

Narrative Technique in Emile Bronte's *Wuthering Heights*

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Abstract

Emile Bronte, as a novelist, has contributed a great deal to the development of novel writing. Her novel, *Wuthering Heights* is a masterpiece that brought her in to prominence. With the publication of this work, she got name and fame in the field of fiction writing. She has employed double narration in the novel in such a manner that it imparts coherence to the structure of the book. The narrative used by the novelist in the present novel moves forward and backward that provides coherence and compactness to the structure of novel.

Key-words: point of view, structure, interprets, vision.

Wuthering Heights is a novel open to varied and even conflicting interpretation as far as its theme, its structure and narrative coherence is concerned. Different critics have emphasized different aspects depending upon their tastes, temperament and angle of

perception. While some try to view this novel as a superb piece of structural compactness and some read the book as an artistic endeavour in narrative technique where both Lockwood and Nelly Dean provide the main structural thread for thematic compactness which of course, is an integral part of the central design of the book.

While there are some who approach the story from the narrative point of view which comprises of the two narrators, one diary maintained by Catherine along with some letters written by Isabella in the course of the story. Albeit, the time span covering the various events and situations in the novel spread from 1771 to 1802, we are also given some information regarding the year 1500 when Wuthering was built and owned by the first member of Earnshaw family, Hereton Earnshaw. In this way, by employing two narratives, one in the form of Lockwood who opens the story of the novel by paying a visit to Wuthering Heights as well as Nelly Dean who is an active participant and a witness to almost everything. That occurs in the novel by being a house-keeper, first at the Wuthering Heights, and then at the Thrush Cros George. By

making use of an insider as main narrator of the story followed by an outsider as a secondary narrator, Emile Bronte has succeeded in capturing the reality although the openticity of the vision as the in adverted bias-seeping in the main edifice of the story is offset by and even supplemented by impersonal and objective account of the events given by Mr. Lockwood. Since, both the narrators speak in the first person reproducing the dialogue spoken by Heathcliff, Catherine, Hindley, Linton, Isabella etc. faithfully the novelist has been able to render and even maintain the punch of feelings as well as the kick of the passion. Because the central thrust of Wuthering Heights is to explore and express the diabolical passions of love and revenge persuade with a consuming fury of Huricanic speed, and it was but compulsively inevitable to make a faithful and a first-hand exposition of the story, of course, tempered with slight indirect information and written views.

Although different scholars have interpreted the novel differently by examining the various themes like love and revenge, order and disorder, violence and fear, human nature and nature, and man and cosmos etc. but here is a general consensus that the dominant

thematic strand of the novel comprises that of love and revenge. So, in order to make a comprehensive and compact study of all these varied facets of the novel, Emile Bronte has made an equally complex and multiple narrative perspectives. With the first three chapters being narrated by Lockwood who is an outsider as well as a listener top the major portion of the story which is picked up by Mrs. Ellen from the fourth chapter to the chapter thirty, again the narration is picked-up by Lockwood in chapter 31th up to the half of the 32nd from where again it is Ellen Dean who continues up to almost the end of the novel, of course, interpreted by Lockwood in the last few paragraphs of the story.

The movement of the story is in the reverse order as the novel opens with the year 1801-02, and then the story moves to 1771 which is further interpreted by a diary of Catherine narrating the events immediately after the death of Mr. Earnshaw. So, one of the major achievements of the narrative skills of Emile Bronte lies in her time management where just within a span of 34 chapters she has been able to successfully incorporate the time span of 32-33 years with the help of this multiple narrative technique. We have been able to

make a multi-dimensional assessment of the personality of the major characters as, e.g, we are introduced to Wuthering Heights as well as the unmannerly nature of Heathcliff through the eyes of Lockwood followed by the views of Nelly Dean about Heathcliff's ill-treatment at the hands of Hindley along with his consequent demonic pursuit of his love and revenge then we have Heathcliff's character analysis by Catherine Earnshaw along with Isabella's opinion about Heathcliff. Not only Nelly dean is a narrator and participator in the household of Wuthering Heights and through Grange but also she is a communicator and moral judge, passing judgment and conveying the verdicts in relation to all the major characters of the novel. However, the role and significance of Lockwood is not only to supplement and assist Nelly's point of view, rather Heathcliff being a man of city and culture arouses our expectations and curiosity about the major events and incidents of the story which makes him the most authentic and active reader in the novel.

In this way, Emile Bronte has been able to fuse and squeeze a vast spectrum of life and character with aesthetic beauty and structural

coherence within a tightly interwoven and neatly knit, multilayered and multi-dimensional narrative prospective so as to arrive at a powerful and electrifying vision of life where the violent and diabolic passions of love and revenge are both achieved and transcended.

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