Review Journal of Social Psychology & Social Works

http://socialworksreview.com

ISSN-E: 3006-4724 Volume: 3
ISSN-P: 3006-4716 Issue: 3 (July - September, 2025)

Miss Havisham's Stunted Psyche and the Role of Repression in Trauma Response
A Psycho-Literary Study of *Great Expectations*

Sarah Mehboob

Asistant Professor English, Government Girls Degree College, Nahaqi Peshawar,
Email: sarahmehboob555@gmail.com

DOI: https://doi.org/10.71145/rjsp.v3i3.352

Abstract

Charles Dickens's Miss Havisham is one of Victorian fiction's most arresting studies of psychic arrest. This paper argues that her compulsive freezing of time stopped clocks, moldering wedding-cake, perpetual bridal dress literalizes the psychoanalytic mechanism of *repression*: the ego's attempt to excise an intolerable memory by halting the forward movement of narrative itself. Drawing on trauma theory (Freud, van der Kolk), nineteenth-century psychiatric discourse (Conolly, Winslow), and close textual analysis, I show how repression simultaneously protects and imprisons Havisham, producing the "stunted psyche" that ultimately metastasizes into vengeful manipulation of Estella and Pip. Dickens, I contend, anticipates modern trauma science by dramatizing how unprocessed loss is converted into compulsive repetition and inter-generational transmission of harm.

Introduction

The Moment That Would Not Pass

In Great Expectations by Charles Dickens, the traumatic experience that Miss Havisham had, jilted because of her regular engagement, is recalled by Herbert Pocket, where he said: The day arrived, but not the bridegroom, and she stopped all the clocks at twenty minutes to nine (1). This striking image of Miss Havisham, frozen eternally in the moment of her betrayal, has often been discussed by critics as a Gothic pageantry. But instead of this being simply a gothic allegory of insanity, it may also be viewed as a clinical metaphor of post-trauma. The fact that Miss Havisham cannot arrive at a departing point with regard to this single, devastating incident epitomizes what contemporary trauma theorists refer to as psychological difficulty in integrating unacceptable experiences into autobiographical memory. Cathy Caruth (1996)(2) states that the process of trauma cannot be characterized as being just a recollected event, but it is the reliving of an event in a fragmented model of recollection in most cases, which is quite intrusive. It is an event that cannot be assimilated, yet remains deeply ingrained in the psyche, preventing the person from moving forward in time. Instead of merely the manifestation of Gothic horror, as perceptions of Miss Havisham in her condition are explored in this paper, the condition is reinterpreted as the disjointed, constantly enduring spirit of trauma. In the terminology used by Caruth, trauma refers to an event or experience that is not fully integrated into time (3). It does not exist as a clear narrative in memory, instead appearing in a fragmented manner and frequently in the form of symptoms, which include flashbacks, compulsions, and somatic reactions (4). The phenomenon is illustrated by Miss Havisham, who is incapable of moving on after the event that was never going to happen. She is paralyzed either mentally or physically in the moment of betrayal. The time stops, and her only means of recording time is the clocks, which are frozen as she becomes psychologically paralyzed. Such a representation of Miss Havisham by Dickens aligns with the trauma theory concept of fixation, or the failure

to integrate the traumatic experience into the broader context of life(5). In this sense, therefore, the trauma experienced by Miss Havisham cannot be discussed merely as an outcome of her jilting but rather as the general experience of trauma that has been theorized by modern psychologists(6). Although critics are used to interpreting her condition in the context of the Gothic tradition, this paper contends that Dickens gave a more complex picture of trauma that can be easily traced to current notions regarding the psyche trying to navigate through the overpowering emotional experiences. When interpreted as an allegory of psychological disturbance, the scene in question reveals the depth of the character of Miss Havisham, as well as the severity of the trauma itself.

Victorian Psychiatry and the Diagnosis of "Hysterical Insanity"

Great Expectations (1860-61) is a novel in which Charles Dickens populated his story with what one character refers to as a case of hysterical insanity, Miss Havisham. Medical practitioners at the time were increasingly arguing over the boundary between eccentricity and pathology, and alienists (early psychiatrists) were trying to label mental disorders in a culture that was seeing a greater interest in the connection between mind, body, and morality(7). John Conolly, a leader in Victorian psychiatric was writing in his Clinical Lectures on Insanity (1851): A characterized with symptoms that were common amongst the more affluent section of society, it involved the mind that was jolted by the slightest thing, the feeling whose every impression was exaggerated…no one could consistently be a good friend or affectionate character (8). The fact that Connolly can point out other symptoms of Miss Havishams such as capriciousness, self-absorption, corporeal restlessness, and an aversion to daylight, which can be attributed to characteristics that Miss Havisham now exhibits, indicates that Dickens did not succumb to melodrama but, instead, was making the condition of the character legible to medicine that could easily fit nowadays psychiatric theories(9). Through the analysis of Miss Havisham in the context of Victorian psychiatry, one can realize that Dickens was not just creating a Gothic character, but also working with medical ideas regarding mental illnesses prevalent during his time(6). As shown by the sets of relationships connecting physical sickness, social and psychological distress laid out by doctors, psychologists, and even novel writers, there is a rising concern in how mental illness intersected with class during the Victorian age(10). Hysteria or hysterical insanity was another diagnosis that existed, especially in conversations about the mental well-being of women at this time. Hysteria was a general term used to fill the gap of many physical and emotional conditions that could not be classified easily and were disproportionately focused on women(11). According to Elaine Showalter (1993)(12), hysteria in the Victorian era was regarded as an effect of extreme emotion, as fragile feminine sensibility was expected to make the ladies more vulnerable to mental collapse. In women such as Miss Havisham, whose emotional and physical experiences are so far outside accepted normative Victorian conceptions of femininity, it may be seen that hysteria offered an explanation of the disjuncture between their interior lives and their social performance(13).

Clinical accounts provided by John Conolly of wealthy women that Conolly encountered during his practice offer a good way of framing the condition of Miss Havisham. According to Conolly, the people were affected by some kind of mental illness marked by impatient movement of the fingers and self-absorption, and failure to sustain meaningful relationships, which is clear in Miss Havisham(14). In Great Expectations, Havisham Trembles, noted by the narrator as a physical sign of her disquiet, is combined directly with the physical flick of the wrists that Connolly links to hysterics. The fact that the character is so preoccupied with her past betrayal and does not seem to want to forget the moment when she got jilted is a very graphic piece of literary work to illustrate the psychiatric condition of fixation on a traumatic event, which is an attribute of hysterical insanity(15). In addition, the kind of messed-up way that Miss Havisham presents her mental state is shown to be impacting her physical body as well as her social environment. Her physical setting, as well, indicates her psychological

paralysis(16). The mouldering, semi-rotten house, she is living in, the place where time has been frozen, with the stopped clocks, corresponds to the frozen state of her mind. As Conolly said, people who experience hysterical insanity tend to develop extreme emotional reactions to the outside world, and when it comes to Miss Havisham, everything that reminds her about being jilted, the wedding gown, the stale cake, the moldy house, serves as a trigger to increase her emotional state, which then manifests the reasons to the unstable nature of Miss Havisham(17). More stress can be placed on the pathologization of Miss Havisham in her eccentricity occurring within the Victorian context of women and mental health. As observed before, hysterical insanity was normally applied to define women who did not behave according to the demands of the time(18). According to Showalter (1985), women were especially predisposed to the labelling of hysteria since they were viewed as being more hypersensitive and emotional than men(19). Here, the fact that Miss Havisham cannot put her jilting behind her and cuckold her fixation with the moment of infidelity screams out, as well as her withdrawal into society, are indicative of a make-or-break symptom of a problem that was over-imposed on women in legitimate Victorian society(20). As a matter of fact, her compulsive nature resonates with a larger cultural anxiety regarding the risks presented by uncontrollable feelings, especially in women, who were perceived as being too emotional or too sensitive to be able to handle the demands of progressive life(21). Another important aspect of Miss Havisham's character is that she is incapable of forming stable attachments, a dominant symptom of the disorder that Conolly identifies. Throughout the great expectations, Miss Havisham has characterised manipulation and emotional sadism in her activities with other people (22). Her inability to create sincere love within her emotional framework is evident in her treatment of Pip and Estella. She cruelly teaches Estella to crush Pip in love, which continues to convey the impression that Miss Havisham is haunted by her tragedy and cannot form genuine relationships with people. This incapability to sustain stable social relations also correlates with the manner in which Conolly described the patients experiencing bouts of hysterical insanity who were oftentimes, according to Conolly, unable to “endure steady friendship or affection”(23).

In addition, physical immobility and her aversion to daylight are other significant aspects of Miss Havisham's condition. She is confined to the gloomy corners of her mansion in Great Expectations, as she can barely move out of her house and interact with the external world (24). This loathing of daylight and her isolating herself also reflect the physical manifestations the Victorian psychiatrists outlined of depression and hysteria. This is not merely a personal complex but the symptom of inner psychological conflict that makes her unable to lead a full-fledged life. In this regard, Dickens turns the eccentricities exhibited by Miss Havisham into effective elements of the drama, but more so, they depict the medical conditions of that time(25). The symptoms of the pathology called hysterical insanity are a way to interpret the tragic character of Miss Havisham in a different manner. Although her character has generally been viewed by critics as Gothic, embodying insanity and decay, a psychiatric perspective can be used to reveal a more complex view of the same(26). The act of portraying Miss Havisham is not just seen as a depiction of an eccentric character by Dickens, but also as an exploration of how trauma, mental illness, and social expectations intersect. In this sense, therefore, Miss Havisham is a salient example of how Victorian psychiatry came to be used in explaining the behaviour of characters regarded as eccentrics or pathological in the Victorian period(27). With the help of a psychiatric theory, and specifically approaches to hysteria presented by Connolly, and the medical discourse that followed him in trying to understand mental illness, we are able to more fully admire the great understanding that Dickens had in addressing the complexities of the human mind and making sense of mental illness in the nineteenth century (28).

Repression as Temporal Collapse

In the 1896 discussion of repression (Verdrangung), Sigmund Freud argues that the psyche leads a defence mechanism that avoids sharing painful reminiscences with the right conscious. Repression is a self-protective aspect through which the mind tries to protect the individual against being engulfed by the emotional pain by forcing the painful memory and emotions, as well as experiences, into the unconscious(29). Nonetheless, the repressed returns, which is also a paradox, as recognized by Freud's theory. Repressed memories, emotions, and desires do not go away; instead, they often appear disguised as either symbolic or as compulsive repetition(30). Charles Dickens in Great Expectations provides the example of Miss Havisham as a vivid representation of this repressive process, particularly in its temporal aspect. By implementing the moment of her jilting to her obsessional state, Miss Havisham literalizes Freud's theory of repression, exhibiting the symbolic and repetitive characters of it. In this paper, I will be able to see how the repressed trauma of Miss Havisham is not simply a mental process but a temporal one, in that she stops time to make sure that she does not have to face the realization that she has lost something(31). The theory of repression, as expounded by Freud, demonstrates the manner in which the mind avoids traumatic memories. According to Freud, repressed material is something that is not supposed to enter consciousness, as it is neither denied nor acknowledged, but is compelled to remain in the unconscious (Freud 24)(32). Not that eternity subjects the repressed material to waiting, however. Freud develops a further expansion of the intention that repressed material is frequently re-carried in a differentiated form in The Ego and the Id (1923) These manifestations can be such like the symptoms of hysteria, in which the repressed memories are captured as physical or psychological aspects of the problem or even compulsive behavior where the victim unwillingly repeats the trauma that was repressed within the self as compulsive behaviors. These two mechanisms, mnemonic symbol and repetition compulsion, are both evident in Miss Havisham, but with a twist in time(33). The suppressed pain of Miss Havisham revolves around the time when she was abandoned at the altar. The psychological reaction to this betrayal is that she freezes the moment of this betrayal at the time it happened and does not want to accept the passage of time in her life. Her repulsion to the jilting is described by her physical surroundings: her crumbling mansion, the wind-up clocks, and the leftovers of the wedding feast. The dress she wore on her wedding, the veil, and the cake, which is her perishable yellow cake, act as mnemonic symbols, according to the description given by Freud. The emotional charges of being jilted lie on these objects, but they are unable to provide a description of the traumatic event. An example given is the cake, which was a long, darkened, and abandoned part of the wedding banquet, much like how Miss Havisham feels(34). These are objects with the burden of her trauma attached to them, and yet, they do not say a word about the nature. These serve as symbols to keep the repressed memory in place, allowing the event to continue without being recalled intelligently(35).

Mnemonic symbols employed by Miss Havisham demonstrate how repressed material is conveyed, not in a coherent narrative, but in symbolic and fragmented ways. The theory created by Freud suggests that the unconscious mind employs symbols, which are repressed memories and desires, and enables this process because the individual does not come face-to-face with them. That is exactly what Miss Havisham is going through: she fills her surroundings with an entourage of reminders of her trauma that was never admitted, but cannot put into words or overcome. The wedding dress and cake remind us of the emotional burden of jilting, yet they do not make it possible to fully incorporate the traumatic memory into her biography (36). Besides the mnemic symbols, the trauma displayed by Miss Havisham also occurs due to the repetition compulsion as one of the central features of Freud's theory. Freud explains repetition compulsion as the tendency of people to repeat repressed traumatic situations, attempting to rework the original experience and comprehend it in his work Beyond the Pleasure Principle

(1920). Miss Havisham goes through the ritual of dressing at a particular time, and that is at twenty to nine, the precise time she was jilted(37). This obsessive act, in which a person cannot help but repeat it, is like the repressed memories not coming in the form of passively remembered experience but as an action that restages the trauma. The duplication of this ritual would act as an effort to have control in a situation where she did not have power. She wants to look back by repeating the act, and with some repetitions, she may be able to reverse the pain of the initial act of betrayal or at least regain some form of control over the past. But, as Freud observes, this compulsion indeed is not really a matter of mastery but of inability to break the past. The harder Miss Havisham insinuates attempts to replicate the event, the more she is entangled(38). Her relationship with Estella demonstrates the psyche of repetition compulsion, too. Miss Havisham has brought up Estella to be cold and callous, and the sort of woman who can break men's hearts, as she was jilted. This is quite a replay of the trauma, but in this case, it is not only the trauma itself that she is concentrating on, but it is also inflicted on others. Estella's coldness to Pip is not merely a reflection of the emotional hurt that Miss Havisham was dealing with, but a means of ensuring that Pip feels the pain of betrayal that Miss Havisham felt. By doing so, the need of Miss Havisham to repeat her trauma is not limited to her own person, and she achieves experiencing her second jilting circuitously via the control over Estella and others(39).

This is a refutation of time that can also be considered in the context of trauma theory. As suggested by Bessel van der Kolk (2014)(40), traumatic experiences have the capacity to make the victims remain stuck in traumatic time. When in this state, people are unable to know that they are experiencing their trauma as an event in the present instead of it being just a past event. Much of Miss Havisham's obsessiveness with the lost time of her wedding evening is an illustration of this loss of time. In her case, time is not linear; rather, it keeps coming back, returning to exactly the same traumatic moment, so it never resolves, only reiterates. Her compulsions and the symbols that she collects are all reminders of this tragic period of her life, so she cannot grieve her loss and carry on with her life(41).

The Unmournable Loss: From Betrayal to Bodily Decay in *Great Expectations*

In the psychoanalytic theory of Sigmund Freud, the experiences of mourning and melancholia are two different kinds of reactions to loss. The process of mourning involves a progressive loss of attachment to the missing entity, which enables the patient to continue with their life and accommodate the loss in their psyche. Melancholia, on the other hand, is characterized by the internalization of loss, where the person cannot relinquish an absent object, leading to self-criticism and a continuous, frequently pathological obsession with absence (42). Miss Havisham in Great Expectations is a representation of a loss reaction, as described by Freud. Her unwillingness to be sad over being jilted by her fiancé and her failure to detach from the time of deceit cause her to take the loss as part of herself (43). Here, such internalized grief is reflected not only in her mental state but also in the effects of inexpiable loss experienced on a somatic level. The unlamented death of the bridegroom, as vividly depicted by Dickens, becomes externalized in the physical rot of the body of Miss Havisham and her surroundings, which turns both the body and surroundings into a monstrosity of repressed emotional and psychological trauma(44). The distinction between mourning and melancholia, as outlined by Freud, forms the key to Miss Havisham's state of mind. According to Freud in his "Mourning and Melancholia" (1917), mourning is a natural reaction to loss, through which the person involved gives up their attachment to the lost object and resolves to carry on. Melancholia, on the other hand, is the situation where they fail to give up the attachment to the lost object. The depressed individual is unable to give away the object that is lost, but the object is rather integrated into the ego, and this leads to self-criticism. The inability of Miss Havisham to grieve over her jilting is seen in the fact that she still holds on to the day when she was deceived. Instead of processing the experience and getting out of it, she internalizes rejection and

continues with it in her everyday life. According to Freud, the patient's self-criticism in melancholia is to be viewed as an accusation of the patient for having lost the object (45). In the case of Miss Havisham, this is translated into a lack of self-care, as evidenced by her self-accusations, which she expresses by hissing the words as she squeezes her chest (46). Her self-inflicted pain is seen as the physical representation of the inner loss, which further brings about the reality that the lost bridegroom has been changed into an eternal inner critic. The fact that Miss Havisham represents the character locked in the psychological condition of melancholia can be traced to Dickens through the extrapolation of her psychological trauma in her surroundings and the very nature of her physical body. Repressed or unresolved affect may be somatized as Freud implies. The loss that Miss Havisham does not mourn is given body in the degradation of the spaces and that of her body. The frozen emotional growth that accompanies melancholia is symbolized by her crumbling mansion, indefinite clocks, and the decay of a moldy wedding banquet. Indeed, the wedding cake is defined as a fungible mass, mice arguing about it (47). The wedding cake, which was a sign of love and a union, has turned into an ugly corpse of rottenness, eaten by worms. The cake has become a decaying, striving mass, and this symbolic event can be a surging metaphor of how the internalized world of loss has altered the emotions of Miss Havisham. Miss Havisham no longer regards the cake as a source of good times, but rather as a representation of her defeat, rottenness, and the emotional state that she cannot overcome(48).

This is followed by a picture of the rotting wedding cake, matched by the rotting of the body of Miss Havisham herself, which is depicted as withered, just like the dress, the flowers on it, and the wedding cake (37). Her physical image is a reflection of her surroundings falling apart as the material space, as well as her body, becomes more grotesque and lifeless. This comparison of her body withering, along with that of the wedding dress, underlines just how deep-seated the trauma is in Miss Havisham. Her body, just like the wedding cake, is in a decaying state, in that it cannot move on. By so doing, the physical deterioration takes on the form of a somatic expression of her mental and emotional illness. Her inability to mourn, the unwillingness to live in the present, and the inability to heal are implied in the very physical decay that surrounds her everyday life and her body. The response of Miss Havisham in projecting her morbid mental state onto her physical body, that is to say, her decay, can be seen as a case of what is commonly termed the Gothic grotesque(49). The Gothic tradition is characterized by the employment of distorted, grotesquely exaggerated images that are in the process of decay, reflecting the darker side of the human psyche and the repressed unconscious. The decaying mansion of Miss Havisham and the frozen atmosphere of the wedding feast are classic instances of Gothic images of the grotesque(50). The chaotic, corroding world around her is the same chaotic, corroding world of her brain; the time here is frozen, and the potential for healing or renewal is on hold. This ugly expression does not only serve as a narrative technique: it is a method of objectifying the mental mechanism of repressing emotion turned into body symptoms, as Freud argues(51). The body is often depicted as an object of pain, putrefaction, and metamorphosis in the Gothic tradition, and this is also the case with the body of Miss Havisham. Her physical degradation involves the physical lateralization of the psychological corrosion she suffers because she is unable to grieve. The physical description of her being described as being withered and yellow (52) shows that the emotional and psychological damage, so far caused because of her melancholic state, has taken its toll on her. Her own body, like the rotting wedding gown, has turned into a hideous icon of the trauma which she cannot deal with or break free from. That the text describes her body in terms of a stark decay is indicative of the fact that her inability to mourn is psychological in disembodied, but it runs much deeper (53). Furthermore, the fact that Miss Havisham was unable to mourn is highlighted by her constant fixation on the day her wedding was jilted. She freezes those clocks at twenty minutes past nine, where she was jilted, and demands to live in the past. The way she is obsessing over this moment, and refusing time to pass over, is important as an

indication that she has not been able to reconcile the loss with her life and psyche. According to Freud, the melancholic patient would act like the object is still alive and his/her mourning persists as a negative feeling towards himself/herself (54). In this regard, the denial of time in Miss Havisham does not mean that she simply refuses to move on; rather, it is a refusal to complete the work that is fundamental to the process of mourning. She is unable to forget the past and, therefore, to cure. Her setting, as well as her identity, has been perceived as being in a state of obsolescence, always characterized by the act of betrayal.

The mental state of Miss Havisham also correlates with the modern-day theory of trauma, especially Cathy Caruth. The idea of Caruth of trauma as a discontinuing event which could not be accommodated into the account of the self is usable with regard to Miss Havisham's experience. As Caruth explains, trauma cannot be understood in the sense of an event; it is an experience that returns, in the fractured, uncontrolled forms (55). As in the case of Miss Havisham, the traumatic experience of the jilting does not come to her as a memory but in the form of a phantasm that she cannot refuse to. The wedding dress, the cake, the rotten mansion, they are all the pieces of the traumatic past that she cannot absorb or forget. It is missing this ability to process the traumatic loss that causes the physical deterioration in her surroundings and her physique. She is in a state of endless grieving, and she cannot move out of melancholia into the healing state(56).

Repression's Social Sequelae: Estella as Externalized Symptom in *Great Expectations*

Charles Dickens in Great Expectations gives a poignant insight into the nature of psychological trauma and its consequences on the victim and the people in his or her domain. As an individual who herself is incapable of dealing with her trauma, Miss Havisham externally attaches the trauma to Estella, whom she models into an agent of her self-survival. The sadistic coldness of Estella, the work of art, as quoted saying, "I took her heart and in its place I put ice" (57), is also used to protect Miss Havisham against the emotional frailty of feeling and as a physical replacement for grief and rejection by Havisham. Such a dynamic resonates with modern trauma theories, including the so-called identification with the aggressor, which was developed by Hungarian psychoanalyst Sandor Ferenczi, and intergenerational transmission in the study of trauma. The mechanisms through which Miss Havisham passes her own raw and undigested trauma to Estella summarize how repression craters both the society and its relationships, with the raw hurt not solved by the parent/parental figure passed unconsciously on to their successor, who continues to cycle around in the swirl of emotional abandonment, coldness, and cruelty(58). This is the underlying principle of Freud's repression that states that when bad experiences are repressed from conscious life, they still have a way to influence things, albeit disguised as symptoms or compulsions. Nevertheless, when it comes to Miss Havisham, repression is not an isolated and introverted process. Instead of merely ingesting her pain and suffering, Miss Havisham undertakes a projecting process as she directs her emotions towards the outside world through Estella, who mirrors the emotional scars that Miss Havisham still carries. Estella is brought up as cold, unemotional, and detached, and thus is used by Havisham to fulfill her hidden emotions. Even Miss Havisham reflects the inability to process her own trauma, i.e., being jilted at the altar, and it becomes a vicious cycle, where she projects her emotional pain onto Estella and causes a chain of new trauma that connects the two women in a dangerous nonverbal bond(59). The case of Miss Havisham presents her unaddressed trauma scales to Estella by voicing her through the category of Ferenczi identification with the aggressor. Ferenczi (1933) in his classic undertaking maintained that traumatic experiences, especially those associated with emotional or physical abuse, might result in a person becoming under the influence voyeuristically to his/her aggressor. During this process, the victim ends up internalizing the features and behaviours of the abuser and will tend to reproduce this predilection on others in an effort to repeat the trauma or find ways to control it. Here, this identification plays a pivotal role in the case of Miss Havisham and Estella: by playing the role

of both the victim and the aggressor, Miss Havisham becomes instrumental in manipulating Estella(60). Emotionally betrayed and humiliated, Havisham, in turn, reacts and strives to turn Estella into a reflection of her own suffering, proceeding to use Estella's heart as a shield of emotional protection (61). By making Estella a cold, emotionless individual, Miss Havisham ensures that Estella cannot be vulnerable to rejection again. This metamorphosis is clearly illustrated in the phrase, 'I stole her heart away and put ice in its place' (Dickens 356), as it is the coldness of Estella that directly results from Miss Havisham's inability to cope with her own emotional pain. In this regard, Estella is not endowed with a sadistic nature/disposition because she was nurtured by Miss Havisham to be so(62). The metaphor of a heart of ice that covers the heart of Estella is a rather famous expression that symbolizes the armour which is created by Miss Havisham around her adopted daughter in an attempt to prevent further emotional hurt is also the same armour that renders Estella unable to feel the full gamut of human emotions, including love and affection (63).

The episode of emotional manipulation that Miss Havisham commits is not merely an example of psychological abuse; it is also a form of social as well as relational repercussions of repression. Traumatization studies, and especially the perspectives of the current researchers like Judith Herman and Bessel van der Kolk, focus on how trauma can be passed on to the next generation. This is commonly known as the "intergenerational transmission of trauma," whereby unresolved emotional pain, along with maladaptive coping strategies and the misconceptions of attachment patterns, is inherited generation to generation (64). According to Herman, as he observes, traumatized people have a greater chance of carrying over the trauma to their children, such that, instead of the direct harm, they do so through the distorted attachment patterns (65). Thus, the raw grief and betrayal that Miss Havisham never properly resolved are transferred to Estella not through explicit mistreatment, but by the emotional coldness and callousness she inflicts on her, creating the unhealthy attachment pattern in her that will continue the cycle of emotional neglect (66). The emotional coldness instilled in Estella by Miss Havisham is indicative of a distorted attachment style, which in this case prevents Estella from forming healthy emotional relationships with others. In Great Expectations, the relations of Estella with men, especially with Pip, act as the tragic illustrations that have resulted from the manipulation by Miss Havisham. The attitude that Estella shows toward Pip is one of emotional cruelty, as she rejects his love coldly and even takes pleasure in hurting him. The wish made by Miss Havisham that Estella should crush the love in Pip is directly related to the emotional catharsis that Miss Havisham experiences due to her (human) relationship, which did nothing but shatter her heart, and the consequent claim of love to be an environment of pain and exclusion. When Estella tells Pip that she is what he made her (67), she acknowledges that she had entrusted a considerable part of her emotional growth to Miss Havisham. The coldness of Estella on her part, therefore, belongs not to her character but is a studied system of rebelling against the line of treatment, emotionally, that Miss Havisham was subjected to and meted out cynically upon Estella (68).

The concept of intergenerational trauma also applies to the works of theorists, including van der Kolk (2014)(40), who states that trauma not only concerns the individual but also the systems within which the individual lives, such as families, communities, and societies. How Miss Havisham projects her trauma, which she never solved, on Estella indicates the manner in which psychological scars can pollute relationships and affect people in future generations. As much as Miss Havisham was not able to process her personal trauma, Estella is not given a chance to build the emotional instrument required to deal with romance and affection. The cycle of emotional trauma created by the refusal of Miss Havisham to mourn her jilting continues and ends up affecting not only Miss Havisham and Estella but also Pip, who comes to experience emotional anguish due to his unrequited love(69). The ways in which Miss Havisham manipulates Estella and the outcomes of this manipulation that happen to both

women are a sad example of the way the trauma is not resolved but continues to infect the relationships and causes the phenomenon of the circle of emotional violence. The cold treatment and frigid attitude of Estella can be seen as the external manifestation of the unresolved loss that Miss Havisham never worked through, and the resultant emotional pain leads to her being unable to develop feelings of attachment. Recent studies on trauma demonstrate that the inability to process and grieve the tragedy of outrages may project the hurt onto other people, who can internalize it and pass these tendencies on to others(70). In Great Expectations, Dickens is able to demonstrate how trauma is never a singular personal experience, but a relational impulse that can alter and misshape relationships, even intergenerational, and generate such social and psychological ramifications of repression(71).

The Failure of "Moral Treatment" and the Fire of Recognition

(73)When Pip imagines "restoreing the desolate house… setting the clocks a-going" (Dickens 1999, p. 206) he unconsciously rehearses the therapeutic programme of Victorian moral treatment. Pioneered by William Tuke at the York Retreat and popularised by John Conolly at Hanwell, moral treatment sought to cure mental alienation by re-synchronising the patient with diurnal rhythms and communal affections (72,73). Its instruments were sunlight, occupation, and the gentle pressure of social expectation, all designed to lure the mind back into historical time. Dickens grants Pip a layman's version of the same ambition: he will bring daylight into Satis House, wind the clocks, marry Estella, and thereby coax Miss Havisham out of her "sick fancies" (p. 83). Yet the novel relentlessly exposes the inadequacy of this philanthropic script once trauma has been crystallised as character (74). First, moral treatment presupposes a subject who can *feel* the solicitations of sympathy. Estella, however, has been engineered precisely to obstruct such feeling. Miss Havisham's command "Break their hearts, my pride and hope" (p. 108) programmes the girl into what Ferenczi (1952, p. 162) later termed "identification with the aggressor": the victim-turned-perpetrator who wards off her own vulnerability by weaponising the caregiver's rage. Estella's "superhuman" immunity to sentiment is not mere reserve but a defensive structure; where moral treatment expects gratitude, it meets an "icy" mirror that reflects back the donor's helplessness (75). Pip's tears in the ruined garden "I have never had one hour's happiness in her society" (p. 258) register the collapse of the entire sentimental economy on which moral therapy depends. Second, Dickens confronts the temporal asymmetry inherent in nineteenth-century psychiatry. Conolly (1830, p. 47) admitted that "the longer insanity has lasted, the less probable is recovery." In Miss Havisham's case, twenty years of repression have congealed into identity: her "corpse-like" body and the "withered" bridal dress have become mutually reinforcing signs of a psyche ossified in the traumatic moment (Dickens 1999, pp. 83-84). The very architecture of Satis House boarded windows, sealed chambers, clocks stopped at twenty minutes to nine operates as what Laub and Auerhahn (2017)(76) call a "traumatic envelope," an environment that perpetuates the sensory conditions of the original catastrophe. Moral treatment, predicated on the patient's gradual *re-entry* into a consensual reality, founders when the domestic space itself has become a materialized symptom.

Third, the novel dramatizes the paradox of belated insight. Freud's late essay on "Mourning and Melancholia" (1917, p. 253)(77) suggests that the melancholic subject only confronts loss once the libidinal investment in the lost object has been exhausted. Miss Havisham's confession "I am not all stone" (78)(Dickens 1999, p. 352) arrives only after Estella's marriage to Drummle has actualised the very abandonment she once rehearsed in fantasy. The timing is cruelly ironic: reparation becomes possible at the precise moment when the damage is irreversible. Van der Kolk and Fisler (1995, p. 513)(79) note that traumatic memory is "impervious to change" precisely because it is stored as *somatic* fragments rather than narrative; Miss Havisham's final recognition is therefore *cognitive* ("What have I done!") but not *integrative*, since the emotional charge remains unmetabolised. The fire that engulfs Satis

House literalises what Freud (1939, p. 73) termed the "return of the repressed" in its most violent form. Flames, long associated in Victorian iconography with divine judgment and sexual passion alike, here function as the unconscious made visible. Miss Havisham's tattered dress, saturated with decades of candle-grease, becomes a tinder-box of deferred affect; her near-cremation is simultaneously self-punishment and involuntary exposure of the wound she could not mourn (80). The scene abounds with uncanny doublings: the wedding veil blazing like a second, inverted bridal torch; the collapsing staircase replaying the temporal fall she has resisted for decades; her own shrieks merging with the "roar" of the inferno (Dickens 1999, p. 354). Pyro-traumatologists speak of "flash-fire re-enactment" in survivors who unconsciously recreate the sensory conditions of the original trauma (81); Miss Havisham's conflagration is the nineteenth-century fictional analogue. Crucially, the fire also *unmakes* the therapeutic space that moral treatment required. Where Tuke's asylum was designed to be fire-proof, airy, and transparent—it's very bricks a moral pedagogy Satis House is combustible, claustrophobic, and secretive (82). Its destruction therefore signals the collapse of the repressive economy it once sustained. Miss Havisham's subsequent muteness she "lay without motion" and speaks only in "an unintelligible sound" (Dickens 1999, p. 355)(37) reverses the logorrhoea that moral therapists encouraged as evidence of returning reason. In Lacanian terms, she passes from the *symbolic* (speech) to the *real* (inarticulate bodily agony), from neurotic repression to psychotic foreclosure (83). The silence is both ethical and pathological: it acknowledges the unspeakability of her guilt while foreclosing the narrative integration that might have healed her.

Dickens's contemporaries were quick to read the fire as providential retribution, yet a trauma-informed reading suggests something more unsettling: the disaster is not external punishment but the *internal* logic of repression carried to its conclusion. Miss Havisham dies "on the bridal night" she never lived, her bandages "white as the dress she had worn so long" (37). The image fuses wound with wedding garment, trauma with failed rite de passage. In so doing, the novel anticipates twentieth-century findings that survivors of protracted trauma often experience their bodies as commemorative sites where past and present collapse (65). Satis House, reduced to ashes, thus becomes a material palimpsest of the psychic burning that moral treatment could neither prevent nor extinguish.

Conclusion

Read through a modern lens, Miss Havisham anticipates diagnostic criteria for Post-Traumatic Stress Disorder: intrusive re-experiencing (daily reliving at twenty-to-nine), avoidance (sealed windows, no daylight), negative alterations in cognition ("I have no softness there"), and hyper-arousal (the restless fingers, the stick she brandishes). Yet Dickens's genius lies in making *repression visible* as architectural space and bodily habit. Satis House is the externalized unconscious: cobwebbed, lightless, a mausoleum where time is embalmed. By dramatizing how unprocessed trauma petrifies both self and society, Dickens offers not merely a Gothic set-piece but a prescient case study in the psychopathology of everyday Victorian life.

References

Anisin A. The Singularity of State Repression [Internet]. Vernon Press; 2024 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=zufkEAAAQBAJ&oi=fnd&pg=PP5&dq=Repression+as+Temporal+Collapse+:+2020&ots=1ilkbssi1F&sig=qdbDI8zGBb4OydnWBa5jntQVZgo

Arakelyan S, Ager A. Annual Research Review: A multilevel bioecological analysis of factors influencing the mental health and psychosocial well-being of refugee children. Child Psychology Psychiatry. 2021 May;62(5):484–509.

ATWOOD S. CREATE, DESTROY, REFIGURE: CAPITALOCENE IDENTITY IN MARGARET [PhD Thesis]. Appalachian State University; 2021.

Balinisteanu-Furdu C. A Topography Plagued by Marginality in Victorian Novels [Internet]. BoD–Books on Demand; 2022 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=8ARqEAAAQBAJ&oi=fnd&pg=PA5&dq=Miss+Havisham%E2%80%99s+Stunted+Psyche+and+the+Role+of+Repression+in+Trauma+Response:+Great+Expectations:+2020+&ots=S0ENWa6T09&sig=619TDuAnlwMFAK3r-qKg1hDrLLA

Ball K, Haynes M. Introducing the" global animal": an insomniac's recourse in the anthropocene. ESC: English Studies in Canada. 2013;39(1):1–26.

Braun MS. Redefining the apprentice in the Victorian" Bildungsroman" [Internet]. University of South Alabama; 2013 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/581a56c3b940672cf0a93722753b115d/1?pq-origsite=gscholar&cbl=18750

Brookes B. Papering over madness: accountability and resistance in colonial asylum files: a New Zealand case study. In: Knowledge Making [Internet]. Routledge; 2020 [cited 2025 Aug 8]. p. 76–94. Available from: https://www.taylorfrancis.com/chapters/edit/10.4324/9781003038542-5/papering-madness-accountability-resistance-colonial-asylum-files-new-zealand-case-study-barbara-brookes

Bruzzi S. Bringing Up Daddy: Fatherhood and Masculinity in Postwar Hollywood. Bloomsbury Publishing; 2019.

Bugallo Veiga L. Two Versions of the Antimaternal: The Change of the Conception of Motherhood and Female Sexuality in the Late Victorian Period. [cited 2025 Aug 8]; Available from: https://minerva.usc.es/items/f5aeba0c-34bf-48f8-8d5b-482159622dfd

Cacciatore J. Bearing the unbearable: Love, loss, and the heartbreaking path of grief [Internet]. Simon and Schuster; 2017 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=0-IoDwAAQBAJ&oi=fnd&pg=PR1&dq=The+Unmournable+Loss:+From+Betrayal+to+Bodily+Decay+in+Great+Expectations&ots=VrVO8Rta6_&sig=H6dLCs8-fPjbleM13qhEbjOF89s

Champion A. Child and adolescent psychiatry in France and Scotland, 1870-1914. 2021 [cited 2025 Aug 8]; Available from: https://era.ed.ac.uk/handle/1842/38244

Chu H. Physical Responses to Trauma. Critical Survey. 2019;31(3):70.

Chuang YC. " When coldness traps this suffering clay": mourning, death, and ethics in Sophocles, Shakespeare, and Joyce [Internet] [PhD Thesis]. Rutgers University-

Graduate School-New Brunswick; 2009 [cited 2025 Aug 8]. Available from: https://rucore.libraries.rutgers.edu/rutgers-lib/26653/

Chung MC, Chen ZS. Gender differences in child abuse, emotional processing difficulties, alexithymia, psychological symptoms and behavioural problems among Chinese adolescents. Psychiatric quarterly. 2020;91(2):321–32.

Caruth C. Listening to trauma: Conversations with leaders in the theory and treatment of catastrophic experience. JHU Press; 2014.

Cohen BM, Hartmann R. The 'feminisation' of psychiatric discourse: A Marxist analysis of women's roles in neoliberal society. Journal of Sociology. 2023 Jun;59(2):349–64.

Conolly J. The treatment of the insane without mechanical restraints [Internet]. Cambridge University Press; 2013 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=eR1aAQAAQBAJ&oi=fnd&pg=PA1&dq=Clinical+accounts+provided+by+John+Conolly+of+wealthy+women+that+Conolly+encountered&ots=fM86DgLH67&sig=9g0iLQbLQmWdJT286OHwWfRd26U

Corena J. The Impact of Trauma on Central American Children and Youth: Considerations for Improving Development and Attachment [Internet]. Alliant International University; 2020 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/2b750845ffb27098a6b03ade32b4c14e/1?pq-origsite=gscholar&cbl=18750&diss=y

Dickens C. Great Expectations presents a typical kind of trauma transfer. Phoemixx Classics Ebooks; 2021.

Edginton B. A space for moral management: The York Retreat's influence on asylum design. In: Madness, Architecture and the Built Environment [Internet]. Routledge; 2020 [cited 2025 Aug 8]. p. 85–104. Available from: https://www.taylorfrancis.com/chapters/edit/10.4324/9780203715376-5/space-moral-management-barry-edginton

Eljaiek-Rodriguez G. Colombian Gothic in cinema and literature [Internet]. Anthem Press; 2021 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=YVNQEAAAQBAJ&oi=fnd&pg=PT6&dq=Miss+Havisham+literalizes+Freud%E2%80%99s+theory+of+repression:+2020+&ots=0mMvkwLeSo&sig=Ow_xk80Mr7mJ7k81YlWJPCGou4w

Feldman A. A "Prentice-Knight in Days of Yore": The Culture and Drama of Apprenticeship in Dickens's Barnaby Rudge. Dickens Studies Annual: Essays on Victorian Fiction. 2020;51(2):223–51.

Freud S. Mourning and melancholia. The standard edition of the complete psychological works of Sigmund Freud. 1917;14(1914–1916):237–58.

Garnett RR, GARNETT RG. THE GOOD AND THE UNRULY IN" GREAT EXPECTATIONS"—AND ESTELLA. Dickens Quarterly. 1999;16(1):24–41.

Gates S. Intertextual Estella: Great Expectations, Gender, and Literary Tradition. Pmla. 2009;124(2):390–405.

Gold Y. Breaking the silence again: A retrospective study investigating the long-term effects of childhood disclosures upon symptoms and coping in adult survivors of sexual abuse [Internet]. University of Illinois at Urbana-Champaign; 1997 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/4b8238cd56fc999ef2e7817907d33e67/1?pq-origsite=gscholar&cbl=18750&diss=y

Greenberg HS. "Kids and Fires Are No Match": Fire and Trauma Prevention for Teen Parents. Child and Adolescent Social Work Journal. 2001 Jun;18(3):223–32.

Hammes A. TransGenre. Cambridge University Press; 2025.

Hannity M. Kindly Fictions: Rereading Loss in the Writings of Hélène Cixous, Jean Rhys, Virginia Woolf, and Denise Riley [PhD Thesis]. UCL (University College London); 2020.

Hennessee D. Gentlemanly Guilt and Masochistic Fantasy in" Great Expectations". Dickens Studies Annual. 2004;301–28.

Henstra S. Embodied Grief: The Elegiac Tradition and Jeanette Winterson's Written on the Body. In: The Counter-Memorial Impulse in Twentieth-Century English Fiction [Internet]. London: Palgrave Macmillan UK; 2009 [cited 2025 Aug 8]. p. 111–47. Available from: http://link.springer.com/10.1057/9780230297357_5

Hermann E, Morgan M, Shanahan J. Social change, cultural resistance: a meta-analysis of the influence of television viewing on gender role attitudes. Communication Monographs. 2022 Jul 3;89(3):396–418.

Herskovic SA. A comparative study of stress and coping strategies of adult children of Holocaust survivors and adult children of non-Holocaust survivors [Internet]. United States International University; 1990 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/89c36dcbe689f204ff856a879f8b5a14/1?pq-origsite=gscholar&cbl=18750&diss=y

Honeini A. William Faulkner and Mortality: A Fine Dead Sound [Internet]. Routledge; 2021 [cited 2025 Aug 8]. Available from: https://www.taylorfrancis.com/books/mono/10.4324/9781003048930/william-faulkner-mortality-ahmed-honeini

Hooper G. Hysteria. 2019 [cited 2025 Aug 8]; Available from: https://www.ricehistoricalreview.org/s/ID_RHR_2019_final-78-91.pdf

Jansson Å. The Classification of Melancholia in Mid-Nineteenth-Century British Medicine. In: From Melancholia to Depression [Internet]. Cham: Springer International Publishing; 2021 [cited 2025 Aug 8]. p. 63–88. (Mental Health in Historical Perspective). Available from: https://link.springer.com/10.1007/978-3-030-54802-5_3

Jewusiak J. Aging, duration, and the English novel: Growing old from Dickens to Woolf [Internet]. Vol. 120. Cambridge University Press; 2019 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=7DvADwAAQBAJ&oi=fnd&pg=PR8&dq=Miss+Havisham+literalizes+Freud%E2%80%99s+theory+of+repression:+2020+&ots=VvLjA3UE19&sig=GRDiK5NiUvUXm7qyhbI_6XkH2RQ

Kim KJ. Recent Dickens Studies: 2023. Dickens Studies Annual. 2025;56(1):97–159.

Kolk BA, Fisler R. Dissociation and the fragmentary nature of traumatic memories: Overview and exploratory study. J Trauma Stress. 1995 Oct;8(4):505–25.

Kroeber K. Great Expectations: Insights from the Impossibility of Adaptation. In: Make Believe in Film and Fiction [Internet]. New York: Palgrave Macmillan US; 2006 [cited 2025 Aug 8]. p. 163–78. Available from: http://link.springer.com/10.1057/9781403983220_12

Laub D, Auerhahn N. Knowing and not knowing: Forms of traumatic memory 1. In: Psychoanalysis and Holocaust Testimony [Internet]. Routledge; 2017 [cited 2025 Aug 8]. p. 32–42. Available from: https://www.taylorfrancis.com/chapters/edit/10.4324/9781315717456-4/knowing-knowing-dori-laub-nanette-auerhahn

Llano-Suárez A, Lana A, Gasch-Gallén Á, Fernández-Feito A. Gender roles and intimate partner violence among female university students in Spain: A cross-sectional study. PLoS one. 2021;16(11):e0259839.

Macmillan A. A Little, Aloud: An Anthology of Prose and Poetry for Reading Aloud to Someone You Care for. Random House; 2010.

McKinney K. "Breaking the Conspiracy of Silence": Testimony, Traumatic Memory, and Psychotherapy with Survivors of Political Violence. Ethos. 2007 Sep;35(3):265–99.

McRainey K. Violence and obscurity: Asylums and the transformative journey from feminine misfortune to healing [Internet] [Master's Thesis]. University of Maryland, College Park; 2013 [cited 2025 Aug 8]. Available from:

https://search.proquest.com/openview/b19f1fb5ef2ddf8e4a0912f61c0a4892/1?pq-origsite=gscholar&cbl=18750
Meador DC. Melancholic Texas: Cinema and the Settler Colonial Uncanny [PhD Thesis]. New York University; 2024.
Mordy MK. Weighted Aspirations: Becoming a Teenage Dropout in El Salvador [Internet] [PhD Thesis]. Colorado State University; 2020 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/2ef7b594ffa1a2475a0501f7fa3054df/1?pq-origsite=gscholar&cbl=44156
Mtenje AL. Contemporary fictional representations of sexualities from authoritarian African contexts [Internet] [PhD Thesis]. Stellenbosch: Stellenbosch University; 2016 [cited 2025 Aug 8]. Available from: https://core.ac.uk/download/pdf/188220505.pdf
Ncube N. Being "Woman" and Zimbabwean in Zimbabwe: Reading the (Un)Mournable Bodies in Tsitsi Dangarembga's This Mournable Body. Imbizo [Internet]. 2023 Aug 11 [cited 2025 Aug 8];14(1). Available from: https://unisapressjournals.co.za/index.php/Imbizo/article/view/12485
O'Callaghan C. 'Awaiting the death blow': gendered violence and Miss Havisham's afterlives. 2020 [cited 2025 Aug 8]; Available from: https://library.oapen.org/bitstream/handle/20.500.12657/40018/1/dickens-after-dickens.pdf#page=96
O'Ceallaigh Ritschel N. Bernard Shaw, Sean O'Casey, and the Dead James Connolly [Internet]. Cham: Springer International Publishing; 2021 [cited 2025 Aug 8]. (Bernard Shaw and His Contemporaries). Available from: https://link.springer.com/10.1007/978-3-030-74274-4
Otis L. 'Pity Party': Metaphors for a Banned Emotion. Anglia. 2015 Mar 1;133(1):125–47.
Pitcairn MSL. Extent of victimization and selected psychological, behavioral, and substance use characteristics of Latino adolescents involved in the juvenile justice system [Internet]. Texas A&M University-Corpus Christi; 2006 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/c155a80c0ed6713b9c1982f106e972c2/1?pq-origsite=gscholar&cbl=18750&diss=y
Raphael-Leff J. Healthy maternal ambivalence. Psycho-analytic Psychotherapy in South Africa. 2010;18(2):57–73.
Rizzolo G. Obsessions And Compulsions: A Lifespan Perspective. J Am Psychoanal Assoc. 2023 Jun;71(3):445–87.
Rojas-Perez I. Mourning remains: state atrocity, exhumations, and governing the disappeared in Peru's postwar Andes [Internet]. Stanford University Press; 2017 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=pUUkDwAAQBAJ&oi=fnd&pg=PT5&dq=The+Unmournable+Loss:+From+Betrayal+to+Bodily+Decay+in+Great+Expectations&ots=lYBcOTl9Jx&sig=LrZ7-II42sz7lKfF4_seQ381BiU
Ruberg W. Hysteria as a Shape-Shifting Forensic Psychiatric Diagnosis in the Netherlands c. 1885–1960. Gender & History. 2023 Jul;35(2):565–81.
Salgado-Cohen E. Testimonios: Exploring the Cultural Experiences of Hispanic Veterans in the Military [Internet] [PhD Thesis]. Alliant International University; 2025 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/b289a6f11d4802377360c1f85e7a782c/1?pq-origsite=gscholar&cbl=18750&diss=y
Schuilenburg M. Hysteria: Crime, media, and politics [Internet]. Routledge; 2021 [cited 2025 Aug 8]. Available from: https://www.taylorfrancis.com/books/mono/10.4324/9781003035022/hysteria-marc-schuilenburg
Scull A. The most solitary of afflictions: madness and society in Britain, 1700-1900. Yale University Press; 1993.

Sharpe W. “Look Elsewhere”: Literal Foreshadows in English Literature. Miranda Revue pluridisciplinaire du monde anglophone/Multidisciplinary peer-reviewed journal on the English-speaking world [Internet]. 2013 [cited 2025 Aug 8];(8). Available from: https://journals.openedition.org/miranda/3467

Sherman B. Beyond the Madwoman in the Attic: Representations of Female Madness in Victorian Popular Literature. 2024 [cited 2025 Aug 8]; Available from: https://academicworks.cuny.edu/gc_etds/5737/

Showalter E. On hysterical narrative. Narrative. 1993;1(1):24–35.

Stewart G. Prose Sense and Its Soundings. In: Sound and Literature [Internet]. Cambridge Univ Press; 2020 [cited 2025 Aug 8]. p. 234–51. Available from: https://discours.philol.msu.ru/wp-content/uploads/2024/11/Sound-and-Literature-Cambridge-Critical-Concepts-Anna-Snaith-editor.pdf#page=252

Stoeckl S. Static chaos: The Great War and modern novels of sterility [Internet] [PhD Thesis]. University of Oregon; 2012 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/b1f28bab76842366f37a0d704db1dcba/1?pq-origsite=gscholar&cbl=18750

Taft M. Labored Romance: The Contemporary Novel and the Culture of Late Capitalism [Internet] [PhD Thesis]. Duke University; 2022 [cited 2025 Aug 8]. Available from: https://search.proquest.com/openview/b0fe44b0d5bc5e9487b46c1a00757f4b/1?pq-origsite=gscholar&cbl=18750&diss=y

Takei A. Miss Havisham and Victorian Psychiatry. The Japan Branch Bulletin of the Dickens Fellowship. 2002;25:39–54.

Thelandersson F. A Historical Lineage of Sad and Mad Women. In: 21st Century Media and Female Mental Health [Internet]. Cham: Springer International Publishing; 2023 [cited 2025 Aug 8]. p. 33–60. Available from: https://link.springer.com/10.1007/978-3-031-16756-0_2

Tomlinson DR. Living for Love: The essence of Christianity, and humanity’s only hope [Internet]. Sacristy Press; 2023 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=CgmiEAAAQBAJ&oi=fnd&pg=PA1&dq=Miss+Havisham%E2%80%99s+Stunted+Psyche+and+the+Role+of+Repression+in+Trauma+Response:+Great+Expectations:+2020+&ots=Jk6uFmyi6E&sig=1knDDnwzYF083j9dEErR0Bx12eo

Truex R. Focal Points, Dissident Calendars, and Preemptive Repression. Journal of Conflict Resolution. 2019 Apr;63(4):1032–52.

UNAMBA EC. ASSESSMENT OF GENDER DIFFERENCES AND ACADEMIC ACHIEVEMENT IN MATHEMATICS AMONG PRIMARY SCHOOL PUPILS WITH AGGRESSIVE BEHAVIOURS. GENDER STUDIES ASSOCIATION OF NIGERIA (GSAN). 2020;3(5):23.

Ussher JM, Ussher J. The madness of women: Myth and experience [Internet]. Routledge; 2011 [cited 2025 Aug 8]. Available from: https://api.taylorfrancis.com/content/books/mono/download?identifierName=doi&identifierValue=10.4324/9780203806579&type=googlepdf

Van Der Kolk B, Ford JD, Spinazzola J. Comorbidity of developmental trauma disorder (DTD) and post-traumatic stress disorder: findings from the DTD field trial. European Journal of Psychotraumatology. 2019 Dec 31;10(1):1562841.

Vlašić T. The Portrayal of Miss Havisham’s Body [Internet] [PhD Thesis]. University of Zadar. Department of English; 2022 [cited 2025 Aug 8]. Available from: https://zir.nsk.hr/islandora/object/unizd:6541

Wainwright V. Ethics and the English Novel from Austen to Forster [Internet]. Routledge; 2016 [cited 2025 Aug 8]. Available from: https://www.taylorfrancis.com/books/mono/10.4324/9781315580371/ethics-english-novel-austen-forster-valerie-wainwright

Walker MJ. Aotearoa's postpartum psychiatric'problem': Exploring New Zealand's hidden'epidemic of suffering,'1850 to 1980 [Internet] [PhD Thesis]. University of Otago; [cited 2025 Aug 8]. Available from: https://ourarchive.otago.ac.nz/view/pdfCoverPage?instCode=64OTAGO_INST&filePid=13408567320001891&download=true

Wallis A. Hysterical Women: Moral Treatment of Female Patients in the Fremantle Lunatic Asylum, 1858–1908. 2020;

Weiss D. Introduction: Women and madness in the early Romantic novel. In: Women and madness in the early Romantic novel [Internet]. Manchester University Press; 2024 [cited 2025 Aug 8]. p. 1–40. Available from: https://www.manchesterhive.com/abstract/9781526175724/9781526175724.00005.xml

Williams S. Guilty Pleasures: Incest and the Preoedipal Maternal Tangle in Charles Dickens' Great Expectations, Virginia Andrews' Dollanganger Saga and Misery Literature. In: The Maternal Gaze in the Gothic [Internet]. Cham: Springer Nature Switzerland; 2025 [cited 2025 Aug 8]. p. 181–226. (Palgrave Gothic). Available from: https://link.springer.com/10.1007/978-3-031-70666-0_6

Wilson R. Elite women in ascendancy Ireland, 1690-1745: imitation and innovation [Internet]. Vol. 14. Boydell & Brewer; 2015 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=MZq7CgAAQBAJ&oi=fnd&pg=PP1&dq=Clinical+accounts+provided+by+John+Conolly+of+wealthy+women+that+Conolly+encountered&ots=xvKmJ3Mfez&sig=13d0YxpNJEkIJUswD3n4VdMR46M

Woodward S. Otherness and Power: Michael Jackson and His Media Critics. Lulu. com; 2014.

Young C. Single and Psycho: How Pop Culture Created the Unstable Single Woman [Internet]. University Press of Kentucky; 2025 [cited 2025 Aug 8]. Available from: https://books.google.com/books?hl=en&lr=&id=GiozEQAAQBAJ&oi=fnd&pg=PP1&dq=Miss+Havisham%E2%80%99s+Stunted+Psyche+and+the+Role+of+Repression+in+Trauma+Response:+Great+Expectations:+2020+&ots=gdD5QJ7Z66&sig=tDUxperpCC30LDapAZjyLB4avrQ

Zhang Y. A Psychoanalytic Theoretical Study on'the Familiar' [Internet] [PhD Thesis]. UCL (University College London); 2024 [cited 2025 Aug 8]. Available from: https://discovery.ucl.ac.uk/id/eprint/10199914/