror, or thereflection given back by the perception of others, helps the child to distinguish between the 'I' and the 'not-I'; between self and other. The infant then perceives itself for the first time as a being separate from its mother and, consequently, as subject. The mirror-phase thus provides a link with reality, a link between the 'Innenwelt' and the 'Umwelt'. As for Catherine, she indeed proves unable to cope with the mirror-phase.” [11]

For Catherine, she then could hardly escape from cynical point of views. And she took culture, society, class and so forth into consideration. She knows the two different life with the two men. She chooses to cater to the custom. Ego is from id and it is half in unconsciousness and half in consciousness. And ego caters to reality principle and the existence of ego is to enable people personally to meet its needs. And when the desire of id can come true, id will develop to ego because it must do under the restriction of reality and learn to how to fulfill one's satisfaction in real life which is regulated by laws, morality, and so on, namely, one should study how to adapt the environment. Ego is between id and superego, adjusting impulse from id and control from superego. In a word, I think Catherine is the symbol of ego on account of her considering the regulations and class, etc. She was influenced by the background of that society. Catherine thought much about her position and she chose Edgar even she blurred, “Whatever our souls are made of, his and mine are the same, Nelly, I *am* Heathcliff — he's always, always in my mind — not as a pleasure, any more than I am always a pleasure to myself— but, as my being.”[12] And “She thus shows what Freud calls the perversity of the infant, ...her suitors or make him suffer.”[13] Anyway, no matter how deep she loves Heathcliff, she chooses the social position. to choose Edgar. Next, let us see the development of Catherine Earnshaw.

First, Catherine had a half-conscious-half-unconscious happy life in her childhood. Likewise, Catherine had a pleasant life in her childhood as Heathcliff had. She on the one hand did what she wanted to do with Heathcliff, for instance, they often went out for fun and she helped Heathcliff to defend her brother Hindley that enabled her to achieve her achievement; on the other hand, she had to study and learn in her family which her father asked to do. Mr. Earnshaw, the patriarch of the family. It is seen that Catherine lived in the family and no matter how freely she fulfilled her own triumph she needed to behave in the family law. Accordingly, from Catherine's childhood, we could indistinctly the shadow of ego of Catherine. She deemed to live in the regulations-full world.

Second, Catherine made up her mind to marry Edgar Linton even though she felt that painful and sorrowful since the fellow was not the one whom she truly loved. For Catherine, marrying with this educated fellow just desired to lift her position and stop other people's gossip supposed she married Heathcliff. And especially on that Sunday when Catherine and Heathcliff went to Thrushcross Grange by chance, Catherine was attracted by this beautiful and magnificent place. And it was the next five weeks during which Catherine stayed in Thrushcross Grange that made Catherine part Heathcliff permanently. In this magnificent house, she obtained dignity and vanity---pretty and attractive clothes, the elegant language and educated and decent manners. Thus when she again met her childhood partner, Heathcliff, this young lady in the first time felt his savage and barbaric actions and started to look down upon him, mediating that their originally identical soul and spirit were different. And her wanting to be a richest and greatest and arrogant woman in the world made her marry Edgar Linton mistakenly. She and Heathcliff originally had the same or similar spirit and soul and body but at the time she went far away from her natural disposition and betrayed both Heathcliff and herself.

Having thought about many realities, she knew well if she married Edgar Linton, she would have a decent and admirable life. On the contrary, if marrying with

Heathcliff, she would lead a miserable and hard-working life. It is clear that she led a very tired life, for she lived just for the social and cynical stipulation. That is the reason I see Catherine as the symbol of ego, and she fell into the social world of the Lintons, and social reality, and she cannot run away from the rigidity of social forms. All in all, in my opinion, it is crystal clear she lived in the circle of reality principle.

Third, Catherine actually is a loyal wife to some degree. Actually, she must do according to the social background. Three years later, Catherine married with Edgar Linton when Heathcliff came back to take his vengeance. And his first step was to intervene Edgar Linton and Catherine's harmonious life. He constantly visited Thrushcross Grange and Catherine did not control herself when seeing Heathcliff, after all, Heathcliff was her beloved. But, luckily, she at last controlled her temper and was very loyal to Edgar Linton although her heart was waving when staring at Heathcliff. And she even advised Isabella not to elope with Heathcliff which elaborated her loyalty because she knew Heathcliff well ("I am Heathcliff")) and from his eyes she understood that Heathcliff would mistreat Isabella. Besides, she had been pregnant and would give birth to a baby, Edgar Linton's child. Sad, painful, sorrowful, regretful as she was, she accorded with the family rules and loyal principles. Thus, I say she was on behalf of ego.

Finally, Catherine painfully died, both physical psychological torment. Physically, she just gave birth to her daughter, Catherine Linton; psychologically, her marrying with Edgar Linton never let her be a greatest and most arrogant woman by the virtue of her beloved being Heathcliff and her betrayal to him. In her whole life, she lived in the social world and the instantly she decided to give up Heathcliff, and in fact she quitted power, impulse, strength and bravery and she devoted to all her youth and life to this mistaken-chosen marriage, i.e. she gave up her early id in her childhood and entered the period of ego, in Lacan's view, "Where the id was there ego shall be" and "it is my duty that I should come into being" [14] Concerning some

people, like Catherine, they may hardly escape the social pressure, they must do according to the rules, and they without doubt will separate from id and reach the threshold of ego to adapt society; concerning other people, like Heathcliff, they could ignore all the social and minus factors, doing what they want, id. After the marriage, she was becoming weaker, frail, more and more melancholy and hence her fatal marriage made her sorrowfully died.

In *Wuthering Heights*, we also could see that Emily Bronte shows how her thoughts influence her characters, especially, the heroine in this novel. Emily Bronte arranges Catherine Earnshaw as her image in the deep heart. It explores how Emily Bronte embodies feminine consciousness in Catherine. And I believe that Emily Bronte also wanted to be independent at that time. She enthusiastically wanted to do as her own thinking, she wanted to be id, just like Catherine did in her childhood, and longed for setting up image of woman who might as well be ignored or looked down upon by the man-land society. Thus, she may desire to change the circumstance as Virginia Woolf [15] wanted to do as a feminist and modernist. Nevertheless, Victorian era was in the conflicts of tradition and modernism, especially in the fields of morality, culture, humanity, industry and so forth. Sequently, it was difficult for Emily Bronte to do at will and she should observe game rules as to do as ego, behaving according to the law of Victorian characteristics. “Acknowledging the power of society, Brontë shows how Catherine reacts internally to the external division between a natural free spirit and a trammled nineteenth-century lady. Suffering from not being allowed to be herself, from conflict with society, and from thwarted love, divided from her soul and her soul-mate, she both acts out and falls ill.” [16]

To conclude Catherine’s whole life, she changed her id image in childhood to ego image in adolescence. The transition arises between her and Heathcliff based on their similarity and the same spiritual principles. Catherine loved Heathcliff because of their similar natures and interests and their love was neither sexual nor sensual. But when Catherine became Mrs. Linton, she stepped into compliant, passive, delicate

staying and as Catherine who was crammed with primitive wildness and self-determination constrained herself to be wrapped in the kind of nervous and cautious air of abyssal environment, her life later was like an oak tree planted in the pot, withering day after day. Actually, they were the resemblance of each other and even Heathcliff knew the reason why Catherine abandoned him. Then we revisit the definition of ego: in *Beginning Theory*, Peter Barry stated, "Later in his career Freud suggested a three-part, rather than a two-part, model of the psyche, dividing it into the ego, the super ego, the id, these three levels' of the personality roughly, corresponding to, respectively, the consciousness, the conscience, and the unconscious "[17] ---Heathcliff: id/unconscious; Catherine: ego/consciousness; Edgar Linton: super ego/conscience which will be talked about in next part.

### **Edgar Linton: symbol of superego**

Edgar Linton, the superego, represents the regulations of proper behavior and morality which are calculated by teachers, family and society; he is civilized and cultivated as well as cultured. And from the description of the setting of his family house, we could infer that Edgar Linton is an educated gentleman and he must have done well, for example, his action, his speaking, his behavior, his manner must have been acceptable and appropriate. And he "compelled" Catherine to select between Heathcliff and himself.

Freud supports that superego stays in the highest position in the personal structure. And the subject lives in the social forms and receives social culture and didacticism of standard morality, which gradually constructs superego. Superego has two crucial participants, one is ego-ideal; the other is conscience. The former requires one's own actions, manners, language tallying with his or her own flawless standards; the latter could stop one's action and manners and language from behaving unacceptably and harmfully, to give more accurate explanation, conscience forces someone to perform appropriately and keep him or her from making blunders. As long

as one could do based on his or her ideal standards, they must have been proud of that, if his actions, etc. are against his conscience, they must have suffered shames. Thus it is transparent that superego is the moral section of personality and in the light of dominance of human nature principles, what commands superego is perfection principle. And superego like ego also belongs to upper status, consciousness.

Reverting to Edgar Linton in *Wuthering Heights*, he was taken into account as the incarnation of superego. The grounds are as follows.

To begin with, for Edgar Linton is concerned, he originally possessed the provision as superego. Edgar lived in an aristocrat and upper class and his family background provides him with the primary requirements that superego requires, culture, morality, education, cultivation and so forth.

What's more, Edgar Linton is a gentle man. Before the marriage when Catherine was still an adolescent and stayed in Edgar's house, Thrushcross Grange. Catherine was protected as a queen during the five-week time. Probably, Catherine almost did not imagine one day she could have such cozy and cheerful life like this. For my part, Edgar had a vital role to let Catherine feel cheerful, namely, he treated her quite gently and well, which is one of the reasons that Catherine later decided to marry him. We might as well envisage provided that such an educated, considerable, generous and liberal man standing in front of Catherine, how can she reject? Having got married, Edgar, truly was responsible for the whole family, shouldering all the obligations as a husband ought to have. And even he knew, in Catherine's inner heart, she still loved Heathcliff, but he still apprehended and forgave her. Besides, I see Edgar Linton as a calm and serene man and he could deal with things ideally, which accords to ego-ideal. Finally, Edgar also treated the next generation humanly. After the death of Catherine, he alone maintained the whole family, especially his raising of his daughter. He did as both the mother and the father, and for a male it is in actual fact not an easy job. Apart from that, though he failed to raise his sister's son, Little

Linton, he tried his most. What Edgar did sprung out from his nature of heart, his conscience: as a boyfriend, he should do in this way; being a husband, he should do in that way; to be a father and an uncle, he should do in such way. In a word, he was to accomplish what he thought to be suitable and moral. Therefore, I view him as the symbol of superego: ego-ideal and conscience from which Edgar could scarcely elude during his whole life.

And in the second generation, it is not hard to discover that the whole history of the two generations of Earnshaws, Lintons, and Heathcliff might be read as the development of one personality, commencing with Catherine Earnshaw and ending with Catherine Linton. And Young Cathy has assimilated the id (just like Heathcliff), and the super-ego through the marriage with Hindley's son, Hareton and Edgar Linton's son, Little Linton,

Concerning about Edgar Linton, the representative of superego as he is, I also mediate that maybe it is unfair and cold to him, for Edgar paid much to his family, his wife and his daughter and nephew, to be specific, he devoted his life to taking caring his family on the basis of morality and conscience and eventually died with getting nothing. And he even did not see his honey daughter at the last second when he was dying. And if considering in this way, it is worthless and cruel to him. Without doubt, Edgar is a kind and tolerant man. It is quite pitiful that in this novel Edgar must face the Heathcliff, an id, a psychoanalytical gothic villain. "If psychoanalytical terms are useful in discussing the gothic, this is not, however, because they provide a key to unlock the mysteries of the gothic but rather, as some recent critics have noted, because psychoanalysis is itself gothic, necromantic form, that resurrects our psychic pasts" [18] And in another gothic novel, *The Monk*, we also can discover the villain and his abnormal psychological actions.

In the light of psychological analysis of in *Wuthering Heights*, it is to say that Catherine Earshaw, Heathcliff, and Edgar Linton are excellent and skillful actress and actors to play as ego, id, and superego respectively.

### **Conflicts of human instinct**

Human beings live in a paradoxical world and the three terms, id, ego, and superego by Freud might well explain this knotted phenomenon, human instinct, for example, if one achieves what he or she desires, they may ask for more than that; like Catherine, she has already won her beloved, Heathcliff, but she wants to live a wonderful life and marry Edgar Linton; if one loses the thing what he or she originally has, they may try their best to regain the thing again no matter how much it will cost, and even they might become cruel and take any actions, legal or illegal, reasonable or unreasonable, etc, like Heathcliff.

In real life, most people live as ego which could cope with the struggle between id and superego which believably are extreme to some extent, Heathcliff, a mad, inhuman man while Edgar, a kind, cute, generous man and they are just the opposite. In order to deal with the battle between the two, there appears defense mechanisms, such as denial mechanism, reaction formation, displacement, repression or suppression, projection, sublimation and so forth. It is reasonable to say that Catherine, the ego, mediates the relationship between the two men. And Heathcliff is a sophisticated protagonist, when reading him, for one thing, disfavor, contempt, scorn are rising from readers; for another, sympathy and help are given to him, specifically speaking, he, the id, is the sacrifice of the social forms and he cannot escape from the repression of the society. He is the representative. However, it is the repression that awakens his ambition to avenge. It is a pity that at last his stone heart is melted but he dies. In the figure 1&2 below, I will outline the coldness Heathcliff has undergone and how the coldness stimulates his drive to retaliate and how his id is shown during the hardships.

Heathcliff Period	Status	Suffering	Performing	Summary
Childhood	Orphan	Sorrowful in premature heart	Free in Wuthering Heights	Id: according with happy principle and Heathcliff accomplishes what he planned, desired and driven.
Adolescence	Abandoned by Catherine	Almost mad	Rejecting to Hindley	
Adult	Feelingless, in-human, starting avenging	The image of incarnation of evil	Taking revenge based on his long-planned schemes	
Middle-age	Recovering from numbing, but dead	Regretful, and confessing in his inner inmost heart	Willing to quit his vengeance	

Figure 1

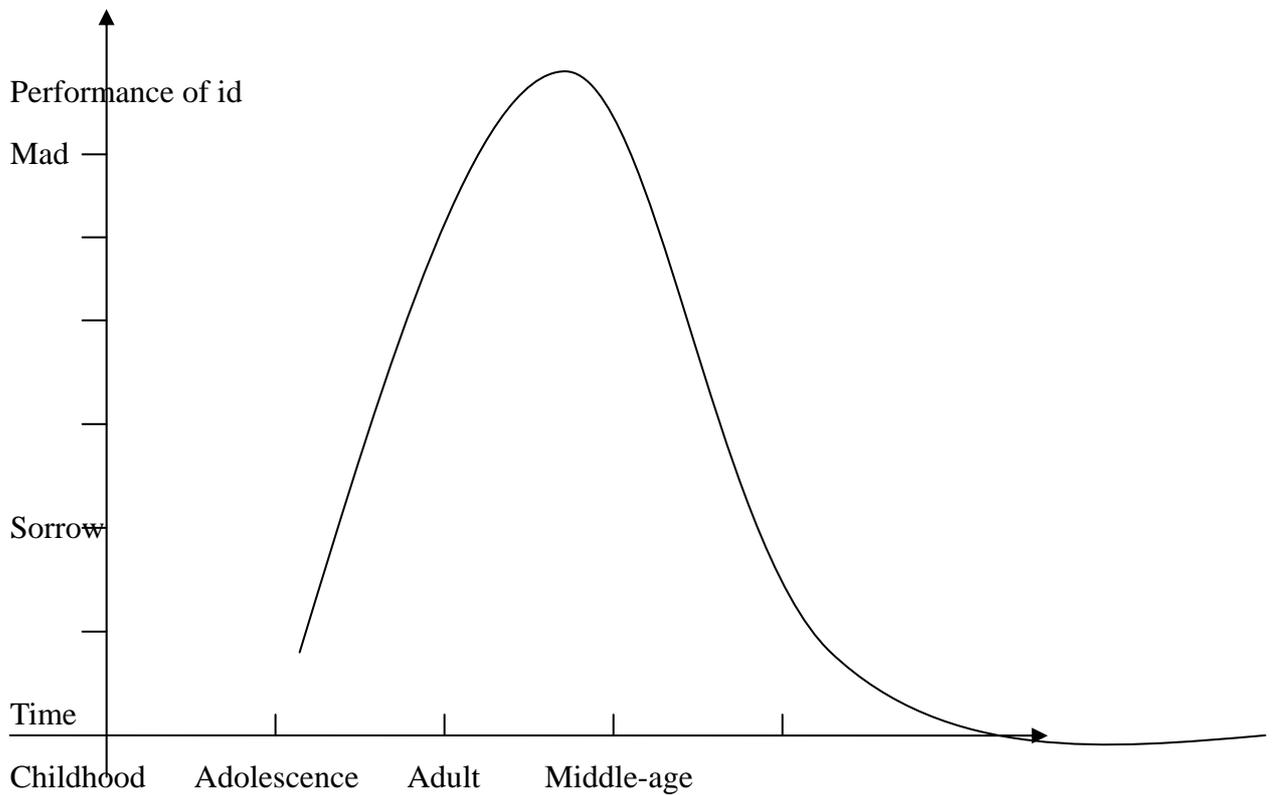


Figure 2

Before Heathcliff left Wuthering Heights, he was seen as an ordinary man, who had solemn feeling and had the normal id, but when he returned, he was still the id,

but being abnormal id, twisted. The reason of this is the result of natural and social surroundings and his own unique features.

“Coldness” is the blend of pain of physics and mind. A female poet in Song Dynasty in China once wrote a poem, during which there is a stanza like this: lonely, lonely, pitiful, pitiful, sorrowful, sorrowful and she used the repetition and parallels to demonstrate the pity and lonesomeness. And this also proves the status of Heathcliff. Just I mentioned that ego, Catherine, is the mediate-maker of the two, id and superego. And sometimes, it is because of Catherine, Heathcliff and Edgar Linton could “peacefully” face each other. And if there is no Catherine, the battle might have happened earlier.

Taking the problems into account, if I were a psychologist, I will take some medicine to cure or protect the psychological patients, for example, to make monstrous Heathcliff sane, to enable forlorn and hopeless Catherine buoyant and confident, to get the “perfect” Edgar Linton to transform to be a little vicious guy, not as fantastic and cute as he was as before. And it is necessary and important that the people who are abnormal be cured.

At first, they should be given relaxed and pleasant environment. Every person has his or her own work in society, which produces different psychological pressure, and in Chinese medicine theory, it is called “happiness, anger, sorrow, startle, fear and worry”. Thus, it is advisable to view every person equally without contempt or disdain, which I believe will keep people harmonious and balanced. Supposed that the real world in this novel in which Heathcliff lived is not “wild” and without the classes, Heathcliff might have not been so lonely and become merciless.

Then, family conditions are obviously of importance. “Freud saw the primitive family as the founding unit of civilization. ...Freud noted that the family’s further importance as a civilizer of children (70-80)...The opening childhood scenes in

Wuthering Heights show the most immediate influence of the Earnshaws and Lintons on their offspring. Indeed, the rural isolation of both families from any potentially competing influence pares down their situation to the most basic elements: the given temperaments of the children and the efforts of the adults to mold their development .” [19] Consequently, family education aids a lot.

At last, it is crystal clear that in the society it is uneasy to keep the three images, id, ego, superego balance, but it is possible to try to keep them balance. Just as in this novel, the three characters never do well, accordingly, tragedy occurred and hence each of them were suffered psychologically and physically. Only some measures have been taken might the nature of human instincts be satisfied.

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- [1] In 19<sup>th</sup> century, there existed the time of Romantics and from 1837 to 1901 it was the Victorian era when the novel became the leading form of literature in English and an interest in rural matters and the changing social and economic situation.
- [2] *The Rise of the Gothic Novel*, Maggie Kilgour, London: Routledge, 1995. And in it, it points out “One of the powerful images conjured up by the words ‘gothic novel’ is that of a shadowy form rising from a mysterious place: Frankenstein’s monster rising from the laboratory table. Dracula creeping from his coffin, or more generally, the slow opening of a crypt to reveal a dark and obscure figure. This iconography has haunted various critical representations of the rise of the genre”  
p3
- [3] *Freud and Freudians on Religion*, edited by Donald Capps, New Haven: Yale University Press, 2001, p75
- [4] *Literary Criticism*, edited by Christa Knellwolf and Christopher Norris, Cambridge: Cambridge University Press, 2001, p179
- [5] Hack, Daniel, “Revenge Stories of Modern Life”, in *Victorian Studies* 48(2006):2, pp. 277-287
- [6] *Freud and Freudians on Religion*, edited by Donald Capps, New Haven: Yale University Press, 2001
- [7] *Wuthering Heights*, Emily Bronte, 1847
- [8] *The Rise of the Gothic Novel*, Maggie Kilgoure, London: Routledge, 1995, p3
- [9] *Wuthering Heights*, 1, ix, 80.
- [10] *Wuthering Heights*, 1, ix, 80
- [11] Seichepine, Marielle, “Childhood and Innocence in Wuthering Heights”, in *Bronte Studies* 29(2004):3, pp. 209-216
- [12] *Wuthering Heights*, i, ix, 80-8z.
- [13] Hack, Daniel, “Revenge Stories of Modern Life”, in *Victorian Studies* 48(2006):2, pp. 277-287

- [14] Jacques Lacan, “The Freudian Thing, or the Meaning of the Return to Freud in Psychoanalysis”, in *Ecrits*, pp. 114 -129
- [15] Virginia Woolf, 1882—1941, is a British novelist and is best known as a feminist and modernist as well as a significant figure in London literary society. Her famous works: *Mrs. Dalloway*(1925), *To the Lighthouse*(1927), *Orlando: A Biography*(1928), *Jacob’s Room*(1922)
- [16] Gorsky, Susan Rubinow, “ ‘I’ll Cry Myself Sick’: Illness in Wuthering Heights”, in *Literature and Medicine* 18(1999):2 pp. 173-191
- [17] *Beginning Theory*, Peter Barry, Manchester: Manchester University Press, 1995, p97
- [18] See William Patrick Day’s reading of Freud, in *The circles of Fear and Desire: A Study of Gothic Fantasy*, Chicago: University of Chicago Press, 1985, pp. 177-90
- [19] Reed, Donna K, “Discontents of Civilization in Wuthering Heights and Buddenbrooks”, in: *Comparative Literature* 41(1989):3 pp. 209-230

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