

The Perspectives and the Functions of Narrators in *Wuthering Heights*

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This paper discusses the narrative structure of *Wuthering Heights* (1847) by Emily Brontë (1818–48). Earlier criticism focused on how to understand the abnormal love of Catherine and Heathcliff. A new interpretation, however, arose from C. P. Sanger's discoveries. By examining the history of the work, the law in those days and the family trees of the Earnshaws and the Lintons, he proved that Emily composed the work based on her very careful calculation. The breakthrough discovery served as a trigger to focus attention on her narrative technique and urged re-evaluation of the work.

The story is told by two narrators: Lockwood and Nelly Dean. Lockwood, a stranger to the district, attempts to introduce the story. After his narrative introduction, Nelly, a servant, picks up on his talk and continues the story in alternation with him. She is the main narrator and narrates the chronicle of the Heights. During Nelly's narration, Lockwood is a listener and writes down her story. In fact, the frame of the work has a double structure which consists of his story as an outer frame and her story as an inner. This paper explores their standpoints and their narrative roles. It consists of four chapters.

The first chapter deals with Lockwood's narrative introduction by analyzing his personality and perspective on the family. Moreover the end of this chapter states that he ensures the validity of Nelly's narration.

The second chapter discusses Nelly's personality. Critics have taken two different views in response to her standpoint. Some evaluate her as a good person, as Charlotte Brontë claimed, while others like James Hafley think of her as a bad person. This chapter shows that Nelly's complex positions cause the two oppositional evaluations.

The third chapter examines Nelly's effective use of the first person narrative as an outsider. Offering a normal criterion of judgment, she highlights the extraordinariness of Catherine and Heathcliff.

The fourth chapter investigates the narrative effects of the interaction between the two narrators from four viewpoints. Firstly, the story maintains a plural viewpoint by having narrations by not only Lockwood but also other

characters. Secondly, the scenes are effectively developed by using two narrators properly. Thirdly, the narrators provide a sense of reality in the story. Lastly, Emily separated narrators who have different thoughts on love and views of life and death and make ethical judgments on the events, and left the interpretation to the readers.

As stated above, this paper shows that the primary factor of appeal in *Wuthering Heights* is the narrative structure.