The Gothic Body and Resurrection in *Wuthering Heights and The Fall of the House of Usher*

Junge Dou, Tao Li

China
ORCID: https://orcid.org/0000-0003-3918-1614

ABSTRACT

Emily Brontë's Wuthering Heights (1847) and Edgar Allan Poe's The Fall of the House of Usher (1839) are the best representative of the Gothic works in British and American literature. Not only do they inherit the Gothic traditions, they also put forward the genre by creating their own country's styles. Poe founds the traditional writing mode of American psychological and introverted Gothic by creating "the terror of the soul", meanwhile, Brontë undercuts the distinction between Gothic and domestic narratives in the nineteenth century British literary history. In depicting Madeline Usher's Gothic death, mysterious resurrection and the disembodiment and mental breakdown of Roderick Usher, Poe, presents the incest-taboo, his view of after-life and the ghost haunting the House of Usher, the text and democratic America. Brontë, on the other hand, portraying Catherine Earnshaw's death and ghost, Heathcliff's revenge and dubious identity, suggests the instability caused by slavery, racial and colonial issues, Gothic and domestic novels, which makes the novel becomes the dark secret at the heart of the history of literature.

KEYWORDS: *Wuthering Heights, The Fall of the House of Usher, Gothic, body, resurrection*

INTRODUCTION

Gothic style is mainly embodied in three aspects of horror, mystery and supernatural in literary works, featuring transgression, marginality, and otherness. The established features of nineteenth-century Gothic literature have a venerable ancestry—a fascination with dreams and ghosts, guilt and shame, dismemberment and death (Groom, 14). Emily Brontë's *Wuthering Heights* (1847), which has been hailed as one of the most written-about novels in English literature, and Edgar Allan Poe's T*he Fall of the House of Usher* (1839), Poe's most frequently reprinted and analyzed work of fiction, are the best representative of the Gothic features: setting in the old castle/mansion, plots permeated with death, ghost, resurrection and violence, themes containing revenge, and the narrative perspective of the unreliable narrator(s), while the former owns a "complex, Chinese-boxes narrative structure" and "one potentially unreliable narrative is embedded within another not entirely trustworthy one" (Eagleton, 276), the latter also is "documenting his own more subtle mental deterioration" (Gruesser, 80) thus suspicious. Nearly contemporary, not only do they inherit the Gothic traditions, they also put forward the genre by creating their own country's styles. Poe founds the traditional writing mode of American psychological and introverted Gothic by creating "the terror of the soul", which innovatively depicts the horror of the soul from the external senses to the inner heart, combining the theme of good and evil with the fear of the soul, digging out the struggle in the deep heart of human beings and revealing the hidden evil in human nature, and is hailed as 'father of psychological Gothic'. Meanwhile, Brontë undercuts the distinction between Gothic and domestic narratives in the nineteenth century British literary history (Rena-Dozier, 758), making her works enchanted with the everlasting enigma, scary, visceral, yet classic.

Taking the irrationality into their works, Poe and Brontë present the gradual mental breakdown process, dramatic death scenarios, and unexpected violence in their respective Gothic styles. A major part of the literary criticism of *Wuthering Heights* and *The Fall of the House of Usher* has dealt with sickness and death, and connects the body symptoms with psychology, mainly concerns with the divided self, death instinct and life instinct (see Renata R. Mautner, 1977 on Poe; Shulman, E. 1996 on Poe; Dennis Bloomfield 2001 on Brontë; Steven Vine 1994 on Brontë). Dennis Bloomfield (2011), Deborah Lutz (2012), and Hilary Newman (2018) associate the historical context with the diseases and endow the sickness a consideration of the historical backgrounds and religion, societal evaluation. By analyzing the illness and death in the development of the plot in *Wuthering Heights*, Dennis Bloomfield argues that each illness or death pivots

the plot in another direction, often reversing the destinies of the players. He connects illness and death not only a method of progressing the story, but as a societal value system being used as a metaphor of the characters' personalities and importance in the story (298). The illness and fear in *The Fall of the House of Usher* have received great attention on psychoanalysis, especially on the emotional and psychiatric conditions of Roderick Usher, who suffers the disorder of losing the other half self, embodies by his sister Madeline Usher. The existence of a supernatural connection between the Usher family and the mansion is another focus in recent criticism, both the belief concerning the superstition and the "Gothic convention of the common fate of twins is the chief vehicle both of Poe's effect of terror and of his psychological rationalization of the terror" (Stein, 109-110). Nineteenth century literature, both American and British, is integral with the close connection between body and soul, rationality and irrationality, the self and other, inner life and worldly life.

PART I: THE FALL OF THE HOUSE OF USHER

As a former British colonization, North America lacks the myths of antiquity, the mediaeval ecclesiastical, castellar architecture, the ruins in which Britain and the rest of Europe locates its Gothicisim, consequently, Gothic is often treated as a subgenre of melodrama or romance to distance American writing from the concerns and traditions of European, particularly English, literature (Groom, 104). Poe's text, observed by Benjamin Franklin Fisher, incorporating numerous standard Gothic motifs which it then parodies, embodies the influence of Gothicism and Germanism on the literature of the day (359-60). In *Tales of the Grotesque and Arabesque* (1839), Poe claimed that 'my terror is not of Germany, but of the soul', aiming at an internalized and often domesticated 'unity of effect'—a forerunner of Expressionism (qtd. in Groom, 106). In T*he Fall of the House of Usher*, there is a mysterious connection between the protagonist Roderick Usher, who suffers from the nervous agitation, the acute bodily illness, and the oppressive mental disorder, and the "melancholy" mansion itself, which remains a "mystery all insoluble" (Poe, 643) . The "vacant eye-like windows" (ibid), resembling Usher's visual organ, attracts much attention on the metaphorical way of connecting Usher's mind and the house, the fall of one causes the other falling apart simultaneously. The house possesses "eye-like" windows but it is "vacant", losing its ability to see the world around and outside it. In the same way, Roderick Usher has eyes, but cannot see, separating himself from his vision, his body, and the outside world. Everything that separates people from the true world - error, illness, madness, in short, embodiment - is reduced to the status of a mere appearance (Merleau-Ponty, 126). Roderick does not fully possess his eyes, but is controlled by it, so to speak, he is a slave to his body, and far away from using it to live, to feel, to guide his world view. According to Merleau-Ponty, people should regard the body not as a mere biological or physical unit, but as the body which structures one's situation and experience within the world. Perceiving means having a body, which in turn means inhabiting a world. The body is people's anchorage in a world (Merleau-Ponty, 146). Residing in "this mansion of gloom" (Poe, 643) for many years, Roderick Usher affects the same Gothic sensibilities and losing touch with the outside world, which symbolically presented by the "black and lurid tarn" (ibid) which consists of "sullen waters" (ibid, 4) separating the house and the society. In the letter of invitation, Usher expresses his attempt to alleviate his malady by the cheerfulness of his friend's society, in a sense, the reason further depicts the isolation, even seclusion state of "both the family and the family mansion" (ibid, 644). Noticing the opening description of the "sickening" decay of the external setting, Stein identifies the house as symbolically figures the hero's physical and mental condition (100).

From "the eye of a scrutinizing observer" (Poe, 645), the building impresses the narrator as well as the reader as fallen, wild, old, rot, crumbling, neglected, and decay, it is "an excessive antiquity" (ibid). Though shows "little token of instability", it is also "with no disturbance from the breath of the external air" (ibid). Renata R. Mautner creatively realizes that in the House of Usher, "everything turns into Usher; nothing from the outside is allowed to remain unassimilated." (34) As a result, Roderick Usher's last endeavor is doomed to fail. On one hand, the lifeless objects such as the draws, the window, the architectures in the house are the subjects of many sentences, from a stylistic perspective, the things in the house are actors and have powers to influence the object. The foregrounded position of things in the tale gives the reader an impression that it is the things "who dominate the House of Usher, rather than Roderick who has been enfeebled by his nervous problems" (Tang, 288). As such, admitting description of this sort stresses the power of things over Roderick, Tang comes to the conclusion that Roderick has been "thoroughly dominated by things", and is a "complete loser" in the battle against things around him (ibid, 291). On the other hand, the body is not a complete perceiving and feeling system and cannot fully operate its functions, only a part of the organs can. In the house, only the eyes detect the secrets in silence but receives "all things startled and even awed" (Poe, 646) the owner of them. When the narrator lifts his eyes to the house itself, "a strange fancy" (ibid, 644) is so ridiculous and it oppresses him with the vivid force of the sensations. Later, the eye, in Aristotle's words, whose soul is the vision, struggles in vain to reach the remoter angles of the chamber, darkness haunts. Rather than reflecting itself, the world, and the reality, the body expected to be conscious, emotional and expressive, is paralytic, therefore, losing the ability to sense, to gaze, the discover the truth. "The thing's sense inhabits it as the soul inhabits the body: it is not behind appearances." (Merleau-Ponty, 333)

The narrator can only probe the house with his partial body, mainly the visionary sense, when he gazes upon Roderick

Usher with a "feeling half of pity, half of awe" (Poe, 646), the narrator has moved his eyes and see parts of his friend, not the whole, he is "at once struck with an incoherence-- an inconsistency" (ibid). To the narrator, Roderick's action is "alternately vivacious and sullen", his voice "varied rapidly from a tremulous indecision", all of these illustrating the feature of a "lost drunkard, or the irreclaimable eater of opium" (ibid). Every part of Roderick's face has been dismembered into fragments in the form of the combination of the complexion, an eye, lips, nose, nostril, chin, hair, temple and skin, and been examined from the perspective of a physician. The narrator, gazing like a Foucauldian doctor inspects his patient, manifests the authority to inspect the object to be recognized, the sick body awaiting treatment. Although the nose of the sufferer is a "delicate Hebrew model" (ibid), being scanned and examined in such way, the Eurocentrism is somewhat deconstructed. In a similar way, in the portray of Roderick's peculiarity, all of the sensual organs are dismembered into morbid acuteness of the senses, displaying themselves "in a host of unnatural sensations" (ibid); "He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odours of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror" (ibid). Food, garments, odours, eyes/light, sounds, rendering useless, losing their original functions. The whole body falls into fragments, impairing the double functions: to feel and can feel.

Similarly, Tang clarifies that on both the "story" level and "discourse" level, the mysterious and evil power of things in the house is the important force driving the progression of the short narrative, in which things in the house acquire a life and power to control, while human beings, enchanted and terrified by the inscrutable things around them, suffer from melancholy, despair, and mental breakdown and show little, if any, sign of agency. Thus in *The Fall of the House of Usher*, Poe "subverts the traditional notion of "human-thing" relationship, turning the 'passive' things into actors and reducing the 'active' human beings to passivity. " (299) By so doing, the long held traditional western philosophical body- soul dialectics and anthropocentrism are overturned.

More-than Freudian oppressive and curiously original sense and sensation of over-determination, Poe's mythological power emanates from his own difficult sense that the ego is always a bodily ego (Bloom, 2-3). It is no doubt that Roderick Usher believes his mental disorder and excessive nervous agitation has its origins with the constitutional nature and family evil, but much of the malady has been directly related to the "severe and long-continued illness" of his "tenderly beloved sister--his sole companion for long years--his last and only relative on earth" (Poe, 647). First of all, Lady Madeline is a visible embodiment of the alter ego, standing for the emotional or instinctive side of her brother's personality which has stagnated under the domination of the intellect (Stein, 111). Following the different psychological views of seeing Madeline as a mirror image, Renata R. Mautner and John Allison share the same view regarding the twins as the same feature. As Mautner comments, Roderick either engages in pseudo-relations or refuses all relations, though in this manner he avoids the dangers of an encounter between self and Other, he is in the same process erasing the line that, by marking the difference between the natural world and the society of men, defines him as human (34). It is sure that Roderick and Madeline are the only survives within "the direct line of descent" (Poe, 643), because Madeline, who has the potential childbearing opportunity, to be specific, to marry and to bear a child, resembles Roderick, "brother and sister can generate only copies of themselves, not emissaries of progress" (Allison, 143). As such, it is not surprising that to bury her is to bury Roderick himself. Of particular significance is the fact that Roderick Usher harbours the inexpressive affection toward his sister, possibly, they violate the incest taboo, that is why Roderick has suffered the "anomalous species of terror" and been the "bounden slave" (Poe, 649).

The interpretation of incest taboo begins with D. H. Lawrence, who declares the tale is a love story in which the brother and sister "love each other passionately and exclusively" (77). From the passionate narration of the attachment like "tenderly beloved sister--his sole companion for long years- -his last and only relative on earth"(Poe, 649), and from the declaration that Madeline's decease "would leave **him** (him the hopeless and the frail) the last of the ancient race of the Ushers" (ibid) with a bitterness which the narrator can never forget, in which Roderick uses the third person personal pronoun him to refer himself, though it leaves the impression of the objective judgement of Madeline's death will offer much pain to him as he defamiliarizes himself from the awful event, then, the additional content "him the hopeless and the frail" in the brackets presents him as the victim of suffering, fragile and despairing, the extreme bitterness can be tasted from this strange sentence and the unusual way of expression. At this point, the reader and the narrator seemingly can be persuaded by the affinity of siblings, but Roderick buries his face in his hands, "a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears" (ibid, 650) further convinces them the peculiar attachment between the twins. They are more closer than the double, the divided self, the mirror image and above all, the siblings. It is also important to highlight the body functions not in full, but only partially here. Lady Madeline appears and disappears silently, like a ghost, without making a sound. She is unable, to be specific, be deprived by the author, to utter any word, then to become the active subject to utter her own ideas as language is the extension of the body and mind, sinking into the abyss of the silent Other. "A sensation of stupor oppressed"(ibid)

the narrator, as his eyes follows Lady Madeline's retreating steps, here, the abstract sensation acts as the subject of the sentence, exerts its full influence over the human being and turns them into the passive object in owe and sublime. The eye, the visionary organ, acts instead of the whole organic body, further deepens the impression that every living beings in the house cannot fully operate, either physically harmed like Madeline, or mentally injured like Roderick, the narrator as an outsider, must be assimilated, otherwise they are capable to manoeuvre their partial capacity. When the narrator in terror seeks to find console in his friend, only his "glance sought instinctively and eagerly the countenance of the brother"(ibid), both what he uses and what he finds are only a part of the human's organs, leaving the whole body stiffened and palsied.

According to Lawrence, when the self is broken, and the mystery of the recognition of otherness fails, then the longing for identification with the beloved becomes a lust. In psychoanalysis almost every trouble in the psyche is traced to an incest-desire. Furthermore, the extreme and immoral love finally leads Roderick to devour and suck Madeline like a vampire (75). Entombing Madeline alive and insisting preserving her body in the vault for a fortnight, the fact itself validates Roderick's belief that Madeline's soul will come back for him, "gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound" (Poe, 652). The storm raging outside the mansion reflects the turmoil in the family caused by Roderick burying Madeline alive (Gruesser, 84). The same pattern can be found in Heathcliff, who awaits Catherine comes back to find him day and night. If the tragedy in *Wuthering Heights* is about unrequited love, then the love in *The Fall of the House of Usher* may be said to be the debatable insect taboo. What Roderick "dread the events of the future, not in themselves, but in their results"(Poe, 646), shudders at the thought that "sooner or later the period will arrive" (ibid) when he must "abandon life and reason together, in some struggle with the grim phantasm, FEAR." (ibid), comes to light: one is the incest taboo, one is to entomb Madeline alive and awaits her soul to unite with him, and his belief may be associated with the wild ritual of one of his favorite quarto Gothic.

Dying unwillingly and unappeased, Madeline gets out of the vault, with a door made of "massive iron" thus "immense weight" and carefully secured (Poe, 651), miraculously, and visits her brother on a tempest night. There "**DID** stand the lofty and enshrouded figure of the lady Madeline of Usher" (ibid, 655), no sooner than her secret lover shrikes "out his syllables, as if in the effort he were giving up his soul" (ibid), not only astounds the narrator, but also the "victim to the terrors he had anticipated" (ibid) himself. With a low moaning cry, Madeline falls "heavily inward upon the **person** of her brother" (ibid) , and in her violent and now final death-agonies, bears him to the floor a corpse, together with the House of Usher. Rather than a powerless or lifeless female body in the phallic western convention, Madeline's corpse displays the subversive power to attack another body and causes him to fall to the ground, more catastrophically, the fall of the house which causes herself and her brother die, seeming to symbolize the final subjugation of rational human beings by things (Tang 288). Consequently, the uncanny "Gothic convention of the common fate of twins is the chief vehicle both of Poe's effect of terror and of his psychological rationalization of the terror" (Stein, 109-110). Madeline's escape and the resurrection, extremely real and trustworthy rather than dream-like, strongly disrupts the order, the expected self imposed upon her. The problem of mind-body since Plato is also been overturned, simply male as the mind, soul, reason, and main personality, female as the inferior body, irrationality, subordinate personality, and it requires a new philosophy attitude to consider the silent female character. In a tragic myth, Madeline scatters Roderick's as well as many critics' narcissism, which much criticism highlights as the double self theme. Being a silenced character, while Madeline has little access to touch the language and culture, two very special external props or scaffolds for Andy Clark (a, 82), especially language, a "form of mind-transforming cognitive scaffolding" (b, 44), she strives to make a history of her own without uttering any word.

Drawing a comparison between Poe and Coleridge and concluding that Poe pushes Coleridge's "self-development" of Roderick to "the limits of biological, psychological and social boundaries," which leads to his self-entrapment which in turn causes his "fear, madness, and death", John Allison claims that like identical magnetic poles, the Ushers generate a force of repulsion, destroying the house that has become their prison (44). Offering a valuable perspective on the tension between the evil power of things and the lofty reason of Roderick, Tang interprets that the evil power of the corpse of Lady Madeline eventually brings down Roderick and the House of Usher, "the radiant palace" of Thought, which seems to symbolize the final subjugation of rational human beings by things. In the narrative's story level and discourse level, Poe creates the horrible uncanny effects that epitomize his "Gothic aesthetics of things" (Tang, 287-288). Insisting that Poe gives fictional form to the fundamental conflict between reluctance to give up oneself and what is most like and mat familiar to oneself, and the social, cultural necessity for doing so, Mautner, connecting the psychology and the final catastrophe, puts more emphasis on the themes of the fatal mirror image and the disappearance of culture into nature (33). Usher dies as his mirror-image Madeline returns and falls upon him and the House then cracks and begins to fall into its mirror image in the tarn (Mautner, 35). Madeline's supposedly lifeless body features mysterious or evil power here, achieving an overwhelming effect of uncanniness, terror of Gothic type, and "a tour de force of Gothic sensationalism" (Stein, 110). The unreliable narrator achieves success in the sense that he escapes the madness and decease, more meaningfully, by means of language, turns

the fall of the House of Usher into "*The Fall of the House of Usher*," "bringing Roderick and Madeline, the House, and their destruction back into the culture and the society of men. Ultimately, then, it is only through the mediation of the narrator that Roderick Usher assumes the responsibility of exchange and gains reintegration into the world of culture (Mautner, 35).

The resurrection, in other words, the dead returns to haunt the living is part of "the uncanny," has been adapted by Sigmund Freud to refer to the writer to bring "in relation to spirits, demons, and ghosts" by "not letting us know whether he is taking us into the real world or into a purely fantastic one of his own creation" (351) . Through the morbid metaphors that the flesh-and-blood Poe met his physical end but different scholars have different view about Poe's image, resembling Roland Barthes's "Death of the Author" and dovetailing Poe's critical afterlife with the form and narrative, Mark Steven reads *The Fall of the House of Usher* not only as the story of Madeline Usher's return from the grave but also as a formal and emplotted rendition of Poe's authorial undeath (6). Steven argues that there are 3 stages of the return. Above all others, appearing in the shadows and been portrayed as a "lofty and enshrouded figure," Madeline still merely haunts The House as does Poe in an apparition or presence. Moreover, "blood upon her white robes", rather than the Derridean specter, undead Madeline is a distinctly physical body returned from the crypt to materialize in syntactical form. As such, the undeath of the author parallels that of Madeline, as though it is with her that Poe had imagined his own death and afterlife (11-12). Relating the metaphor of the "The House of Usher" which stands to embody something democratic to Deleuzine rhizome, Steven elevates the text to a extent that never be compared: the body of text and the body of state/democracy. By defining Poe as the cadaverous flesh sustaining worms, and the Author-God at work, who organizes "The House of Usher" in cryptomimesis and thereby encrypting himself within the text, Poe messes up the democratically American text of "The House of Usher" with the possibility of "territorialization" - a constrictive force inimically opposed to the Jeffersonian and Tocquevillian ideals for a democratic America and its letters, Steven questions whether the racism or monarchism still haunts the democratic American fantasy and voices Poe's undeath is an uncanny reminder of that disjuncture (12-13).

PART II: WUTHERING HEIGHTS

Practicing the fantasy of introjection and identification, Roderick Usher and Madeline Usher seek to "assuage their melancholia by psychically devouring the lost objects of their affections" which D.H. Lawrence condemns Poe for "the will-to-love and the will-to-consciousness, asserted against death itself. The pride of human conceit in KNOWLEDGE." (Bloom, 3). The same is true of Catherine Earnshaw and Heathcliff in *Wuthering Heights*. Desiring the love from Catherine and her

returning, Heathcliff awaits his integrity of the soul and the consummation of their love. Walking along the moors and crying "let me in", Catherine's phantom, seeking identification thus ending her split between her inner and outer selves, haunts Heathcliff, Wuthering Heights, Thrushcross Grange and the people dwelling there. The wail of the ghost, "Let me in!", and Heathdiff's anguished plea "Come in! come in! Cathy, do come!" alike fail against the barrier of the flesh that still exists between them (Nixon, 237). Using Heathcliff's desire for a form of sexual consummation with Catherine, it can be said that it is Emily Brontë's desire to "heal at the level of individual relations the very split that structures the social world of the Heights" (Beaumont, 140), by doing so, desire and social convention may thus be managed together (Eagleton, 270). To a higher level, identifying Brontë's protagonist as 'a fragment of the [Irish] Famine' (Beaumont, 140), *Wuthering Heights* becomes a text shadowing the dark history in England.

Told in the form of an extended flashback, Gothic elements, sickness, death, and psychoanalysis are the common themes in studying *Wuthering Heights*. Touching upon Thing theory, Deborah Lutz, taking the tale more about longing for the dead than for earthly love, argues that understanding mortality, in fact, the love between Catherine and Heathcliff, means "reading" material, texture, the weight and heft of objects (390). While Lutz starts from the point of ontology, Dennis Bloomfield investigates the Victorian concepts of illness, injury and death, takes the progression of the plot and societal value system into consideration, comes to the conclusion that on one hand, Emily Brontë uses the sickness to direct and advance the narrative, one the other hand, use it as metaphor to assess the moral qualities, personal character and the significance in the novel (298). Focusing on the culture-nature dialectics between Wuthering Heights, symbol of wild nature, and Thrushcross Grange, which stands for the civilized society and convention, Terry Eagleton comments that Heathcliff's rebuffed desire for Catherine, instead longs for a achievable relationship, it becomes a pathological and implacably destructive force, which the desire for death, self-violence and negation (276-278). Meanwhile, Johanna Schakenraad sees the story as an philosophical allegory in which the characters in *Wuthering Heights* all represent values or principles in life, or the universe, which the author explores and sets forth by means of her novel (340).

Different from the unspeakable Madeline Usher, Catherine Earnshaw is capable to express her ideas, pursuits, hate and love. Much affection and tenderness has been given to the following excerpt:

> My great miseries in this world have been Heathcliff's mieries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and HE remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part

of it. My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I AM Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don't talk of our separation again: it is impracticable; (Brontë, 104)

Catherine is Heathcliff, and Heathcliff is Catherine just as God created Adam and Eve from the same material with the same mold, thus they share the same mortality of the body transience. Being both wild, cruel and natural, they have the same identity. Heathcliff the Gipsy child is her perfect companion: wild, rude, and as proud and cruel as she (Maugham, 1948). In spite of recognizing Heathcliff as the soulmate, Catherine is unable to degrade herself to marry a man much lower than her class. Intending to maintain her social status and help Heathcliff to get rid of her brother's torture, Catherine marries Linton, leaving Heathcliff, the real-life lover than an ontological essence (Eagleton, 270), unaware of her real intentions and her passionate love. The vindictive body comes back in three years and aims to torture Catherine, however, Catherine dies after giving the baby, keeping Heathcliff behind who decides to revenge the Lintons and Earnshaws.

Death endows Catherine the unique individuality, subjectivity and independence with irreplaceable qualities. Paradoxically, according to Dennis Bloomfield, while Catherine is the primary imperative character in the novel, providing the only comfort to Heathcliff's adolescence and the constant presence for his unfulfilled yearning after her death, her demise does less to advance the plot than the death of any other character (291). When dying, Catherine sees her body as 'this shattered prison' (Brontë, 204) in which she is sick of being confined and is "wearing to escape into that glorious world, and to be always there" (ibid). By saying so, she confirms the Victorian belief of death since Plato: to die, is to break away from the bondage of the flesh and to be truly free. Seeing the body itself as prison, the west views the soul origins from the heaven, the only way out is death and regain its divinity. Later, she cries Heathcliff to come to her, which can be seen as her desire to unite with him in heaven.

Mortality is the body, immortality is Catherine's shadow. Though absent in the physical form, ubiquity her presence is: the book and diary, Lockwood's encounter, the main body of Nelly's narration, the tale, little Catherine and Heathcliff's obsessiveness. The clearest explanation for her undead state comes from the novel's steady belief in an afterlife of some sort or other. Catherine's sleeping chamber is alive with absence and permeated by the presence of the deceased Catherine (Lutz, 391). Praised as 'the most touching scene in English literature', Lookwood the tenant sleeps, dreams and frights on the bed, and his finger closes on the fingers of Catherine the ghost knocking at a dream window's "little, ice-cold hand" (Brontë, 32), pulls and rubs the wrist to and fro till the blood runs down and soaks the bedclothes. Begging to let her in, Catherine hankers for the recognition and ascertain her identity which has been split between Heathcliff, the representative of nature, and Edgar Linton, typical sort of culture in her class. Moreover, the scene makes the bed a location where the line separating life and death seems to become permeable (Lutz, 394). Not merely a memento of the dead, the bed is also a coffin for Heathcliff who longs for the final reunion with Catherine.

If before the death of Catherine, the dominant theme is the exile from Eden, which leads to Catherine's physical disappearance due to mortality, then the theme after is the reunion both in the earth and at the heaven. To be specific, the only obstacle to keep the consummated reunion and happiness is the existing mortal body of Heathcliff. "The division between the situation of the body and the desire of the soul which was suffered by Catherine is now repeated in Heathcliff. The death of the body sets the soul free, but the death or captivity of the soul leaves the body to a miserable half-life. " (Nixon, 240)

Regarding the belief that the beloved will return to visit them thus to possess her forever, Roderick Usher and Heathcliff share the same opinion. Believing the existence of the soul, Heathcliff eagerly awaits the ultimate demise, getting rid of the prison of the flesh and entering the heaven to unite with Catherine. Heathcliff's hysteric condition lasts for a long time: digging Catherine's coffin, embracing the corpse, thinking about being haunted by Catherine, feeling her unseen presence, forgetting the hatred, caring less on eating and drinking. Dying a rainy night, Heathcliff the "fonder of continued solitude" (Brontë, 412) and a dubious ghoul or vampire, finds his peace in Catherine's chamber room, his body s dead and stark, with a seemed smile, which resembles the smile of Madeline Usher. The difference lies in that Madeline the entombed returns to get her brother to accompany her, causing death and the fall of the house, while Heathcliff goes after death willingly, in the hallucination of Catherine holding out her hand and inviting him to join, to reunite, to love.

Bearing the name of a dead son of Earnshaw and having a vague identity, Heathcliff, may be an illegitimate child, thus he is a half-brother of Catherine, as such, their love will be also be concluded as the incest taboo just like Roderick and Madeline. In doing so, Emily Brontë "casts a vague incestuous aura over the entire plot" (Solomon, 82). The love is non-sexual and does not go beyond the brother-sister relationship when Catherine declares that she will marry Linton, while it is much more mature and strongly intense when Catherine is dying (Lenta, 71). However, Catherine must die and they cannot be together if they are truly brother-sister relationship, two individual bodies are not the rival for the societal and conventional body. As pointed out by Eric Solomon, the tragedy of *Wuthering Heights* is increased "in intensity and

inevitability" if Heathcliff and Catherine are seen not only as the products of their own wilfully destructive natures, but as the victims of a fate beyond their control. Shouting "I am Heathcliff", Catherine may also say that they are "of one flesh as well as one spirit" (83).

The instability, caused by "conflict between genteel cultivation and down-to-earth practicality" (Eagleton, 276) in Catherine and Heathcliff causes their destruction, both physical and mental. Ireland's position within the Union as uncomfortable and rebellious is reflected in Heathcliff's ambiguous position in the Earnshaw family (Grom, 87). Heathcliff is a foundling: he has Faërie origins and is given the ghostly name of a dead child, but is never properly incorporated into the family. Yet Heathcliff does more than simply haunt English notions of family loyalty: by skilful manipulation he acquires the property of both the Earnshaws and the Lintons, overturning outdated class structures like some avenging demon of progress. He marries Isabella and fights with Edgar Linton, prompting Catherine's scorn against her genteel husband who mocks his social respectability with the Burkean observation. Ireland's position within the Union as uncomfortable and rebellious is reflected in Heathcliff's ambiguous position in the Earnshaw family (Groom, 87). Heathcliff is a foundling: he has Faërie origins and is given the ghostly name of a dead child, but is never properly incorporated into the family. Yet Heathcliff does more than simply haunt English notions of family loyalty: by skilful manipulation he acquires the property of both the Earnshaws and the Lintons, overturning outdated class structures like some avenging demon of progress. He marries Isabella and fights with Edgar Linton, prompting Catherine's scorn against her genteel husband who mocks his social respectability with the Burkean observation. Moreover, *Wuthering Heights* does not simply dramatize Anglo-Irish conflict but suggests how national difference is made racial (ibid). Relationships between characters are structured as systems of bondage that revive memories of slavery which was only abolished in 1834. Old Earnshaw has a trip to Liverpool, the slave port, and discovers the young Heathcliff there, associating Heathcliff with racial Otherness. "It is not that Heathcliff is black, but that he disturbs the genealogical purity of class identity: the descent of the aristocracy. Hence he is treated as if he were black, and compared to a ghoul, a basilisk, a devil, and, most suggestively, a cannibal" (ibid, 87-88).

Many elements like the setting of the Wuthering Heights, the themes of revenge, ghost and heirship, the villain hero Heathcliff's demonstrating psychopathic obsession and acts in a bizarre and ghoulish manner after Heathcliff's burial, Catherine's illusion of where she is and where she wants to be, Lookwood's dreaming of the ghost crying to enter the house, the folktales' mythic and Gothic walking figures on the moors have made Wuthering Heights a Gothic masterpiece. Embodying the instability of nineteenth-century literary history's division between Gothic and domestic novels, *Wuthering Heights* "poses a significant threat to the triumphalist teleology of the nineteenth-century history of the novel, so it becomes the dark secret at the heart of the history of the novel" (Rena-Dozier, 758-760). According to Liu Yan, in the Victorian era, due to the colonial hierarchical framework, it was impossible for black Africans, represented by Heathcliff in *Wuthering Heights*, to become the subject in white Britain symbolic order, and only in the post-colonial era after the collapse of the British Empire did such identification/mis-identification become possible. In the context of cross-border mobility of capital and labour, the exclusivism of skinheads represents the racist imagination of some marginalised white natives explain their plight: ethnic minorities or immigrants took their rightful place (42). It was the same as Hindley's hatred of Heathcliff, on one hand, the latter usurps Father's affections and may usurp the inheritance; on the other hand, the latter stands in the wrong place.

CONCLUSION

In Emily Brontë and Poe's portraying of the body, death, ghost and resurrection of the beauties and their lovers, the shinning corpse and ghost of Catherine evokes Heathcliff's longing desire for reunion, seeking for the complete identity and powerful yet incestuous love. Similarly, the silent Madeline's body overcomes many obstacles and returns to Roderick, shocking him to death and smashing the confinement imposed. The female bodies exist both as physical and ghost, console and destruction, death and resurrection, body and soul, self and other. By contrast, the male bodies last longer than the female body, however, their narratives are full of the torture, hysteria, and nearly madness. The final demise of their bodies, active or passive, are the work done by their sisters, who they love tenderly as well as strongly, yet forbidden. Yearning for the forever companion both in flesh and in psyche, they enter the road to extinction. The authors, Edgar Allan Poe and Emily Brontë, shadow their personal, historical and political thoughts in their texts, reflecting their unique continuation and development on the Gothic sub-genre, the situated knowledge their bodies in, and the social commitment they involve.

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