

The Unique Narrative Structure of Wuthering Heights

Li Mingming

Baicheng Normal University, Baicheng, Jilin, 137000, China

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Abstract: Emily Bronte's novel Wuthering Heights is "the only outstanding work that has not been obscured by the dust of time", which has permanent artistic charm. It is nearly half a century later that people gradually realize the connotation and essence of this work and recognizes it as a fantastic book, a great work full of originality and advance [1]. It is not simple. It only shows its inner meaning, but in a unique way allows readers to actively participate in the excavation of its hidden meaning.

Dramatic Narrative Style

Wuthering Heights has attracted much attention and has been widely circulated in the twentieth century. In 1948, Maugham, a famous contemporary British novelist, agreed to the request of American Atlantic magazine. When introducing the readers to "Ten Best Novels in World Literature", he chose four English novels, one of which is Wuthering Heights. "I don't know any other novel in which the pain, infatuation, cruelty and persistence of love have been so surprisingly described," he wrote. "Wuthering Heights" reminds me of one of the great paintings of El Glico. In the painting, there is a view of the dark and ridiculous land under the dark clouds. The thunder is rumbling, and the long, sinister figures are smashing, and they are stunned by the emotions that are not in the world. They hold their breath. The lead-colored sky flicked a bolt of lightning, adding a final touch to the scene, adding a mysterious sense of terror. [2]

The writer gave up the traditional narrative technique in the novel in order to make the complicated story that happened in the two generations clear. Ingeniously adopted a "dramatic structure" which was a structure that European playwrights used to arrange the plot of the drama. And arranged Mr. Lockwood, a stranger who broke into Wuthering Heights. From the middle of the story, at this time, the heroine Catherine is dead. Heathcliff is cruelly punishing the second generation of the two families, which sets up a very big suspense, so that the reader is very anxious to know the cause of things, but also constantly concerned about the future fate of the characters. Therefore, the plot of the novel develops toward both sides, one side is the past, the other side is the future. Such narrative makes the story full of suspense.

But the structure of the novel is not perfect. The main body of the novel is the love story, which develops to the farewell of two people. Catherine died as if the climax had passed. Then Heathcliff madly retaliated against Linton and Earnshaw, and when he went on a hunger strike and went sleepwalking, it was a rifle. The whole story is close to the end, and during this period the author designed the emotional entanglement of the second generation. In the end, the final ending of the beautiful reunion was set up, so that the end of the wonderful end was set off again, which made the readers endless.

Complexity of Frame Structures

The other two characters in the novel, Mr. Lockwood, the tenant, and Dinnery, the housekeeper, increase the complexity of the novel's framework. Ding Neili has lived in Wuthering Heights since childhood. She is an insider. Although she is a maid, she has culture. It is not only a bystander, but also a personal experience of many things. Her narrative is completely credible, but her non-standard is obviously different from the author, which is the author's intention to alienate her from herself. This arrangement not only allows the author to be completely outside the novel, but also creates a complex framework for the novel.

In addition to Mr. Lockwood and the housekeeper Dinelli, Catherine, Isabella Linton, Little Catherine, and Maid Zilla were also included. From their respective perspectives, they use the oral or written words to tell the reader the whole process of the story, making the story hierarchical and clear. Thus the whole narrative is more realistic, vivid and persuasive. The author himself has been hiding behind his back, neither preaching nor commenting. The right and wrong completely let the reader make his own judgment, leaving the reader full imagination space. This Multi-perspective Narrative method, as well as the author does not do omnipotent God, but deep behind the alienation from the reader. It is totally the narrative technique in modern and contemporary literature, and Emily began to use it more than 160 years ago, which can not be said to be an innovation, a kind of advance.

1. Lockwood's narrative

Emily begins her novel with a strange dream of Mr. Lockwood, a tenant. It has nothing to do with the story in the novel. Using what Mr. Lockwood, an outsider, saw and heard, the author wrote the main characters of the story: brutal and rude Mr. Heathcliff; beautiful and capricious little Mrs. Catherine Heathcliff; vulgar and ill-bred Hareton Earnshaw, old servant Joseph, and strong maid Zilla and nagging Dinnery. As soon as these characters appeared on the stage, various questions came up one after another: Why are the people in the villa so indifferent? Why did Catherine hate Heathcliff so much? Why is the relationship with the family so tense? ... As the story slowly unfolds, questions come one after another, what is the relationship between Catherine and Heathcliff, what is the relationship between Hareton Enshaw and Catherine Heathcliff, Heathcliff and Hareton • What kind of relationship is Enshaw, etc., which has caused continuous suspense to the readers. I can't help but let readers become more and more interested in reading. I want to know more about what will happen next. They can't wait to know what kind of person Heathcliff is, why did he become like this; why does Hareton Enshaw seem to be uncultivated? Why does the beautiful Lady Catherine Heathcliff speak so meanly and treat people as cold?

In the third chapter of *Wuthering Heights*, the author tells us that Mr. Lockwood had to live in the Heights because it was dark and snowing. In the sleeping room, "I put the candle on the windowsill and saw several musty books piled up in one corner of the windowsill. The painted Tables were covered with handwriting, and all these characters, large and small, were written in various fonts and turned over and over by one name - Catherine Earnshaw, some by Catherine Heathcliff, others by Catherine Linton. " The story hasn't started yet, and the author uses Mr. Lockwood's eyes to see the three names on the window sill: "Catherine Enshaw, Catherine Heathcliff, and Catherine Linton." Who wrote these three names? And why are you writing these three names? Do these three names have any special meaning?

In the middle of the night, Mr. Lockwood made another strange nightmare. He dreamed of a very miserable voice sobbing and begging him to let her in. She said that she is Catherine Lyndon, who has been a wanderer for twenty years, and scared Mr. Lockwood to scream. Heathcliff came at the sound and asked Mr. Lockwood to go out. Then he climbed into bed, opened the window, opened it and burst into irrepressible tears. Come in! Come in!' He sobbed and said, 'Katie, come on! Ah, come on - come again! Ah, my darling! Listen to me this time, Katie. Listen to me for the last time. But there was no sound outside the window. Only the snowstorm swept in and blew out the candles. The author creates a gloomy and terrible atmosphere at the beginning of the novel, leaving readers with a great suspense: What happened in this desolate and ruined mountain villa? Why are there such a horrible, sad ghost crying? What is the relationship between Catherine and *Wuthering Heights*? What does she have to do with Heathcliff?

These are not just questions of Mr. Lockwood, but also questions of the reader. Greatly mobilized the reader's enthusiasm, let them pay more attention to the story development of the novel, so that they are eager to know what happened behind? This is an indispensable condition for *Wuthering Heights* to be so attractive.

2. The narratives of Ding Nellie and Isabella

In the sixteenth chapter of the novel, Dinnery tells about the night Heathcliff and Catherine met. Catherine gave birth to a girl and then died. Heathcliff spent the night in the garden. Through

Dinnery's narrative, the reader knows that "Mr Earnshaw was of course invited to attend the funeral of his sister's body"; "But he never came." "Isabella was not invited. Apart from her husband, the funeral attendants were all tenants and servants, and Heathcliff did not attend the funeral. Ding Nelli's narrative stopped here, but left doubts for readers. Why did Mr. Enshaw not come to attend his sister's funeral? What effect did Catherine's death have on Heathcliff?

In the seventeenth chapter, the reader knows the ins and outs of things by returning to Isabella's narrative in the Grange. "Mr. Enshaw should have sent it. He also deliberately kept himself awake - quite awake; but his mood was as low as suicide, not suitable for church." Heathcliff locked himself in - Finished these precious prayers-often delayed until his nephew was hoarse, his throat was stunned and he was finished-he walked away again. On the night of the blizzard where Catherine was buried, when Heathcliff returned to Wuthering Heights, no one opened the door for him. He was very angry, and then he and Xindley tore up. Isabella fled back to Thrushcross Grange while Hindley was fighting Heathcliff. Where was Heathcliff on a snowstorm night when Catherine was buried? What happened to him? This leaves a question for the reader. It was not until Chapter 29, when Heathcliff came to Thrushcross Grange, that the reader learned from Heathcliff's story that Catherine Earnshaw was "mad" after her death. Until then, from Catherine Earnshaw's death to her burial, the reader knows the whole story in the narratives of Dinnery, Isabella and Heathcliff.

Duality of plot setting

The author adopted a "dual structure" in the plot setting. In this novel, "love" and "hate" are always intertwined. Through this "dual structure" we can not only feel the kind of love that destroys the earth, but also feel the distortion. Human hate.

1. The duality of "love"

The duality of this kind of "love" is manifested on the one hand by Catherine and Lin Biao's realistic love; on the other hand, it is the spiritual love of Catherine and Heathcliff, or "the love of the soul." The most profound understanding of these two kinds of love is Catherine. She said this to Ding Nelli before she married Lin Biao:

"I just want to say that heaven is not like my home.... Now, marrying Heathcliff will lower my identity, so he will never know how much I love him; it is not because he is beautiful, resistant Li, but because he is more like myself than me. Whatever our souls are made of, they are the same as mine; and Linton's souls are completely different, like moonlight and lightning, or frost and fire."

Heathcliff said, "Two words can sum up my future: death and hell. Losing her, living in hell." [3] In order to meet Catherine, he went to dig up Catherine's grave in the middle of the night. He prized the side of her coffin, bought the church deacon, and when he died, he also prized the side of his coffin so as to communicate. Eventually, when she opened her eyes and closed her eyes, she only saw Catherine and died. Such love is the love of nature, the love of the original, the love of the spirit, the love of the soul, because the souls of the two of them were once a whole without each other, but only two of the flesh.

So the love of Catherine and Lin Biao is very different from the love of Catherine and Heathcliff, and it can never be equal.

2. Duality of hatred

In the aspect of hatred, there are also duality. On the one hand, it is manifested in physical torture, on the other hand, it is manifested in the extreme hatred of spirit. After Catherine's death, Heathcliff became a devil, leaving only hatred. Heathcliff first seduced and deceived Isabella in retaliation for the Linton family, and finally married Isabella. He had no feelings for Isabella, and even abused her, leaving her dead in a foreign land. Later, he forced Xiao Catherine to marry his son, and forced her to stay in Wuthering Heights, so that she did not see the father's last side, making the original gentle and lovely little Catherine become indifferent. His means of revenge are horrible and horrifying.

There was only hate left in Heathcliff's heart. Even at the last moment of Catherine's life, he not only did not comfort her, but also said that the vicious words made Catherine suffer. His humanity

has been distorted and has become a demon. Little Catherine later said to Heathcliff, "You are miserable, aren't you? Lonely, like a devil, but also like a devil's jealousy? No one loves you - you're dead, no one cries! I don't want to be like you!" Her remarks were a stab in Heathcliff's throat.

The so-called deep love, hate all. Heathcliff's hatred for Catherine stems from his love for her. He has been chasing Catherine all his life, hoping to merge with her soul. However, when his revenge plan came true one by one, he did not win the joy of victory. At the end of the novel, in the face of Hareton and Catherine's love, Heathcliff awakened, his humanity recovered and his hatred disappeared. Lost, he wandered in the vast wilderness, and finally died peacefully without eating or drinking. Maybe death is a happy thing for Heathcliff. After he is free, he will be able to get together with Catherine and be one with her. Only death can he get rid of the predicament of life, the soul can be free, can be freed from sin, return to nature, can be purified, and seek eternal [4].

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