



**Narrators' Reliability in *Wuthering Heights*:
A Structural Study**

By

Miss Rangsimā Tunsakul

**An Individual Research Submitted in Partial
Fulfillment of the Requirements for the Degree of
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Department of English Language and Literature
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26 January, 2009

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Abstract

The narrators of *Wuthering Heights* have different status in their narrative discourses. The narrators' stances are important as the stances reveal the structure of the story and are related to the degree of narrative reliability.

This study explores the structural narrative of *Wuthering Heights* and demonstrates that the narrators take the role of reporters of events which they either participate in or are absent from and also consider the status and narrative performances of the main narrators, and some of the minor narrators. The research argues that the different status of the narrator results in the discrepancies of information told by the narrators and leads to the issue of questionable story telling and reliability of the narrators themselves. The certainty of the narrators will be examined through narratological frameworks: Genette's (1980) Narrative Levels and Simpson's (1993) Speech Representation and Modality.

This research present that the different status of narrators can be defined into the classification of Narrative Level. The chain of events collected by the narrators, which is analyzed though Simpson's (1993) Speech Representation, demonstrate that the narrators of *Wuthering Heights* are dependent and use subordinate narratives to make their creative story complete and reliable. The shift of narratives is processed under the narrator's edition, which suggests the sense of reliability of the narrators. Moreover, the linguistic theory Modality reveals that the narrators are sometimes confident in their narratives; at other time, they also reveal hesitation in their knowledge of what they tell.

This research, through structural studies and language analysis, asserts that the narrators in *Wuthering Heights* possess different degrees of reliability and certainty: the main narrators Lockwood and Nelly Dean are the most unreliable because they are most distant from the actions of the story.

Acknowledgements

I have been blessed with the unwavering support from my friends and family: my parents, my husband, and my T.U. graduate friends throughout the course of this research. I am grateful for their supportive words, suggestions, mental supports and patience at every turn.

A big thank to my junior friend, Phimphun Yoophoon who is studying at the University of San Francisco, for her assistance in searching helpful information and articles from the USF online library. Special thanks to Dr. Sunanta Wannasin Bell for her close advice during my writing process and her nice support throughout my studies.

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2009

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CHAPTER 1

Introduction

Wuthering Heights is a story interwoven with main and subordinate narratives of several narrators. A collaboration of narrations results in reliability and certainty of the story and the narrators. Most critics of *Wuthering Heights* do not focus on the structure of the narrative but explore *Wuthering Heights* on accounts of its theme and the author's background.

This research is an analysis of the structural narrative of the work in order to demonstrate that the study of narrative structure is a key to an understanding of the structure of the stories in the novel, which is related to the notion of reliability and certainty of the main subjective narrators.

The literary review in the next chapter introduces the theories used to examine the narrative and linguistic structure: Genette's (1980) Narrative Levels and Simpson's (1993) Speech Representation, and Modality. These theories are the frameworks employed in this study to explore the degree of reliability of the narrators in *Wuthering Heights*. The research will focus on the major narrators, Lockwood and Nelly Dean, as the majority of narration in the story belongs to them. The study will address some minor narrators, as they are the contributors to the stories of the main narrations. The narrative and linguistic theories, as explored in the analysis, will demonstrate that these narrators stand in different loci and have several statuses in the narrative.

The chapter of analysis will examine whether the narrators are either close or remote to the events and demonstrate that the narrators create a narrative authority by merging many anecdotes into their own stories. The complicated embedded structure provides an evidence of the narrator's lack of knowledge that leads to the issue of unreliability in the narration. The reliable narration is that narrated through the first-person point of view. The narrator who is close to the core incident is supposed to be more reliable than the remote narrator because the distance between the narrator and the event may be a cause of distortion, revision and edition in the recounting.

In addition, in the later section of this chapter, Modality by Simpson (1993) comes to support the idea that the narrators create their authority in recounting by inserting their biased attitudes, opinions and evaluations on situations and on other people's appearances. The additional information provided by the narrators highlights the degree of subjectivity of the narrators and establishes the unreliability into the story.

The last chapter concludes how the theories are useful to the study of the narrator's status and also connects the structural narrative study to thematic studies. The study of narrative levels in *Wuthering Heights* reveals another aspect of this novel. Looking at the Chinese box narrative structure and the reliability of the narrator can give an insight to the complication of the sibling relationship, which is one of the major themes of the work. The research asserts that the study of narrative structure through the stylistic approaches discloses the narrators' reluctance, hesitation, confidence and authority in narrating, through the examination of the narrators' language and distance to the incidents. Moreover, the embedded narrative structure also reveals the intertwined structure in the novel which parallels to the incest among the main characters.

The stylistic analysis in *Wuthering Heights* is a way to understand the story of the novel, as the stylistic study can reflect the theme of the work through textual evidence. In addition, this research focusing on the embedded narratives can serve as a case study by which a better understanding of other narratives of similar style can be developed.

CHAPTER 2

Literary Review

Criticism on *Wuthering Heights*

Studies of Emily Bronte's single novel *Wuthering Heights* can be divided into two major categories: formal and thematic studies. The formal study focuses on the work's structure. The narrative of *WH* takes the form of descriptions of things and events in a diary. The story of *WH* is narrated in the way that the main narrator Lockwood is writing down his memories in a notebook. Lockwood attempts to novelize events of *Wuthering Heights* in a creative writing, with the people in *Wuthering Heights* as characters in his story. Knoepflmacher (1971), Anderson (1978), Steinitz (2000) and Vermeule (2006) agree that both Lockwood and Nelly Dean make references in their narration because both Lockwood and Nelly Dean are unable to recount a story independently. The narrative references are defined by these critics as "the vehicle narrative" or a tool which the narrators use to support and establish their narrative in the-story-within-story form.

The formal studies lead to an insight of the work's structure. They stress on the fact that *WH* is a story narrated in Lockwood's diary, and *WH* is the story consisting of several layers of stories of remote minor narrators and the main narrators Nelly Dean and Lockwood. Moreover, the formal critics of *WH* do not only concentrate on the structure of the work, but they also examine the language of the narrators in their recounting. Mathison (1956), Anderson (1978) and Haggerty (1988), for instance, explore the narrators' uses of language and conclude that the language in *WH* is articulated by the self-assumption and self-edition of the narrators and the effect is the narration has a sense of unreliability.

Another focus of *WH* analysis is its thematic study. Bell (1962) and Anderson (1978) discuss the relationship of the characters in the three generations of the two families as a tortuous connection. There is a spiritual affair among the characters who shared their childhood and through the marriage between the cousins. This connection of the characters establishes the theme of sibling relationship. Bell

and Anderson analyze the theme of sibling relationship to explore the notion of the originality of the incest relation, its effect and resolution.

The formal and thematic studies both examine complicated aspects of the novel. The formal studies point out the embedding and related narrative; the thematic study analyzes the sibling relationship of the characters. This research will demonstrate that the study of formal narrative can lead to an understanding of themes, particularly of incest, as the embedded narrative structure reflects the structure of the characters' sibling connection.

The next section will explore studies of form and theme as they form a foundation of an analysis of *WH*.

A Study of Form

The diary form

Steinitz (2000) states that there are two diaries in *WH*. The first is Catherine Earnshaw's diary, the other Lockwood's diary, both of which "has no physical specificity, no book or pages"¹. In the novel, Catherine uses the diary as "the proverbial place"² of her own. She writes down the things she needs to express but in the private space. Regarding Lockwood's, on the other hand, Steinitz notes that there is no evidence to suggest, or otherwise, that Lockwood's narration is written in any materialistic diary, and remarks that the act of recounting stories by starting the year "1801" (*WH*, p. 1), however, gives an image of writing diary. Steinitz sees a common aspect in the two diaries: an attempt to seek for a locus by recounting the story. Steinitz associates writing diaries of the two characters to the act of displacement. To Catherine, the texts and writing are the way out of the suffering and mournfulness influencing her life in *Wuthering Heights*. Similarly, Lockwood suffers the anxiety of

¹ All of the citations in this study are from Steinitz, R. (2000, Winter). Diaries and Displacement in *Wuthering Heights*. *Studies in the Novel*, 32(4), 407-19. It is also available at <http://www.usfca.edu/library/research/lit.html>, in which the page number is not provided.

² *Ibid*

place and uses his diary to record his compensatory search for himself ... Lockwood begins the novel with the conviction that he has found a suitable location”¹. The “anxiety of place” here creates the complication and the intense atmosphere in *Wuthering Heights*. The narrative of Lockwood in the diary form, according to Steinitz, forms as a frame for all stories and functions as a container of the narrator’s personal anecdotes:

Yet, though Lockwood’s voice begins the novel, the dated entry, immediacy, and first person account of events and thoughts which characterize the diary soon give way to the recounting, though multiple narrators, of the complex story of the Earnshaws, the Lintons, and Heathcliff, a saga which takes place in the past, albeit a past which grows closer as the novel progresses. This diary, it would seem, functions primarily as a frame, an excuse for telling this story (Steinitz, 2000).

Once the narrative of Lockwood is seen as the container of stories (i.e. the report of his conversation with Nelly Dean and the account of the stories which Nelly Dean tells him), his frame narrative is removed in terms of distance, accountability and authority from the embedded stories. Some critics term this container of stories “vehicle narrative”.

Vehicle narrative

Knoepfmacher (1971), Anderson (1978), Steinitz (2000) and Vermeule (2006) agree that the main narratives of Lockwood and Nelly Dean are dependent. Their narratives need supports from other narratives, what these critics call “**vehicle narrative**”. The vehicle narrative is the tool which the narrators use to enhance their story telling to become more reliable and more solid. Lockwood tells his stories in the diary frame using Nelly Dean’s narrative. Likewise, Nelly Dean moulds into her own narratives of the other characters such as Heathcliff, Isabella, the maid, the Grimmerston people and the villagers. The stories of these people are the necessary narrative tools for Nelly Dean’s narration.

¹ *Ibid*

The vehicle narrative is stories embedded in others in the Chinese box structure. The more vehicle narratives are used, the more complicated is the structure. Although the narrators use the vehicle narratives to enhance their narration, in a way, the vehicle narratives are evidence of unreliability of the stories. The vehicle narrative of the complicated Chinese box structure gives a sense of tortuosity in which the originality and certainty of the occurrences cannot be exactly defined.

Subjective narration

The main narrators Lockwood and Nelly Dean present their narratives with narrative authority; they select vehicle narratives to enhance their narration, forming the embedding structure. The issue of **subjectivity** is another aspect which critics find in the narrative of *WH*. Mathison (1956), Anderson (1978) and Haggerty (1988) discuss the power and self-assumption of the Lockwood and Nelly Dean. Haggerty states that the narratives of Lockwood and Nelly Dean are the private account which the narrators “attempt to explore the subjective and personal”¹ Likewise, Anderson states that although the narratives “have a logical structure and a realistic plot”², in a way, they are attached by transcendental vision of the narrators. Anderson identifies many weak points in the narratives and criticizes the narrator especially Nelly Dean. He states that Nelly is the narrator who “knows the whole story, but fails to apprehend its implication”³ and evaluates her performance in narrating as the narrator who can judge only “normal” things⁴. The opinion of Haggerty corresponds to the opinion of the nineteenth century fiction critic Mathison that Nelly Dean has “a lack of

¹ Haggerty, G. (1988, Fall). The Gothic Form of *Wuthering Heights*. *Victorian Newsletter*, 74, 1-6. It is also available at <http://www.usfca.edu/library/research/lit.html>, in which the page number is not provided.

² Anderson, W. (1977-1978). The Lyrical Form of *Wuthering Heights*. *University of Toronto Quarterly*, 47(2), 112-34. It is also available at <http://www.usfca.edu/library/research/lit.html>, in which the page number is not provided.

³ *Ibid*

⁴ *Ibid*

understanding of the principles” (Mathison, 1956: p.87-88). Her narrative needs interpretation. Nelly Dean’s listener Lockwood has to evaluate what she recounts as she puts both facts and her creativity into the narrative. Moreover, Haggerty sees that Lockwood is the first critic of *Wuthering Heights* who attempts to “tear it to shreds”¹. The act of Lockwood’s narrating is reporting what he witnesses in *Wuthering Heights* and trying to substantiate their narration by his own creative details and evaluation.

To complement and capitalize on these formal studies, this research analyzes the language features which the main narrators use to insert their personal attitudes in order to explore subjectivity and cognitive perceptions of Lockwood and Nelly Dean in demonstrating that they are unreliable narrators.

Theme in the *Wuthering Heights*

Another focus of *WH* studies is the analysis of the theme of the sibling relationships. A pattern of characters’ relationship involves three periods of time: the First generation of the Lintons and the Earnshaws; the generation of Heathcliff, Linton and Catherine Earnshaw; and the last generation of Linton Heathcliff, Catherine Linton and Hareton Linton. Bell (1962) and Anderson (1978) remark that the complication occurs in the second generation and is resolved by the love and the understanding of the last. People in *Wuthering Heights* are ruled by discrimination, degradation, humiliation and revenge. The characters in the generation of Heathcliff, Linton, Isabella and Catherine Earnshaw cannot forgive each other. Their hate, malice and their emotional intensity become the underlying cause of the complication in their lives. Bell (1962) notes that Catherine Earnshaw marries Edgar to “preserve her intense sibling affinity with Heathcliff”² but Heathcliff cannot forgive her for this

¹ Haggerty, G. (1988, Fall). The Gothic Form of *Wuthering Heights*. *Victorian Newsletter*, 74, 1-6. It is also available at <http://www.usfca.edu/library/research/lit.html>, in which the page number is not provided.

² Bell, V. (1962, September). *Wuthering Heights* and the Unforgivable Sin. *Nineteenth-Century Fiction*, 17(2), 188–91. It is also available at <http://www.usfca.edu/library/research/lit.html>, in which page number is not provided

decision. Heathcliff is a figure of revenge and an unforgivable sin to the eyes of the young Catherine and Hareton. Once Heathcliff or his influence vanishes, both Catherine and Hareton come to love with understanding. The love of the young Catherine and Hareton reflects the love of Catherine Earnshaw and Heathcliff. Anderson (1978) asserts that the last generation dimly personifies the second and recreates “the structure of the symbolic revelation”¹

The second and the last generation have a life in common; their lives are under the pressure of loathing and they cannot break strict rules of prohibition and discrimination. Anderson compares the conflict of the second generation to the binaries of life and death, of storm and calm, and of the civilized family and the wild family, whose resolution cannot be achieved. Similar to Bell, Anderson agrees that the unsettled relationship of the second generation becomes a melancholic case that illustrates the dark side of love as perceived by the last generation, who never want to see it reoccur in their lives.

Frameworks

In order to explore the reliability and certainty of the narratives in *WH*, the research employs Genette’s (1980) Narrative Levels and Simpson’s (1993) Modality theory and Speech Representation.

Narrative Levels Theory

The narrative of *WH* has a sense of self-authority throughout the story. Narrative Level theory by Genette (1980) can help the readers understand the position and status of the narrators. According to Genette, there are many levels of narrators, and the narrative levels demonstrate the distance between the narrator and events he/she recounts.

¹ Anderson, W. (1977-1978). The Lyrical Form of *Wuthering Heights*. *University of Toronto Quarterly*, 47(2), 112-34. It is also available at <http://www.usfca.edu/library/research/lit.html>, in which the page number is not provided

The intradiegetic narrative

An intradiegetic narrative is one in which the narrator is situated in the first degree to the story. The narrator has the direct experience of what is told. An intradiegetic narrative is one which is told from a first-person point of view.

The extradiegetic narrative

This kind of narrative has a structure of “a work within a work” (Genette: 1980, p. 230) and can feature in both spoken and written texts. The extradiegetic narrative is one in which narrator reports things he/she witnesses in the second degree. For instance, the narrator may describe stories in a letter he/she reads or may report what he/she hears from others. The narrative is told by the third person.

The heterodiegetic narrator

Genette also defines the status of the narrator by its relationship to the story as “heterodiegetic” and “homodiegetic” narrator. The heterodiegetic narrator is the narrator who is absent from the story he/she tells. Genette gives the classic work *Iliad* as an example of the heterodiegetic narration. The narrator does not participate in all events, but he/she can tell the story as if he/she is a part of those events.

The homodiegetic narrator

The homodiegetic narrator participates in the narrated events. The narrator is also a character in the story. What the narrator does is revealing what happens in the events. The narrator may be involved in only some parts of the occurrences, but they are able to collect each part of the event and mould into the complete narrative. This kind of narrator sees what happens, but they do not know in great details because he/she does not have a direct experience to the happening. Genette also distinguishes the homodiegetic narrator into two types. One is the

homodiegetic type which “the narrator is the hero of his narrative” (Genette, 1980, p. 245) and the other is which the narrator is an observer or a witness to the events. Both types of homodiegetic narrators always use “I” to show their authority in the story.

From these two levels of categorization of Narrative Levels arise four types of Narrators, as shown in Table 1. on page 11.

The levels of the narrators in *Wuthering Heights*

The narrative levels of the main narrators Lockwood and Nelly Dean depend on where they are in the discourse. Both Lockwood and Nelly Dean are the characters in the story and participate in some events. Therefore, stories told in *WH* consist of both first-hand experiences and indirect experiences of Lockwood and Nelly Dean. There are stories belonging to Heathcliff, Isabella, Catherine Earnshaw, and some stories of minor characters such as a maid, a servant and a doctor. Although most of the stories are not accounts of Nelly Dean and Lockwood, they narrate those events as if they participated in all occurrences. In fact, the two main narrators, especially Lockwood, do not have any privilege in accessing the core incidents. Lockwood and Nelly Dean can only witness what occurs in the two families and tell the story by using the vehicle narratives they select at will.

A study of the narrative levels of Lockwood’s and Nelly Dean’s narrations examines whether their narratives are intra-homodiegetic, intra-heterodiegetic, extra-homodiegetic or extra-heterodiegetic. The Narrative Levels can evaluate the degree of reliability of narrative as it displays the spatial distance between the narrator and the story. A remote narrator is supposed to be less reliable than another narrator who directly experiences the occurrences. The idea of the Narrative Levels demonstrates that the degree of spatial distance is related to the degree of narrator’s certainty in recounting.

Narrative distance also is conceptually related to an issue of the connection of the related narratives. Simpson (1993) presents the idea of Speech Representation in which a significant transition of embedded narrative is portrayed through a use of speech modes.

Table 1.
Types of narrators

Types of Narrators	Descriptions
intra-homodiegetic	A narrator who recounts a story with the first degree and acts as a character participating in situations in a story; e.g. the adult Pip of Charles Dickens' <i>Great Expectations</i> who tells of his own childhood experience.
intra-heterodiegetic	A narrator who recounts a story with the first degree but he/she is absent from the story he/she tells; e.g. Clarissa in Virginia Woolf's <i>Mrs Dalloway</i> recounting a situation outside her house which she does not experience directly.
extra-homodiegetic	A narrator who recounts a story with the second degree and he/she involves in the story as one of characters. This kind of narrator appears in the story and recounts events as if he/she is not in the story. The example is the narrators in scientific fiction in which the mindset of the narrator and the character (the same person) may not be synchronized.
extra-heterodiegetic	A narrator who recounts a story with the second degree and the recounted story does not belong to him/her. This kind of narrator has not a direct relationship to the story he/she tells as he/she does not participate in any event occurred. For instance, when Lady Bradshaw, in <i>Mrs Dalloway</i> , informs everyone that her doctor husband is called to a case of Septimus' death. She is not related to any situations she tells.

Speech Representation

Modes of speech representation

In general, narratives consist of two types of speech representation. Simpson (1993) defines the first type Direct Speech (DS) as “characterized by the presence of an introductory reporting clause and a reported clause enclosed in the quotation mark” (p. 22). The other is Indirect Speech (IS) reporting things in an indirect way. It is an act of telling, reporting and describing in the way which the narrator does not seriously focus on the exact wording or speech of the source. Simpson also states that DS and IS have a free form. The free form of Direct Speech (FDS) is stripping of its reporting clause or its quotation marks, and the free form of Indirect Speech (FIS) “may be constructed simply by removing the reporting clause and the *that* connective, should one be present” (p. 23). Simpson gives examples of various modes of Speech Representation in his work (1993) as the followings:

DS: “I know these tricks of yours!,” she said.

He said, “I’ll be here tomorrow.”

IS: She said that she knew those tricks of his.

He said that he would be there the following day.

FDS: I know these tricks of yours!, she said.

He said, I’ll be here tomorrow.

FIS: She knew those tricks of his.

He would be there tomorrow. (1993, pp. 22-23)

From these examples, DS limits a narrator’s or a speaker’s accountability to what is said. The quotation marks underline the narrator’s confidence in his/her accurately reporting what is said. DS is a narrative presenting a directness of a narrator and a story he/she tells. On the other hand, when the quotation marks are removed from the reporting clause, IS signified by *that* employs a sense of distance between the narrator and the story. Moreover, as shown in the instances, verbs “know” “will be there” and an adjective “these” “tomorrow” in DS are changed to be “knew” “would be there” and “those” “the following day” in IS. Changing the verb from the present tense to the past tense suggests different temporal distances: the

present tense has more intimate than the past tense. Similar to the change of tenses, the change of demonstrative adjectives gives a sense of spatial distance; for example, “these” indicates things close to the narrator while “those” indicates things far away.

In addition, FDS gives more sense of flexibility in a narration than DS because the narrator of FDS presents the narrative as if it belongs to him/her. For instance, a FDS: “I know these tricks of yours!, she said” and FIS “She knew those tricks of his” is similar in term of shortening distance between the narrator and the incidents, by removing *that* from the narration, creating a sense of authority in the narrative. FDS and FIS are regarded as the narratives attached with a narrator’s effort in making of authority in his/her recounting.

In *WH*, the use of the ‘free’ forms of speech, especially FIS, can reveal the significance of embedded narration, as they can display the degree of authority of the speaker and “directness depending on how much of the flavor of the original speech [a narrator] wishes to convey” (Simpson, 1993, p. 23). The free direct and free indirect speeches are evidence of the relationship narrators have to what they recount.

Modality in Narrative

Other than the use of the vehicle narrative which becomes the evidence of unreliability in Lockwood’s and Nelly Dean’s embedded narratives, both narrators also insert their own opinions into the narrative and put biased judgments in it. To investigate the bias and personal opinions attached to these narratives, Simpson’s (1993) Modality is used. According to Simpson, “The term modality has been used rather loosely to refer to ‘attitudinal’ features of language” (1993, p. 47). Simpson then expands upon Fowler’s (1993) modality process to identify a variety of grammatical means to present modal commitment, modal auxiliaries, modal adverbs, evaluative adjectives and adverbs, and verbs of knowledge, prediction and even evaluation.

According to Simpson, modality broadly concerns “a speaker’s attitude towards, or opinion about, the truth of proposition expressed by a sentence. It also extends to their attitude towards the situation or event described by a sentence.

Modality is therefore a major component of the interpersonal function of language...” (1993, p. 47). Moreover, Simpson presents the idea of modality in his later work that “Modality is language which expresses a speaker’s or writer’s opinion about the validity of what they say and which indicates whether they are certain or doubtful about the truth of the claim they make” (1997, p.124).

According to the fundamental idea of modality, Simpson categorizes the linguistic aspects of modality into four modules to display that different verbs convey different meanings. The different meanings, therefore, can suggest several opinions and thoughts of the speaker or the narrator.

The first type of modality is “deontic modality” or the modal system of responsibility, duty and commitment. For instance, “I **should never love** anybody better than papa” (*WH*, p. 173). The second is “boulomaic modality” or the modal expression of the speaker’s or the narrator’s desire, wish, and need e.g. “I **desired** Mrs Dean, when she brought in supper, to sit down while I ate it; **hoping** sincerely she would prove a regular gossip...” (*WH*, p. 22). The third is “epistemic modality”. It is the system which Simpson evaluates as the most important component in a case of analysis of the point of view in fiction. He states that epistemic modality is “concerned with the speaker’s confidence or lack of confidence in the truth of a proposition expressed” (1993, p. 48). This definition matches Stockwell’s notion of “epistemic world” (2002, p.94) which is a world of knowledge or what the characters in the fictional world believe to be true about their world. For instance:

I overheard no further distinguishable talk, but on looking round again, I **perceived** two such radiant countenances bent over the page of the accepted book, that I **did not doubt** the treaty had been ratified, on both sides, and the enemies were, thenceforth, sworn allies (*WH*, p. 229).

The last modality is “perception”. It is regarded as a sub-category of epistemic modality because the perception is slightly distinguished from a notion of knowledge, belief and cognition as expressed in epistemic mode; e.g. ““An unfeeling child’. I **thought** to myself; ‘how lightly she dismisses her old playmate’s troubles. I **could not have imagined** her to be so selfish” (*WH*, p. 41). The epistemic and perception modality from the text will be demonstrated and discussed in greater detail in the next chapter as they the main modalities found in *WH*.

Epistemic and Perception Modals in *Wuthering Heights*

In *WH*, the narratives feature all modality systems; they contain a sense of commitment, desire, confidence in the story telling, and the narrator's personal cognition. But one of the most outstanding aspects of the narratives is that the narrator shows confidence in creating their stories, which reveals their subjectivity. Therefore, this research will study the act of narrating with personal cognition—the epistemic modality and the sub-perception modality—of both Lockwood and Nelly Dean. The study of epistemic and perception modalities will show that Lockwood and Nelly Dean are not reliable because their narratives are decorated with their subjectivity, attitude and opinions in too greater degree to accept.

These frameworks—the theories of Narrative Levels, Speech Representation and Modality System—are helpful in exploring a narrator's certainty in narration. The study of Narrative Levels and Speech Representation employ a narrative structure in which the status of narrator in the story and the distance between the narrator and the reported things are revealed. The Narrative Levels is the main framework determining the degrees of reliability of the narrators, with Speech Representation reinforcing the idea that the two main narrators are far away from the events, and Modality comes to emphasize the narrators' subjectivity conveyed through their use of language.

CHAPTER 3

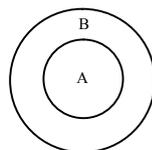
Remote and Unreliable Narrators

Narrative Levels in *Wuthering Heights*

As cited in the previous chapter, Genette (1980) categorizes narrators as extra-heterodiegetic, extra-homodiegetic, intra-heterodiegetic and intra-homodiegetic types. From examining the narrative of *WH* through this set of terminology, Lockwood's narrative consists of several layers containing his direct experiences and also embedding a complex narrative of Nelly Dean. Lockwood's narrative cannot be judged and categorized into only one narrative level, but it can be defined into several varieties depending on the degree of his involvement in the story, which varies from case to case (Kenan, 1983, p. 97). When Lockwood recounts his first meeting with Heathcliff (*WH*, pp. 1-24), his revisit to Wuthering Heights (*WH*, pp. 216-221) and his return to the Thrushcross Grange (*WH*, pp. 221-225), his narrative is on the **intra-homodiegetic** level because Lockwood is the main character in the first degree of his narrative. Likewise, when Lockwood recounts the situations taking place in both Wuthering Heights and the Thrushcross Grange during the years 1801- 1802 (*WH*, pp. 225-245) after his first visit to Wuthering Heights, Lockwood, a character, also takes the role of an intra-homodiegetic narrator who is a minor character witnessing the incidents occurring in the third generation of the Earnshaws and the Lintons and recounts the events in the first-person. Lockwood's intra-homodiegetic can be depicted as Diagram no.1

Diagram no. 1

Lockwood's Intra-homodiegetic Narrative Structure

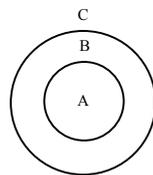


B: Lockwood
A: Core Incidents

At other times, he acts as an extradiegetic narrator. The stories of an appearance of Heathcliff (*WH*, p. 25), Frances's first arrival (*WH*, p. 31), death of Mr. Earnshaw (*WH*, p. 30), Catherine Earnshaw (*WH*, p. 119) and Isabella Heathcliff (*WH*, p. 138) and also Nelly Dean's childhood (*WH*, pp. 24-25) recounted by Nelly Dean are Lockwood's indirect experience. He does not participate in these events; he is outside the story of the past thirty years of the two families. Therefore, when he recounts Nelly Dean's tale of the Earnshaws and the Lintons in the past thirty year before his arrival to Wuthering Heights, Lockwood is the second degree story teller, hence an **extra-heterodiegetic** narrator. The distance between each narrator and the core incidents is depicted through diagrams in order to provide a clearer view of each narrator's stance and relationship to what he/she recounts. The structure of Lockwood's extra-heterodiegetic narrative is shown in Diagram no. 2

Diagram no. 2

Lockwood's Extra-heterodiegetic Narrative Structure



C: Lockwood
 B: Nelly Dean
 A: Core Incidents taking place
 30 years ago before Lockwood's arrival.

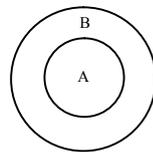
The two diagrams display that Lockwood's narrative status depends on his stance in the story. Within Lockwood's extra-heterodiegetic narrative, as depicted in Diagram no. 2, Nelly Dean's narration is the central hub of all related anecdotes of the people in Wuthering Heights or a gateway inviting Lockwood to see and know more about those people. Within Lockwood's story, Nelly Dean's stories are presented in the intradiegetic level, of both heterodiegetic and homodiegetic types.

Nelly Dean sometimes participates in the story she tells but other times is absent from the story she narrates. She starts recounting the story of *WH* by including herself in the story "I was almost always at Wuthering Heights; because my mother had nursed Mr Hidley Earnshaw..." (*WH*, p. 24). Her narrative is **intra-homodiegetic** because Nelly Dean recounts in the first person her direct experiences of the story. As an intra-homodiegetic narrator, Nelly Dean witnesses many events in the families. She plays many roles in *WH*. Although she is a character living in an inferior status to the house masters and the mistresses, she has many chances to

participate in their lives and important events; hence, she can narrate those occurrences to Lockwood. For instance, Nelly Dean can recount her direct experience as an insider in the portraying of the traumatic atmosphere of the two families' suffering and can report to Lockwood the happiness and sadness of Catherine Linton, as she is the single nursery maid of the young lady (*WH*, pp. 137-140, p. 196).

Diagram no. 3

Nelly Dean's Intra-homodiegetic Narrative Structure



B: Nelly Dean
A: Core Incidents which are her direct experiences

On the other hand, when Nelly Dean recounts the prosperity and wealth of Heathcliff to Lockwood, her **intra-heterodiegetic** status underlines her observer's role in the story:

“He has, nobody knows what money, and every year it increases.

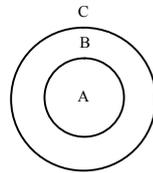
Yes, yes, he's rich enough to live in a finer house than this” (*WH*, p.23).

“I stated before that I didn't know how he gained his money ... I'll proceed in my own fashion ...” (*WH*, p. 65).

In the excerpt above, Nelly Dean is telling the story of Heathcliff's change—his becoming rich—to Lockwood. Nelly Dean is recounting in the first degree what she sees. What Nelly Dean does is observing Heathcliff's life, not involving with that change, hence her intra-heterodiegetic status in this particular incident. On the contrary, when she recounts various reports such as Heathcliff's story, Isabella's letter, the gossip from a maid and a servant, Nelly Dean becomes an **extra-heterodiegetic** narrator because there are many narrative discourses embedded in her recounting. The embedded stories of Heathcliff, Isabella and the minor narrators are Nelly Dean's indirect experiences which she conveys to Lockwood in the second degree. The structure of Nelly Dean's narrative is not much different from Lockwood's narration in term of the narrative layers: Lockwood's and Nelly Dean's stories contain their experiences and also embed other people's experiences. Diagram no. 4 demonstrates Nelly Dean's extra-heterodiegetic narration.

Diagram no. 4

Nelly Dean's Extra-heterodiegetic Narrative Structure



C: Nelly Dean
 B: Minor narratives from Heathcliff/Isabella/Mary/Zillah
 A: Core incidents

Similar to the relationship between Lockwood's and Nelly Dean's narrations, the minor narratives make Nelly Dean an extra-heterodiegetic narrator. The minor narratives can be defined into many narrative levels. Heathcliff's report of his wandering with Catherine Earnshaw to the Thrushcross Grange (*WH*, pp. 33-35) and his illusion of the spirit of Catherine Earnshaw at the moor (*WH*, pp. 209-211) are his intra-homodiegetic narrations because these experiences belong to Heathcliff the narrator. Heathcliff's recounting is not complicated because he does not mention or embed other stories into his narration as Lockwood and Nelly Dean do. Heathcliff's status, therefore, is defined as an intra-homodiegetic narrator living inside the story he tells.

Like Heathcliff, Isabella is the intra-homodiegetic narrator. Isabella's letter to Nelly Dean (*WH*, pp. 98-106) and the story of the wedlock (*WH*, pp. 124-128) told to Nelly Dean are Isabella's own accounts. The description of her fearfulness and apprehension towards Heathcliff is conveyed in the first degree to Nelly Dean by Isabella's existing distress:

"I notice, when I enter his presence, the muscles of his countenance are involuntarily distorted into an expression of hatred ..." (*WH*, p. 125).

"When Heathcliff is in, I'm often obliged to seek the kitchen and their society ... when he is not, as was the case this week, I establish a table and chair at one corner of the house fire ..." (*WH*, p. 126).

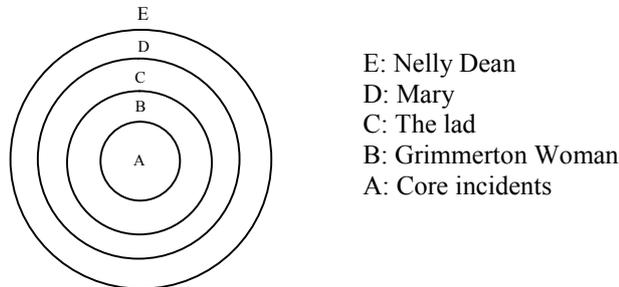
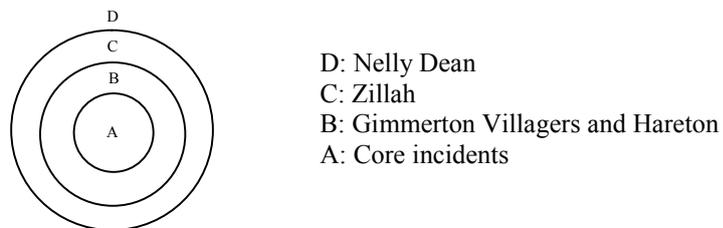
Both Heathcliff's and Isabella's narrations are on the same level; they are the direct narratives recounted by homodiegetic narrators. Therefore, the stories of Heathcliff and Isabella are less complicated than Nelly Dean's and Lockwood's narrations. Heathcliff and Isabella can recount their own stories and describe the incidents which they encounter without merging their own stories to the stories of other people.

Besides Heathcliff's and Isabella's narratives embedded in Nelly Dean's, there are other minor narrators such as Mary the maid and Zillah the servant presenting themselves as the intra-homodiegetic narrators when they recount their direct experiences. Yet, Mary and Zillah are unable to run their story into completion in total. Most of their recounting embeds tattle tales or gossips of the town. The embedded gossips establish the narrator Mary and Zillah as extra-heterodiegetic narrators. In case of Mary, she tells Nelly Dean that she encounters and has a talk with a lad: "I met on the road a lad that fetches milk here ... and he asked whether we weren't in trouble at the Grange. I thought he meant for missis' sickness, so I answered, yes" (*WH*, p. 96). This situation is Mary's direct experience. The expression of her meeting the lad is her intra-homodiegetic narration. Consequently, when she brings the lad's narrative into her own, Mary becomes an indirect narrator to Nelly Dean, and Mary is at this point an extra-heterodiegetic narrator.

In the lad's narrative embedded in Mary's, there is also a narrative of a Gimmerton woman who tells him about Heathcliff and Isabella. The Gimmerton woman's narrative inside the lad's story makes the lad an extra-heterodiegetic storyteller and also makes Mary a far away listener to the core incident seen by the unknown woman, and Mary's recounting appears as a story-within-a story.

The structure of Mary's narrative is not much different from Zillah's as they are stories-within-stories. When Zillah informs Nelly Dean of her experiences in Gimmerton and a meeting with Hareton, Zillah's narrative is intra-homodiegetic because those situations belong to Zillah directly. On the other hand, a narrative status of Zillah becomes extra-heterodiegetic when she embeds "a talk at Gimmerton" (*WH*, p. 201) and Hareton's narration (*WH*, p. 202) in her narrative.

To depict the levels of the two servants' stories, Diagrams no. 5 and no. 6 present their embedded narrative structure:

Diagram no. 5**Mary's Narrative Structure****Diagram no. 6****Zillah's Narrative Structure**

According to Genette's (1980) Narrative Levels, each narrator has different spatial distances to the occurrences they recount. The main narrators Lockwood and Nelly Dean are not close to the core incidents displayed in their narratives. Both of them embed stories of the minor narrators, and some of the minor narrators also embed stories of other lesser tellers as well. Narrative Levels of all narrators, both the main and the minor ones discussed in this chapter are summarized in a table no.2 on page 23.

The study of narrative levels in *WH* does not only lead to an insight of the embedded narrative structure of *WH*. The narrative levels also reveal the levels of knowledge different narrators have in describing or narrating the occurrences. Each major and minor narrator expresses their accountability through their intra-homodiegetic narrations because the intra-homodiegetic narrative can demonstrate authority of the narrator. For instance, the main narrator Lockwood recounts the narration by including himself in the story with a use of "I": "I have just returned from a visit to my landlord" (*WH*, p. 1) or "I went to the Heights as I proposed" (*WH*, p. 216). His being intra-homodiegetic or an insider makes the story authentic because

“I” evokes a sense of reliability to the story telling. Lockwood shows that this event is his direct experience; he is the insider of the event; he actually visited Wuthering Heights. To state “I” in the first sentence and the first word is to establish his self-evidence and authority in his narrative. The narrative authority means possessing accurate information, being involved in an event and showing confidence in recounting the story.

In contrast, intra-heterodiegetic narrators have no authority in their narration as they recount other people’s experiences. When the narrators have to narrate an incident they are not involved or do not participate in, the intra-heterodiegetic narrators can only report what they witness, and they cannot portray situations in great details, as the intra-homodiegetic narrators can. Similar to the intra-heterodiegetic narrator, the extra-heterodiegetic narrator also suggests no authority in giving details in their narration because the intra-heterodiegetic narrator does not encounter or is not involved in the incidents. Therefore, they use another way of narrative authority: an authority in selecting and enclosing other people’s narratives into their own. Lockwood’s extra-heterodiegetic narration implies Lockwood’s lack of information in recounting his tale. Hence, he needs supportive narration from Nelly Dean, and at the same time Nelly also requires stories of other people to complete her narrating. The stories of very distant narrators; such as the lady in Gimmerton, the lad on the Road, Hareton, Zillah, Mary, Isabella and Heathcliff create the Chinese box structure into this narrative layers in *WH*.

The stories-within-stories form in the Chinese box structure corresponds to what Knoepflmacher (1971), Anderson (1978), Steinitz (2000) and Vermeule (2006) call ‘the vehicle narrative’. It is a narrative tool which the narrator uses to fulfill their recounting. To Lockwood’s narration, his vehicle narrative is a story of Nelly Dean. When Lockwood needs an explanation of his doubtful dream of the name Catherine in a diary, and of the relationship of the two families, Lockwood has to ask Nelly Dean for more information about those people. The recounting of Nelly Dean is important to Lockwood’s retrospection as Dean’s narrative is a vehicle narrative fulfilling his curiosity and enhancing his narrative to be more solid and reliable. Therefore, the vehicle narratives come to supply the narrators’ recounting power and in a way emphasize the narrators’ lack of independence and reliability in their narrations

Genette's (1980) study of narrative levels is meant as a measure of the degrees of uncertainty and reliability of the narrator. By contrast, narrative levels are used to contemplate upon the narrators in the narrative discourses. In *WH*, the narrative levels demonstrate that the main narrators Lockwood and Nelly Dean are unreliable story-tellers as they are far away from the core occurrences conveyed by the vehicle narratives they use. Both of them are either extradiegetic or intradiegetic in the light of relationship to the narration and they are homodiegetic and heterodiegetic narrators in terms of their presence in and absence from the story. Concerning all of the narrative levels, Nelly Dean is more reliable than Lockwood who becomes the extra-heretodiegetic narrator of *WH* because he is the outsider of the two families and stands in the most remote space to the worlds of Wuthering Heights and the Thrushcross Grange. His being a character does not give any impact to the story and some parts of his direct experiences do not contribute much information to the whole story.

Therefore, *WH* is the story of people in Wuthering Heights and the Thrushcross Grange conveyed, through the first-person point of view, by the extra-heterodiegetic Lockwood. The way he transforms vehicle narratives into one coherent story can be analyzed by Speech Representation.

Table no. 2.

Summary of Narrators and their levels in *Wuthering Heights*

Narrators	Types of Narrative Levels	Examples of Incidents
Lockwood	Intra-homodiegetic	The stories of his direct experiences in Wuthering Heights and the Thrushcross Grange
	Extra-heterodiegetic	The stories of the past 30 years recounted by Nelly Dean
Nelly Dean	Intra-homodiegetic	The stories of her direct experiences in Wuthering Heights and the Thrushcross Grange
	Intra-heterodiegetic	The story of Heathcliff recounted by Nelly Dean as the observer
	Extra-heterodiegetic	The stories of Isabella, Heathcliff, the maid, the

		servants and other minor narrators retold by Nelly Dean to Lockwood
Heathcliff	Intra-homodiegetic	His direct experiences when he is in the Thrushcross Grange and when he sees the spirit of Catherine Earnshaw
Isabella	Intra-homodiegetic	Her direct experiences when she lives with Heathcliff which she recounts to Nelly Dean
Mary	Intra-homodiegetic	Her direct experience when she meets and talks with the lad on the road
	Extra-heterodiegetic	The stories of the lad and the woman in Gimmerton recounted to Nelly Dean by Mary
Zillah	Intra-homodiegetic	Her direct experiences when she goes to the village and meets Hareton told to Nelly Dean
	Extra-heterodiegetic	The narrative of Hareton and a talk of the villager recounted to Nelly Dean by Zillah

Table 2. (Continued)

Embedded Narratives

The vehicle narrative establishes an aspect of embedded narration. The more vehicle narratives are used, the more distance between the core incidents and the narrator is displayed. The occurring distance suggests the unreliability of the narrators, as they have not direct experiences to the incidents. In this section, the narrator's directness and indirectness in the narration will be examined through Simpson's (1993) Speech Representation.

In *WH*, Lockwood's and Nelly Dean's narratives are manipulation of facts based on their own memory, recollection of events including stories from other minor characters such as a maid, a villager, a doctor, etc. Some stories narrated by those minor characters are not their direct experiences; they have obtained the stories from other people. Consequently, Nelly Dean is distant from the occurrences and Lockwood—the final listener—is even further from the core incidents mentioned. The shift of stories, or recounting of the stories, is transited by Speech Representation

WH contains every category of Speech Representation defined by Simpson (1993): DS, IS, FDS and FIS. Yet, the most outstanding ones are DS and FDS, “DS is characterized by the presence of an introductory reporting clause and a reported clause enclosed in quotation marks” (1993, p. 22). The separation, marked by the quotations, between the reported occurrence and the narrator is significant. The separation can show the distance between the event and the reporter, in a way it can display the confidence in narrating of the narrator as well. DS is used in Lockwood’s narration when he recounts his direct experiences such as a meeting with Heathcliff and a conversation with Nelly Dean. Lockwood uses DS to describe the conversation and event he really encounters. In the scene of his visit to Heathcliff, Lockwood narrates the event and Heathcliff’s action with a clear conversation and description. The quotation marks in DS functions as an indicator of Lockwood’s clear memory in his direct experience.

“Mr Heathcliff?” **I said.**

A nod was the answer.

“Mr Lockwood your new tenant, sir. I do myself the honour of calling as soon as possible after my arrival, to express the hope that I have not inconvenienced you by my perseverance in soliciting the occupation of Thrushcross Grange: I heard yesterday you had had some thoughts –”

“ ‘Thrushcross Grange is my own, sir,’ ” **he interrupted,** wincing.
(*WH*, p.1)

“ ‘It wants twenty minutes, sir, to taking the medicine,’ **she commenced**” (*WH*, p. 65)

In these instances, DS is the expression of Lockwood’s accountability in narrating. The reporting clauses “I said”, “he interrupted” and “she commenced” reveal a direct relation between Lockwood the narrator and the mentioned people: Heathcliff and Nelly Dean. On the other hand, when Lockwood turns his direct narration from DS to FDS, by removing a quotation mark from the expression, the FDS narration signifies a greater distance between Lockwood and the mentioned people or events.

I'll continue it in her own words, only a little condensed. She is, on the whole, a very fair narrator, and I don't think I could improve her style

In the evening, **she said**, the evening of my visit to the Heights, I knew, as well as if I saw him, that Mr Heathcliff was about the place; (*WH*, p.113).

The twelve years, **continued Mrs Dean**, following that dismal period, were happiness of my life: my greatest troubles in their passage rose from our little lady's trifling illnesses... (*WH*, p. 137)

I was summoned to Wuthering Heights, within a fortnight of your leaving us, **she said**; ...(*WH*, p. 225).

These passages display that the reported story of Nelly Dean is not Lockwood's direct experiences. Embedding Nelly Dean's narrative into his narrative without quotation marks suggests that Lockwood creates his narration "more free" (Simpson, 1993, p.22). Lockwood takes account of the information narrated with the use of FDS, and his voice is mingled into the voice of Nelly Dean, the original narrator of the story. The dual voice creates the sense of elusion in the narrative and the sense of ambiguity in identifying the owner of the story.

In addition, although Lockwood expresses his authority in selecting a vehicle narrative to make his narration solid, his self-assigned authority does not give reliability to his story because Lockwood cannot perform as an independent narrator; he has to embed a narrative of Nelly Dean to make his recounting complete. FDS "she said" and "continued Mrs Dean" stress that Lockwood has not confidence in his narration, so he needs to mention to the source of the story. To refer to Nelly Dean as the original narrator of his recounting is to authenticate his lack of knowledge in the narrative. Although Lockwood feels confident in his direct experiences, he cannot confirm the story which is far away from his presence. FDS comes to help readers to interpret Lockwood's narration as it is the narrative attached with the senses of ambiguity and dependence, and as the narrative expressing the narrator's self-authorization.

Nelly Dean's narration, embedded in Lockwood's story, is also full of DS and FDS and has a sense of ambiguity. The DS in her narrative, like Lockwood's, indicates her confidence in her direct experiences so she can describe speech, actions

and movement of herself at that time to Lockwood. By contrast, FDS employed when Nelly Dean recounts stories of other characters, such as Heathcliff and Isabella, reveals that Nelly Dean is spatially removed from what is reported. For instance, in the episode of Isabella's letter, Nelly Dean recounts:

“I got a long letter which I considered odd ...

Dear Ellen, **it begins**.

I came last night to Wuthering Heights...” (*WH*, p. 98)

An insertion of “it begins” in the narration of the letter content suggests the gap between Nelly Dean the narrator and the story told in that letter; Nelly Dean does not participate in any events told in Isabella's letter. FDS displayed by “it begins” indicates Nelly Dean's authority in giving substance to her information provided to Lockwood. Yet, the referring letter becomes the evidence which suggests that Nelly Dean herself is not related directly to the incident: Isabella's life story.

Besides the expression of FDS suggesting the sense of indirectness in the narrative and the narrator's authority, a shift of pronoun in FDS “I got a long letter... I came last night...” also supports the idea that Nelly Dean creates authority in narrating the content in that letter. Instead of using the third person pronoun ‘she’ to indicate Isabella, Nelly Dean uses “I” suggesting both Isabella and herself in the same narration. The shift of pronoun in FDS expresses that Nelly Dean is authorizing herself in the story; she acts as if that story belongs to her.

Studies of Genette's (1980) Narrative Levels and Simpson's (1993) Speech Representation demonstrate that the narrators in *WH* are in different levels and at various distances to the story, and the Chinese Box narrative structure reveals the indirectness, hence the narrator's unreliability. Besides the study of narrative structure, focusing on modality of narrative language articulated by the narrators can support the idea that the main narrators of *WH* are not reliable story-tellers.

Modality of Narrators

Lockwood's and Nelly Dean's narratives contain all aspects of modality: deontic, boulomaic, epistemic and the subsidiary perception modes. Yet, the most outstanding is the epistemic and the perception modes. The epistemic modality "is concerned with the speaker's confidence or lack of confidence in the truth of a proposition expressed" (Simpson, 1993, p. 48). The confidence and the lack of confidence are associated to the self or the authority of the narrator: the degree of perception and evaluation of the narrator towards things, and also the ability and the intention to communicate his/her experience into the narration.

The first four chapters of *WH* are the descriptions of Lockwood's direct experiences; Lockwood expresses confidence in describing his own opinions and in expressing his attitudes and judgments towards things, events and people in *WH* in great details. Goodridge remarks on Lockwood's narrative:

We now take in the essential details of the house through his sharp, intelligent observation: first, the lack of servants, the neglect of the farm and the sour hostility of Joseph; then its significant name and the brief, telling details that reveal its exposed position along with its massive strength, its antiquity and family name. As soon as Lockwood gets his eyes on the object, the language and rhythm of his prose is shaped economically to express the precise quality of the thing seen. (1964, p. 10).

However, Lockwood's "intelligent observation" is questionable. Although the essential details are revealed thoroughly, they are filtered through Lockwood's point of view. Lockwood is the only visitor in the event; no other person can confirm if Lockwood's report is true or false, nor can one evaluate the degree of his reliability in the narrative. A problem of narrating with the use of "I" is a subjective evaluation conveyed through the cognition of the narrator.

To illustrate Lockwood's subjectivity which makes his narrative questionable, the scene which Lockwood employs a high level of his cognitive modality to describe Heathcliff's characteristic can be a fine example:

He **is** a dark-skinned gypsy in aspect, in dress and manners a gentleman: **that is**, as many a country squire: **rather** slovenly, **perhaps**, yet not looking amiss with his negligence, because he has an erect and handsome figure; and **rather** morose. **Possibly**, some people might suspect him of a degree of underbred pride; I have a sympathetic chord within that tells me it is nothing of the sort: **I know, by instinct**, his reserve springs from an aversion to showy displays of feelings – to manifestations of mutual kindness. **He'll love and hate equally under cover**, and esteem it a species of impertinence to be loved or hated again. **No. I'm running on too fast: I bestow my own attributes over liberally on him.** Mr. Heathcliff **may have** entirely dissimilar reasons for keeping his hand out of the way when he meets a world-be acquaintance, to those which actuate me. Let me hope my constitution is almost peculiar: my dear mother used to say I should never have a comfortable home: and only last summer I proved myself perfectly unworthy of one (*WH*, p. 3).

In this passage, Lockwood expresses his confidence in describing Heathcliff's outer appearance. A use of "is" suggests Lockwood's cognition towards Heathcliff's look. Instead of using words such as "looks like" or "is similar to", Lockwood labels Heathcliff by a use of verb to be "is" and "that is" to emphasize Heathcliff's being "a dark-skinned gypsy" or "a perfect misanthropist's Heaven" (*WH*, p. 1); Heathcliff is really different from other people by his nature. The expression "that is...rather..." is Lockwood's evaluation on the assumed gypsy as well. Lockwood expresses his cognitive evaluation on what he encounters. He confirms his belief "I know, by instinct" in what he himself cannot prove: Heathcliff's thoughts and mind. The confident expression of his belief is not articulated with a rational and verifiable process because "instinct" suggests the notion of subjectivity of the narrator. "He'll love and hate equally under cover" is an epistemic statement suggesting Lockwood's assumption. Lockwood uses "will" to predict Heathcliff's feelings and personality despite the fact that Lockwood has not sufficient background information regarding Heathcliff. The words "will" and "equally" are epistemic words highlighting Lockwood's subjective confidence and cognitive belief of which his reliability cannot be measured.

In this short passage, Lockwood presents his subjectivity through his uses of epistemic modality. However, the words “perhaps”, “possibly”, “might” and “may have” are in perceptive mode of language displaying Lockwood’s uncertainty. “Possibly, some people might suspect him of a degree of underbred pride...” shows that there is a sense of reluctance in Lockwood’s narration. Although Lockwood imposes his attitude on his narrative, depicting Heathcliff’s appearance, he is not confident in the information of other people’s thoughts. Thus, he can only make estimations on those people’s thinking. He signals the reluctance in his narrative again by saying “No. I’m running on too fast: I bestow my own attributes over liberally on him”. Lockwood cannot give information about Heathcliff’s mind correctly and completely. He cannot describe Heathcliff’s characteristic but estimates that Heathcliff “may [have]” a personal reason of his own.

The narration of Lockwood is attached by confidence and hesitation. In this passage, Lockwood either reveals his confident cognition in Heathcliff or displays his ignorance of his landlord. This contradiction and ambiguity are displayed through the epistemic modality in Lockwood’s narration, and this comes to intensify the uncertainty in the narration as noted in Mathison (1956), Anderson (1978) and Haggerty (1988) as discussed in the previous chapter.

Another exploration of the narrator’s use of language is in Nelly Dean’s episode. Compared to Lockwood, Nelly Dean is responsible for most of the recounting in the novel, as she is the metaphorical port of all stories conveyed to Lockwood. Lockwood cannot prove the fact in her narrative because the story of *WH* recounted by Nelly Dean is attached with her epistemic perception in a considerable degree. Nelly Dean’s use of language containing several epistemic words is a clue to her reliability in the narrative, as Nelly Dean inserts her judgments and states her opinions in the story. In some points of her narrative, a great degree of her epistemic perception indicates that Nelly Dean establishes a norm which is created by her cognitive point of view in order to push things and events into the reliable state.

For example, in the scene with the death of Catherine Earnshaw and the birth of the young Catherine, Nelly Dean creates a ‘story’ in the narrative by portraying an image of melancholic Edgar Linton, the innocent infant Catherine Linton and the dead Catherine Earnshaw in her subjective view.

About twelve o'clock that night, was born the Catherine you saw at Wuthering Heights: a puny, seven months' child; and two hours after the mother died, having never recovered sufficient consciousness to miss Heathcliff, or know Edgar. The latter's distraction at his bereavement is a subject too painful to be dwelt on; its after effects showed how deep the sorrow sunk. A great addition, **in my eyes**, was his being left without an heir. I bemoaned that, as I gazed on the feeble orphan; and I mentally abused old Linton for (what was only natural partiality) the securing his estate to his own daughter, instead of his son's. An unwelcomed infant it was, poor thing! **It might have wailed out of life**, and nobody cared a morsel, during those first hours of existence. We redeemed the neglect afterwards; but its beginning was as friendless as its end is likely to be.

Next morning--bright and cheerful out of doors--stole softened in through the blinds of the silent room, and suffused the couch and its occupant with a mellow, tender glow. Edgar Linton had his head laid on the pillow, and his eyes shut. **His young and fair features were almost as deathlike as those of the form beside him, and almost as fixed:** but *his* was the hush of exhausted anguish, and *hers* of perfect peace. **Her brow smooth, her lids closed, her lips wearing the expression of a smile; no angel in heaven could be more beautiful than she appeared.** And I partook of the infinite calm in which she lay: my mind was never in a holier frame than while I gazed on that untroubled image of divine rest. I instinctively echoed the words she had uttered a few hours before: 'Incomparably beyond and above us all! Whether still on earth or now in heaven, her spirit is at home with God!'

I don't know if it be a peculiarity in me, but I am seldom otherwise than happy while watching in the chamber of death, should no frenzied or despairing mourner share the duty with me. I see a repose that neither earth nor hell can break, and **I feel** an assurance of the endless and shadowless hereafter--the Eternity they have entered--where life is boundless in its duration, and love in its sympathy, and joy in its fullness. **I noticed** on that occasion how much selfishness there is even in a love

like Mr Linton's, when he so regretted Catherine's blessed release! **To be sure, one might have doubted**, after the wayward and impatient existence she had led, whether she merited a haven of peace at last. **One might doubt** in seasons of cold reflection; but not then, in the presence of her corpse. It asserted its own tranquility, which seemed a pledge of equal quiet to its former inhabitant.” (*WH*, p. 119)

This passage is an epistemic narrative because most of the verbs in the narrative suggest a notion of knowledge, belief and cognition. Nelly Dean is quite confident in her knowledge that she has towards the fictional world of *Wuthering Heights*. Hence, she tells her experiences and displays her attitude to her listener Lockwood with confidence. Several points in the expressions reveal her knowledge, belief, and cognition towards many events in her master's family.

In fact, Nelly Dean is one of the participating characters; she is an insider. Although she is neither a member of the Earnshaws nor the Lintons, she can tell the stories in details as if she was always present. Nelly Dean does not only act as a “minute interpreter” (Mathison, 1956) but she also behaves as a witness of events. She is the witness to the scenes and can articulate them into a coherent story.

Nelly Dean can describe in details movements of both the new born Catherine and the old Linton and a childish behavior of an infant that “it might have wailed out of life”. This expression suggests that Nelly Dean does not only see what the baby girl does, but she can also explain how much the girl cries. Moreover, Nelly Dean can portray an outer appearance of the infant by comparing her with the heavenly figure as an angel: “Her brow smooth, her lids closed, her lips wearing the expression of a smile; no angel in heaven could be more beautiful than she appeared”. This expression displays Nelly Dean's high confidence in her memory. She also shows her authority as the only witness to the scene. At the same time, Nelly Dean describes the movement of the old Linton with her perceptive mode of language. She recounts that Linton stays still beside Catherine as if he has not life: “His young and fair features were almost as deathlike as those of the form beside him, and almost as fixed”. This description attaches Nelly Dean's strong cognition towards what she saw. She narrates this moment with confidence in her direct experience. Telling this scene in details can convince her listener Lockwood of her narration.

Moreover, Nelly Dean mentions death, eternity, or life in the next world with a strong belief. She reveals her personal opinion with confidence with perceptive modality: “I feel” and “I noticed”. Both of these expressions lead Lockwood to see that Nelly Dean has no confusion and hesitation on the state of death and eternity. She completes a process of consideration of what is true and what is false. She has already decided to believe in the abstract as “the eternity” although she cannot prove its existence. Similarly, mentioning other people’s reactions towards Catherine’s life after death as “one might have doubted” and “One might doubt” displays Nelly Dean’s ego; the perceptive expression presents her inflated feeling of pride in her superiority to others. She ignores an opinion of other people and insists on her own belief that Catherine will surely stay in tranquility after death as well as the “former inhabitant”. The expressed ego and confidence are not only shown in the phrases “one might have doubted” and “One might doubt”, but they are also presented by the phrase “To be sure”.

However, this passage does not show only epistemic modality. It also contains the boulomaic mode; for instance, when Nelly Dean mentions to Linton that he is “so regretted Catherine's blessed release!” Although the verb “regretted” here expresses the disappointment of Linton, it can be seen as Nelly Dean’s judgment. Linton has not revealed his real feeling to her; his emotion and feeling therefore are filtered and released to Lockwood by Nelly Dean’s cognitive view. In this episode, the boulomaic modality functions as a reinforcement of the epistemic mode to allow the strong confidence of Nelly Dean, the narrator, to be confirmed.

This is an example of Nelly Dean’s strong belief in her view. This passage is just a part of the whole; Nelly Dean’s confidence is shown throughout the story. Even when she is unable to seek sufficient information for her recounting, she attempts to encourage and draw her listener Lockwood into her epistemic world by the use of “in my eyes” (*WH*, pp. 117, 119). The phrase “in my eyes” suggests that Nelly Dean is confident and believes in her cognitive viewpoint; however, it indicates that Nelly Dean is an unreliable narrator inserting attitude and opinion of her own to aspirate her listener into her own criteria. In addition, she also imposes the other’s thoughts on Lockwood despite the fact that she cannot possibly perceive what and how other people think. An example of this is when she recounts that Linton prohibits

the young Catherine to mention to the people and everything relating to Wuthering Heights. Nelly Dean manifests her narrative with her own attitude that “in [Linton]’s eyes, Heathcliff **seemed** a murderer” (*WH*, p. 162). Here, Nelly Dean does not only establish herself as the confident narrator in expressing her opinion, but she also acts as the authorized narrator who perceives Linton’s view. Nelly Dean presents her confidence in her experience and perception, knowing the thought of those she is familiar with, and indirectly dictates her listener to believe in that judgment—a murderer. Lockwood cannot know whether it is the judgment evaluated by Linton or Nelly Dean herself.

The story of *WH* narrated to Lockwood by Nelly Dean is operated by her epistemic perception. She attempts to supply information, evidence, her feelings and attitudes to the story; hence, her narrative attaches the sense of unreliability. Both Lockwood’s and Nelly Dean’s recounting are supported by vehicle narratives from the minor narrators. The sense of unreliability does not only occur by the remote distance between the main narrators and the core story. The uncertainty in Lockwood’s and Nelly Dean’s narratives is mainly detected by the epistemic language of the narrators themselves.

As analyzed through Genette’s (1980) Narrative Levels and Simpson’s (1993) Speech representations and Modality, *WH* is the story in which the reliability of the narrators cannot be certified. In case of Lockwood, the main narrator of the *WH*, although he can portray the situations, his extra-heterodiegetic narrative cannot convince the readers to believe in all recounted stories. Lockwood is the most remote narrator who can tell events taking place in Wuthering Height with a supportive narration from Nelly Dean. At the same time, Nelly Dean establishes herself as a gate way to the situations in Wuthering Heights and the Thrushcross Grange. Yet she is unable to demonstrate reliability in her narrative in total because she is the outsider who tells the stories in the second degree. Both Lockwood and Nelly Dean are the remote narrators who authorize themselves to complete their stories by giving details and inserting their opinions into the stories. However, the given details and opinions do not give completeness to the story telling; on the other hand, they become the decorative attachments in the narrations indicating the unreliability of the narrators.

CHAPTER 4

Conclusion

The study of the narrative structure of *WH* through Genette's (1980) Narrative Levels lets readers see that each narrator has different narrative statuses, depending on where he/she is in the discourse. The readers can consider how far they can believe in the recounted story or even how much they can ignore and disbelieve in it, as the spatial distance suggests the narrators' degrees of reliability. From the perspective of Narrative Levels, the intradiegetic narrative has more certainty than the extradiegetic, and the homodiegetic narrator is more reliable than the heterodiegetic narrator. Narrative Levels is used to examine the degree of narrators' distances to the core incidents, and Simpson's (1993) Speech Representation comes to reinforce the idea that the story is interwoven with many minor episodes called the vehicle narratives. The Speech Representation in *WH* also expresses the sense of ambiguity employed through the voices of the narrator, and the character in which the uncertainty of the narrative is revealed.

Studies of Narrative Levels and Speech Representation in this research focus on the two main narrators Lockwood and Nelly Dean. The research is unable to separate Lockwood's narratives from Nelly Dean's because their narratives are dependent and intertwined. As demonstrated in Chapter 2, Lockwood's narratives consist of his direct and indirect experiences. His direct experiences can be seen as an independent recounting. On the other hand, in his indirect narration, Nelly Dean appears as the reporter of events to which Lockwood has no direct connection. Therefore, the study of Lockwood's narrative cannot omit a reference to Nelly Dean's narrative which influences Lockwood's story. Similarly, studying Nelly Dean's narrative is exploring her recounting and the supportive narrations of minor narrators appearing in her story. The research cannot detach the narrative of Nelly Dean from the narratives of Zillah and Mary because each narrative relates to the other.

In *WH*, every narrator also plays the role of a listener. Nelly Dean, while being the narrator to Lockwood, is the listener of other minor narrators as well. When the listener picks up a story he/she hears to report it to others, the listener becomes an

extradiegetic narrator who has less reliability than the intradiegetic narrator. If the research breaks these narratives into an individual segment, the research cannot find the exact level of these narratives and cannot define the category of the narrator in each incident. As shown in the diagrams, each narrative has an embedding relation to another story.

Simpson's (1993) Speech Representation indicates that the relation of each narrative in *WH* has both directness and indirectness. There are the first person, the second person and the third person in this story. The connection of several layers creates the story-within-story form to *WH*. The story-within-story form does not destroy the originality of the stories but it reveals the structure of the stories and also suggests that *WH* is the story of unreliability as it is narrated by the remote narrators.

Studying the structure of narration through Narrative Levels is superior to studying vehicle narrative; Speech Representation in this thesis is used as a subordinate to Narrative Levels in exploring the narrative structure of *WH*. The studies of Speech Representation and vehicle narrative are to verify how much of supportive narration is used and to point out the narrator's authority in collaborating a chain of events into his/her narrative and in recounting the stories accurately. Yet, the vehicle narrative is unable to demonstrate where the narrator is in the story he/she tells which portrays relationships between the narrator and the story, and between the narrator and the core incidents.

The unreliability of the narrators, revealed through the remote distance and the indirectness between the narrators and the core incidents, is also displayed through the epistemic and perception language the narrators use. Simpson's (1993) Modality helps readers to evaluate that both Lockwood and Nelly Dean are uncertain in their recounting. Both of them are reluctant and unreliable narrators: sometimes they express their strong confidence and at other time they reveal their hesitation and the lack of knowledge of what they tell. The reluctance, the hesitation, the belief and the confidence of the narrators can be detected by the use of epistemic and perception modality. Modality is not only useful for analyzing a narrator and a language in fiction, but it is also beneficial in exploring other discourses because Modality can reveal a speaker's view point and his/her characteristic.

The structural studies of *WH*, through Narrative Levels, Speech Representation and the study of language confirm the narrator's unreliability related to a study of incest theme. As introduced in Chapter 2, there is a parallelism between the embedding structure of *WH* and a thematic function as it parallels and reflects the instability of the characters' fate and the complications between the incestuous pedigrees.

The narratives and characters' relationships have a common aspect: embedding and their tortuous connections. To the narrative, the embedding structure suggests notions of multiple connections and a sense of tortuosity to the novel which leads readers to see that the vehicle narratives establish the story-within-story form. The multiple connections of the narratives point that the story of the core incidents is not directly conveyed to the listener; there is the indirectness in the narration. Nelly Dean is not involved in all of the situations she recounts. Lockwood is the outsider of story and has no direct experiences with the recounted incidents. Every anecdote is connected by narrative manipulation of Nelly Dean conveyed to Lockwood. Both Nelly Dean and Lockwood are dependent narrators. They are unable to create their stories without a supportive vehicle narrative; each narrative is related to another by more than one relation.

Like the incest relationship of the two families who are related to each other by more than one connection, the embedded narrative reflects the relation of all life in the Earnshaws and the Lintons. Each member of these families depends on the other. Catherine Earnshaw is presented as the lady who has a true love and she cannot live without her beloved Heathcliff, as Nelly Dean tells Lockwood that “[Catherine] was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from him...” (*WH*, p. 29) or as Catherine herself claims that her spirituality is attached in Heathcliff:

Nelly I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don't talk of our separation again...” (*WH*, p. 59).

The relationship between Catherine Earnshaw and Heathcliff reveals a spiritual bonding which is never separated. Moreover, besides the spiritual attachment between these two broken hearts, the novel displays that each character has a spiritual

bonding and a relative condition to each other. For instance, the love of the brother Linton to his sister Isabella displayed through his lament “Hereafter she is only my sister in name: not because I disown her but because she has disowned me.” (*WH*, p. 97), Linton’s clarification on his feeling for Heathcliff to his young daughter Cathy: “No, it was not because I disliked Mr Heathcliff, but because Mr Heathcliff dislikes me” (*WH*, p. 161) and when Cathy cries out to Hareton with disappointment: “It is not I who hate you, it is you who hate me!” (*WH*, p. 228).

These instances lead to an understanding that all characters are unable to live independently; they create a condition of life that makes them rely on others. The embedded connection of these characters suggests that they are not independent. A notion of singularity is absent from the novel. The physical and spiritual bonding between the two families becomes the root causes of all melancholic and sad events. The action of the first generation affects the fate of the second generation; consequently, the action of the second generation influences the lives of the last. As displayed in the novel, the complication of the two families affects many characters’ lives: it is the cause of Catherine Earnshaws’ mournful death, Heathcliff’s frustration as he cannot escape from a trap of revenge, Linton Earnshaw’s physical and mental sickness after he lost his wife and sister, and the young Cathy’s strong desire for a true love, a sincere friendship and an understanding from the ones she loves.

The narrative structure and the lives of characters also share a sense of doubt. The analysis of the remote distance makes the readers see that the originality and certainty of the story cannot be exactly defined. The collaboration of narratives in *WH* cannot let readers see the origin the stories. The study of uncertain narrative suggests that *WH* is a story lacking of a clear clarification even in the lives of characters such as a dream of Lockwood, Isabella’s termination, the most particular ones, the birth and the death of Heathcliff. No recounting in the novel resolves these doubts.

To examine the embedding structure of the *WH* is to explore a labyrinth of the Wuthering Heights and the Thrushcross Grange. The more vehicle narratives are used, the more complicated structure of story is. The analysis in this research is not a confirmation that Lockwood, Nelly Dean and other narrators in *WH* are the liars, but it is the justifications of the degree of their uncertainty and unreliability.

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