

A TWICE-TOLD GOTHIC ROMANCE: THE ANATOMICAL DIFFERENCES IN
JULES BARBEY D'AUREVILLY'S *L'ENSORCELÉE* AND EMILY BRONTË'S
WUTHERING HEIGHTS

By

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TABLE OF CONTENTS

	<u>page</u>
ABSTRACT.....	iv
CHAPTER	
1 THE “GENDER” OF THE TEXT.....	1
2 THE BEAU TÉNÉBREUX.....	5
3 VAMPIRE MOTIFS.....	11
<i>L’Enfermée</i> and the Vampire	13
<i>Wuthering Heights</i> and the Vampire	20
4 TOWARD AN <i>ÉCRITURE FÉMININE</i>	27
5 CONCLUSIONS	41
WORKS CITED	52
BIOGRAPHICAL SKETCH	54

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In this thesis, I establish evidence of a proto-*écriture féminine* à la Hélène Cixous and Luce Irigaray in Emily Brontë's *Wuthering Heights* by comparing it to a similar novel *L'Ensorcelée*, by Jules Barbey D'Aureville. The two novels are similar—both fall into the genre of gothic romance and both contain not only the Byronic hero (which is *de rigueur* for the genre), but also a nontraditional heroine (remarkable for her fiery independence and refusal to play the role of the traditional gothic heroine, the maiden in flight). In support of my argument, I first assert the existence of a vampire motif in both *L'Ensorcelée* and *Wuthering Heights* and trace this motif through both works. I propose that the abbé de la Croix-Jugan and Heathcliff are vampiric figures and that Jeanne de Feuardant and Catherine Earnshaw are their respective victims. However, the difference in each author's retelling of the vampire myth is that, while each heroine reacts similarly to the “vampire's” attack (with attraction to the attacker), only Catherine is permitted to return the attack and to “vamp” her attacker and others. Thus, we first see evidence of

écriture féminine in the fluid, multidirectional quality of Catherine's desire as compared to Jeanne's more linear desire.

Further, we may note that Brontë's "vampires," like many vampire figures of the nineteenth century, are polymorphously perverse, while Barbey's are not, and this quality is associated with the *féminine*. Brontë also employs the *féminine* method of mixing the gender roles of her characters, assigning typically masculine roles to women and vice versa. We see this in terms of the vampire myth in that the enabler of her vampire is male, though this role is typically assigned to a female: la Clotte in *L'Enfermée*. We see further swapping of traditional gender roles in Brontë's use of *froda* and *forza*, or fraud and violence. According to Northrop Frye, *froda* is typically the tool of the female, and *forza* is associated with the male. We find that this is more or less the case in *L'Enfermée*, where Jéhoël is the physically violent warrior and Jeanne resorts to mysticism in her attempts to woo Jéhoël. However, in *Wuthering Heights*, it is Catherine who prefers physical violence, slapping and pinching at Edgar and Nelly in her anger, while Heathcliff favors *froda*, plotting and scheming to achieve his ends. We also see the *féminine* strategy of "masquerade" in Catherine's behavior in *Wuthering Heights*. I suggest Jeanne is a character obsessed with the Realm of the Proper à la Cixous, while Catherine is a character torn between the Gift and the Proper. Finally, I contrast Barbey's polarization of good and evil forces and characters with Brontë's refusal to impose a moral code on her characters, who resist the categorization typical to non-*féminine* works. Thus, using the vampire motif, I assert that *Wuthering Heights* is a work that anticipates *écriture féminine* by comparing it to *L'Enfermée*, a work that contains a fiery and independent but not particularly *féminine* heroine.

CHAPTER 1 THE “GENDER” OF THE TEXT

Jules-Amedée Barbey d’Aureville’s 1852 gothic romance *L’Enfermée*¹ first appeared in serial form in *l’Assemblée nationale*. Emily Brontë’s own work of the same genre *Wuthering Heights*² was first published in 1847. Each novel recounts a similar tale, despite differences in nationality and language, for both novels fall into the genre of gothic romance. The gothic novel, with its pseudomedieval mystery and horror, has its roots in Horace Walpole’s 1764 *The Castle of Otranto*, but celebrated its heyday in the 1790’s, with Ann Radcliff’s *The Mysteries of Udolpho* (1794) and *The Italian* (1797), as well as Matthew Gregory Lewis’s *The Monk* (1796) (Fiedler 1992, 126-7). The gothic novel’s name derives from the architecture of the ruins of medieval buildings, which inspired themes of darkness, storm, “ghosts, madness, outrages, superstition, and revenge” (*Merriam-Webster* 480). Although the gothic novel reached its peak in the 1790s, later novelists continued to employ gothic elements and themes (481). While the motif of the beautiful woman in flight does not manifest itself, at least not literally, in our two mid-nineteenth century works, we do see the general gloomy atmosphere, violence, revenge, and elements which at the very least hint at the supernatural. The most important theme left over from the gothic to find its way into *Wuthering Heights* and

¹ Paris: Garnier Flammarion, 1966.

² Norton Critical Edition. New York: Norton & Co, 1990.

L'Enfermée is a certain emphasis that Leslie Fiedler, in *Love and Death in the American Novel*, describes thus:

the fully developed gothic centers not in the heroine . . . but in the villain (the persecuting principle of damnation). The villain-hero is, indeed, an invention of the gothic form, while his temptation and suffering, the beauty and terror of his bondage to evil are among its major themes. (128)

This is the *beau ténébreux* of romanticism, the predecessor of Heathcliff³ and l'abbé de la Croix-Jugan. The romance, as a genre, contains a plot which is mysterious or adventurous, in a setting which is distant from the world of the reader. In *The Secular Scripture: A Study of the Structure of Romance* (1976), Northrop Frye maintains the two key elements of romance are a love story and the adventures which lead up to its consummation (24). *L'Enfermée* and *Wuthering Heights* qualify as romances because of their mysterious plots (hinting at the supernatural), love stories (weird as they appear), and violent escapades (murder and blood).

Finally, we see in both texts the influence of the late romantic period in which Barbey D'Aurevilly and Brontë authored their respective texts. Of course, much of Romanticism overlaps with the gothic as well. In addition, late Romanticism focused on the triumphs and struggles of the exceptional individual. This is evident in both Brontë and Barbey, as neither author creates conventional characters. Further, Brontë and Barbey show romantic trends in their depictions of nature as reflecting the passions of their characters. In *Romanticism*, Lilian R. Furst asserts the strength of English Romanticism lies in its "lack of cohesion For its outstanding trait is its individualism, and from this stems its variety, its vigour and its freshness" (48). Emily Brontë's work reflects this sentiment in that *Wuthering Heights* is a distinctly different

³ Fiedler, 133.

work than anything that precedes it. Says David Cecil in *Victorian Novelists: Essays in Revaluation*, Brontë's "achievement is of an intrinsically different kind from that of any of her contemporaries" and one of her distinguishing features is the "freshness" of her imagination (137, 161). Says Furst, *French Romanticism*, on the other hand, is characterized by "political and religious strife" (50). This is evident in Barbey's subject matter, as the effects of the revolution and of its consequences on the Church necessarily made their way into the works of the French Romantics. Furst continues, "In revolt against the old artificial contentions," the French Romantics, "repeatedly pleaded for truth and naturalness in . . . speech" (51). We see this in both Brontë and Barbey, as each phonetically spells out the speech of the rural, less-educated characters.

Even given the fact that the works both reflect the late Romantic trends of the time, and that each falls into the genre of gothic romance, the two novels bear an almost uncanny resemblance. They depict very similar stories of class struggle, revenge, and the conflict between two impossibly ardent passions. Barbey and Brontë paint similar tales, with structures, characters, events, settings, and themes that correspond. Each novelist uses a similar narrative frame. Each depicts similar characters: the Byronic *beau ténébreux*, the charmed victim, the diabolical vampire, the vengeful intruder or *passe-passant*, the strong, independent female, the meddling, superstitious lower-class figures, the female sorceress, and the cuckolded husband. I will also argue that each novel contains a vampire motif. However, although his characters are dynamic and can change from one side to another, Barbey, true to the genre of romance, depicts a moral battle with definitive "good" and "evil" sides, while Brontë refrains from imposing any moral judgments on the actions of her characters. In contrasting the ways in which these

authors present such similar stories, and focusing in particular on the manner in which the vampire myth evinces itself in each novel, I will argue that Emily Bronte's *Wuthering Heights* reveals a sort of proto-écriture féminine.

According to Hélène Cixous, with whom the term originated, feminine texts are those which “travaillent sur la différence” between the masculine and the feminine (*Révue* 480). Toril Moi, author of *Sexual/Textual Politics*, explains these texts “struggle to undermine the dominant phallogocentric logic, split open the closure of the binary opposition and revel in the pleasures of open-ended textuality” (106). Such texts are more “fluid” than phallogocentric works, reflecting a more fluid “feminine” logic, as opposed to a linear, more “masculine” logic, and the masculine writing which reflects it. In *Feminist Readings/Feminists Reading*, Sara Mills and Lynne Pearce note Cixous’ work, as well as that of Julia Kristeva and Luce Irigaray, “connections are drawn between non-linear or ‘irrational’ nature of women’s writing and their gender-specific ‘privileged’ access to the repressed, unconscious stages of psychic development” (305). *Féminine* texts often employ the technique of masquerade, a term used by Irigaray to illustrate that femininity is a social construct imposed on women by men, rather than a biological reality.⁴ Masquerade, therefore, occurs when a woman self-consciously performs “femininity”—the role assigned to her by men. The sex of the writer, however, is not to be confused with *écriture* “masculine” or “féminine.” In other words, the “gender” of a text is not necessarily indicative of the “gender” of its author.

⁴ Mills and Pierce explain “because neither ‘femininity’ nor ‘heterosexuality’ are ‘natural’, for example, individuals have to work hard at producing them” (310).

CHAPTER 2 THE BEAU TÉNÉBREUX

In *Wuthering Heights*, an intruder from parts unknown is brought into Wuthering Heights, the home of the Earnshaw family, and changes the course of the lives of that family. Catherine Earnshaw, still a child, falls desperately in love with Heathcliff the intruder, because of their common bonds: a love of nature and the elements; a wild strength of will and determination to attain their desires at whatever cost; and a fiery, violent temper. They are so similar that Catherine confesses to Ellen Dean, “I am Heathcliff” (64).

L’Ensorcelée depicts another intruder, a “passe-passant” into the lives of the Blanchelandais, in another sparsely populated agricultural area. Jeanne-Madelaine Feuarent de Hardouey, another independent and determined woman, falls hopelessly in love with the newcomer Jéhoël, l’abbé de la Croix-Jugan, with whom she shares a common bond of social class. Clotilde Mauduit serves as Jeanne’s confidante as Ellen is Catherine’s. When the intruder in *Wuthering Heights* is denied his passion, which is Catherine Earnshaw, as she is married to Edgar Linton, he determines to wreak revenge on those forces that have kept her from him. Similarly, Jéhoël fails to achieve the Chouan victory, the one cause for which he is passionate, and then determines to attain revenge on the “*Bleus*,” including Jeanne’s husband Thomas le Hardouey. Further, he is forbidden to be a soldier because of his position as a monk, that is, his “marriage” to the church. The two women die because of the force of the male characters. Finally, after wreaking much havoc and ensuring their revenge, the two intruders must die in order to

purge Blanchelande and the moor of evil and to return them to their natural courses. The sun comes out; the change in the weather reflects the return to peace. The narrators each return just once to have a final glimpse on the endings to these stories from which they are excluded, and then they go back where they came from, unable to truly intertwine their own lives with the great plots of the stories any longer. All that is left for them to do is to recount it, second and third hand, from the various sources they have alternately encountered and sought out.

By far the most interesting character is that of the *beau-ténébreux*. This Byronic hero and descendent of the Miltonic Satan carries a mysterious attraction bordering on the supernatural. He is a loner and a monomaniac. And when he cannot have what he wants: a Chouan victory or a life with Catherine Earnshaw, he will exact a merciless revenge, taking no account of the innocents who are destroyed. Heathcliff and l'abbé de la Croix-Jugan are *passant-ravageurs*. In *Barbey D'Aurevilly et l'imagination*, Philippe Berthier defines the *passant-ravageur* scenario in Barbey's works thus:

Beaucoup de textes aurevilliens reposent sur un scénario qu'on pourrait ainsi résumer: dans une vie jusque là immobile, ou dans un milieu clos, momifié de rites sociaux et nécrosé par une liturgie immuable, surgit un jour quelqu'un d'*autre*. Non pas seulement un visage nouveau, mais un être de race différente. Cet être passe en météore. Sa venue détermine des événements aussi terribles que secrets à des profondeurs hypothétiques. Bientôt il disparaît sans laisser d'autres traces que des catastrophes inexplicables où l'on croit reconnaître sa main. Cette image du passant-ravageur habite le rêve aurevillien depuis très longtemps. (282-3)

Of course we see this in *L'Enfermée*. Jéhoël enters the action as a stranger to Jeanne-Madelaine, who must ask as to his origins. Into the "rite social" of the vesper mass, into the "monde clos" of villages de la presqu'île du Cotentin, comes a stranger. Even though he is known to the older members of the society, Jéhoël is now a somewhat different

person than he once was; his experiences, and certainly his attempted suicide, have changed him. According to François-Xavier Eychard, author of *Barbey D'Aureville et le fantastique*, Berthier's scenario varies only in accordance with how long the *passant-ravageur* remains on the scene after his "arrivée étrange"; certain characters are present throughout the course of the intrigue, and this "est le cas aussi de l'abbé de Croix-Jugan dans *L'Ensorcelée*" (223). Jéhoël's arrival disrupts the natural flow of events in the Contantin and eventually results in the deaths of Jeanne and Clotilde and the disappearance of Thomas le Hardouey. Jéhoël is foreign to his environment even though he is a local. His background is aristocratic, and his desire is to be a soldier, but as the fourth son in an aristocratic family, he is forced to join the church. His identity as a monk and commitment to the Church conflict with his desire to serve as a soldier. He is therefore out of his element, a foreigner.

Similarly, Heathcliff enters *Wuthering Heights* as a literal foreigner, speaking a foreign language, "repeating some gibberish that nobody could understand" (29). Even after he learns to speak English, his voice remains "foreign in tone" (72). And Heathcliff remains the social "autre" to all of the characters in the story, save perhaps Catherine. Adopted into the Earnshaw family, he is given the name of one of their own offspring who died in childhood, a mark of seeming high regard. However the name "Heathcliff" serves as both first and last name, therefore he is not truly an Earnshaw. He is put to bed with the children, but they do not allow him to remain there. He is Mr. Earnshaw's pet, but Hindley's scapegoat, and later he seems somewhere between servant and gentleman, receiving half an education, but working in the fields and dining in the kitchen with Joseph. He returns to Yorkshire with the manners, wealth, and carriage of a gentleman,

but he is still not accepted by Edgar as his and Catherine's equal; Edgar suggests Catherine receive him in the kitchen (74). Thus despite the fact that Heathcliff spends the better part of his life in Yorkshire, he remains the perpetual foreigner. Like Jéhoël, Heathcliff is forced into a situation which goes against his nature: Heathcliff prefers to be free and to pass his days with Catherine, but Hindley forces him to work like a common servant, and strives to separate him from his sister. Also like Jéhoël, Heathcliff leaves and returns, and no one is entirely certain of his whereabouts or his activities during the interim.

According to Berthier, Barbey's *passant-ravageur* is not only a new face but a being of a totally different race (282). In Jéhoël's case, his face is certainly new because it is riven with scars. However, Jéhoël truly returns a man of a different race following his attempt at suicide, which, according to Eygun, is « considérée comme un pacte avec le diable » (221). Eygun explains "L'abbé de La Croix-Jugan est passé au Diable depuis qu'il a tenté de se suicider, et sa Presque mort est une forme de descente aux Enfers, d'où il ressortira comme possédé, devant expier le péché de son suicide" (226). For Berthier as well, Jéhoël is a « prêtre démoniaque », though his reasoning is different than Eygun's (*Désir* 155). In *L'Enfermée, Les Diaboliques de Barbey D'Aurevilly. Une écriture du désir*, Berthier suggests "Ce qui rend Jéhoël vraiment satanique, c'est qu'on pourrait lui appliquer ce que sainte Thérèse disait du démon : « Le malheureux ! il n'aime pas ! » [162]. Il n'aime ni Dieu, ni les créatures, abimé qu'il est dans l'assouvissement de ses besoins" (155-6). Concerning Jéhoël's status as inhuman, Berthier cites a conversation between Jeanne and la Clotte:

— Ce n'est donc pas un homme? dit Jeanne

.....

- C'est un prêtre, répondit la Clotte.
- Les anges sont bien tombés! dit Jeanne
- Par orgueil, répondit la vieille ; aucun n'est tombé par amour. (168)

Thus to Berthier as well, Jéhoël is not a man but a demon. A fallen angel is a demon by definition. And according to la Clotte, "l'orgueil était son plus grand vice" (131).

Furthermore, our most esteemed story-teller, le Maitre Tainnebouey informs us « ce prêtre . . . semblait le démon en habit de prêtre » (159).

If Jéhoël belongs to a demon race, Heathcliff belongs to a different literal race than those native to Yorkshire. Upon his return, Nelly notes his "dark face and hair" (72). His skin is indeed darker than that of his adversary Edgar, as in his youth he complains, "I wish I had light hair and a fair skin" (44). Mrs. Earnshaw disdainfully calls him a "gipsy brat" upon his first appearance, and Mr. Linton speculates he is "a little Lascar, or an American or Spanish castaway" (29, 39). Later Nelly suggests "your father was the Emperor of China, and your mother an Indian queen," therefore Heathcliff is certainly of a different race than that of the others at Wuthering Heights and Thrushcross Grange (44). Heathcliff, like Jéhoël, is accused of belonging to a sort of "demon race" from the beginning. Our earliest hint of this comes from Heathcliff's host and first ally Mr. Earnshaw, who introduces him thus: "You must e'en take it as a gift of God, though it's as dark almost as if it came from the devil" (28). If Jéhoël is changed following his attempt at suicide, Hindley's treatment of Heathcliff is "enough to make a fiend of a saint" (51). If, as Eygun argues, l'abbé returns from his experience "possédé," it seemed to Nelly Dean "as if the lad were possessed of something diabolical at the period" (51). Heathcliff is variously as "imp of Satan" (31), "devil" (105), "legion of imps" (139), "the devil himself" (204), and "a goblin" (249). Nelly repeatedly links him to every sort of

fiend, musing “Is he a ghoul or a vampire? . . . I had heard of such hideous, incarnate demons” (250). Demon or no, in speaking with Heathcliff, Nelly marvels “I did not feel as though I were in the company of a creature of my own species” (124). And Nelly is not the only one to note this diabolical nature; Isabella poses the question “Is Mr. Heathcliff a man? If so, is he mad? And if not, is he a devil? . . . I beseech you to explain, if you can, what I have married” (105). His evil and vengeance goes beyond her human comprehension. Quite independent from a response from Nelly, Isabella reaches her own conclusions about Heathcliff’s lack of humanity and shares them thus with Hindley: “And his mouth watered to tear you with his teeth; because he’s only half a man—not so much” (139).

CHAPTER 3 VAMPIRE MOTIFS

Thus we may conclude that, in keeping with Berthier's illustration of Barbey's *passant-ravageur* scenario, both l'abbé de la Croix-Jugan and Heathcliff appear as members of a race apart from that of the townspeople they encounter as they travel. But what demon race is this? It is of course the vampire. According to James B. Twitchell, author of *The Living Dead: A Study of the Vampire in Romantic Literature*, "While critical attention has been paid to other mythic figures in Romanticism, such as Prometheus, Don Juan, and the Wandering Jew, the vampire has been overlooked" (3). The fact that Emily Brontë was familiar with the vampire myth (as well as the means by which she learned of it) evinces itself in the admission following her character Nelly's question "Is he a ghoul or a vampire?" (250). She continues, "I had read of such hideous, incarnate demons" (250). We have also her sister Charlotte's mention of the "foul German spectre—the Vampyre" to prove the knowledge of the subject at the Brontë parsonage. As for the source of Emily Brontë's knowledge of the myth, Carol A. Senf, author of *The Vampire in Nineteenth-Century English Literature*, asserts she "was certainly familiar with Byron's works and with the German Romantic literature of the previous century" (82). Barbey too would have known of vampires by reading Byron¹, as, according to Eygun, he is one of the authors who most influenced Barbey (46). The

¹ Specifically, *Manfred* and *The Giaour* (see Twitchell 74-79).

works of Sir Walter Scott also profoundly influenced both Brontë² and Barbey³.

Twitchell claims the German poem “Lenore” by Gottfried August Bürger was the most influential of the German vampire poems, due in part to Scott’s 1796 adaptation “The Chase” (33).

It is important to note that the vampire of the mid-nineteenth century is considerably different from the myth popularized by Bram Stoker’s 1897 *Dracula* and the subsequent film versions of the novel. The pre-*Dracula* vampire is much more diabolical than its successors. Neither the disgusting beast of eighteenth century Slavic folklore, nor the often light-hearted depiction of the twentieth century, the nineteenth century vampire is, according to Senf, “the result of writers combining . . . folkloric treatments of posthumous magic” with “earlier literary characters—such as the rake and the villains and the temptresses of the Gothic novel” (18). This vampire is not a species of its own, but the result of a demonic possession; says Twitchell, the vampire “by the end of the eighteenth century was not simply a ghost or a wraith but the devil’s spirit which had possessed the body and trapped the soul of a dead sinner” (8). Although both Brontë and Barbey demonstrate familiarity with dominant vampire myths of the mid-nineteenth century, we must recognize that these myths differ not only from our own post-Stoker myths, but also from earlier mythology.

That romantic writers had a certain fascination with the vampire myth is not surprising, given their predilection for the supernatural and the satanic. The romantics

² According to Mary Ward, author of “Wuthering Heights,” Emily Brontë was during her “eager enthusiastic youth” a reader of Sir Walter Scott (119). Ward asserts Brontë’s familiarity with Scott can be seen in her juvenilia: as a nine-year-old child, she created the fictional Isle of Arran, and named Sir Walter Scott one of its inhabitants (119).

³ See P.-J. Yarrow, “W. Scott et *L’Ensorcelée* de Barbey D’Aureville.”

were also interested in folk culture and the kind of lore from which they learned of the vampire. The romantics began to add to the vampire myth the notion that one who returns from the dead even to bestow harm upon those he loved in life transcends life by his emotional strength. The vampire is a kind of a misunderstood loner, never fully satisfied. Horror becomes fascination becomes pity. The return of the vampire from the grave is the triumph of emotion over the reason and rationality of the Enlightenment and the Neoclassicism against which the romantics rebelled. Therefore, it is certainly no shock to find traces of vampirism in two gothic romances *Wuthering Heights* and *L'Ensorcelée*, and no stretch to show the vampiric tendencies of both Heathcliff and Jéhoël. However it is their varied manners of treating their victims which reveal one novel to be traditional and the other to touch on the *féminine*. Jéhoël's and Heathcliff's respective victimizations of the female characters as well as Jeanne and Catherine's response to this "vamping" classify the texts as masculine and feminine.

L'Ensorcelée and the Vampire

The first evidence of the existence of a vampire motif in *L'Ensorcelée* is in its title. I have already stated that the nineteenth century vampire is the result of demonic possession: it might, therefore, be said to be "ensorcelé" by the devil. Further, "the vampire population was thought to be primarily augmented by sinners, especially suicides" (8). L'abbé de la Croix-Jugan, therefore, is a prime candidate⁴. In the opening

⁴ Unlike *Wuthering Heights*, there seems to be little critical work linking *L'Ensorcelée* with vampirism. Berthier gives the vampire figure a single mention at the end of *Désir*, in which he supports his claim by alluding to the calf called *le moine de Blanchelande* which impales itself (but not specifically stating the connection) (160). Tainnebouey speculates the "tauret blanc qui avait des cornes noires entrelacées et recourbées sur son muffle comme l'ancien capuchon du moine" suicides because the one who so named an animal after a priest must be punished (245). Perhaps the "undead" Jéhoël avenges the offense by taking possession of the calf and driving it into the fury by which "elle s'était éventrée sur le pieu ferré d'une barrière" (245).

pages of the book, he attempts suicide, miraculously recovers, and returns to Blanchelande a changed man. This apparently miraculous recovery can be explained if Jéhoël actually dies, either of the self-inflicted gunshot wound or of the *Bleus* who try to finish him off, and then only appears to recuperate because some supernatural force has taken over his body. Or, as Eygun suggests, he has descended to hell to make a deal with the devil. Could it be that this change is the result of the fact that he has actually killed himself and returned to life in the form of something like the revenant of vampire myth? Twitchell muses “It seems a terrible irony that the price paid for committing suicide was to make the self indestructible, for once the devil took control, the soul could never escape to an after-life until the demon was demolished” (8). Jéhoël in fact suffers this fate. Though shot in the head while singing the Easter mass and apparently quite dead, at the end of the novel we find a decayed form of the monk’s body trapped in the perpetual attempt to conduct a mass which he cannot remember and therefore can never escape. In *Désir*, Berthier notes that this living but not living is vampiric: “S’approchant de l’hostie, mais à jamais incapable de la transsubstantier,” Berthier explains,

Jéhoël, comme un vampire à qui serait refusée la grâce de la mort, et qui vivrait sans vivre, dans les limbes et l’entre-deux inimaginables d’une existence à mi-chemin de l’être et du néant, offre l’image cauchemardesque, la hantise onirique du désir qui sait que lui seul peut faire sens, et que ce sens est barré par un sens supérieur, exclusif, qui en postule impérieusement la défaite. (160)

Berthier describes a status identical to that of the undead.

Moreover, Jéhoël admits to his own bloodlust. After speaking with the bloodied and dying Clotilde, he says to himself “Ah! . . . La soif du sang de l’ennemi desséchera donc toujours ta bouche impie?” (216). Thus Jéhoël confesses to his own thirst for blood. Further evidence of Jéhoël’s figurative vampirism is seen in his return to Blanchelande from parts unknown. Blanchelande is his native land, but when the Revolution began, “il

était un des premiers qui aient disparu de son cloître” to fight against the *Bleus* (132). Following the end of the war and his subsequent suicide attempt near the forest of Cérisy, he could have stayed elsewhere in France. There was no need for him to undergo the shame of returning to the church and to those who knew him in his youth, except to avoid the *Bleus* (and this seems a weak excuse for his return given that he could have hidden in any rural village, the better to evade the young government, since he would be unknown). Elsewhere in France no one would have known of his history as a man of the cloth, and he could have started his life anew, a much less complicated life. Most likely, he could have located *Bleus* in any town, on which to wreak his revenge. However he chooses to return to his native land and to endure the scorn of the people in Blanchelande. This unlikely choice can be explained by Carol A. Senf’s statement that among the vampire’s characteristics is “the necessity of sleeping in their native soil” (9). Perhaps Jéhoël returns to Blanchelande because he has no alternative.

According to Twitchell, the vampire chooses victims who will initially recognize him (10). It is in this way, through la Clotte’s mediation, that Jeanne, an intelligent and relatively independent woman, becomes Jéhoël’s pathetic victim. Further, Jeanne may be more susceptible to the vampire’s power because “elle n’était point une devote” (88). Any sin against the church, says Twitchell, “carried sufficient promise of damnation to incite the devil” (9). The vampire, Twitchell continues, “cannot pick and choose [his victims] on his own; rather, he must be picked, ‘invited’ into the relationship” (10). We see the cause for this invitation in Jeanne’s latent desire for a partner more befitting to her class than her husband. At the idea of marrying a peasant, “Le sang des Feuardent bouillonnait dans ce cœur vierge” (99). Forced to marry a man whose poor manners and

lack of education she finds shocking, Jeanne makes the best of her situation. However, her upbringing has not prepared her to be the wife of a peasant: “Jeanne-Madelaine de Feuardent prit sa part d’une éducation aussi cultivée qu’elle pouvait l’être à la campagne et à cette époque, mais qui l’était trop encore pour la vie qui devait lui échoir” (99).

Tainnebouey queries “Ce qui eût convenu à la fille des Feuardent ne devenait-il pas un danger pour une femme dont la destinée n’était pas au niveau du nom ?” (99). Is it any wonder Jeanne is attracted to a man who is even better educated, courageous, and of noble blood? Twitchell continues, “The victim, not consciously realizing that the friend or relative is the devil in disguise, understandably and ironically obliges” (10). It is, ironically, at mass that she first sees and is drawn to the abbé, to the extent that she cannot turn away. While not a direct friend or relative, Jéhoël was acquainted with Jeanne’s mother and father.

Further, Jeanne learns of Jéhoël through her friends Nanon Cocouan and especially through la Clotte. It is at the home of la Clotte that Jeanne meets l’abbé. Clotilde Maudit acts as a sort of medium through which Jéhoël and Jeanne come in contact. Though overtly discouraging Jeanne from a relationship with the priest through her tale of Dlaide Malgy, a contemporary of Louisine’s who succumbed to his charms, she actually seems to encourage such a relationship, because of Jéhoël’s noble lineage and because of her own history of attraction to this sort of man. She disapproves of Jeanne’s marriage to le Hardouey because he lacks noble blood, and refuses to address her as anything but “mademoiselle de Feuardent” (128). To la Clotte, “Jeanne-Madelaine était toujours mademoiselle de Feuardent, malgré la loi” (128). Further, la Clotte speaks of Jéhoël’s “beau visage de Saint Michel qui tue le dragon” with enthusiasm (133).

Through the story of the scorned Dlaide Malgy, who drinks herself to death following Jéhoël's cruel refusal, la Clotte confirms that Jéhoël's charms are in fact irresistible and predicts that they will drive Jeanne to her grave. Thus bestirred by la Clotte's "cautionary" tale, Jeanne is emotionally prepared to fall in love with Jéhoël, and does in fact encourage Jéhoël's advances⁵.

After preparing Jeanne for the meeting, la Clotte then invites Jéhoël into her house, calling into the seemingly empty night "Ah! Tu es donc ici, ô Jéhoël de la Croix-Jugan!" (138). This coincides with Twitchell's statement that the vampire cannot enter a home without some "inviting move" (10). Twitchell continues "the vampire cannot cross a threshold without this invitation; he is bound to wait . . . until invited in" (10). A shadow responds to la Clotte's "evocation," and "l'ombre épaissie devint un homme qui entra" (138, 139). The fact that the shadow "becomes" Jéhoël further smacks of the vampire myth, because, according to Twitchell, the vampire "can change shape at will, becoming as invisible as mist" (11). Jéhoël then confirms that his former self is dead: "Il n'y a plus de frère Ranulphe, Clotilde! dit le prêtre d'une voix âpre, en jetant ces paroles comme la dernière pelleté de terre sur un cercueil" (139).

Having successfully gained entrance to the house, Jéhoël is then introduced to Jeanne by la Clotte, who continues to act as a medium between the two⁶. According to Twitchell, the vampire, once inside, "is still not in control and so must attempt to

⁵ Tainnebouey confirms la Clotte

avait exalté des facultés et des regrets inutiles, par le respect passionné qu'elle avait pour ceux qui savent la tyrannie des habitudes de notre âme, que cette exaltation, entretenue par les conversations de la Clotte, n'ait prédisposé Jeanne-Madelaine au triste amour qui finit sa vie. (221)

⁶ Perhaps la Clotte too is the victim of a vampire. She shares Jeanne's feelings toward the nobility and, in her paralytic legs, she also shares the physical mark of moral death and decay. This would explain her ability to summon Jéhoël from the shadows.

entrance [his victim] with his hypnotic stare, for his powers are initially ocular” (10). Jéhoël thus looks “attentivement” at Jeanne (141). Jeanne’s response to Jéhoël’s gaze is to turn red as blood rushes to her face: “le visage n’était plus qu’écarlate du tour de gorge jusqu’aux cheveux” (141). Through the power of his gaze, Jéhoël is able to draw the blood to Jeanne’s surface, so to speak. The ocular power of the vampire is later revealed, for according to Tainnebouy, it is “les yeux de ce prêtre extraordinaire” which “auraient allumée” Jeanne “comme une torche humaine” (146). He continues “une couleur violente, couperose ardente de son sang soulevé, s’établit à poste fixe sur le beau visage de Jeanne-Madelaine. « Il semblait, monsieur, . . . qu’on l’eût plongée, la tête la première, dans un chaudron de sang de bœuf »” (146). According to Twitchell, “the recurring image of blood” is one of the central “elements of the vampire myth” which “assert themselves with such regularity in the various retellings of the story that they have become motifs anchoring each version to a central tradition” (13). The mark of blood on her face bears witness to Jéhoël’s continued power over her. Further, la comtesse Jacqueline de Monsurvent adds “qu’il y avait des moments où, sur la pourpre de ce visage incendié, il passait comme des nuées, d’un pourpre plus foncé, Presque violettes, où presque noires” (146). This purple and black is reminiscent of the purple and black face which reminds the heroine of the vampire in Charlotte Brontë’s *Jane Eyre*⁷. At

⁷Jane describes Brontë’s figurative vampire Bertha Mason’s visitation to Rochester thus:

‘Fearful and ghastly to me—oh, sir, I never saw a face like it! It was a discoloured face—it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!’

‘Ghosts are usually pale, Jane.’

‘This, sir, was purple: the lips were swelled and dark; the brow furrowed: the black eyebrows widely raised over the bloodshot eyes. Shall I tell you of what it reminded me?’

supper that night, Jeanne still “n’avait pas perdu les couleurs foncées que la vue de Jéhoël avait étendues sur son visage” (144). A vampire’s victim, she continues to bear the mark of his dominance over her on her face and throat, just as Jéhoël bears the mark of his attempt at suicide and the consequences thereof in his belabored countenance.

Following Jeanne’s initial view of Jéhoël, Jeanne returns to her husband to eat supper. Thomas le Hardouey has invited the *curé* for supper, who illuminates still more of Jéhoël’s past. As Jeanne listens, “Ce prêtre-soldat, ce chef de Chouans, ce suicidé échappé de la mort volontaire et à la fureur des Bleus, la frappait maintenant par le côté moral de la physionomie, comme, à l’église, il l’avait frappée par le côté extérieur” (123). In leaving the abbey to become a Chouan, Jéhoël rebels against God and country. A monk, he has no business shedding blood, yet he kills many *Bleus* as a Chouan. His familial duty as the fourth son was to join the church, but he always preferred hunting, and he wanted to be a soldier. A priest with a predilection for killing exhibits the rebellion against authority Senf claims is typical of the vampire (9). Jeanne, it seems, is attracted by his “romantic independence.”

As she considers this second level of his monstrous physiognomy, the moral rebellion as distinguished from his physical deformity [the scars on his face alone are enough to lead others to suspect his “diabolical propensities” (9)], Jeanne thoughtfully fingers her *jeannette*, “la croix surmontée d’un gros coeur d’or qu’elle portait attachée à son cou par un ruban de velour noir” (123). The heart, symbol of human eros but also the

‘You may.’

‘Of the foul German spectre—the Vampyre.’ (171)

conveyor of blood, surrounds the cross, swallowing the symbol of her Christian devotion, while the black velvet of the ribbon evokes mourning and death. In the same way, her desire for Jéhoël overtakes her religious duty as she recklessly and defiantly pursues the priest. Eventually, she gives this cross away entirely, exchanging it with the *bergers* for a means of obtaining Jéhoël. As she ponders, Jeanne becomes enthralled by Jéhoël's "otherness," his refusal to conform to societal standards. Jeanne is able to relate to his rebellion due to her own distaste with her role as the wife of a peasant. As for Jéhoël's characteristic "romantic independence," Jeanne also exercises an "indépendance que les femmes ne connaissent pas à un pareil degré dans les villes, où chaque pas qu'elles font est un danger et quelques fois un perfidie" (124). Thus Jéhoël bears all the marks of a vampire, and his victim is Jeanne le Hardouey.

Wuthering Heights and the Vampire

In *Wuthering Heights*, Emily Brontë creates another gothic hero-vampire in Heathcliff⁸. Not only does he come from parts unknown, but he is given the name of a dead child of his benefactors, thus in a sense, he "reanimates" the dead son. Carol A.

⁸ It is Twitchell who contends "the vampire reached an artistic peak in the demon-cum-vampire figure of Heathcliff" (116). However, Twitchell does not hold that Heathcliff is a literal vampire, "only that his relationships with other people can be explained metaphorically . . . Whether or not he actually does suck blood, he acts as if he *were* vamping other characters" (118-9). Carol A. Senf, however, goes so far as to assert that while authors and readers of works such as Charlotte Brontë's *Jane Eyre*, George Eliot's *Middlemarch*, and Charles Dickens' *Bleak House* "accept the [vampire] comparison as metaphor," in *Wuthering Heights*, "on the other hand, they must recognize that the metaphor may also be the reality" (79). For my purposes, the literal or figurative nature of the vampire is irrelevant. What is relevant is the various ways the two critics form the vampire myth to the novel. While Twitchell focuses on Heathcliff as the vampire figure who repeatedly and diabolically attacks a helpless Catherine, (119), Senf's argument focuses on Catherine, and while she asserts both Heathcliff and Catherine are vampires, Heathcliff's vampirism is more literary and figurative, while the depiction of Catherine as vampire may well be realistic (81). To Senf, it is Catherine who first attacks Heathcliff, and not the other way around (81). My own assertions concerning the means in which the vampire myth may be related to *Wuthering Heights*, as the reader will see, again vary from those of Twitchell and Senf, in that my focus is the symbiotic relationship between Catherine and Heathcliff, and I wish to show neither that Heathcliff overpowers Catherine, as in Twitchell, nor that Catherine victimizes Heathcliff, as in Senf, but that their relationship is more or less equal, regardless of which one initiated the relationship.

Senf defines the vampire as “a reanimated corpse” (14). Just as “frère Ranulphe” is dead, the old Heathcliff is also gone, replaced by the usurper. If Mr. Earnshaw’s introductory “it’s dark almost as if it came from the devil” isn’t enough, Nelly Dean clarifies “it appeared as if the lad *were* possessed of something diabolical at that period” (28, 51). Though Heathcliff may not literally reanimate a corpse, Earnshaw does treat him as a favorite son, and it is through this “adoption” that Heathcliff is admitted to Wuthering Heights. According to Twitchell, “any social peculiarity might be a sign of diabolical propensities. So in dark-eyed cultures the blue-eyed were suspect; in dark-haired societies the blond was exiled” (9). Thus a dark-haired, “gibberish”-talking foreigner alone in a pale-skinned society already exhibits what Twitchell calls “vampiric tendencies” (9). Moreover, Heathcliff gains entrance into Wuthering Heights by invitation: he is carried across the threshold by Mr. Earnshaw, who tragically fails to see the destruction of his children’s gifts as a forewarning of their own destruction at the hands of the “imp.” Perhaps the Earnshaw children’s refusal to allow him in the same room with them, much less to share their bed, is due to some perception of Heathcliff’s vampirism. Often children and animals are depicted as having a special sense when it comes to detecting evil, especially of the supernatural variety. In any case, forbidden by Catherine and Hindley even to enter their chamber, Heathcliff is unable to cross the threshold, and Nelly, herself still a child, puts him on the landing of the stairs, “hoping it might be gone by the morrow” (29). Heathcliff then creeps to Mr. Earnshaw’s door, he being the one who allowed him to enter the house, but again cannot enter sans invitation.

Heathcliff’s near supernatural power is seen in the influence he exercises over Earnshaw, who remains under Heathcliff’s spell until his death, favoring him above his

own biological son and daughter. Nelly tells us “he took to Heathcliff strangely, believing all he said,” underscoring the improbability of the situation (30). Ellen “wondered often what my master saw to admire so much in the sullen boy who never, to my recollection, repaid his indulgence by any sign of gratitude” (30). Earnshaw’s favoritism becomes so extreme that Hindley is sent away to school, so that Heathcliff really does supersede him as Earnshaw’s son. In order for this to occur, it becomes evident that Earnshaw is somehow *ensorcelé* by his adopted child. Thus we can assume Earnshaw is Heathcliff’s first victim. Either upon their first meeting in Liverpool or during the struggle to bring him home during which the whip was lost and the fiddle destroyed, Heathcliff somehow obtains power over Earnshaw, possibly through some sort of figurative bite. He does, after all, struggle with Earnshaw on their way back to the Heights and he is certainly animal-like; Nelly initially refers to him as “it,” so a literal bite is not unlikely, and a figurative one quite possible. Nelly informs us that even as an adult, Heathcliff “gnashed at me, and foamed like a mad dog,” and Isabella Linton remarks that “his mouth watered to tear you with his teeth” which are “sharp” and cannibal” (124, 139, 136). Brontë is careful to insert that contrary to Mrs. Earnshaw’s expectations, Mr. Earnshaw’s return is after dark, when, according to Twitchell, the vampire is most powerful (11). Furthermore, the death of Mr. Earnshaw occurs only seven years after Heathcliff’s arrival, and Mrs. Earnshaw’s death precedes his. Death is the eventual fate of any vampire’s victim who does nothing to escape the demon’s sway. Says Twitchell, “if the victim does not defend herself, or if she allows the vampire to return, he will eventually drain her of blood until she wastes away” (11). Thus the

passings of the elder Earnshaws may well indicate vampiric activity on the part of Heathcliff. He feeds on their life forces.

Heathcliff's second "victim" is Catherine, who by the second day after his arrival, "was very thick" with him (29). It is a good thing for Heathcliff that the vampire's powers are not verbal because in those first days he doesn't yet speak English, thus his power over her is necessarily located elsewhere. His immediate "thickness" with Cathy, therefore, seems as unnatural as Earnshaw's instant taking to him, after all, only one night has passed since her initial reaction, to spit on him and not permit him in her room. Apparently, one night in her chamber is all he requires. I do not intend to imply a sexual relationship here, because Catherine remains virginal until her journey to Thrushcross Grange. And yet, there is some physical connection, some figurative exchange of blood, at least figurative and quite possibly literal, between Catherine and Heathcliff. As la Clotte acts as medium between Jéhoël and Jeanne, Earnshaw invites Heathcliff into his home, unintentionally instigating the liaison between Heathcliff and Catherine.

However Catherine, unlike Jeanne de Feuarent, begins to take on some of the vampiric qualities of her "attacker." According to folklore, it was not in fact necessary to commit sins religious or social in order to become a vampire. "This," Twitchell asserts "would occur in the rare case when the vampire actually attacked and successfully transformed the victim into another vampire" (10). Catherine's qualities make her a good candidate to play victim to Heathcliff's vampire. First, she is a woman, and according to Twitchell, "Usually, if the vampire is male, the first victims are female" (10). This makes sense given that Mrs. Earnshaw is first to die. Second, the curate says Hindley "lets her grow up in absolute heathenism" (39). A vampire can be combated by even a

word “spoken by the devout,” but Catherine is anything but devout, and she and Heathcliff would not even attend church except under Joseph’s duress (11). Catherine and Heathcliff’s rebelliousness stands out against the rest of the household. After his lecture from Mr. Linton, Hindley does make an attempt to keep some order in the house, if only for the sake of his wife. Heathcliff and Catherine “both promised fair to grow up rude as savages” though “the curate might set as many chapters as he pleased for Catherine to get by heart, and Joseph might thrash Heathcliff till his arm ached” (36). This rebelliousness is further proof of their vampire-like nature, for according to Senf, rebellion against authority is a distinct characteristic of the vampire (9). Their daily rambles on the moors in spite of the punishment they receive for them sets them apart from the other characters; it is the type of “romantic independence” Senf cites as characteristic of the vampire.

Catherine further makes the famous declaration that Heathcliff “is more myself than I am. Whatever our souls are made of, his and mine are the same, and Linton’s is as different as a moonbeam from lightening or frost from fire” (62). Catherine and Heathcliff differ from Edgar Linton because their souls appear not human but demonic, or at least possessed. Catherine’s comparison between her love for Edgar and for Heathcliff further illuminates her vampirism. Catherine confesses to Nelly

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. (64)

Of course Catherine’s love for Linton is different, because he, in contrast with Heathcliff and Catherine, is like the victim in the vampire myth, mortal and destined to die. He does not possess the “romantic independence” of the vampire. She and Heathcliff as the vampire figures are like the rocks, immortal. Their love is “necessary” because they feed

off of one another, literally or figuratively. Each needs the other's blood, his life force, to continue to live. Without Heathcliff, Catherine immediately falls ill, and though an increase in appetite is not usually associated with fever, she complains, "I'm starving!" (67). Catherine does recuperate sans Heathcliff, but only after being tended to by Mrs. Linton, and following a stay at Thrushcross Grange, whereupon Mr. and Mrs. Linton die before her return⁹. Incidentally, it is Mrs. Linton who insists she stay in her home, thus she has obtained an invitation. Perhaps old Mrs. Linton's insistence is due to Catherine's supernatural persuasion. Following his marriage, Edgar avers "the stab of a knife could not inflict a worse pang than he suffered at seeing his lady vexed" (71). Their marriage then is no surprise despite the differences in their personality. Edgar's figurative endurance of the stab of a knife for the sake of Catherine's happiness is further evidence of the vampire myth. The elder Earnshaws eventually waste away, but Catherine is the exception, the "rare case" in which victim becomes vampire¹⁰.

Further evidence of a vampire-like relationship between Heathcliff and Catherine is seen in their relationship as brother and sister. Heathcliff is adopted into the Earnshaw family and treated, in the beginning, as Earnshaw's own son. This of course makes him Catherine's adoptive brother. Their love is therefore incestuous. Ernest Jones, author of *On the Nightmare*, suggests the myth of the vampire originates in the idea that some

⁹ Similarly, Heathcliff's return to the Grange after three years of absence is marked by a meal which "hardly endured ten minutes. Catherine's cup was never filled, she could neither eat nor drink" (75). Though tea is not imbibed, Heathcliff "drank" delight from Catherine's face (75). And once Catherine begins to haunt Heathcliff, "eating once in twenty-four hours seemed sufficient sustenance for him (247).

¹⁰ My assertions concern Catherine's life as well as her "life-in-death," for it is not always necessary to die in order to become a vampire. Ernest Jones, author of *On the Nightmare* purports there exist mythologies in which "the Vampire-like spirit emanates not from a dead but from a still living person" (106).

people, once dead, cannot remain in the ground due to sexual guilt. Specifically, this “unconscious guiltiness owes its origin to the infantile incestuous wishes that have been only imperfectly overcome in the course of development” (103). As they have lived as brother and sister, and especially since their mutual affection has its root in their childhood, Catherine and Heathcliff seem prime candidates for vampirism.

When Heathcliff has Catherine exhumed for the second time, 17 years after her death, her face is still recognizably hers (218). Her body has not decomposed because, as Jones suggests, “Successful decomposition, and the reduction of the corpse to a state of simplicity and purity, signified that the dead person was at rest in the earth and that his soul was at peace, . . . purified of sin” (104). The myth of the vampire then comes from the projection of “guilty sexual wishes,” so that as long as Heathcliff and Catherine desire one another, they mutually project this guilt upon one another, preventing their corpses from decomposing. For Heathcliff too seems to live on after death—Nelly affirms the eyes of his cadaver “met mine so keen and fierce, I started; and then he seemed to smile. I could not think him dead” (254). What’s more, the reason the dead person cannot rest is that in order to overcome his sexual guilt, he must “overcome it by the characteristic method of defiantly demonstrating that he can commit the forbidden acts” (102-3). This is why Heathcliff tells Ellen that by his contriving to be buried next to Catherine, Ellen will “have a better chance of keeping me underground, when I get there” (219). The odds that Heathcliff will remain where he’s buried are increased by the fact that his reason for emerging from the grave is to commit a forbidden act, namely the act of physical intimacy with Catherine. However, if Catherine is near him, his need to leave the grave after his death is somewhat diminished—at least he will not have far to go.

CHAPTER 4
TOWARD AN *ÉCRITURE FÉMININE*

Now our two heroines have been attacked by heroes who embody the vampire theme. Each reacts similarly to the attack, by developing an attraction to her attacker. However, the demonic heroes react differently to our heroines. While Heathcliff returns Catherine's affection and desire, Jéhoël responds coldly to Jeanne's sudden and violent attraction to him. Barbey's is a linear-minded vampire figure. Satan attacks him and he in turn attacks Jeanne. Heathcliff however goes in all directions. His "victims" are varied, male and female. One responds to his "romantic independence" and becomes a vampire figure herself. Others either flee or eventually waste away, drained of their life force. Catherine continues where Heathcliff left off, killing some, attacking others, allowing still others to go free. By now the main differences between the vampire motifs in *L'Enfermée* and *Wuthering Heights* should be apparent. Jéhoël commits or attempts to commit suicide, which sin causes him to become possessed, the mark of this possession being his monstrous face. He then goes on to bewitch Jeanne le Hardouey, the sign of his control over her being her red face, which glows brighter until she dies. The attack causes Jeanne to lust after him, but he refuses her and she dies. Heathcliff "vamps" Earnshaw, then Catherine, and when she responds to the "vampire," he reciprocates the affection.

We first see evidence of *écriture féminine* in the fluid, multidirectional quality of Catherine's desire as compared to Jeanne's more linear desire. First, in *L'Enfermée*, Jéhoël bewitches Jeanne, who in turn has no victims. Others are affected by Jéhoël's

spell, but Jeanne herself harms no one. Nor is she permitted to sate her physical desire for the abbé, though she certainly attempts to. Even her own forays into the supernatural via the gypsy shepherds and their spells are to no avail. Eventually she drowns, the water of the lake extinguishing the flame Jéhoël ignited within her. Jeanne dies without the metaphorical blood which is vital to her. The associations between blood and semen are obvious and historical, going back to the metaphysical poets. Says Ernest Jones, “In the unconscious mind blood is commonly an equivalent for semen” (119). The parallels between the attack of the vampire figure and sexual activity are blatant. Senf characterizes vampires as taking “definite delight in their sexuality” (8). Because of Jéhoël’s attack, Jeanne *needs* physical intimacy with him—his “blood,” but he deliberately deprives her of it, as if torturing a helpless animal. Catherine, on the other hand, is permitted to act on her desire, at least in the beginning, and so her relationship with Heathcliff is a symbiotic one. Further, Catherine is then able to “attack” other victims. She continues to “devour” those around her until half way through the novel, and even, symbolically, after her death. Thus, where Jeanne is simply attacked by a male character, unable to reciprocate, to act on her emotions, or to have any other means of obtaining that which she needs to survive, Brontë enables Catherine both to return Heathcliff’s “attack”—to share her life force with him—and to continue to deplete others of their life forces. (Mr. and Mrs. Linton die after Mrs. Linton cares for her.) Catherine’s desire, like liquid, goes in all directions, while Jeanne’s is linear, and limited.

Here we see Brontë’s decipherable libidinal femininity. For water is an element historically associated with woman, and for the French feminists, water imagery characterizes feminine desire, logic, and writing, which are fluid and simultaneously

multidirectional (as opposed to “masculine” desire, which is more linear). Thus for Cixous, “as for countless mythologies,” according to Moi, water is “the feminine element par excellence,” and water imagery evokes “the endless pleasures of the polymorphously perverse child” (115). This is exactly the “liquid desire” Catherine exhibits. Barbey, on the other hand, locks Jeanne in her role as victim. Her strength of character and fiery independence prove only to emphasize the extent of the powers which dominate her. Her brave struggle ultimately proves futile. This classification is, according to Cixous, common to the masculine libidinal economy. In her article “Castration or decapitation?” Cixous explains “As soon as the question ‘What is it?’ is posed, from the moment a question is put, as soon as a reply is sought, we are already caught up in *masculine interrogation*” (45). What is Jeanne-Madelaine le Hardouey? She is victim.

The fluidity of female desire relates directly to the traditional depiction of literary vampires as polymorphous perverse. To Cixous and Irigaray, *écriture féminine* emerges directly from the body of the woman. In *Ce Sexe qui n'en est pas un*, Irigaray argues the polymorphously perverse nature of female sexuality (24). According to Moi, Cixous too is concerned with “evoking the endless pleasures of the polymorphously perverse child” (115). This type of desire, according to Cixous, exhibits itself in the work of the *féminine* writer. It is a quality common to *écriture féminine* because the child in the pre-socialized, pre-Oedipal, androgynous state¹ is said to be polymorphously perverse, that is,

¹ Called the “Imaginary” by Lacan, this is the state of development which precedes understanding of language and gender. Woman is said to retain a special connection with this state of development even in adulthood because

the symbol of difference at the heart of the language system is the distinction phallus/lack of phallus and from this follow the other differences which form our language system male/female, head/heart, culture/nature, sane/mad, and so on. It is the phallus that can be seen to be the central

attracted to all manner of others regardless of gender, age, or any other specific. Thus, like the liquid-like desire from which *écriture féminine* “flows,” the polymorphous perverse desire goes in many directions simultaneously, in that its desired objects are not limited by any classification. The *féminine* emphasizes woman’s permanent and especial connection to this childhood phase. Say Millard, Mills, and Pearce in their essay “French feminisms,” “it was basically an assumption that female subjects preserve a special relationship to this stage of development that led to a theorization of Cixous’s *écriture féminine* and Irigaray’s *parler femme*” (156). Polymorphous perversity is not a genital, but an oral and anal sexuality², which may be why it can be associated with the vampire and his kiss of death. Senf confirms some vampires are “characterized as polymorph perverse” in that they “clearly take erotic pleasure in their relationships with breathing human beings” (8).

We see Brontë’s depiction of the polymorphous perverse in both Catherine and Heathcliff. Both Catherine and Heathcliff, as “vampires” have both male and female “victims.” Also, I have shown and will continue to show in the discussion of masquerade, that Catherine is not particularly traditionally feminine, and neither is Heathcliff particularly masculine, after all, he is initially referred to as “it,” a non-gender specific pronoun. Jéhoël-as-vampire, on the other hand, does not exhibit this particular

or primary signifier in the language system, since it is the sign of difference and dominance. (Mills and Pearce 310)

Therefore since this state precedes language development and since the sign of its termination centers around the phallus, it is theorized that woman never fully leaves behind the childhood androgynous state.

² Mills and Pearce 311.

trait, in that his victim is a woman. Jeanne, of course, has no victims of her own. Brontë, through her use of the vampire motif, evokes the *féminine* theme of the polymorphous perverse child who retains something of this androgynous phase of development into adulthood.

We see further evidence of a proto-*écriture féminine* in Brontë's mixing of traditional male and female roles. While la Clotte mystically summons Jéhoël and invites him to enter her cottage, Mr. Earnshaw carries Heathcliff across his threshold. Typically, the male vampire prefers female victims and vice versa, and it is generally the female who initially makes the "inviting move" which allows the vampire to access to his victims. Mr. Earnshaw's gender and his role as the enabler of the vampire exhibit Brontë's mixing the myth. In assigning to Earnshaw the traditionally female task of enabling the vampire, she wrenches him from what Hélène Cixous terms "The Realm of the Proper" in "Castration or decapitation?" (50). In *Sexual/Textual Politics*, Toril Moi explains it thus,

Masculinity or masculine value systems are structured according to an 'economy of the proper'. Proper—property—appropriate: signaling an emphasis on self-identity, self-aggrandizement and arrogant dominance, these words characterize the logic of the proper according to Cixous. The insistence on the proper, on a proper return, leads to the masculine obsession with classification, systematization and hierarchization. (109)

The role of the host of the enabler of the vampire, especially the male vampire, is the traditionally assigned to a female character; Brontë sends a man to do a woman's job, defying the romantic expectation and revising Earnshaw's identity as a man. Enabling the vampire is considered a woman's task in the tradition of Eve, she eats of the fruit and gives it to Adam, so that through her "lapse" in judgment, evil enters the world, or in the vampire's case, the home. Or it is the task of Pandora, the female whose curiosity

unleashes destruction on creation, freeing it from its box, its containment, its coffin. In any case, it is the man's role to suffer the consequences of woman's actions or attempt to save her from her folly, not to permit the evil entrance to the home and certainly not to do so unwittingly. Thus Earnshaw's role is an early clue that Brontë will shake up the formula for romance as we know it.

We see further evidence of Brontë's swapping the traditional gender roles (and Barbey's adhering to them) in the use of what Northrop Frye terms *forza* and *froda*, or violence and fraud. Frye asserts these two elements of sin from Dante's *Inferno* and Milton's *Paradise Lost* must also be "the two cardinal virtues of human life as such" (65). Frye continues, "When violence and fraud enter literature, they help to create the forms of tragedy and comedy respectively" and also asserts "a romance is normally comic" (66, 92). Thus, since we are dealing with gothic romances, we can expect to find more examples of *froda* than of *forza* in each novel. Further, *froda* is associated with female characters and *forza* with male. This is because it requires physical force, and is therefore the realm of a hero. When the hero falls, however, he is most often

brought down by some form of *froda*, usually some magical or other power which may be physically weak but is strong in other areas that the hero cannot control. Such a power is often wielded, or symbolized, by a . . . woman. (68)

Froda is the tool of the disadvantaged, of women and slaves. This is evident in *L'Enfermée*; the romantic heroine uses trickery to get what she wants. Jeanne de Feuardant employs guile in her attempt to win Jéhoël by going to the *bergers* and to mystics for a spell to make him fall in love with her. Her greatest effort at attaining the love of the priest involves making a shirt and mixing her sweat with his (166-7). Magic is a common example of *froda*, and one associated with women. Every attempt she makes to escape her bewitched state by physical contact with Jéhoël is indirect, by way of

guile. Her means of retaliation are therefore typical of romance and of the romantic heroine. At the same time, Jéhoël is a soldier, and therefore dwells in the realm of *forza*, of physical violence. Though he is a priest, he was born to be a soldier and is never comfortable in this position as a man of the cloth. Even in his depression at admitting the failure of the Chouan cause, he turns to physical violence, though violence against himself, to end his misery. True, he bewitches Jeanne using evil magical forces, however at this point, he is like a vampire, that is to say his body has been possessed by a demon. So it is not the hero whose magic surpasses that of the female mystics Jeanne visits, but that of the demon who possesses him.

Catherine Earnshaw, on the other hand, is characterized by her use of *forza* and refusal to employ *froda*—guile is practically foreign to her. Old Earnshaw's gift to her is a riding whip, a symbol of her desire for physical power over others. She expresses her initial dislike for Heathcliff openly and freely: “when she learnt the master had lost her whip in attending on the stranger,” she “showed her humour by grinning and spitting at the stupid little thing” (29). She uses these same physical tactics toward any obstacle to her grand passion. When Ellen refuses to leave her alone with Edgar, Catherine pinches her, “supposing Edgar could not see her,” but not bothering to be sure he remains unaware (55). Catherine would rather Edgar not see her display of violence, but this desire is not strong enough to cause her to find another way of convincing Nelly to leave the room. True, Catherine responds with a lie, but not a very good one, since the mark of her attack on Nelly is visible. She then abandons all attempts at *froda* and slaps Nelly openly. Soon she physically attacks the young Hareton, and then her suitor himself. Catherine's force is assuredly open, physical, and violent.

By the same right, Heathcliff, though a physical force to be reckoned with, uses more *froda* than *forza* to obtain his goals in *Wuthering Heights*. Ellen's example of an instance in the relationship between Heathcliff and Hindley as children exhibits this.

Ellen describes the scene for Lockwood:

As an instance, I remember Mr. Earnshaw once bought a couple of colts at the parish fair, and gave the lads each one. Heathcliff took the handsomest, but it soon fell lame, and when he discovered it, he said to Hindley—

'You must exchange horses with me; I don't like mine, and if you won't I shall tell your father of the three thrashings you've given me this week, and show him my arm, which is black to the shoulder.'

Hindley put out his tongue, and cuffed him over the ears.

'You'd better do it at once,' he persisted, escaping to the porch (they were in the stable); 'you will have to, and if I speak of these blows, you'll get them again with interest.'

'Off, dog!' cried Hindley, threatening him with an iron weight, used for weighing potatoes and hay.

'Throw it,' he replied, standing still, 'and then I'll tell how you boasted that you would turn me out of doors as soon as he died, and see whether he will not turn you out directly.'

Hindley threw it, hitting him on the breast, and down he fell, but staggered up immediately, breathless and white, and had not I prevented it, he would have gone just so to the master, and got full revenge by letting his condition plead for him, intimating who had caused it.

'Take my colt, gipsy, then!' said young Earnshaw. 'And I pray that he may break your neck; take him, and be damned, you beggarly interloper! And wheedle my father out of all he has, only afterwards show him what you are, imp of Satan—And take that, I hope he'll kick out your brains!'

Heathcliff had gone to loose the beast, and shift it to his own stall. He was passing behind it, when Hindley finished his speech by knocking him under its feet, and without stopping to examine whether his hopes were fulfilled, ran away as fast as he could.

I was surprised to witness how coolly the child gathered himself up, and went on with his intention, exchanging saddles and all, which the violent blow occasioned, before he entered the house. (30-1)

Thus Ellen observes Heathcliff uses *froda* instead of *forza*. He succeeds in obtaining the colt not with the physical violence Hindley uses on him, but by threatening blackmail. Further, he intentionally aggravates Hindley until he does the very violent act which serves to support Heathcliff's story and to secure the colt for Heathcliff. Heathcliff's blackmail is not *forza*, but in this case, it proves more effective than Hindley's violence. Ellen contrasts Heathcliff's quiet scheming with Hindley's open violence. Another example of Heathcliff's use of *froda* occurs following a thrashing from Hindley. After escaping to the kitchen, Heathcliff refuses to respond to Ellen's merrymaking, but "leant on his hands, and remained rapt in dumb meditation" (47). When Ellen asks him what he's thinking of, he responds "I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it, at last. I hope he will not die before I do . . . Let me alone, and I'll plan it out" (47). Granted, Heathcliff's punishment is the result of a physical outburst; he empties a tureen of applesauce over Edgar's head. However, Hindley's response to this action is much more violent than Heathcliff's original outburst, which is comical and ultimately harmless. Heathcliff learns, through Hindley's violence toward him, that his most effective means of retaliation is through *froda*. His great goal of revenge is obtained by this means. He wins Hindley's family estate by skill or trickery at cards. He marries Isabella in order to obtain his revenge over Edgar. Finally, he keeps Hareton as a servant in his father's house, unconscious of what should be his inheritance, by prohibiting him from learning to read. Therefore, while *forza* plays some role, it is mainly by *froda* that Heathcliff pursues his goals.

Once again, Brontë reverses the gender roles of her characters. Catherine works by *forza* to obtain her goals, using the minimum of *froda*. She marries Edgar to aid

Heathcliff, but this involves little scheming, because she is honest about what she wants from her life with Edgar before they even marry. She sees no reason why her marriage to Edgar would separate her from Heathcliff, or why she might meet resistance in attempting to aid him using her husband's wealth (63). Unlike Barbey and in contrast with Frye's prescription for the genre of romance, Brontë assigns to the female character the use of *forza* to obtain her desires, and to her hero the use of *froda*. Brontë's gender swapping is an example of her lack of concern for the propriety common to a masculine "economy." Further, mixing these gender roles implies that gender difference itself is in fact learned and not a result of biology. This is another element of *écriture féminine*, which strives to illustrate that a "woman's role" is socially constructed and not biologically predetermined. We will see further examples of this in Brontë's use of masquerade à la Luce Irigaray, and also in her use of the vampire motif, which evokes the polymorphous perverse child.

Brontë employs masquerade in Catherine's return from Thrushcross Grange.

Says Irigaray in her "Questions" in *Ce Sexe qui n'en est pas un*,

Je pense qu'il faut l'entendre comme ce que les femmes font pour récupérer quelque chose du désir, pour participer au désir de l'homme, mais au prix de renoncer au leur. Dans la mascarade, elles se soumettent à l'économie dominante du désir, pour essayer de rester quand même sur le "marché". Mais c'est du côté de ce dont on jouit et non de qui jouit. Ce que j'entends par mascarade ? Notamment ce que Freud appelle « féminité ». C'est croire, par exemple, qu'il faille *devenir* une femme, qui plus est "normale", alors que l'homme serait d'entrée de jeu homme. Il n'aurait qu'à accomplir son être-homme, tandis que la femme aurait à devenir une femme normale, c'est-à-dire à entrer dans la *mascarade de la féminité*. (131-2)

Prior to her encounter with Skulker at the Linton home, she has little concept of herself as innately female. Perhaps this is due to the death of her mother, which occurs when she is eight. Whatever the case, prior to her stay with the Lintons, Catherine lives in an

androgynous state. Sandra M. Gilbert and Susan Gubar affirm in “Looking Oppositely: Emily Brontë’s Bible of Hell” that Catherine Earnshaw is “‘unfeminine’ . . . never docile, never submissive, never ladylike” (265). For Gilbert and Gubar, this extended state of androgyny is a kind of prelapsarian Eden. However, Brontë’s depiction of Catherine’s androgynous childhood seems an illustration of Lacan’s Imaginary—the time prior to socialization before gender roles have been imposed upon the child (Mills and Pearce 307). It is neither her mother’s influence nor Frances’ arrival which causes Catherine’s awakening into womanhood, but the attack of the Lintons’ phallic dog. Her five-week stay at Thrushcross Grange following her injury teaches her to behave “like a lady,” whereas prior to this experience of socialization, she dwelt in a state of androgyny in which she was the barefoot, “rough-headed counterpart” of Heathcliff (41). Mrs. Linton’s explanation that “she was a young lady and they made a distinction between her treatment” and Heathcliff’s is Catherine’s first lesson in “femininity” (40). Her return to the Heights reveals instantly her masquerade as the fine lady the Lintons envision. The purpose of masquerade, according to Mills and Pearce, is “to emphasize the fact that far from being ‘natural’ or ‘innate’, femininity is a culturally produced identity which has to be ‘worked at’ and performed” (163). Catherine’s new clothes have a stifling effect upon her actions; she is “obliged to hold up with both hands” her garments in order to reenter the Heights (40). Brontë highlights the distinct choices Catherine makes in order to behave “like a lady”: “sailing” rather than “jumping” into the house, kissing Nelly instead of hugging her, and barely returning the dogs’ greeting (40). Frances warns Cathy to “mind and not grow wild again here,” signifying that if Catherine neglects to work at her newfound femininity, she will lose it (41). Performing this role is a difficult task for

Catherine, and her success at remaining “in character” is precarious. Thus Brontë employs the *fémnine* technique of masquerade in the depiction of her heroine.

Another difference between Heathcliff and Jéhoël-as-vampire figure is that Jéhoël’s powers over Jeanne are “initially ocular.” In accordance with Twitchell’s stipulation, it is his gaze which gives him power over her. This is, of course, Freud—gaze is the expression of the attempt at phallic control over the feminine. Moi summarizes from *The Uncanny*:

Freud’s argument links the act of seeing to *anal* activity, which he sees as expressing a desire for *mastery* or for the exercise of *power* over one’s (libidinal) objects, a desire that underlies later (phallic or Oedipal) fantasies about phallic (masculine) power. Thus the *gaze* enacts the voyeur’s desire for sadistic power, in which the object of the gaze is cast as its passive, masochistic, feminine victim. (192-3)

Jéhoël’s gaze is indeed enough to drive Jeanne to her death with masochistic desire. Barbey’s representation of female desire and masculine libidinal power thus follows Freud’s prescription. However, Luce Irigaray, in *Ce Sexe qui n’en est pas un*, one of the original textbooks of the concept of the feminine economy, declares “La prévalence du regard . . . est particulièrement étrangère à l’érotisme féminin. La femme jouit plus du toucher que du regard” (25). This is because “la femme < se touché > tout le temps, sans que l’on puisse d’ailleurs le lui interdire, car son sexe est fait de deux lèvres qui s’embrassent continûment” (24). Thus Barbey creates a vampire figure whose dominance is assured and whose desire is sated by merely watching Jeanne. His vampire motif, as opposed to Brontë’s, is an acting out of male sexual fantasy.

To some extent, Barbey also seems to accurately represent female sexual desire. Female desire for the forbidden is certainly a theme of the novel. And Jeanne does in fact desire physical contact, the “touch” Irigaray speaks of, with Jéhoël—mere voyeurism

does not satisfy her. However, Barbey's depiction of Jeanne as initially drawn to the abbé because of his monstrous countenance does not ring true. He has created a heroine who is more a reflection of that which is masculine than a truly feminine character in the Cixousian sense. For according to Irigaray, the male often depicts the female as the reflection of the male, *sans penis*. In her *Spéculum de l'autre femme*, she resists the binary oppositions which set up woman as man's reflection or opposite instead of being a separate entity in her own right, which, therefore, would not necessitate the male opposition in order to form her own identity (53). She critiques Freud's depiction of the little girl's desire for a penis, in which he simply *assumes*

que la petite fille fasse *comme* le petit garçon, qu'elle ait les mêmes appétits de voir, les mêmes regards, et que son dépit de n'avoir pas de sexe suive, et vienne assister, l'étonnement horrifié du petit garçon devant l'étrangeté du non identique, du non identifiable. (56-7)

Moi summarizes for Irigaray, according to Freud, woman "becomes a mirror for [man's] own masculinity" and this reveals and fulfills his male desire for the same (134). But according to the feminists, a woman's love and desire are not the same as a man's, and thus Barbey's depiction of Jeanne as taking voyeuristic pleasure in watching Jéhoël during the mass reveals a masculine libidinal economy, a desire to create a woman who is a reflection of masculinity rather than a woman in her own right.

Brontë, on the other hand, depicts a heroine whose pleasure derives from physical contact rather than gaze. Catherine's desire is met—she shares a bed with Heathcliff in her childhood, and later they kiss. It is their physical proximity which is so necessary to her that she begs Nelly not to speak of their being separated (64). The vampire motif then emphasizes the importance of physical contact, in that Heathcliff has her body exhumed twice after her death in order to provide her with this physical contact—their

spiritual connection alone cannot sustain them. In her list of reasons for loving Edgar Linton, she does not mention any touch or caress, but appearance and demeanor. Edgar is “handsome, young, and cheerful” (61). In her famous proclamation of love for Heathcliff, she clearly differentiates between the shallow nature of her attraction to Edgar (a visual attraction to his youth and good looks) and the depth of her attraction of Heathcliff. She compares her sentiment toward Linton to “the foliage in the woods. Time will change it, I’m well aware, as winter changes the trees” (64). Her love for Heathcliff, however, “resembles the eternal rocks beneath—a source of little visible delight, but necessary” (64). Brontë’s depiction of feminine desire then is true according to the precepts of *écriture féminine*. She emphasizes Catherine’s love for Heathcliff is not ocular, “a source of little visual delight” (64).

Her depiction of Lockwood also follows Irigaray’s precept, but in its masculine form. Lockwood attempts to conduct an affair with a woman by gaze, but fails in the attempt. At first, the young lady fails to comprehend Lockwood’s intentions, because gaze is not a woman’s preferred method for communication of desire. Still, she “understood me at last,” and is apparently amenable to the idea, but is rejected when she exhibits the audacity of returning his gaze, though it is “the sweetest of all imaginable looks” (5). Lockwood’s masculine economy simply does not know how to respond to the female return of gaze, which goes against his classification of her as a woman. Why else would Brontë even include this cold and otherwise irrelevant anecdote, if not to contrast it with Heathcliff and Catherine’s very tactile and passionate affair? The power of Brontë’s vampires may be “initially ocular,” as Twichell prescribes, but it becomes physical immediately thereafter..

CHAPTER 5 CONCLUSIONS

Thus in *Wuthering Heights* we find the *féminine* theme of multidirectional and tactile desire in the character of Catherine and in the vampire motif. We also see the *féminine* literary techniques of reversing gender roles and masquerade in Emily Brontë's work. *L'Enfermée* contrasts neatly with the other text in that it is of the same time period and contains many of the same Gothic and romantic themes as well as an atypical heroine who is uncommonly brave and independent. As the two tales unfold, we see that the precursors to the *féminine* are found in a higher concentration, oddly enough, in the English text. And yet Jeanne de Feuarden is a "fiery" enough heroine for her time, not at all the "maiden in flight" of Fiedler's characterization of the gothic heroine¹; it is she who often pursues the hero. In tracing evidence of the vampire myth through Brontë and Barbey, and in studying elements of the *féminine*, I have attempted to prove by comparison that Brontë shows evidence of a *proto-écriture féminine*. In Brontë's depiction of the fluid desires of the heroine and Catherine's connection to the Imaginary, as well as her employment of the *féminine* techniques of role reversal and masquerade, and in a comparison of both authors' depiction of voyeurism, I believe it is safe to say that this evidence exists. My study then begs three questions: First, why is the vampire motif evident in both texts? Second, why does Jeanne spend eternity without Jéhoël

¹ According to Fiedler, "Chief of the gothic symbols is, of course, the Maiden in flight" (131).

while Catherine and Heathcliff “walk” the Yorkshire moors? And thirdly, what do we make of the similarities in the structures of the two novels?

Why do both authors seem to employ the vampire myth in works that contain unconventional romantic heroines? According to Senf, the vampire is also representative of the female in the nineteenth century because his powers, like hers, are simultaneously vast and limited (84). Says Senf, “If the literary vampire is an odd hybrid creature that both wields tremendous power over others and suffers from severe constraints, the position of women at the time Bronte was writing is no less peculiar” (84). Catherine-as-vampire has the power to appear in Lockwood’s dreams, but she can do nothing but walk the countryside after her death. As a woman, she is helpless under the power of a grief-crazed elder brother and a fanatical manservant until she chooses to escape a “chaotic household” through her marriage to Edgar Linton. Escape through marriage is an option not readily available to Heathcliff—thus Catherine claims her most important reason for marrying Edgar is to acquire enough money to save Heathcliff from his unenviable position as Hindley’s scapegoat at Wuthering Heights. It seems therefore as if Catherine, with her beauty and wild charm, has an advantage over the men in the novel, who cannot as readily escape their situations to be doted on by a husband and sister-in-law in a comfortable household. And yet, for the sake of her closest friend, Catherine ends up losing her life. This marriage is the source of all of her problems, and certainly of Heathcliff’s problems. For the price of marriage is sex, and though once an athletic, vivacious girl, motherhood, that is, sexuality, puts an end to her life. Thus, like the vampire, Catherine-as-nineteenth century woman has certain powers of charm and sex appeal, but in the end, she is not able to share with Heathcliff the kind of relationship she

desires, and she dies in the common enough act of childbirth. Her strength of spirit is not enough to overcome the lack of strength of her body. Even after her death, Catherine-as-vampire waits in the ground for Heathcliff to come to her. Similarly, the vampire's soul lives on in a rotting corpse, but he is limited by his basic and corporeal need for blood as sustenance. In the same way, to die in childbirth generally involves hemorrhaging, and thus bleeding to death. Even a woman as lively as Catherine Earnshaw could not overcome her destiny of sex and death. Brontë's use of the vampire motif underscores this simultaneous strength of will and lack of power of woman in nineteenth century England.

Barbey's vampire motif reveals this same lack of power for women in France. Like the Earnshaws, Jeanne's parents die early in her childhood, leaving her an orphan. Strong and self-reliant as Louisine-à-la-hache had been in life, she can do nothing to protect her daughter after her death. Jeanne is completely dependent upon the charity of the family that takes her in. And when Jeanne is grown and she fears her adoptive parents will soon die, she makes the difficult choice to marry Thomas le Hardouey, a man she truly does not wish to wed. Of course, her dissatisfaction with le Hardouey and his unjust treatment of others is the origin of all of her problems. Jeanne is powerful—like her mother, she is brave and independent—but she must marry or starve. There are no employment opportunities for her. On her own, she would face the fate of la Clotte, who is totally dependant on the mercy of others. Thus Barbey too uses the vampire motif to underscore Jeanne's unenviable position as a woman. Jeanne-as-vampire's victim is helpless, totally at the mercy of her emotions which are manipulated by Jéhoël, and/or by the *bergers*.

Our second question pertains to the denouements of each novel: we last see Jeanne stripped of her glorious hair and dead in a pond, while Catherine at least is said to “walk” with Heathcliff. In two such structurally similar novels, why are the heroines’ fates so dissimilar? Jeanne’s eventual downfall is due to her obsession with the proper. In the *Realm of the Proper*, Jeanne should never have married le Hardouey, because as a peasant, he falls into a separate category. He is not an appropriate match for her. She believes she deserves a man of her class, and perhaps, believes she must be Jéhoël’s lover in order to propagate her class. Her blue-blooded family dies with her, and it is probable that she has no offspring by her husband because she does not want her blood to mingle with his. True, it is only her father who is noble of blood, but Jéhoël too has his imperfections—he has his terrifying face, the thing which first draws Jeanne to him. She is married, but so is he, to the church. And so the idea that they might be proper to one another, that they might fall into the same category, contributes to her irrational behavior. Because she is encouraged in this manner of thinking by the mother figure Clotilde, this obsession with the proper is very much a learned thing, as opposed to something that comes naturally to her. Her obsession with the proper leads to her downfall. And yet, because Jéhoël is a priest, Jeanne’s idea of what is and is not “proper” is twisted at best. Thus Barbey creates a heroine who is stuck in “a man’s world,” confused by her struggle to differentiate between what is and is not proper. And in such a confused position, influenced by la Clotte, l’abbé, and possibly by the forces of evil, she becomes an easy target for Jéhoël.

Incidentally, this obsession with blood is again indicative of the vampire myth, for to the vampire, blood is life. To use the term “blood” when speaking of heredity and

class underscores the undue importance Jeanne places on classification, the importance of keeping one's bloodline "pure." If Jeanne's blood is indeed superior to that of those around her, it makes sense that she is Jéhoël's choice for a victim. As for the vampire, the blood is the life for Jeanne and Jéhoël, in that they will one day die, and the only way for their aristocratic blood to be passed is through their propagation, which of course requires, in a sense, the mixing of their blood. For we have already seen vamping as a metaphor for sexual activity. According to Senf, eroticism is "the single most prominent trait" of the nineteenth century literary vampire (152).

If not exactly a happy ending, Catherine's is at least bearable. In contrast to Jeanne, Catherine is torn between the Gift and the Proper. Her love for Heathcliff is blind to what is and is not proper. In her childhood, he is her adopted brother. And when her brother Hindley takes control of Wuthering Heights, Heathcliff is reduced to an ignorant servant, something below her, so never is he a "proper" match for Catherine. Her desire to marry Edgar in order to gain the financial power to help Heathcliff comes after her first stay at Thrushcross Grange and time spent with the Lintons. In her sustained androgynous phase, she cannot yet even differentiate between proper and improper, "too mischievous and wayward for a favourite," she knows only to follow her passions where they lead her (30). And in the tradition of the *fémnine*, she retains a close connection to this pre-Oedipal phase even after her stay at the Grange marks the end of it.

Her misguided wish to marry Edgar is the result of her relatively recent confrontation with the Realm of the Proper, and her concept of what actually is proper never fully matures in her lifetime. She sees no reason why her relationship with

Heathcliff should end or change because of her marriage. The only reason she believes marriage to Heathcliff would degrade her is that her brother has changed him. She obviously doesn't really believe him to be below her, since their "souls are made of the same stuff" (62). She wants to "aid Heathcliff to rise," so that he may be on the same level as Edgar (63). But of course, this is not proper either, for once Heathcliff reaches her level, she is married to Edgar and therefore cannot share with her their prior relationship. Besides, Heathcliff does not require her "aid" in order to "rise." He manages it of his own accord. With her undeveloped concept of the Proper, she does not grasp that Heathcliff can achieve on his own what Edgar has received by birthright. Catherine does not foresee Heathcliff's need to "seek his fortune" or the possibility that Edgar might not allow her to "aid" Heathcliff in the way she would like to. She does not even fully believe he might be aware of such exclusive desires as Edgar has for her, querying whether "Heathcliff has no notion of these things. He has not, has he? He does not know what being in love is?" (63). If the concept of marriage, of making "proper" her relationship with Edgar had not occurred to her until recently, she would assume that Heathcliff might know nothing of it. However, in contrast to Catherine, Heathcliff, a man and, having been educated about the Proper by Hindley, most certainly does understand "being in love." At her death, he rails, "You loved me—then what right had you to leave me? What right—answer me—for the poor fancy you felt for Linton?" (125).

Never fully incorporated into the Realm of the Proper, Catherine's natural habitat is the Realm of the Gift. Catherine's aim in a marriage to Edgar is to please both Edgar and Heathcliff, but mostly Heathcliff, without thought for what is proper. Her intended gift is

to provide for Heathcliff, to “place him out of my brother’s power” so that he will be comfortable (63). That that might mean sacrificing a life with Heathcliff is Catherine’s gift to him. For if she believes Heathcliff ignorant of the concept of “being in love,” then what has he to lose in her marriage to another? It is she who understands, at least in part, what she must sacrifice in order to free Heathcliff from the tyranny of life at the Heights. And yet, even before Heathcliff’s departure, she agrees to marry Edgar and in that, give of herself for Heathcliff, a gift he can never repay. What is more, she probably does not *completely* understand that her marriage to Edgar *will* prevent her from sharing her life with Heathcliff. For the Realm of the Gift is open, and in it, love flows freely in several directions simultaneously. It does not limit one’s love by categorizing it as marital or brotherly. Thus Catherine, a very *féminine* character, abides, for the most part, in the Realm of the Gift. Her education concerning the Realm of the Proper is sloppy at best, because she never fully comes to understand the exclusivity of its nature.

Finally, the structural differences in *L’Enfermée* and *Wuthering Heights* reveal the latter to be an example of a sort of proto-*écriture féminine*. For in *L’Enfermée*, despite the confusion of images, there is a definite polarization of good and evil; Barbey imposes a moral code on his characters. Eygun confirms in *L’Enfermée*, “on retrouve le combat entre le Bien (qui est la réalité quotidienne) et le Mal (qui est la provocation suscitée par le “passant-passeur”). Le résultat de ce duel revient à la victoire du Mal . . . comme fin inéluctable” (223). This is not to say that Barbey’s plot is simplistic. True, l’abbé is both a priest and a demon/vampire, the brave Chouan holy warrior in defense of the Church, but simultaneously a murderer in its eyes. We see further conflict in Jeanne’s role as both Jéhoël’s helpless and virginal victim (like the Virgin, she always

wears blue) and as vamping harlot who employs sorcery in her repeated attempts to seduce a priest. In Clotilde Mauduit as well we see the contrast of the strength of her youthful passions and the frailty of her body, her fiery defense of the actions of her reckless youth and her eventual prayer and contrition as she attempts to attend Jeanne's funeral. And yet these multifaceted, dynamic characters eventually fall into the categories of good and evil. The very difficulty of categorizing them serves as plot and prime tension of the story. The reader may not know the eventual outcome, and it is true that several of the mysteries Barbey sets up remain unresolved, such as the parties responsible for Jéhoël's and Jeanne's murders (or is Jeanne's death a suicide?) and for le Hardouey's disappearance. But this mystery and necessity to determine the difference between reality and illusion serves as the plot tension for many romances.

However, in the end, Barbey's vampire is evil. Before his arrival, all is at least peaceful, and after his death, with Jeanne's and la Clotte's deaths as a sort of sacrificial offering, Blanchelande, like the church after Jéhoël's murder, is apparently cleansed of the evil Jéhoël brought to his native land. In fact, Jéhoël's (and Jeanne's) initial guilt or innocence becomes irrelevant as it is revealed that he is trapped in his destiny and seems to have no choice but to bewitch Jeanne, in the same way that Jeanne, initially such a virtuous and even virginal woman, cannot help but pursue the priest. In short, the two are destined to meet their tragic, evil ends, but Barbey is the creator of their terrible destinies, of the world in which good and evil combat, and in which innocents, like Tainnebouey's innocent child, sometimes have to experience the consequences of evil in the world, or even act as its pawns. Le Bien does not triumph, however. Even death cannot prevent Jéhoël's corpse from continuing to deliver the black mass which terrorizes Blanchelande,

killing Tainnebouey's child. And if Jéhoël's corpse continues to "walk" as a priest, then it is evident that Jeanne will not, as she had hoped "lui tuera son âme!" (167). His soul is apparently and unnaturally immortal. Thus, as Eygun claims, *L'Enfermée* is a "juxtaposition de deux mondes," a battle between good and evil in which evil wins out (226). Barbey sets up a binary opposition between good and evil, and though which category each character and event falls into is not necessarily apparent from the beginning, by the end of the novel Barbey makes those particular ambiguities clear. In the world of Barbey's creation, all things invisible and supernatural are evil, and events belonging to quotidian rural life are good.

Brontë too sets up a polarity in *Wuthering Heights*, but hers does not concern morality. These principles are those David Cecil defines in his *Victorian Novelists* as "the principle of storm—of the harsh, the ruthless, the wild, the dynamic" and "the principle of calm—of the gentle, the merciful, the passive and the tame" (141). *Wuthering Heights*, of course, is the physical locality of the former, and Thrushcross Grange, of the latter. Those at the Heights, especially Catherine, Heathcliff, and Joseph, wildly and recklessly follow their passions, while those at the Grange, the Lintons, are characterized by the peace and gentle passivity of Cecil's principle of calm. This contrasts with Barbey's opposing forces of natural and supernatural in that Brontë imposes no moral standard upon her binary oppositions. Says Cecil, "Emily Brontë's vision of life does away with the ordinary antithesis between good and evil" (143). Brontë's oppositions also differ from Barbey's in that in the end, as Cecil puts it, each opposition, "following its own nature in its own sphere, combines to compose a cosmic harmony" (153). With the death of Heathcliff, the spiritual union of Heathcliff and

Catherine, and the marriage of the younger Catherine to Hareton Earnshaw, “the cosmic order has been established once more” (156). The polarities of the Grange and the Heights, the calm and storm, unite and their sharp extremes are dulled. As daughter of both the calm and the storm, the younger Catherine is the embodiment of the harmonization of both. Thus in the end, *Wuthering Heights* is a synchronization of polar opposites, so that, in a sense, they no longer exist. In that, not only does Brontë do away with the polarity of good and evil, she also refuses to allow the triumph of one opposition over another. In *L’Enfermée*, le Mal wins (Eygun 223). Jéhoël does not die. He does not even spend eternity with Jeanne. He continues to wreak havoc on the Blanchelandais through his terrorizing of livestock and the black masses which apparently cause healthy children to die. Moreover, Jeanne, originally the innocent, dies for Jéhoël’s sins. Her death is of course a great injustice, but so is Jéhoël’s destiny, and such is reality. Brontë refuses to take sides: her answer, for the present, is in a kind of moderation which contains both the calm and the storm, in refusing to separate them, in uniting the two classifications into one. And in this, of course, *Wuthering Heights* is a text which is incredibly proto-*féminine*.

In “Castration,” Cixous articulates the need for writers of this type of text: “There’s work to be done against class, against categorization, against classification” (51). The fluid desire of woman expressed in the liquid quality of her writing and the tearing down of binary oppositions is the essence of *écriture féminine*. When Cecil claims the novel alone “stirs us as freshly today as the day it was written,” he has only begun to articulate to what extent Brontë is ahead of her time (136). The tales of the independent heroines and the gothic heroes of Jules Barbey D’Aurevilly and Emily Brontë share similar themes

as they are both works ahead of their times, calling for revolution in public attitudes toward the women of their times. Both mix common genres of the time—the gothic, the romantic, and the romance—in creating characters who both reflect the traditions of those genres and exhibit newer, revolutionary traits. However, while *L'Enfermée* does much to depict a newer, more modern heroine, it is *Wuthering Heights* which goes so far as to foreshadow 1970s French feminist thought in its manifestation of themes and techniques of *écriture féminine* à la Luce Irigaray and Hélène Cixous.

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