

## THE HETEROGLOSSIA IN WUTHERING HEIGHTS

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### Özet

*Bu makale Emily Bronte'nin Wuthering Heights adlı romanında ki çok dillilik, çok seslilik ve diyalog kavramlarını Bakhtin'in eleştiri teorisi ışığında incelemeyi amaçlamaktadır. Bu kavramlar, onları bir tür olarak romanın ayırt edici özellikleri olarak gören Bakhtin den alınmıştır. Emily Bronte çok dillilik, çok seslilik ve diyalogu romanının kurgusal parçaları olarak kabul etmiştir. Bu dil çeşitliliğinden, çoklu seslerden Bronte kendine has üslubunu yaratmıştır. Romanın ana kurgusal parçaları olan çok dillilik ve çok seslilik onu eşsiz bir kurgusal sanat eserine dönüştürmüştür. Emil Bronte'nin romanı Gotik ve romans unsurlar içermesine rağmen ne gotik ne de romans olarak sınıflandırılır. İkili anlatımı, ikili anlatıcısı, çeşitli türleri romanın dokusuna dahil etmesi ve farklı, kendilerine özgü sesleriyle farklı karakterleriyle Wuthering Heights çok dilli, çok sesli ve diyaloga açık bir romandır.*

**Anahtar Sözcükler:** Çok Dillilik, Çok Seslilik, Diyalog, Gotik, Roman, Çoğulculuk, Merkezci Güçler, Viktorya Dönemi .

### Abstract

#### “Uğultulu Tepeler”de Çok Dillilik

*This paper discusses the heteroglossia, polyphony and dialogism in Emily Bronte's Wuthering Heights in the light of Bakhtinian critical theory. These terms are drawn from Bakhtin who sees them as distinguishing features of the novel as a genre. Emily Bronte welcomes heteroglossia, language diversity, multiple voices and dialogism into her own work. It is out of this stratification of languages, speech diversity and even polyphony, that Bronte constructs her style. The main argument is that heteroglossia and diversity of voices enter the novel and organize themselves within a structured artistic system. Although Emily Bronte's novel involves the*

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*characteristics of gothic and romance on the surface, Wuthering Heights is neither a romance nor a gothic novel. With its double narration and double narrators, with its incorporation of the various genres and with its different voices belonging to different characters, Wuthering Heights is a heteroglot, polyphonic and dialogic novel.*

**Keywords:** *Heteroglossia, Polyphony, Dialogism Gothic, Romance, Pluralism, Centripetal Forces, Victorian Period.*

When we scrutinise the history of the novel as a genre, we come across with a constant struggle between two forces, the centripetal and centrifugal forces, which are drawn into a battle, and this battle is one of the most fundamental aspects of the prose style and undergoes specific artistic elaboration throughout the history of literature with the history of the novel. It is possible to trace the evolution of the novel by its oscillation between these two poles. The centripetal forces have served to unify and centralise, whereas the centrifugal forces have contributed to the disunification and decentralisation. There is a movement from Aristotelian absolutism of a single and unitary sense of novel in which there is an authoritarian sole voice and a single centre to the Galileon sense of pluralism in which it is possible to hear many voices and to find out multiple centres. This constant contest between these two forces has resulted in either monologism or dialogism. The developmental stages of the novel can be observed as the phases of consciousness. As pointed out by Mikhail Holquist, “the novel is the characteristic text of a particular stage in the history of consciousness not because it marks the self’s discovery of itself, but because it manifests the self’s discovery of the other” (Holquist, 1990: 75). The novel can be defined as the juxtaposition of different parts in an instant of time. The writers of the earlier periods were expected to follow some Aristotelian rules, concerning plot, character, diction, thought, spectacle and melody, which are only external arrangements if they would like to create a literary work. These external rules had nothing to do with the aesthetic, and the novel as a genre had to inquire its own possibilities in order to create something which is worthy of aesthetic. They mostly contributed to the external form of the novel. In this sense, a piece of art work is not reproduction and imitation of the classical rules but unification of multifarious parts into a complex presented together at the same time. It can be defined as a diversity of social speech types and a diversity of individual voices, artistically organised. The internal stratification is one of the indispensable prerequisites of the novel as a genre. The aim of the novel is to overcome the gap between an abstract

formal approach and an equally abstract ideological approach. Form and content in discourse are one. As described by Bakhtin, “the novel as a whole is a phenomenon multiform in style and variform in speech and voice” (Bakhtin, 1981: 261). The novel permits the fusion of disparate experiences into an organic unity. The uniqueness of the novel as a genre lies in its potential of combining various related units into any meaningful whole. It asks its readers to apprehend the entire pattern of internal stratification as a unity. It undermines preconceptions about single narrative, single construction, and monologue which have prevailed since Aristotle. It also frustrates the reader’s expectation of a well-made plot and forces him/her to perceive the plurality in space rather than consecutiveness in time. As Mikhail Bakhtin proposes:

*The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions. Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships. These distinctive links and interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, it is dialogization – this is the basic distinguishing feature of the stylistics of the novel.*  
(Bakhtin, 1981: 263)

The novel has been the most popular literary genre since the time of its emergence in the early 18<sup>th</sup> century. The emergence of the novel must be linked with a new way of looking at the world. The new form involves a break with the narratives of the past which focused upon universal truths. As pointed out by Ian Watt, “the novel arose in the modern period, a period whose general intellectual orientation was most decisively separated from its classical and medieval heritage by its rejection-or at least its attempted rejection – of universals” (1987: 12) From its very nature the novel requires a degree of realism, which is the defining characteristic of the novel. It combines sense of social and material reality with the awareness of human personality. It reflects the tensions between social and private moral forces. It is the best vehicle to represent a picture of life lived in a society against a stable background of social and moral values. It represents the ethical, social

and moral codes of the period in which it has been written. It is a prose narrative about real characters and their actions in everyday life.

The purpose of the present study is to apply Bakhtin's heteroglossia, which means "differentiated speech", not simply the variety of different languages which occur in everyday life but also their entry into literary texts, to Emily Bronte's *Wuthering Heights* which is quite different from the other Victorian novels and which opened the way for heteroglot novel by its clean break with the traditional Victorian novels in which the primary object of those novels is to tell the story well unrolling in time, which is accepted as the highest merit of a good novel. A heteroglot novel is the one in which "the social and historical voices populating language, all its words and all its forms, which provide language with all its concrete conceptualizations, are organized in the novel into a structured stylistic system that expresses the differentiated socio-ideological position of the author amid heteroglossia of his epoch." (Bakhtin, 1981: 300) In *Wuthering Heights*, there is a perceptible framework in which it is possible to observe different perspectives, multiple complex interrelationships and voices rather than a self sufficient and closed authorial monologue. For Emily Bronte, the object is to create some type of heteroglot novel in which the author will also be able hear her own sound together with heteroglot voices intersecting each other in a variety of ways and leading to dialogism as opposed to the monologue in the traditional stylistics of the novel. *Wuthering Heights* has a different methodology, very different from the other Victorian novels. There is no single plane but multifarious planes on which doubles, oppositions do not exclude each other, but rather intersect and juxtapose each other, supplement and contradict one another. Emily Bronte is not affected by the traditional forms but creates her novel according to her own sense of novel. Her art is to create her own form out of itself rather than accept the ready-made forms from the practice of the past. She explores the potential laws of by which her art governs itself. As expressed by David Cecil, "Emily Bronte was as independent artistically as she was intellectually. She did not take her form from other authors: she made it up herself, as she made up her philosophy of life" (Cecil, 1934: 185).

To begin with, *Wuthering Heights* introduces a multiplicity of contrasts incorporated into the novel through which the reader will visualise and hear different characters and different voices whose effects are projected onto different planes. Emily Bronte's real idea is never given directly but refracted among the different planes. It seems as if the author has no voice since the narrative is divided between the two narrators, Nelly Dean and Mr. Lockwood. There is not a single narrative voice. There is no omniscient narrator. The reader enters the novel under the guidance of Lockwood, then

the voice and narration are transmitted to Nelly Dean, then briefly to Isabella Linton, and at the end of the novel, the narration is returned to Lockwood. The plot story of the novel is arranged and told to us through the eyes of the narrators and the characters who are involved in the novel. Emily Bronte employs two narrators who have different vantage points and different points of view, which is highly productive in the sense that they have different value judgements. As pointed out by Arnold Krupat, “her book [is] an extraordinarily intelligent and nearly perfect fiction with a completely absent author (ten years before *Madame Bovary*) whose existence is implied only by the literary gestures (the juxtapositions and arrangements) that call attention to it. We have really no reliable word from anyone in the book as to how to take it, and in fact, we do not quite know how to take it” (Krupat, 1970: 271). The existence of different planes of narrative which are opposed to one another and which clash each other is a clear indication of the heteroglossia and dialogism in the novel. The posited author’s story and the narrators’ stories are set against dialogically and so are the characters’ stories. Throughout the novel, such kind of tension filled narratives make themselves felt and lead to some type of dialogic power struggle among different narrative planes, which results in pluralism. As Mikhail Bakhtin puts forward:

*The posited author and teller[s] assume a completely different significance where they are incorporated as carriers of a particular verbal-ideological linguistic belief system, with a particular point of view on the world and its events, with particular value judgements and intonations –particular both as regards the author, his real direct discourse and also as regards normal literary narrative and language. ...The author manifests himself and his point of view not only in his effect on the narrator, on his speech and his language (which are to one or another extent objectivised, objects of display) but also in his effect on the subject of the story – as a point of view that differs from the point of view of the narrator. Behind the narrator’s story we read a second story, the author’s story; he is the one who tells us how the narrator tells stories, and also tells us about the narrator himself. We acutely sense two levels at each moment in the story; one, the level of the narrator, a belief system filled with his objects, meanings and emotional expressions, and the other the level of the author, who speaks (albeit in a refracted way) by means of this story and through this story. The narrator himself, with his own discourse, enters into this authorial belief system along with what is actually being told. (Bakhtin, 1981: 312, 313, 314)*

The story of the novel is not told by the author. The story of the novel is told by Nelly to Lockwood who transmits it to the reader. Lockwood does not experience the events of the first generation at first hand, but he only witnesses partially the events of the second generation in the final years of their story. The events of the plot are outlined by two narrators within the framework of a story within a story. Emily Bronte constructs such a complex frame that the process of narration is composed of double frame comprised of three layers, which will result in the employment of the narrators as opposites in the activity of seeing and hearing. Lockwood as the frame narrator begins his story with his meeting with a strange family in *Wuthering Heights*. Nelly Dean is the second and inner narrator who narrates the story respectively and who has observed the events at first hand. Nelly transmits the inner story to Lockwood. As explained by Beth Newman, “the novel also ties the gaze inextricably to the signifier, the process of narration producing the signified, the theme and the “content”. It does so in three ways: through its extradiegetic frame (Lockwood’s diary entry), the many metadiegetic embeddings within Nelly’s narrative that call our attention back the dynamics of framing, and the constitutive features of Nelly’s narrative itself” (Newman, 1990: 1033).

The beginning of the novel is particularly important as it proves the existence of different voices together. It is possible to discover many things about the author’s use of the narrator’s and the other characters’ (Heathcliff and Joseph, Isabella, Zillah) voices simultaneously. They have their own free existence and voice as distinct from the narrator, Lockwood’s:

*‘Joseph, take Mr. Lockwood’s horse; and bring up some wine.’*

*‘Here we have the whole establishment of domestics, I suppose,’ was the reflection, suggested by this compound order. ‘No wonder the grass grows up between the flags, and cattle are the only hedge-cutters.’*

*Joseph was an elderly, nay an old man: very old, perhaps, though hale and sinewy. ‘The Lord help us!’ he soliloquised in an undertone of peevish displeasure, while relieving me of my horse: looking, meantime, in my face so sourly that I charitably conjectured he must have need of divine aid to digest his dinner, and his pious ejaculation had no reference to my unexpected advent” (Bronte, 1992: 1).*

In this short extract, we come across the observations of the first person narrator and unreliable observer, Lockwood, and also some local words by Joseph and a few short speeches by Heathcliff. The existence of two contrast speeches, real and elaborate speeches enhances its power of reflecting different voices simultaneously. Bronte leaves her narrator Lockwood free to interfere with the narration of the characters, and her narrator cannot keep himself making comments about the other characters and the way of their speech. Lockwood's own nature is also reflected upon the other characters. In the following extract, Bronte's narrative frame becomes much more complicated when she adds Nelly Dean to her narration as another narrator:

*What vain weathercocks we are' I, who had determined to hold myself independent of all social intercourse, and thanked my stars that, at length, I had lighted on a spot where it was next to impracticable-I, weak wretch, after maintaining till dusk a struggle with low spirits and solitude, was finally compelled to strike my colours: and, under pretence of gaining information concerning the necessities of my establishment, I desired Mrs. Dean, when she brought in supper, to sit down while I ate it; hoping sincerely she would prove a regular gossip, and either rouse me to animation or lull me to sleep by her talk. "You have lived here a considerable time," I commenced; "did you not say sixteen years?" "Eighteen, sir: I came, when the mistress was married, to wait on her; after she died, the master retained me for his housekeeper." (Bronte, 1992: 23)*

Nelly Dean has been there since she was a little girl, and most of the story is told to Lockwood by her. A second narrative frame is drawn by Nelly Dean whose remarks are also full of subjective interpretations, interference with the consciousness of the other characters in the novel and who is a base vantage point through which not only Lockwood but also the readers are able to see through the events and the characters:

*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 tranquillity, which seemed a pledge of equal quiet to its former inhabitants.*

*'Do you believe such people are happy in the other world, Sir? I'd give a great deal to know.'*

*I declined answering Mrs. Dean's question, which struck me as something heterodox. She proceeded:*

*'retracing the course of Catherine Linton, I fear we have no right to think she is: but we'll leave her with her Maker'*  
(Bronte, 1992: 120)

As is seen, the consciousnesses of the two narrators merge, and the plot story is narrated by these unreliable filters. The real feelings and the real events of the novel pass through first Nelly's consciousness who introduces her own nature, her own interpretations as an active participant and observer in the story, and then Lockwood's filter before reaching to us as being the readers of the novel, which is too noteworthy in the sense that there is a huge span between the real story and the reader. Since its inception until it reaches the reader, however, it is possible to hear many voices in interaction and in full dialogism since each triggers the next one contrasting each other, which is the main source of heteroglossia in the novel. As Alan R. Brick points out:

*When Bronte's primary narrator is prostrated to listen to Nelly Dean, his case is essentially that of subject-ego becoming object-ego as a new subject-ego emerges...Nelly Dean is a far more essential and profound perceiving subject than Lockwood, is a perceiver far closer to a full understanding of the mysterious of Wuthering Heights. And yet even she is not the ultimate. ...Although Bronte never really strips away Nelly to provide any more profound subject-narrator, she does – in moving ever closer to the central core of meaning - provide ever more vivid and more sustained glimpses of Heathcliff and Catherine, the characters who commune directly with Truth. (Brick, 1959: 84)*

The characters' vision of life and the narrators' vision of life are brought together, and they are harmonised in such a way that it is possible to look at them separately and also collectively. In the same scene the reader finds herself/himself in the midst of different voices, and visions. Rather than excluding each other, they intersect each other. Different visions of life, separate points of view are, in fact, set against and opposed dialogically to one another. As explained by Bakhtin:

*All languages of heteroglossia, whatever the principle underlying them and making each unique, are specific points*



*of view on the world, forms for conceptualising the world in words, specific world views, each characterised by its own objects, meanings and values. As such they all may be juxtaposed to one another, mutually supplement one another, contradict one another and co-exist in the consciousness of real people – first and foremost, in the creative consciousness of people who write novels. As such, these languages live a real life, they struggle and evolve in an environment of social heteroglossia. Therefore, they are able to enter into the unitary plane of the novel...They may all be drawn in by the novelist for the orchestration of his themes and for the refracted (indirect) expression of his intentions and values.”*  
(Bakhtin, 1981: 291-292)

No matter however much the narrators interfere with the events, they impose on their own languages, and no matter how they are conceived, they are the indications of particular visions of life on the world.

Emily Bronte challenges Aristotelian aesthetic unity and integrity of plot with her sense of plot which is based upon double plot and double narration. Aristotle in his *Poetics* presents the general principles and analyses plot: “necessarily, then, just as in other forms of imitation, one imitation is of one thing, so also, a plot, since it is an imitation of an action, must be an imitation of action that is one and whole” (in David Richter, 1989: 48). Bronte rejects this sense of single plot which totally focuses upon one main centre. Her narrative provides and invites the existence of many narratives which are not constructed as narrative order, and it escapes from the linear chronology as well. Bronte proposes another form, double plot, double narration constructed upon conflicts and oppositions rather than a linear temporal progression which principally depends upon the development of a protagonist. The narrative form which has many vantages points including multifarious narratives seems appropriate for Bronte’s sense of novel which finds its best expression in her *Wuthering Heights*. The structural pattern of the novel is not monological but dialogical. The dialogical oppositions create many centres through which the reader will change his/her vantage point and perspective rather than one indispensable point of view.

In order to intensify her style, Bronte employs speech and language diversity, that is, heteroglossia. And one way of creating heteroglossia and organising it in the novel is the different languages used by different characters. Each one’s speech is specific to each character and also possesses his/her own vision of life. The characters have their own sphere of influence

which is crucially important in stratifying the language of the novel. A dialogical interaction which is double voiced develops between the author and his characters. This speech diversity and stratification of language serve as the most important aspect of Emily Brontë's heteroglot style. The other characters in the novel except the narrators such as Heathcliff, Zillah, Isabella, have separate existences and free narratives uttered by participating characters. Each has a distinctive and autonomous voice. "A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of valid voices ... what unfolds... is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousness with equal rights and each with its own world. (Bakhtin, 1984: 6) Some parts of the story are narrated by the characters. The narrators and the characters take over a completely different significance since they are carriers of different particular vantage points on the world and the events they have experienced with their own specific assessments. The following extract which belongs to Heathcliff is a clear indication of this fact: "I will tell you what I did yesterday' I got the Sexton, who was digging Linton's grave, to remove the earth off her coffin-lid, and I opened it. I thought, once I would have stayed there, when I saw her face again- it is hers yet" (Brontë, 1992: 208). It is of great importance to listen to the direct voices and accounts of their lives, which are not contaminated by the visions of the narrators. Their own voices help the reader understand their state of mind, and give an opportunity to follow the changes in their perspectives. The readers can gain some type of insight into mental processes of the characters. Lockwood takes up the narration first, then, he gives it over to Nelly, then briefly to Isabella. She becomes an important participant narrator. Isabella comes before the reader as a short time narrator who narrates Nelly her short term marriage to Heathcliff in detail. Isabella serves to fill in the gap left by Heathcliff's absence. Like the other narrators, Lockwood and Nelly, she narrates the events from her own unreliable perspective. Isabella's faulty and narrow perspective contributes to Nelly's misconceptions about Heathcliff. Isabella as an unreliable narrator functions to combine the earlier and the later parts of the story. Brontë does not allow her readers to be subjective only to her unreliable narrators. As Nicholas Marsh explains, "the power of the story is enhanced by being set in contrast to filmsy narrators (Mrs. Dean, Lockwood). That power is most apparent when the story exceeds, or brushes aside, the limited 'filter' of a narrator, and speaks straight to the reader without intermediary" (Marsh, 1999: 42-43). Brontë's narration is surprisingly wide-ranging. The characters and the narrators are drawn into a dialogic battle between distinctive points of view, different perceptions, opposed perspectives which are illuminating

on each other. Throughout the novel, it is possible to hear their distinct voices. The fusion of different voices together with the two main narrators helps the author avoid a unitary and a singular language, namely monologue. Each is at a different distance from the author. The author employs this dialogic interaction in such a way that her point of view can not be found in one of the narrators or the characters, but it is dispersed so as to keep her objective stance at every point in her work. The existence of the unreliable narrators forces the readers to follow the reality since they have encountered only the constructed reality of the unreliable narrators who have given form according to their own points of view. The readers find themselves in search of the meaning of the events in that they cannot depend upon the monologue type of perspectives. The heteroglot structure in *Wuthering Heights* forces its readers to participate into the dialogic involvement of the search for the true meaning of the events and the nature of the reality. Alternative narratives compete in order to attract the reader's attention and thus, to dominate the text. The novel requires the recognition that different languages and different voices are the essential parts of the structure and privileged aspects of the novel as a genre. The dialogic intrusion of the other languages and voices is necessary in the construction of the meaning. In this sense, Bronte's *Wuthering Heights* is a polyphonic text which refers to the "plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (Bakhtin, 1984: 6), many voicedness of the novel in which the narrators and the characters talk on equal terms. The narrators' voices are among other voices, none of which has dominance and omniscient power over the others. The narrators and the characters are converted into mere voices which interact each other in a dialogical sense. The co-presence of independent but interconnected voices of the narrators and the characters in the novel is the primary condition of its being a polyphonic novel. As sue Vice puts:

*Polyphony refers to the autonomy of the characters' voices. The voices which make up the polyphonic novel are dialogic: they interact dialogically, and the language of which they are composed is dialogic...polyphony is a way of realizing heteroglossia in the novel, without being identical to heteroglossia. 'Polyphony' means 'multi-voicedness', while 'heteroglossia' means 'multi-languadness', and this apparently small difference in meaning is very significant. Polyphony refers to the arrangement of heteroglot variety into an aesthetic pattern. One of the principal ways of ensuring the presence of the different voices of heteroglossia in the novel is the creation of fictional characters. These characters may*

*contribute in a number of ways to the heteroglot whole of the novel, both by using a particular kind of language and by having a particular viewpoint on the world around them.”*  
(Vice, 1997: 112-113)

The stratification of the literary language in the novel is enhanced by the existence of the other genres in the structure of the novel playing a crucial role and having their own specific characteristics. When they are incorporated into the natural structure of the novel, they improve, intensify and stratify the diversity of its language, which is an indispensable prerequisite for the genre of the novel.

Incorporated into the novel are a multiplicity of different genres, which plays a large role in the development of the European novel. This is another way for incorporating and organising heteroglossia in the novel. The novel is not a homogenous genre which is composed of one pure specific generic type. Conversely, it is a heterogeneous structure which permits the plurality and variety of generic types. The novel's compositional form requires the orchestration of different types of genres in order to create an extremely dialogic atmosphere. The author of a novel does not try to get rid of and purge the other genres which are alien to him. He welcomes the diversity of the other genres and makes use of them for his own intentions in a variety of ways. According to Bakhtin:

*The novel permits the incorporation of various genres, both artistic (inserted short stories, lyrical songs, poems, dramatic scenes, etc.) and extra artistic/everyday, rhetorical, scholarly, religious genres and others). In principle, any genre could be included in the construction of the novel, and in fact it is difficult to find any genres that have not at some point been incorporated into a novel by someone. Such incorporated genres usually preserve within the novel their own structural integrity and independence, as well as their own linguistic and stylistic peculiarities. There exists in addition a special group of genres that play an especially significant role in structuring novels, sometimes by themselves even directly determining the structure of a novel as a whole – thus creating novel types named after such genres. Examples of such genres would be the confession, the diary, travel notes, biography, the personal letter and several others. All these genres may not only enter the novel as one of its essential structural components, but may also determine the form of the novel as a whole (the novel-confession, the novel-diary, the novel-in-letters, etc.) Each of these genres possesses its own verbal and semantic*

*forms for assimilating various aspects of reality. The novel; indeed, utilizes these genres precisely because of their capacity, as –well-worked-out forms, to assimilate reality in words. (Bakhtin, 1981: 320-321)*

*Wuthering Heights* is a hybrid text in which there are other genres which are embedded in the compositional form of the novel making it an extraordinary novel. It is possible to trace the existence of some similarities between *Wuthering Heights* and the other genres. The novel has some specific peculiarities connecting it first of all to the gothic novel which focuses on the fantastic, the horrific and the supernatural with the haunted castles, spectres from the grave and wild landscapes. *The Castle of Otranto* by Horace Walpole was the first of its kind. In this novel which is set in Southern Italy, the plot is full of castles, vaults, ghosts, appearances, disappearances, horror, passion, terror and grief. The gothic novels begin with a mystery, create the feelings of fear, terror, sorrow, surprise, haste and anger. They also contain elements of romance, which are powerful love, uncertainty of reciprocation, unreturned love, disapproval of love by one of the members of the family, separation of the lovers, rival suitors. Emily Bronte's novel is fertile in terms of gothic and romance elements. At the beginning of the novel, Lockwood gives a short description of the house which gives the impression of a castle:

*Wuthering Heights is the name of Mr. Heathcliff's dwelling. 'Wuthering being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed: one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones. .Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door...they call it here 'the house preeminently (Bronte, 1992: 2)*

The setting of the plot at the beginning is such a place which evokes not only the atmosphere of horror, but also creates mystery with the description of the howling winds in the wild nature which are precarious. The setting,

the castle-like dwelling and the first people Lockwood has met there enhance the mysterious atmosphere of the novel. This atmosphere of the mystery and suspense is heightened. That the owner of the house, Mr. Earnshaw had returned, we learn from Nelly Dean in the later part of the novel, with a foundling: “a dirty, ragged, black-haired child” (Bronte, 1992: 25) whose parentage is unknown. The plot of the novel itself is built around these mysteries. The house is often haunted by Catherine Earnshaw’s ghost as it has happened in the night Lockwood has spent in *Wuthering Heights*. While narrating the situation to Heathcliff, Lockwood openly expresses that the house is “swarming with ghosts and goblins!” (Bronte, 1992: 18) having experienced such a dreadful night with Catherine Earnshaw’s ghost which would like to enter the house: “ ‘Let me in – Let me in!’ ...’I’m come home: I’d lost my way on the moor!’ ” (Bronte, 1992: 17) The existence of supernatural and inexplicable events creates the feeling of fear enhanced by the unknown. All gothic and romance features can be found in *Wuthering Heights*. However, Bronte’s handling of these elements is quite different from that of the other gothic and romance writers. Bronte ties these elements to the repressed feelings of her characters and in a new perspective to the unconscious of their psyche. These gothic aspects are reflections of their inner selves and presentations of the unknown. In this sense, Bronte’s attitude is in a twentieth century perspective, and a modern vantage point. As expounded by Nicholas Marsh, “in *Wuthering Heights*, then, these ‘gothic’ features are ambiguously entwined with questions of Psychology and obsession: they typically occur at moments of violent anxiety, or when characters are in a heightened state of emotion...Emily Bronte included suggestions of the supernatural in *Wuthering Heights* in a most ambiguous and modern manner. I would argue that her interest is different from that of the ‘gothic’ writers” (Marsh, 1999: 196-197). In addition to standard gothic elements, *Wuthering Heights* contains elements of romance as well. At the background of the plot story lies a melodramatic structure centred on a principal character. The story of Heathcliff and Catherine reflects a well established romantic love story. The plot itself mirrors the ruined world in its dealings with a protagonist’s, Heathcliff, fall from grace when Catherine succumbs to temptation by Edgar. Heathcliff’s powerful love for Catherine is rejected by Catherine who falls victim of not only her own passions but also Edgar who falls in love with her. Heathcliff takes his revenge upon the people who have ill-treated him. The story of the novel follows an established romance pattern. The novel rouses horror, fear and strong sentiments and feelings in the reader.

While structuring her novel, Bronte permits the incorporation of travel notes, diary and letters which contribute much to the frame narratives of the novel. *Wuthering Heights* transcends these generic boundaries and employs these subgenres for the new potentialities of the novel as a genre which has an unprecedented whole. Bronte's novel is not a picaresque, biographical or epistolary novel in a conventional sense. The subtexts in the novel struggle for supremacy between and among themselves. Mr. Lockwood, as traveller and as a diary writer, participates into the story after he has rented Thrushcross Grange. At the beginning of the novel, Lockwood appears as someone who has just come back from a visit to his landlord Heathcliff and writes his impressions on his diary: "1801 –I have just returned from a visit to my landlord – the solitary neighbour that I shall be troubled with. This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's heaven: and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us. A capital fellow!" (Bronte, 1992: 1) Lockwood writes down his travel notes, and as an aspect of narrative, his diary seems to be an important factor in the formation of embeddings and multiple narration. The relation between diary entries by Lockwood and oral narration by Nelly Dean is a central concern in the structure of the novel. Through his diary, Lockwood constructs his own language, his own voice, and it helps the stratification of the language of the novel. His diary makes the novel start and keeps it going. Lockwood's enframing diary serves to the emergence of Nell'y narration about the story of Catherine to which Lockwood is eager to listen. Through Lockwood's diary, we learn the household of *Wuthering Heights*, and we are not familiar with Lockwood as the first person narrator of the novel. Another important structural device is Catherine's journal which creates many questions in Lockwood's mind and in the readers' minds about the content of the journal and the identity of the writer of this journal. From Lockwood's diary, it is possible to capture the confusion not only in Lockwood but also in the readers at the beginning of the novel: "The ledge where I placed my candle, had a few mildewed books piled up in one corner; and it was covered with writing scratched on the paint. This writing, however, was nothing but a name repeated in all kinds of characters, large and small – Catherine Earnshaw, here and there varied to Catherine Heathcliff, and then again to Catherine Linton" (Bronte, 1992: 13). It is a narrative device which belongs to gothic novels with the journals, letters, documents found in attics which will illuminate the prior events and persons when brought successfully. Lockwood's interest in Catherine is increased when he comes across Catherine's journal, another narrative frame in frame. The readers are immersed in a succession of interdependent stories

which interlink, supplement and contradict each other: “some were detached sentences other parts took the form of a regular diary, scrawled in an unformed, childish hand...An immediate interest kindled within me for the unknown Catherine, and I began, forthwith, to decypher her faded hieroglyphs” (Bronte, 1992: 13). The reader is thus implicated in a chain of stories through Lockwood’s diary and Catherine’s journal. Lockwood uses Catherine’s diary as a source for his own narration. As J. Hillis Miller explains, “one text lies enclosed by another, then another, as the boundaries between narratives are blurred” (qtd in Gordon, 1984: 737). Lockwood as narrator is exposed to Nelly’s direct address. Through Cathrine’s Journal, a new language, a new voice is added to the frame of narratives in interaction with the other languages in the novel contributing to the stratification of languages. Rather than trying to suppress the voices of her characters, Bronte leaves them free to express themselves as they wish. Although the unreliable narrators interfere with the narration, impose their personal languages, Bronte creates multiple languages and the plurality of different voices through her speaking characters. She does not let Lockwood and Nelly control the story. Their ideas, their experiences, and the events closely connected to them are directly and effectively expressed by themselves. Bronte establishes a contrast between the narrators’ language and the characters’ language. This duplicity makes itself felt throughout the novel in the heteroglossia of language. As pointed out by Bakhtin:

*Heteroglossia, once incorporated into the novel (whatever the forms for its incorporation), is another’s speech in another’s language, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of double-voiced discourse. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions. And all the while these two voices are dialogically interrelated...it is as if they actually hold a conversation with each other. (1981: 324)*

What is involved here is very important, in fact a radical revolution in the genre of the novel. *Wuthering Heights* is the expression of multiple perception of the languages. Emily Bronte denies the absolutism of a single and unitary language of her contemporaries. This marks her concern about the narration and the language. Bronte liberates the novel from the hegemony of a single and unitary language, and thus, she does not see



language as an absolute form of thought, as a myth in search of nature of reality. The decentralising in Bronte's novel finds its best expression in differentiated languages which are dialogically connected to each other, and they define, expose, extend and illuminate, understand and oppose each other mutually. Bronte's way of looking at life rests on a vision of the world as fundamentally collective with multi-centres and multi-voices. What she has in her mind is the novel of multiple languages and voices which are not reduced into, or suppressed by a single authoritative voice. She releases her characters from a dominating monologue conducted by her. Bronte's characters become full subjects rather than objects, and they tell their own stories. They are not diminished to her own consciousness. She created essentially a new way of looking at the novel as a genre.

Bronte's perception of the novel clearly rests upon a vision of the world as essentially heteroglot, polyphonic and dialogic. Therefore, her work does not fit any of the preconceived forms of the Victorian novel. Bronte's way of looking at this world is in terms of multi-languages, multi-voices, pluralism, dialogism, multiple centres as we experience it rather than a single centre, a single language, a kind of voice. Her world is a harmony of the languages, voices which are the basic principles of dialogue rather than monologue. What Bronte seeks is a representation of different languages and different voices in a harmonious way and a representation of dialogical characteristic of these languages and voices. She captures that the novel as a genre has such potential, and she employs the technical resources of narrative to include all languages and voices which will save her novel from a dominating monologue. Her heroes are not exposed to the domination of an omniscient narrator. Bronte sees and accepts her characters as subjects rather than treating them as objects who are bound to a dominating narrator. As opposed to the monologic novel in which the consciousness of the authors prevails over all characters, in Bronte's dialogic novel, although the consciousness of the author is constantly and everywhere present, it does not interfere with the consciousnesses of the characters. Through her vision of life and her sense of novel, she tries to destroy the monologic structure of the Victorian novel. When we have looked at her work *Wuthering Heights* from the vantage point of monologic perspective of the traditional Victorian novels, it seems an enigma which is difficult to capture. In order to perceive the novel, it is essential to capture the distinctive artistic features of her new novelistic structure. To reduce Bronte's novel to a monological artistic product means not to perceive the fundamental plurality and dialogic characteristic of the novel. *Wuthering Heights* transcends the traditional view of the novel form. Emily Bronte had a deep interest in the question of

narrative. Through this question, she leaves her readers in ambiguity about the nature of the reality which cannot be reached and which cannot be represented fully through the language. The reader has to find out his own medium in his search of reality since he understands that he no longer depends upon homogenous, monologous stories. The act of narration constantly undermines the readers' mastering of the text as a whole. As the readers chase it in order to find a clear meaning, it escapes them. *Wuthering Heights* introduces a great uncertainty, and a complex relationship with its double narration. The most prominent effect upon its readers is left through its double narration and narrative technique. As has been explained by Nicholas Marsh, "this is such an original and idiosyncratic text, that it stands outside any continuity in literary development...*Wuthering Heights* draws on a variety of inspiration from further afield than its immediate precursors, and brings influences together into an unprecedented 'whole'; and we have suggested that Bronte's achievement had the effect of opening a wide range of new possibilities for the novel, that had been imagined before it appeared. In short, the influences upon *Wuthering Heights* are unquantifiable, and its own influence is incalculable" (Marsh, 199: 207). With its shifting perspectives, with its double narration, with its competing languages, voices and texts, *Wuthering Heights* is a representation of the distinguishing features of the novel as a genre. Bronte welcomes heteroglossia, language diversity, different voices and combines them as a whole to form a structured artistic system. *Wuthering Heights* is the expression of plural perception of language that denies the absolutism of a single and unitary language.

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