

GOTHIC WONDERS, GENDER AND SOCIAL OPPRESSION IN JANE EYRE WUTHERING HEIGHTS AND THE TENANT OF WILDFELL HALL

A Comparative Literary Study of Charlotte Brontë, Emily Brontë and Anne Brontë

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ABSTRACT

This study comparatively examines the Gothic imagination, gender relations, and structures of social oppression in Charlotte Brontë's *Jane Eyre* (1847), Emily Brontë's *Wuthering Heights* (1847), and Anne Brontë's *The Tenant of Wildfell Hall* (1848). Rather than treating the Gothic merely as a collection of supernatural or frightening effects, the paper argues that Gothic wonder in these novels functions as a literary language through which gendered power, confinement, emotional violence, economic dependence, and resistance become visible. The analysis combines close textual reading with feminist literary criticism, Gothic studies, and selected concepts of the uncanny, the sublime, domestic space, and patriarchal authority. *Jane Eyre* transforms the Gothic house, the hidden woman, fire, dreams, and Rochester's secret into a critique of female dependence and unequal social power. *Wuthering Heights* intensifies Gothic conventions through haunted spaces, spectral return, violent desire, the moors, and cyclical suffering, revealing how property, class, inheritance, and gendered authority shape intimate relationships. *The Tenant of Wildfell Hall* offers a more socially realist form of Gothicism in which alcoholism, marital domination, legal vulnerability, isolation, and the heroine's flight replace conventional supernatural machinery. The comparison demonstrates that the Brontë sisters employ different Gothic strategies but share a sustained concern with the restrictions imposed upon women by nineteenth-century social and domestic structures. The paper concludes that their Gothic worlds transform fear into social knowledge and imaginative resistance, making the Gothic an important vehicle for interrogating gender, power, marriage, and female agency.

Keywords: Gothic fiction; Female Gothic; Gender; Social oppression; Patriarchy; Female agency; Domestic space; Uncanny; Brontë Sisters; Victorian literature.

1. INTRODUCTION

The fiction of Charlotte, Emily, and Anne Brontë occupies a distinctive position in nineteenth-century English literature because it combines psychological intensity, Romantic imagination, social observation, and Gothic narrative strategies. *Jane Eyre*, *Wuthering Heights*, and *The Tenant of Wildfell Hall* were published within a remarkably short period—1847 and 1848—yet each constructs a different relationship between Gothic form and social experience. The novels contain isolated houses, threatening interiors, storms, secrets, dreams, confinement, strange sounds, emotional extremity, violence, and encounters that appear to exceed ordinary rational explanation. Yet the most significant source of terror is frequently not a supernatural being but the social organization of power itself.

The present study uses the term “Gothic wonders” broadly to include supernatural suggestions, uncanny experiences, sublime landscapes, mysterious architecture, psychological disturbances, narrative secrecy, and situations that make ordinary domestic life appear strange or threatening. This approach is particularly useful because the three novels do not employ the Gothic in identical ways. *Jane Eyre* contains explicit Gothic conventions but repeatedly connects them with female confinement and social inequality. *Wuthering Heights* creates a more pervasive Gothic atmosphere through ghosts, violent passions, the moors, inheritance, and generational repetition. *The Tenant of Wildfell Hall* is comparatively realist and contains no equivalent supernatural machinery; nevertheless, its isolated mansion, secrecy, domestic violence, alcoholism, gender inequality, and female flight generate a form of social and domestic Gothicism. Recent scholarship similarly argues for reading all three novels through shared Gothic structures while recognizing their formal differences (Tine, 2024).

The central proposition of this paper is therefore that Gothic wonder in the Brontë novels is not ornamental. It performs cultural and ideological work. It makes visible what respectable Victorian society tends to conceal: female anger, marital abuse, economic vulnerability, forbidden desire, psychological trauma, social exclusion, and resistance to patriarchal authority. The Gothic becomes especially powerful when apparently private suffering is shown to originate in public structures of class, property, marriage, gender, and reputation.

2. BACKGROUND OF THE STUDY

The Gothic novel emerged in the late eighteenth century and developed through a repertoire of castles, ruins, secrets, imprisoned women, supernatural appearances, threatening male figures, dark landscapes, and psychological fear. By the nineteenth century, Gothic techniques had moved beyond conventional tales of terror and had become adaptable to the realist novel, domestic fiction, romance, and psychological narrative. The Brontë sisters inherited this tradition while transforming it through their distinctive representations of female consciousness and social constraint.

The publication sequence is important. Charlotte Brontë’s *Jane Eyre* appeared in 1847, Emily Brontë’s *Wuthering Heights* in the same year, and Anne Brontë’s *The Tenant of Wildfell Hall* in 1848. The three novels differ considerably in narrative architecture. *Jane Eyre* is a first-person developmental narrative; *Wuthering Heights* employs layered narrators, particularly Lockwood and Nelly Dean; and *The Tenant of Wildfell Hall* uses an epistolary frame containing Helen Huntingdon’s diary. These formal choices influence how Gothic knowledge is disclosed and how readers encounter hidden histories.

Gender is central to this Gothic inheritance. The female Gothic tradition frequently places women in spaces where they experience confinement, surveillance, threat, or limited mobility. The Brontë novels adapt these conventions to questions of female education, employment, marriage, property, sexuality, reputation, and moral autonomy. Scholarship on *The Tenant of Wildfell Hall*, for example, has emphasized its exposure of sexual inequality and the heroine’s claim to leave a destructive marriage (Woolaston, 1988). More recent scholarship likewise identifies the novel’s critique of gendered violence within the Victorian socio-legal order (Snyckers & Ellis, 2023).

3. SIGNIFICANCE OF THE STUDY

This study is significant for three principal reasons. First, it treats the three Brontë novels comparatively rather than isolating one author or one Gothic convention. This reveals both a shared Gothic vocabulary and important differences in the sisters’ representations of oppression. Second, it connects Gothic aesthetics with gender and social structures, demonstrating that terror can arise from apparently ordinary institutions such as marriage, family, inheritance, class hierarchy, and social

reputation. Third, the study restores *The Tenant of Wildfell Hall* to the centre of a comparative discussion of Brontë Gothicism. Existing criticism has sometimes privileged the supernatural dimensions of *Jane Eyre* and *Wuthering Heights*, whereas Anne Brontë's novel demonstrates that domestic realism itself can become profoundly Gothic when a woman's security and autonomy are threatened.

4. OBJECTIVES OF THE STUDY

1. To examine the major Gothic conventions and “wonders” in *Jane Eyre*, *Wuthering Heights*, and *The Tenant of Wildfell Hall*.
2. To compare the representation of gender, patriarchy, confinement, marriage, class, and social oppression across the three novels.
3. To interpret how Gothic techniques contribute to the construction of female agency, resistance, identity, and social criticism.

5. RESEARCH QUESTIONS

1. How do Charlotte, Emily, and Anne Brontë employ Gothic conventions to represent fear, confinement, secrecy, violence, and social instability?
2. In what ways do gender and patriarchal social structures shape the Gothic experiences of *Jane Eyre*, *Catherine Earnshaw*, and *Helen Huntingdon*?
3. How do the three novels transform Gothic wonder into a means of representing female agency and critiquing social oppression?

6. METHODOLOGY

The study adopts a qualitative, comparative, interpretive methodology based primarily on close textual reading. The primary corpus comprises Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights*, and Anne Brontë's *The Tenant of Wildfell Hall*. Secondary scholarship on Gothic studies, feminist literary criticism, Victorian gender relations, narrative form, and Brontë studies is used to contextualize interpretation. The analysis is organized around recurring categories: Gothic space, supernatural and uncanny experience, the sublime and nature, female confinement, marriage and patriarchal authority, class and economic dependence, narrative voice, violence, and resistance. The study does not claim that the three novels present identical feminist positions; instead, it identifies convergences and divergences among their representations of gendered power.

7. REVIEW OF LITERATURE

Gothic criticism has repeatedly emphasized the relationship between fear, confinement, social anxiety, and the unstable boundary between the rational and irrational. Moers (1976) made the concept of “Female Gothic” influential by drawing attention to women writers' distinctive engagements with fear, reproduction, confinement, and patriarchal power. Gilbert and Gubar (1979) subsequently offered a major feminist account of nineteenth-century women's writing, arguing that figures of female anger and confinement can be read as imaginative responses to restrictive gender ideology. Their work is particularly relevant to the hidden and imprisoned woman in *Jane Eyre* and to the wider question of female self-definition.

Punter (1996) and Botting (2014) locate Gothic literature within wider histories of cultural anxiety, excess, transgression, and social transformation. Such approaches help explain why the Brontë novels can be simultaneously romantic, realist, psychological, and Gothic. The Gothic does not simply

transport the reader into a supernatural world; it can make familiar institutions appear strange. This is especially important in interpreting the domestic spaces of the Brontë novels.

Gilbert and Gubar's (1979) feminist framework has been influential in discussions of *Jane Eyre*, particularly regarding Bertha Mason, female anger, confinement, and the relationship between the socially acceptable heroine and the apparently "mad" woman. However, later criticism has complicated binary readings by considering race, colonialism, class, sexuality, narrative authority, and the historical specificity of Victorian gender relations. A contemporary reading therefore needs to treat Bertha not simply as a symbolic double of Jane but also as a character whose representation is shaped by colonial and racial assumptions of the period.

Scholarship on *The Tenant of Wildfell Hall* has particularly emphasized its gender politics. Woolaston (1988) argues that the novel can be read as a nineteenth-century feminist text because it exposes sexual inequality, critiques masculine excess, and gives Helen a moral justification for leaving a destructive marriage. Senf (1990) highlights the novel's narrative silences and their relationship to gender, arguing that male authority shapes the conditions under which women can speak. Lokke (2016) emphasizes the novel's interest in reforming gender relations and models of masculinity, while the diary enclosed within Gilbert's correspondence produces a dialogue between male and female perspectives.

Recent comparative scholarship has directly addressed Gothic experiences across *Jane Eyre*, *Wuthering Heights*, and *The Tenant of Wildfell Hall*. Tine (2024) identifies fear, the sublime, terror, horror, the uncanny, madness, emotion, and ghosts as recurring Gothic categories and combines feminist, Marxist, and psychoanalytic perspectives. The present study builds upon this comparative foundation but places greater emphasis on the connection between Gothic wonder and structures of social oppression, especially gendered domestic authority, economic dependence, marital power, and female resistance.

A further strand of scholarship examines the feminist afterlife of Anne Brontë's novel. Snyckers and Ellis (2023) argue that *The Tenant of Wildfell Hall* exposes gendered violence as a consequence of structurally embedded sexism in the Victorian socio-legal order. Such scholarship demonstrates the continuing relevance of the novel to contemporary debates about domestic violence and gender, while also reminding researchers to distinguish between historical literary representation and modern social categories.

8. COMPARATIVE ANALYSIS AND INTERPRETATION

8.1 Gothic Space and the Architecture of Oppression

In the Brontë novels, space is never merely a setting. Houses, rooms, corridors, attics, windows, doors, and landscapes become material expressions of power. In *Jane Eyre*, Thornfield Hall is simultaneously a romantic residence and a structure of secrecy. The strange laughter, unexplained fire, concealed attic, and eventual revelation of Bertha Mason transform the house into a Gothic architecture of patriarchal concealment. Rochester controls information about the house and his marriage, while Jane experiences the tension between belonging and exclusion. The Gothic secret therefore corresponds to an unequal distribution of knowledge.

Wuthering Heights intensifies the relationship between architecture and emotional violence. The house is exposed to the harsh moorland environment, and its physical roughness corresponds to the intensity of the relationships within it. The boundary between interior and exterior is unstable: winds, storms, animals, ghosts, and memories repeatedly cross it. Catherine's spectral return makes the domestic

house a site where the past refuses to remain past. The house becomes a repository of unresolved desire, class conflict, property relations, and grief.

In *The Tenant of Wildfell Hall*, the Gothic house operates differently. Wildfell Hall is mysterious because Helen's identity and history are concealed. The mansion appears isolated and forbidding, and local gossip transforms Helen into a social "other." Yet the deepest horror is disclosed retrospectively through the diary: the oppressive marital environment at Grassdale Manor. Anne Brontë thus shifts the source of Gothic terror from supernatural disturbance to domestic tyranny. The apparently rational institution of marriage becomes more frightening than a haunted house.

8.2 Supernaturalism, the Uncanny and Psychological Reality

Jane Eyre repeatedly produces uncertainty between supernatural explanation and psychological interpretation. The red-room creates an early experience of terror in which Jane's imagination, isolation, and physical confinement become indistinguishable from supernatural fear. Rochester's mysterious laughter and the strange events at Thornfield similarly sustain ambiguity until the hidden history of the house is revealed. The Gothic therefore represents the limits of Jane's knowledge while also dramatizing her growth in interpretive independence.

Wuthering Heights moves further toward supernatural Gothicism. Catherine's ghostly presence is integral to the emotional structure of the novel, particularly because Heathcliff refuses to accept separation between life and death. Yet the supernatural can also be interpreted psychologically. The ghost represents unresolved mourning, obsessive attachment, guilt, and the inability to accept social and emotional boundaries. Emily Brontë's Gothic wonder consequently operates simultaneously as possible supernatural reality and as an externalization of extreme human emotion.

The Tenant of Wildfell Hall largely removes supernatural phenomena. This difference is analytically important rather than a weakness. Anne Brontë demonstrates that Gothic intensity does not require ghosts. Helen's secret, her isolation, Arthur Huntingdon's moral and physical domination, and the threat to her child produce terror through recognizable social mechanisms. The novel thereby develops a form of realist Gothicism in which the frightening element is the vulnerability created by marriage and gender inequality.

8.3 Gender, Patriarchy and Female Confinement

The three novels repeatedly place women in situations where their social identity is constrained by male authority. Jane is economically and socially vulnerable because she is an orphaned woman without inherited wealth. Her movement through the novel is therefore also a movement toward economic and moral independence. Her insistence that she possesses an interior self equal to that of Rochester challenges the assumption that gender and social rank determine human value.

In *Wuthering Heights*, Catherine Earnshaw's choices reveal the conflict between emotional desire and social ambition. Her decision to marry Edgar Linton is shaped by class and material considerations, while her bond with Heathcliff resists conventional social categories. Catherine's tragedy emerges partly from a social world in which property, status, marriage, and gender expectations cannot be separated from intimate feeling. Emily Brontë therefore makes the Gothic inseparable from the violence produced when personal identity conflicts with social hierarchy.

Helen Huntingdon's situation is the most explicitly institutional. She confronts a husband whose conduct threatens her moral autonomy and her son's upbringing. Her attempt to leave him challenges both marital expectations and the legal-social limitations surrounding a married woman. The novel's Gothic power comes from Helen's recognition that domestic respectability can protect an abusive

structure rather than the vulnerable person within it. Her eventual withdrawal to Wildfell Hall is consequently both a retreat and an act of resistance.

8.4 Marriage as a Gothic Institution

Marriage functions as a central Gothic institution in all three novels, although its representation varies. In *Jane Eyre*, the threatened marriage between Jane and Rochester is disrupted by the revelation that Rochester is already married. The revelation transforms the romantic plot into a moral and legal crisis. Jane's departure from Thornfield is essential to her independence because remaining would require her to sacrifice moral self-definition to emotional attachment.

In *Wuthering Heights*, marriage is entangled with property, status, revenge, and inheritance. Catherine's marriage to Edgar does not eliminate her emotional attachment to Heathcliff, while Heathcliff later uses marriage and property as instruments of revenge. The institution becomes part of a wider cycle in which personal relationships are subordinated to economic and patriarchal power.

The Tenant of Wildfell Hall offers the most sustained critique of marriage as an unequal social institution. Helen's experience with Arthur exposes how the ideal of the husband's authority can become an instrument of coercion. Her decision to leave is therefore not simply a romantic action but a challenge to a system that expects female endurance. The novel's narrative force depends on Helen's attempt to recover agency while remaining responsible for her child and moral principles.

8.5 Class, Property and Economic Dependence

Gender oppression in the Brontë novels cannot be understood separately from class and property. Jane's position as a governess makes her socially ambiguous: she is educated but economically dependent and occupies neither the status of a servant nor that of a family member. Her relationship with Rochester is therefore complicated by both gender and class. Her eventual financial independence changes the material conditions under which she can choose marriage.

Wuthering Heights is deeply structured by property. Heathcliff's transformation from socially marginal outsider to property holder allows him to reverse some earlier power relations, but his acquisition of property does not free him from revenge. Instead, property becomes an instrument through which oppression is reproduced. The novel therefore questions whether the possession of material power necessarily produces emotional freedom.

In *The Tenant of Wildfell Hall*, Helen's ability to support herself through painting is central to her resistance. Her economic activity gives her a degree of independence that Victorian gender conventions did not easily accommodate. Her work is therefore more than a plot device: it becomes a material basis for female agency. The novel connects economic self-support with moral autonomy, while exposing the dangers of female dependence within marriage.

8.6 Nature, the Sublime and Emotional Freedom

Nature is especially important to the Gothic imagination of the Brontë sisters. In *Jane Eyre*, natural landscapes often correspond with emotional transition. Open landscapes provide temporary alternatives to restrictive interiors, while storms and fires externalize emotional crisis. Nature can therefore be both threatening and liberating.

Wuthering Heights provides the strongest example of the Gothic sublime. The moors are vast, exposed, beautiful, and dangerous. Their instability mirrors the intensity of Catherine and Heathcliff's relationship. Unlike domestic interiors governed by property and social convention, the moors suggest

an imaginative space beyond ordinary social boundaries. Yet the same openness can become threatening because it removes the protections of social order.

In *The Tenant of Wildfell Hall*, the contrast between enclosed domestic life and Helen's withdrawal into an independent rural existence creates a quieter version of this opposition. Nature becomes associated with recovery, work, motherhood, and moral reconstruction. The movement from oppressive domestic space toward self-controlled space therefore has both psychological and social significance.

8.7 Narrative Voice and the Politics of Knowledge

Narrative form determines how readers understand Gothic oppression. *Jane Eyre*'s first-person voice gives the heroine interpretive authority over her own experiences. The Gothic events are filtered through Jane's consciousness, enabling readers to experience uncertainty and fear from the perspective of a woman whose social power is limited but whose narrative voice is strong.

Wuthering Heights complicates authority through its nested narration. Lockwood receives Nelly's account, and Nelly's account contains the histories of others. This distance creates uncertainty and encourages readers to question whose version of events is being presented. Gothic mystery is consequently reinforced by narrative instability.

The Tenant of Wildfell Hall uses a particularly significant structure: Gilbert Markham's letters frame Helen's diary. This form creates a dialogue between male and female perspectives. Helen's written testimony allows her to narrate experiences that would otherwise remain inaccessible to Gilbert and the community. As scholarship has noted, the formal structure supports the novel's concern with gender relations, education, and social transformation (Lokke, 2016). The recovery of female testimony is itself a form of resistance to social silencing.

8.8 Gothic Wonder as Social Criticism

The comparative evidence suggests that Gothic wonder works as a method of social criticism. In *Jane Eyre*, the hidden woman and haunted house expose the contradictions of romantic domesticity. In *Wuthering Heights*, ghosts and violent landscapes reveal the persistence of unresolved social and emotional conflicts. In *The Tenant of Wildfell Hall*, the absence of conventional supernaturalism makes the critique even more direct: domestic abuse, alcoholism, patriarchal authority, and legal vulnerability become the sources of terror.

The three novels consequently demonstrate different degrees of Gothic externalization. Charlotte Brontë externalizes repression through architectural secrecy and the figure of Bertha; Emily Brontë externalizes it through spectrality, landscape, violent desire, and generational repetition; Anne Brontë internalizes and socializes it through domestic realism, documentary narration, and the consequences of marital power. The sisters therefore share a Gothic vocabulary while producing three distinct forms of social critique.

9. COMPARATIVE FINDINGS

- The Brontë sisters use Gothic conventions not merely to create fear but to reveal social and psychological conflicts that conventional realism might leave concealed.
- Gender oppression is repeatedly associated with confinement, restricted mobility, economic dependence, unequal marriage, social reputation, and male control over knowledge.
- *Jane Eyre* transforms Gothic architecture and the hidden figure into a critique of secrecy, unequal power, and female dependence while emphasizing individual moral autonomy.

- Wuthering Heights presents the most intense supernatural and sublime Gothic world, using ghosts, moors, violent passion, property, and inheritance to dramatize social and emotional conflict.
- The Tenant of Wildfell Hall demonstrates that Gothic effects can emerge without conventional supernaturalism; domestic violence, marital domination, secrecy, and legal vulnerability generate social terror.
- Marriage operates as a major Gothic institution across the three novels because it can promise security while simultaneously exposing women to unequal power.
- Female agency develops through voice, work, mobility, refusal, self-education, and the ability to establish or recover spaces of relative independence.
- Narrative structure is politically significant: first-person testimony in Jane Eyre, layered narration in Wuthering Heights, and framed diary-writing in The Tenant of Wildfell Hall shape the distribution of knowledge and authority.
- Class and property intensify gender relations. The novels repeatedly show that emotional freedom cannot be separated entirely from material conditions.
- The Brontë sisters' Gothicism is therefore heterogeneous: it ranges from supernatural and psychological Gothicism to domestic and social Gothicism.

CONCLUSION

A comparative reading of Jane Eyre, Wuthering Heights, and The Tenant of Wildfell Hall demonstrates that the Gothic imagination of the Brontë sisters is inseparable from questions of gender and social power. Their novels use Gothic wonder to transform hidden structures into visible experiences. Houses become prisons or archives of secrecy; landscapes become expressions of emotional and social instability; ghosts represent the persistence of unresolved histories; and domestic relationships become sites where the boundaries between affection and domination are tested.

The comparison also demonstrates important differences. Charlotte Brontë uses Gothic secrecy to accompany Jane's movement toward moral and economic independence. Emily Brontë creates a more radically uncanny world in which love, death, property, class, and memory become almost inseparable. Anne Brontë, by contrast, demonstrates that a realist account of marriage and domestic violence can generate Gothic terror without requiring supernatural events. Her novel makes ordinary social institutions frightening precisely because they can legitimize domination while appearing respectable.

The central contribution of these novels lies in their transformation of fear into knowledge. Gothic wonder permits the Brontë sisters to represent experiences that social convention attempts to suppress: female anger, unequal marriage, domestic violence, class anxiety, emotional confinement, economic vulnerability, and the desire for autonomy. Their Gothicism should therefore be understood not simply as an aesthetic of darkness but as a critical mode through which private suffering becomes a subject of literary and social inquiry. Read together, the three novels demonstrate the remarkable capacity of nineteenth-century Gothic fiction to question the structures that organize gendered life.

RECOMMENDATIONS AND SUGGESTIONS

- Future research should examine the Brontë sisters through intersectional approaches that place gender alongside class, race, colonialism, disability, religion, and sexuality.

- Researchers should avoid treating all Gothic elements as supernatural; domestic, psychological, social, and economic forms of Gothicism deserve equal analytical attention.
- Comparative studies may examine the relationship between Gothic space and female mobility, especially the movement between houses, schools, workplaces, and rural landscapes.
- The Tenant of Wildfell Hall should receive greater attention in comparative Gothic scholarship because its realist treatment of marital oppression expands the definition of Gothic terror.
- Further research can investigate adaptations of the three novels and assess how contemporary film, television, and digital media reinterpret their Gothic representations of gender and social power.
- Future studies may combine narratology with feminist Gothic criticism to examine how narrative voice determines whose experience becomes authoritative.
- Researchers should situate the novels carefully within nineteenth-century legal and social history while avoiding the direct imposition of contemporary categories without historical qualification.

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ENDNOTES

1. The term “Gothic wonders” is used in this paper as an umbrella term for supernatural, uncanny, sublime, architectural, psychological, and socially generated experiences of fear and strangeness.
2. Publication dates are based on the first English editions: *Jane Eyre* and *Wuthering Heights* appeared in 1847, while *The Tenant of Wildfell Hall* appeared in 1848.
3. The argument concerning Female Gothic is informed particularly by Moers (1976) and later feminist Gothic criticism; the category remains debated and should not be treated as a single, homogeneous female experience.

4. Bertha Mason's representation is historically complex. A contemporary interpretation should distinguish the novel's Gothic symbolism from the colonial and racial assumptions embedded in nineteenth-century British culture.
5. The characterization of *The Tenant of Wildfell Hall* as realist Gothicism is an interpretive formulation of this study: the novel contains strong Gothic atmosphere and structures of terror without depending on conventional supernatural events.
6. The discussion of gendered violence in *The Tenant of Wildfell Hall* is consistent with scholarship emphasizing the novel's critique of Victorian gender relations and marital power.
7. "Agency" in this study refers to the capacity of characters to make meaningful choices within restrictive social circumstances; it does not imply complete freedom from structural constraints.

SELECTED ONLINE SCHOLARLY SOURCES CONSULTED

The study was prepared with reference to current scholarly and primary-text resources, including the *European Scientific Journal* article on Gothic experiences in the three novels, scholarship on *The Tenant of Wildfell Hall*, and an open-access edition of Anne Brontë's novel. The comparative Gothic article was published in *European Scientific Journal*, 20(11), in 2024.

The Murdoch University thesis provides a sustained feminist reading of *The Tenant of Wildfell Hall* and discusses sexual inequality, patriarchal marriage, female independence, and the heroine's right to leave a destructive marriage. The 2023 *Brontë Studies* article examines the novel's representation of gendered violence and its continuing feminist afterlife.