WUTHERING HEIGHTS : A STUDY OF THE NARRATIVE STRUCTURE

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CERTIFICATE

This dissertation entitled ''WUTHERING HEIGHTS: A STUDY OF THE NARRATIVE STRUCTURE'', submitted by Prasanna Kumar Satapathy, School of Languages, Jawaharlal Nehru University, New Delhi, for the award of the degree of Master of Philosophy, is an original work and has not been submitted so far, in part or full, for any other degree or diploma of any University. This may be placed before the examiners for evaluation for the award of the degree of Master of Philosophy.

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English fiction — criticism

To

Nalini For Whom I live.

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(P.K. SATAPATHY)

INTRODUCTION

INTRODUCTION

Like most of the great works of literature, Emily Bronte's novel Wuthering Heights, has generated a lot of critical comment. The novel, published in 1847, produced a mixed response in the reviewers of its time. It was regarded as a strange but powerful novel, though for subsequent critics it merited comparison with the tragedies of Shakespeare. Early critical response to the novel ranged from utter disgust - 'In Wuthering Heights the reader is shocked, disgusted, almost sickened by details of cruelty, inhumanity, and the most diabolic hate and revenge'. (Douglas Jerrold 1973:31) to uncritical admiration - 'But one looks back at the whole story as to a world of brilliant figures in an atmosphere of mist, shapes that come out upon the eye and burn their colours into the brain and depart into the enveloping fog. It is the unformed writing of a giant hand, the large utterance of a baby God' (Sydney Dobell 1974:278-279). A survey of the responses to the novel in the wake of its publication, would reveal to us the fact that, they were a mere transcription of the vague moral and prejudiced impressions of the victorian mind.[1] The early nineteenth century study of written literature had based itself upon the established methods of biblical scholarship.[2] But this method failed to account for literary texts which both in form and contents, rose above the specific historical conditions to show properties which could be called universal. In fact, the earlier responses to the novel, castigating the author for the lack of moral values

and the excesses in the novel, can be seen to be containing vestiges of this older practice. In the later part of the nineteenth century, it was replaced, at all levels of literary scholarship by a hermeneutic phase. This phase was marked by a bewildering number of critical studies being carried out by a host of writers on any specific text. Wuthering Heights, for its part, did not escape this interpretative anarchy. The various explanations of the novel were characterized by an extreme incoherence where each analyst, taking some elements of the text, tried extrapolating them towards a total explanation of the text. Thus we have a C.P. Sanger, in a brilliant but misinformed essay 'The Structure of Wuthering Heights' (1983) trying to fit everything into a legal and chronological table, leaving out what did not fit and ascribing the oddity to the narrator's vision and cast of mind. Lord David Cecil sees the novel as the dramatization of the external strife between the Good and the Evil, between the principle of calm represented by the Thrushcross Grange and the principle of storm represented by Wuthering Heights. This spiritual conflict is of a higher level than that of ordinary social perception. He writes'...Emily Brontes' vision of life does away with the ordinary antithesis between good and evil (David Cecil 1935:173). Mark Schorer, following Cecil, reacts with awe at the transcendental super sexual relationship at the centre of the turmoil and sees a cosmic design in operation. And finally, we have F.R. Leavis who in

a note to the first chapter in The Great Tradition, dismisses the novel as a 'Kind of sport' (Leavis 1962:38).

This critical strategy of seeing a cosmic design in Wuthering Heights and turning Emily Bronte into a centre, where primordial desires meet and clash, is the result of the distorted perception of a 'commonsense idealist' criticism. The 'dream-like' quality of Wuthering Heights escapes all explanation unless we fall back upon the functioning of the famous author's mind. Catherine Belsey calls this the 'expressive realist' assumption, namely that 'literature reflects the reality of experience as it is perceived by one (especially gifted) individual, who expresses it in a discourse which enables other individuals to recognize it as true' (Belsey 1980:7)[3]. This was a new kind of historicism which gave rise to cannon formation. When Leavis writes that the novelists of The Great Tradition are all 'distinguished by a vital capacity for experience, a kind of reverend openness before life, and a marked moral intensity (Leavis 1962:17), he is trying to justify literature not by its own standards, but by something which is outside it. Despite attacks from Rene Wellek, Leavis not only failed to re-examine his own critical assumptions, but even justified his reluctance to do so.[4] This is a supreme instance of what Fleperin calls, 'limitations of self blindness or more pointedly of unself-scrutiny' (Fleprin 1985:12).

Wuthering Heights has also been subjected to scrutiny by the Marxists (Kettle 1965, Wilson 1947, Eagleton 1975)

as well as by the Freudian and Post-Fredudian psychoanalysts (Thompson 1963, Bersani 1978, Kavanagh 1985)[5]. Though they claim to provide an alternative to the practical critics, they also share some of their assumptions. Their activity can at best be regarded as a kind of 'projection', where the critic passes from the text which is a first transition given by the author, to the underlying reality. Thus they also share the belief that literature reflects reality as perceived by an individual. Far from being wrong these methods of interpretation illuminate something in the text, but in the process cover up something else.

Faced with such unmanageable volumes of critical works, each claiming to be more authentic than theother, one is bound to ask questions, which the practical critics as well as the New critics ignored. Is the language of literature privileged? Can there be a systematic study of literature? Traditional criticism has proceeded from the unquestioned assumption that literary language exists and that it is privileged. They set apart a special category of works, which they considered as constituting the great literary tradition. Due to their special status and the use of special language it was regarded as inaccessible to the common man. And here came the critic, with his special learning, sensibility and authority to sort out the dross and present the essentials to the common man in a commonidiom which would be intelligible to all.

The answer to our first question comes from Saussurean linguistics and the post-Saussurean critical

schools. Saussurean linguistics revolutionized the concept of language by replacing a substantive view of language by a relational one (language is not natural but conventional). Thus a specific language could be seen as deeply rooted in its specific historical and social formation. Thus language assumed a position of importance within any given socio-cultural milieu. And since literature uses language, it was a privileged area of semiotic activity. For an answer to the second question, we could turn to the modern narratologists - the Russian Formalists and the French structuralists. Not that they provide us with fool-proof methods, which when applied to texts produce specific results, but from their work we could safely assume that criticism can be constituted as a coherent discipline. They provide us with a tool for analysis which when applied gives us a new insight into the mechanisms of a text. Basing their theories on Saussurean linguistics, they regard the text as an autonomous verbal object, which was regulated and produced meaning by laws specific to its own system. Todorov writes 'language furnishes literature its abstract configuration as well as its perceptible material, it is both mediator and mediated' (Todorov 1977:20).

Modern theory of literary narrative has developed in relation to several factors. Literary criticism underwent a crisis in the early decades of the 20th century. The failure to give a systematic account for their critical practice and the uncomfortable questions that had started

pouring in form all the directions led to the gradual decline of the interpretative practices of literary scholarship. Modern structural linguistics developed at this time and its off-shoots, semiotics, literary structuralism and others were striving to bring about an increased objectivity in literary analysis. The prevalent atmosphere of inter-disciplinary approaches in the social sciences which encouraged methodological and conceptual cross-fertilization, facilitated the development.

Beginning with the study of highly stylized forms of folk literature, narratology has become an important constituent of modern poetics, and under the influence of various disciplines produced within a very short span of time a remarkable variety of hypotheses and models. This resulted in a terminological and methodological confusion. While Todorov defines narratology as the general domain of the study of plot structure and text structure, Greimas considers narratology as the study of deep narrative levels and their manifestations at the level of plot and discourse. But for our purposes, we shall adopt Todorov's definition and regard it as a study of all levels of narrative phenomenon and 'literary narratology' as the regional study of literary narrative. There are also two approaches to the study of narrative: (a) the study of abstract narrative structures and (b) the study of narrative discourses. While the first constitutes a general poetics of narrative the second is the study of particular instances. However, in practice, the

distinction is blurred. One cannot be studied without the other. Poetics as a discipline, should be derived from the study of literature and not some other field of knowledge claiming to explain literary phenomena. At the same time, its justification and coherence should not be the works it studies. It must understand the systematic nature of its own discourse and give us a systematic understanding of literature. But again, it cannot be reduced to the sum of all its interpretations, it should be able to account for all texts, even hypothetical ones.

The fundamental distinction made by Saussure- the difference between diachronic evolutionary study and synchronic study - is crucial to poetics. It is also important to regard language as a form rather than a substance, a systematic set of relations in which what matters is not entities but the differences between them.

Structuralism, as we have seen in our discussion, provides us with a systematic approach to the study of literature in so far as it takes linguistics as its basis. Its aim is not to find the meaning of the text, but to seek the conditions which produce them. The view that the text constitutes a hierarchy of systems,-'To understand a narrative is not merely to follow the unfolding of the story... it is also to move from one level to the other' (Barthes 1983:259)- supplies us with an effective tool to counter the problematics of the text. Yet a common complaint against narratology has been that it fails

at the level of individual texts. We should not, however, forget that it is not a method of interpretation, it only has the potential to lead to an interpretative activity. By applying a structuralist method to Wuthering Heights, we wish to see the working of the model at the level of individual texts as well as to arrive at a better understanding of the novel.

The first section of the first chapter traces the history and development of structuralism as an intellectual movement. It provides an overview of the linguistic background of structuralism. Here, we discuss the two major theorists of structural linguistics, Saussure and Jakobson. Our discussion of Saussure and Jakobson concentrates on the specific aspects of their theories which have shaped the subsequent structuralist ideas. This section is crucial to our work in that it familiarises us with the tools and concepts which come up frequently in our subsequent discussions.

The second section traces the development of narratology and tries to place it within the broader context of literary scholarship. Here we discuss the methods proposed by Propp, Strauss, Bremond and Greimas. This section, as many will recognise, gives a very simplified account of what was historically a very complex movement. But our aim here is to recall the importance of this movement and to identify the major trends and ideas, which are of consequence to any narrative theory. And here, we

encounter the most serious limitation of our work. Against the very grain of our effort, we had to leave out many of the seminal works of narratology, because they are in languages unknown to us. Thus the works' eclecticism is the result of our purpose as well as our ignorance.

Our second chapter, works towards a model of analysis through a discussion of three major modern narrotologists, Todorov, Genette and Barthes. Again our discussion, here is limited to aspects which we think, will be useful for our purposes. Our model is at best heuristic, and not a metamethod which can account for all texts. But at the same time, it will have the flexibility to be reformulated according to the different needs of various texts. The last chapter analyses the novel Wuthering Heights in terms of the model proposed. We have tried to make our analysis as rigorous as possible. In the concluding part, we shall evaluate our analysis and findings against our own proposal. And finally, it is hoped our analysis will help us to identify areas, which can be taken up at an appropriate level of research.

NOTES

INTRODUCTION

[1] A useful collection of these reviews and criticism can be found in Allot, ed. The Brontes: The Critical Heritage, London: 1974, and Petit, ed. Penguin Critical Anthology, London: 1973.

[2] This method was primarily historical and philological. The text was regarded as a document of the history of a culture and the language they used. For a discussion see Palmer, The Rise of English Studies, New York: 1965.

[3] For a critique of practical criticism see Ramond Williams, 'Literature and Sociology: in Memory of Lucien Goldmann', New Left Review, Vol.67, (May/June, 1971, pp.8-9), and Catherine Belsey, Critical Practice, London: 1980.

[4] See Leavis 'Literary Criticism and Philosophy: A Reply' Scrutiny, Vol.I (June, 1937) pp.50-70.

[5] For a slightly more exhaustive listing see bibliography.

CHAPTER - I

SECTION - I

It would indeed be difficult and beyond the scope of this work to chart out a map of that intellectual movement which we loosely characterize as structuralism. It would be preferable perhaps to sketch a brief outline of the movement and the crucial position it occupies within the field of a general theory of literature.

Towards the end of the nineteenth century and the beginning of the twentieth century there was an excessive fragmentation of knowledge organized into isolated disciplines. From the language philosophy of Ludwig wittgenstein to the existentialism of Jean-Paul Sartre, the intellectual field was dominated by a perception completely occupied with the themes of isolation and fragmentation. The only existing challenge, probably, came from the philosophers of Marxism, Thus, in a very significant way, one could say that structuralism developed as a reaction against this fragmentary perception. It developed as a way of thinking about the world, predominantly a way of perceiving and describing structures. Every perception is bound to contain within itself an inherent bias of the perceiver. Hence a wholly objective perception seems improbable.

> 'Any observer is bound to create something of what he observes. Accordingly, the relationship between observer and observed achieves a kind of primacy.... In consequence the true nature of things may be said to be not in things but in the relationships which we construct and then perceive, between them.' (Hawkes 1977: 17).

Thus the full significance of any entity can only be understood in terms of its relation to the different entities of the structure to which it is integrated. The logical extension of this principle would be the identification of the permanent structures into which everything else fits and from which they derive their meaning. This finally involves what Frederic Jameson describes as 'an explicit search for permanent structures of the mind itself, the organizational categories and forms, through which the mind is able to experience the world, or to organize a meaning in what is essentially in itself meaningless.' (Jameson 1972: 109).

For our purposes, we shall concentrate on the impact that structuralism has had in the study of literature. When Northrop Frye says that 'one proof that a systematic comprehension of a subject exists, is the ability to write an elementary text book expounding its fundamental principles' (Frye 1957: 12-13), it indeed reveals the sad state of literary criticism 'a mystery religion without a gospel' (ibid : 13). He believed that literary criticism was in a very unscientific mess and he set out to impose order on these anarchical interpretative practices. We could characterize the work of Frye as structuralist, in as much as, he seeks to propound a systematic theory of literature. But he tends to reduce the individual works into instances of such laws. For our purposes, we shall try and concentrate on that brand of structuralism which was specifically

an European phenomenon. The sharpest definition of structuralism is to be found in Roland Barthes' essay, 'The Structuralist Activity'. It rejects interpretation of particular meanings in favour of the conditions of production of meaning.

> 'From the moment one grants that the work is the product of writing (and draws the implication of this), a specific science of literature(...) is possible.... It could not be a science of content (to which only the strictest historical science could lay claim), but a science of the conditions of content, that is of form....' (Barthes 1972: 217-18).

Thus the purpose of the structuralists seems to be the formulation of a science of literature. This insistence on the scientificity of approach is played down by Jonathan Culler in his introduction to Tzvetan Todorov's. The Poetics of Prose. He prefers to call it a 'systematic theory' (Todorov 1977: 8). Whatever may be their individual preferences over terminology, all of them take as their starting point the study of language.

> 'Its model will of course be linguistic. Faced with the impossibility of commanding all the sentences of a language, linguists agree to establish a hypothetical descriptive model, from which they can explain how the infinite sentences of a language are generated' (Barthes 1972: 218).

Since literature uses language and language is the feature which makes men distinctive, it is not surprising to note that most of the modern concepts of structuralism have developed from the modern study of language (Linguistics), and the modern study of man (Anthropology).

The spring-board for modern linguistics is the crucial distinction made by Saussure, between language system and speech. In his book, Course in General Linguistics, he defines language in terms of three different levels of linguistic activity (Saussure 1983; 8-17). 1. Language systems in general, which encompass the entire human potential for speech, both physical and mental, 2. Language system and 3. Speech - which is the actualisation of the language system in the individual utterances. Since a language system has no tangible existence, it has to be constructed from the evidence of individual utterances - of moving from the phenomena (speech) to the system (language).

Thus, we have Jakobson insisting that the proper object of literary study is 'literariness' (as cited in Erlich 1965: 172). One more distinction of fundamental import is that of the functional and the non-functional. This distinction pertains to all areas of enquiry which deal with the social use of material objects, of which language happens to be one.[1] While separating them one is not so much interested in their individual properties as in finding the differences which make them individual and thereby endow them with significance. This could be derived from Saussure's identification of a linguistic unit (two utterances of the same phoneme or morpheme) as not an identity of substance but of form. (Saussure 1983: 111).

Now it becomes necessary to examine a linguistic

sign. A linguistic sign, being primarily auditory, unfolds in time and hence is linear. To produce meaning they have to be arranged in a linear fashion, thus most of the larger units of a discourse are primarily narrative. 'Language is a system of interrelated items and the value and identity of these items is defined by their place in the system rather than by its history' (Culler 1975: 12). So reconstructing a language system involves the synchronic study of it rather than tracing its historical development that is diachronic. And here, we come to two kinds of relations amongst signs, the relation of combination (the possibility of combination in terms of compatibility between two items) and that of association (the possibility of substitution). The meaning of a linguistic sign depends on its capacity to be composed at a linear axis and its capacity to integrate with a unit of a higher level or that of the vertical axis. So the analysis of any system will require one to specify the associative as well as the combinative relations. Structuralism assumes that it is possible to break down larger units to its constituents until one reaches a level of minimal functional distinction.

The most important relation for the structuralists is the concept of binary opposition. This derives directly from the linguistic model of Saussure who says that in a language system there are only differences and that no positive term exists in a language (Saussure 1983: 112-15). Words have meaning only in terms of their

differences with other words. This binary principle, as Roman Jakobson and Morris Halle point out, is a fundamental operation of human thought and thus a human semiotic system (Jakobson and Halle 1956: 60-61).

Defining the constitution of sign becomes essential if we accept Saussure's claim that linguistic methods and concepts can be used effectively in any sign system. A sign could be decomposed into two constitutive units, that of the signifier (this refers to the form or the sound image) and the signified (the concept). There are three kinds of signs (1) Iconic (when there is an actual resemblance between the signifier and signified). (2). Indices (when there is a causal relation between the signifier and the signified) and (3) Sign proper (when the relation between the signifier and signified is arbitrary). Following Saussure one could say that it is the conventional sign system, where no motivated relation exists between the form and its meaning, that is the domain of the semiologist. 'Precisely because the individual signs are unmotivated, the linguist must attempt to reconstruct the system which alone provides the motivation' (Culler 1975: 18).

Levi-Strauss while sharing this interest in language, differs in that, he is interested in using modern linguistic method to analyse non-linguistic data. He considers the systems of kinship, food, myth, ritual, etc. as parts of a total culture conceived as a gigantic language. The study of these systems assumes importance because as he

says '... if we find these structures, to be common to several speakers, we have a right to conclude that we have reached a significant knowledge of the unconscious attitudes of the society of societies under consideration (Levi-Strauss Vol.1 1972: 87). He goes on to analyse three specific systems which would reveal the underlying structure of the societies.

In studying kinship relations he draws up four types of relationships which are organically linked and are in the form of binary oppositions. These relations are those of (1) brother/sister, (2) husband/wife, (3) father/son, and (4) mother's brother/sister's son (ibid : 42). This classification is of considerable structural significance. It rests upon four terms (brother, sister, father and son) which are linked by two pairs of correlative opposition in such a way that in each of the two generations there is always 'a positive relationship and a negative one' (ibid : 46). This, he considers, as constituting the basic fundamental unit of kinship that can exist and we can call it the unit of kinship '. Levi-Strauss, unlike the traditional anthropologists, emphasizes the nature of these classifications and focuses his attention on the relation between the terms. These relations are not given, but imposed by the human mind. 'But what confers upon kinship its socio-cultural character is not what it retains from nature, but rather, the essential way in which it diverges from nature.... A kinship system...

exists only in human consciousness; it is an arbitrary system of representation'(ibid : 50). This system, like language, is both arbitrary and systematic, arbitrary because there is no logical relationship between these relations and systematic because it devices a mechanism by which it coordinates and controls the function of new groups'... Kinship systems, marriage rules and descent groups constitute a coordinated whole, the function of which is to insure the permanency of the social group by means of intertwining consanguinuous and affilial ties' (ibid : 309).

Like linguistics, anthropology is concerned with the deep structures, rather than with the surface structure of any system. The earlier studies on myth, Levi-Strauss points out, were lacking in methodological rigour and were running counter to the nature of the myths themselves. They have been seen variously as 'collective dream', as the basis of ritual and so on. But none of them seem to offer a satisfactory explanation, because, they fail to explain the complex relationship that holds between the myth and the world and the society that generates it. Levi-Strauss's method was a radical break with these interpretative practices. In his view of the 'savage mind', the relationship between myth and language assumes a central position. The 'savage mind' reveals itself as much in the structure of its myths as in the structure of its language. Like the kinship system, the essential structure of the

myth, yields itself to a phonemic analysis of its phenomena and one could reduce the large number of myths to a few recurrent elements. 'A compilation of known tales and myths would fill an imposing number of volumes. But they can be reduced to a small number of simple types if we abstract from among the diversity of characters a few elementary functions' (ibid : 203-4).

Furthering the argument a little, myth is seen as having obvious connections with language. Since myth has to be told, it involves language, and thus, the analysis of myths could be extended to the field of language. But it has to be distinguished from it at the same time. Myth, certainly incorporates the distinction between language and speech. Within its structure, every myth can be seen as deriving from and contributing to the fundamental structure of its system. But myth also operates at a different level, a level higher than that of language. Myth is always recounted in time, referring to an event that has happened a long time ago, but the specific patterns and structures of events described are timeless. Thus everytime a myth is recounted it combines elements from the diachronic as well as the synchronic axes. Levi-Struass goes on to argue that, the original myth remains the same and consists of 'all its versions' (ibid : 217). But there is another level to the language of myth that exhibits specific properties, which rise above the ordinary linguistic level. This could be derived from Strauss's discussion of the relationship between myth and music.[2] In language phonemes combine

and produce words, words in turn combine to produce sentences. So, we have three different levels in language. But in myth and music there are only two levels. In music the smallest unit is what he calls 'sonemes', but these can not combine to produce the equivalent of words, they rather combine to produce something like the sentence in language. In the case of myth the level of phonemes is absent and go directly into the level of words and from there to the level of sentence. So the constituent units of myth, though resemble, that of language, are different and the smallest constituent unit is called the 'gross constituent unit' or 'mythemes' (Levi-Strauss 1972: 211). Each unit reveals a relation in which certain functions are linked with a given subject. These relations in themselves are not very important, it is the 'bundle of such relations' and it is only as bundles that these relations 'can be put to use and combined so as to produce meaning' (ibid : 211). Later on we shall see, how the study of myth provides us with a model for analysis of narratives from Levi-Strauss's analysis of the Oedipus myth. But for now we could infer from the above discussion that myth needs to be studied like a language as well as studied differently that is like music which involves a simultaneous study of both the synchronic and diachronic aspects. This emphasis accords well with the dual nature of language (vertical and horizontal) and Jakobson's distinction between the metaphoric and the metonymic modes.

While studying the symptoms of aphasia[3], Jakobson

found out that the two disorders he identified (similarity disorder and contiguity disorder) wer strikingly related to the two rhetorical figures metaphor and metonymy. Both these figures were figures of equivalence in that the main subject of the figure is shown to be equivalent to the different entities proposed by these figures. They are related to the associative and combinative axes of Saussure. These two figures can be seen as binarily opposed polarities which between them underpin the two fold process of selection and combination by which linguistic signs are formed. Further on he characterizes the metonymic mode as belonging to the combinative axis and the metaphoric as belonging to the axis of selection.

Basing his theory on these findings he proposes a definition of the poetic function of language. The poetic function of language, he says, draws on both the combinative and selective modes to promote equivalence. 'The poetic function projects the principle of equivalence from the axis of selection into the axis of combination (Jakobson 1960: 358). This becomes the distinctive feature of the poetic function of language as against that of prose. By using a complex interrelationship and by emphasizing through repetition, equivalence in the areas of sound, stress, image, rhyme the formal qualities of language are foregrounded in poetry and the capacity for the sequential and discursive is backgrounded.[4] The foregrounding of metaphoric mode in poetry differentiates it from prose in which the metonymic is foregrounded.[5] But this difference

cannot be taken as an absolute. There is considerable scope for the overlapping of the two modes as Jakobson suggests 'In poetry where similarity is superimposed upon contiguity any metonymy is slightly metaphorical and metaphor has a metonymical tilt' (Jakobson 1960: 370). Gerard Genette in his study of the Proustian narrative in Narrative Discourse, as we shall see later, finds evidence for this theory. According to him the Proustian metaphor is a combination of both metaphoric and metonymic strategy where often the metonymic mode dominates.

But the poetic function of language cannot be restricted to poetry alone. 'Poeticalness' appears as an aspect of all uses of language. Poetry only occurs when the 'poetic function' is stressed as against all other functions. 'Poetic function is not the sole function of verbal art, but only a dominant and determining function.... This function by promoting the palpability of signs deepens the fundamental dichotomy of signs and objects. Hence when dealing with poetic function linguistics cannot limit itself to the field of poetry' (ibid : 356). This suggestion for developing a poetics both of prose and poetry must account for the differential and contrastive function of metaphor and metonymy. Jakobson proposes a model of communication, which, though not complete in itself, would serve as a point of departure in understanding the relation of the poetic function of language with its various other functions.

Jakobson's communication model provides us with six constitutive factors for analysing any speech event. It consists of a sender who sends the message and a receiver to whom it is sent. But a successful communication depends on three very important elements. There are (1) a code, (2) the context, and (3) contact. This could be schematized in the following way:

Context
message

Sender ----------Receiver

Contact
Code

(ibid : 353)

It would be necessary to clear a misconception in the beginning. The message is usually understood as carrying the meaning within it. But this is not so. Meaning resides in the total act of communication. Here, in the model, the message refers only to the verbal form. Thus the units of any grammatical structure do not have any meaning perse, they are determined by the context. These elements are called 'shifters' and they point to the 'context -sensitiveness' of meaning.

Within the message itself there are units which are of structural significance to the act of communication. The meaning of any speech event is determined by the dominant function from among these units. Jakobson schematizes these functions in a fashion parallel to the schema of

elements presented earlier:

Referential
Poetic

Emotive ----------Conative

Phatic
Metalingual

(ibid : 357)

When the message is oriented towards the sender, the emotive function is stressed and when aimed at the receiver the conative function is stressed. The phatic function is emphasized when the message refers to the contact and when it is oriented towards the context itself, the referential function is stressed. The message's orientation to the code itself is metalingual and, finally, when the message draws attention to itself, its own sound patterns, diction and syntax, it fulfills the poetic function. In Mukarovsky's words 'The function of poetic language consists in the maximum foregrounding of the utterance' (Culler 1975: 56). This foregrounding of the utterance is achieved through a special arrangement of words that is, arranging words, phonologically and grammatically related, in a sequence. Jakobson argues that this pattern can be revealed by a linguistic analysis of text and be shown to be meaningful.

The claim that linguistics provides a determinate method for an exhaustive description, already presupposes a structural description for each sentence and that only two analysts, analysing a particular text, would reach

the same conclusion. This seems possible for smaller linguistic units. But once we go beyond the sentence to larger discourses the task becomes very tricky. In larger discourses, as Jonathan Culler points out, 'one could produce distributional categories ad libitum... and thus if one wishes to discover a pattern of symmetry in a text one can always produce some class whose members will be appropriately arranged' (ibid : 57). The difficulties encountered in this approach are primarily due to the over emphasis laid on numerical symmetry[6]. But this does not make Jakobson's theory null and void. A slight shift of emphasis from the theory of parallelism and repetition to the effects these principles explain, proves to be of substantial help[7]. This could be substantiated from Jakobson's theoretical formulations. He points out that though the prime instance of phenological repetition is rhyme, it is an 'over simplification to treat rhyme merely from the point of view of sound. Rhyme necessarily involves the semantic relationship between rhyming units' (Jakobson 1960: 367). The question of semantic relationship raised by the phonological repetition is the result of a particular kind of orientation towards poetry as differentiated from prose. Further Jakobson argues that 'equivalence in sound projected into the sequence as its constitutive principle, inevitably involves semantic equivalence, and on any linguistic level any constituent of such a sequence prompts one of two correlative experiences, which Hopkins neatly defines as 'comparison for likeness' sake and comparison for unlikeness' sake' (ibid : 368-69).

This misplaced priority (of putting the experience before the pattern, misplaced because pattern can only be relevant when it can account for some experience) creates difficulties for his theory. Michael Riffaterre objecting to such patterning says that 'Certain structural divisions created by the critics) make use of contituents that cannot possibly be perceived by the reader, these constituents must therefore remain alien to the poetic structure: which is supposed to emphasize the form of the message to make it more visible, more compelling' (as quoted in Scholes 1979: 34). But it is wrong to assume that Jakobson is trying to suggest that these structures are perceived consciously. They can function well at a level unknown both to the reader and the author. Refuting this model, Riffaterre goes on to reduce the six component units of a communicative act to the two basic units of message and receiver relationship. He devices a model based on the theory of stimuli/response which results in a notion that the message controls the response. But this is not true since what a message can do is invite an appropriate response.

It would be more fruitful to see Jakobson's theory as a theory of operation, because while appearing to be offering a method of analysis his work largely constitutes 'a hypothesis about the conventions of poetry as an institution and in particular about the kind of attention to language, which poets and readers are allowed to assume' (Culler op.cit. : 69). Identifying the parallelisms and repetitions

in literary texts, can only be meaningful if it can account for the effects of patterning on the reader. No analysis of grammatical components of a text can give us anything more than the grammar of it and more so in poetry, simply because, poetry by the sheer virtue of being read as such contains stuctures other than the grammatical and the function of the grammatical structures produce effects which cannot be explained by such a method.

It is more helpful to see how the grammatical structures contribute to and help to account for these effects. An Jonathan Culler says, the task of linguistics is not to tell us what sentences mean, but rather 'to explain how they have the meaning which the speaker of a language gives it' (ibid : 74). In the same fashion '...poetic effects constitute the data to be explained' (ibid : 74), and Jakobson has made a valuable contribution by identifying the various grammatical figures and their potential functions.

SECTION - II

'Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances - as though any material were fit to receive man's stories...narrative is present in myth, legend, fable, tale, novella, epic history...news item, conversation. Moreover...narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there no where is nor has been a people without narrative' (Barthes 1983: 251).

Narrative has a very significant position in the history of human race. And it is not surprising that structuralists find it a fertile ground, for the formulation and application of their theories. The importance of narrative to the project of the structuralists is best identified by Jonathan Culler when he says that 'More than any other literary form, more perhaps than any other type of writing, the novel serves as a model by which society conceives of itself, the discourse in and through which it articulates the world' (Culler 1975: 189). The structuralists, with their concern for the conditions that produce meaning, find this literary form very interesting. In fact structuralism has been so preoccupied with narratives that the limitations and virtues of structuralism as an approach to the study of literature can be seen most clearly in its treatment of narrative literature.

The structural study of fiction goes back to the days of Aristotle, yet it never assumed the systematic dimension that it had with the Russian Formalists[1]. But for my part, I would like to start with Vladimir Propp, whose book The Morphology of the Folktale, forms the basis on which the later day, structuralism formulates a poetics of fiction. Folktale and myth rank as the prototype of all narratives. And a study of the history of narrative will show that all subsequent narratives (though the modern narrative fiction has subverted the basic primitive forms beyond recognition) have retained the primitive forms some way or the other. The analysis of these forms retains a considerable structural significance. The importance of Propp's study can be gauged from the fact that it has inspired a number of studies which include works by C. Bremond, A.J. Greimas, A. Dundees, and so on. He seems to have been the link between formalism and structuralism. But to overstress this aspect, as the author of the introduction to the English edition, Svatara Pirkova-Jakobson does, when he says that C. Levi-Strauss seems to have 'applied and even extended Propp's method'...(Svatara Pirkova Jakobson 1968: XXI), is to undermine the achievement of others.

Much of the achievement and failures of structuralism seem to be implicit in the two approaches put forward by Propp and Claude-Levi-Strauss for the structural study of folklore. Propp's Morphology published in 1928 in

Russian and in 1958 in English, attempts at a taxonomy of the Folklorist text following a chronological ordering of the linear sequence of elements in the text as reported by a narrator. This approach is called the 'syntagmatic' structural analysis. The second approach is that of Levi-Strauss as developed in his essay,'The Structural Study of Myth', published in 1955. This approach, which Strauss himself calls structural as opposed to the formal approach of Propp, seeks to describe the underlying patterns of the Folklorist text based on apriori binary principle of opposition. This approach takes the elements out of the given order and groups them in analytical schemas. We might call such an approach 'paradigmatic' structural analysis.

Beginning with the problem of classification and organization, Propp makes an important observation on the theory of motifs proposed by Veselo'vsky. Veselo'vsky distinguishes between theme and motif in which motif is of primary importance and theme secondary. He believed that motif was the smallest unit of narrative, because a theme developed from motifs. 'By the term 'motif' I mean the simplest narrative unit. The feature of a motif is its figurative, monominal, schematism; such as those elements incapable of further decomposition which belong to lower mythology and tale' (as quoted in Propp 1968: 12). On the other hand, Propp contends that 'motif' is not the smallest unit. Because 'motifs' can be further

decomposed (as he shows in the case of the motif 'a dragon kidnaps the Tsar's daughter' (ibid : 12) which can be decomposed into four units without disturbing the initial nature of the equation) any classification according to the category of 'motifs' becomes highly arbitrary and unsystematic.

From here Propp attempts to distinguish between the variable and constant elements of a tale and in the process finds out that in fairy-tales though the personages vary widely their function remain constant. And if 'function is understood as an act of a character, defined from the point of view of its significance for the course of the action (ibid : 21) then it could be seen that the functions of various personages in the tale are limited and serve as the stable elements of the tale, where as the 'dramatis personae themselves are variable. This accounts for the dual quality of the tales its amazing diversity as well as its striking uniformity. It is easy to conclude from this observation that folktales are structurally homogenous, and that their common structural properties could be identified and isolated to form the basis of any structural analysis Propp develops four laws which underpin the structure of all fairy tales:

1. Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.

2. The number of functions known to the fairy tale are limited.

3. The sequence of functions is always identical.

4. All the fairy tales are of one type with regard to their structure (ibid : 21-23).

Working on a corpus of hundred tales, Propp in his analysis, finds no more than thirty one functions[2] and no tale had all the functions. To define functions it is necessary to eliminate the dramatis personae since it plays only a supportive role. Secondly its place in the narrative must be taken into account since 'different functions may be fulfilled exactly in the same way' (ibid, p.66) and vice versa. These functions are grouped variously under seven spheres of action' corresponding to their respective performers:

1. The Villain 2. The donor (Provider)

3. The helper 4. a princess (a sought-for-person)

5. The despatcher 6. The hero 7. The false hero

(ibid : 79-80).

Further he observes that in any specific fairytale one character may play more than one of the given roles or one role may employ more than one character. But what is important here is that the number of functions and the sphere of actions are finite. Thus every tale is a partial realization of the total system of functions, which though not empirically realized, forms the master-tale or a meta-structure.

While Propp seems to be interested in the unique construction of the individual tale from which he was working towards the construction of a grammar and a syntax

for a particular narrative, Levi-Strauss is less interested in the individual tale. For him the unit of analysis is not the tale but myth which finds expression in many tales. Objecting to Propp's observation that the tale was a residual myth ('A way of life and religion die out, while their contents turn into tales' (ibid : 106) Levi-Strauss asserts that myth and tale have a common base and use it in their own ways. 'Tales are miniature myths, where the same oppositions are transposed to a smaller scale' (Levi-Strauss 1976: 13). But the more serious objection comes against Propp's distinction between 'form' which formed the focus of a morphological study and 'content' which because it was arbitrary was to be left alone. Levi-Strauss accuses him of discovering 'form too close to the level of observation' (ibid : 136). Propp seems to be aware of this problem when he attempts a joint restitution of 'form' and 'content' later on in his work. He finds that the content of tales is permutable, but he stops his analysis too soon to call it arbitrary[3].

Propp is over emphasizing the importance of his functions when he moves from the actions of the individual tales towards the formulation of these more abstract functions. A more fruitful approach could have been the identification of the structural principles underlying a tale and to have seen these functions as the transformations of more fundamental structures. Todorov remarks that 'it is possible to discern underlying categories which define the combination

system of which Propp's functions are the products' (Todorov 1977:221). In this light Propp's functions seem to be an arbitrary grouping and a further reduction of these functions into a smaller number would be more helpful to the analyst.

Levi-Strauss, in his article 'The Structural Study of Myth', notes this point and suggests an alternative. 'Among the thirty one functions which he distinguishes, several appear reducible, i.e. assimilable to the same function, reappearing at different moments of the narrative, but often undergoing one or a number of transformations' (Levi-Strauss op.cit:316). This grouping together of several functions under a single heading is based on a logical relation between the different functions. Thus one could treat 'violation' as the reverse of 'prohibition' the later as a negative transformation of the 'injunction' (ibid:137).

Levi-Strauss like every other structuralist, begins by breaking down the mythic narrative into small units. These units express a relation and are called 'mythemes'. For example 'Cadamos seeks his sister Europa ravished by Zeus' (Levi-Strauss 1972:214). Though it resembles Propp's functions in form, there are certain obvious differences. There are certain relations which are more of an 'interpretative detail' rather than relation - 'Oedipus = Swollen foot'. In fact in any myth there are details which are not functions of the narrative in the syntagmatic way, rather they play

a fundamental role in the semantic aspect of a narrative. The next stage of analysis i.e. the arrangement of these units is the most important aspect of the whole operation. This has to be understood in terms of Levi-Strauss view that a myth 'consists of all its versions' (ibid : 217). A myth makes sense - be it any version - if the culture of a society remains homogenous. The myth is a total code. This code can be broken down and the message retrieved, if we arrange them in a particular way. This arrangement must be able to account for the two axes of any myth.

As pointed out earlier Strauss treats myth as an Orchestra score. He proposes a model of arrangement.

> The myth will be treated as an Orchestra score would be if it were unwittingly considered as a unilinear series; our task is to establish the correct arrangement. Say, for instance, we were confronted with a sequence of the type : 1,2,4,7,8,2, 3,4,6,8,1,4,5,7,8,1,2,5,7,3,4,5,6,8...,the assignment being to put all 1's together, all the 2's together the 3's etc; the result is a chart:

1	2		4			7	8
	2	3	4		6		8
1			4	5		7	8
1	2			5		7	
		3	4	5	6		8

> We shall attempt to perform the same kind of operation on the Oedipus myth, trying out several arrangements of the mythmes until we find one which is in harmony with the principles enumerated above. Let us suppose, for the sake of argument that the best arrangement is the following (although it might be improved with the help of a specialist in Greek mythology):

Cadamos seeks
his sister Europa
ravished by Zeus.

Cadamos
kills the
dragon.

The spartoi
kill one
another.

Labados (Laius
father) = Lame (?).

Oedipus kills
his father
Laius.

Laius (Oedipus'
father) = left-
sided (?).

Oedipus
kills the
sphinx.

Oedipus = swollen
foot (?).

Oedipus marries
his mother
Jocasta.

Eteocles kills
his brother
Polynices.

Antigone buries
her brother,
Polynices, despite
prohibition.

(ibid : 213-14).

Now this model seems very ingenious and interesting. But once we start working with the model, difficulties seem to come up at every stage. It is one thing to work with numbers and another to work with units of relations. With numbers, we know where exactly to put them but with units it becomes a very tricky job. Levi-Strauss also seems to be aware of the problem when he says that his

technique is, probably, not legitimate because 'Oedipus myth has only reached us under late forms and through literary transmutations concerned more with aesthetic and moral preoccupations than with religion or ritual ones...' (ibid : 213). But this is a contradiction of sorts in that, a little later he says that myth, at any given time, is complete and consists of all its versions, and he is ready to include Freuds' version of Oedipus myth in his scheme. But now we shall go on and examine his analysis of the myth.

In order to evaluate the myth the various units of the myth have to be grouped under a minimal number of rubrics. These can be discovered by looking for the themes running through the sentences already isolated. 'All the relations belonging to the same column exhibit one common feature which is our task to discover. For instance, all the events grouped in the first column on the left have something to do with blood relations which are overemphasized...' (ibid : 215). He goes on to make the following groupings on the basis of four themes running through the sentences. (1) Column one and two show the 'overrating' of the blood relationship and the 'underrating' of the blood relationship respectively. (2) Column three denies the 'autochthonous' origin of man and column four asserts the 'autochthonous' origin of man.

This, as we can see, forms two pairs of opposed items (Col 1 is opposed to Col.2 and Col.3 opposed to Col.4).

The first set of opposition is quite clear but the second set needs a bit of explanation. Levi-Strauss has something to say about this and it is worth quoting him in full:

> 'Turning back to the Oedipus myth, we may now see what it means.... The myth has to do with the inability, for a culture which holds the belief that mankind is autochthonous (See, for instance, Pausunias VIII, XXIX, 4 : plants provide a model for humans), to find a satisfactory transition between the theory and knowledge that human beings are actually born from the union of man and woman. Although the problem obviously cannot be solved the Oedipus myth provides a kind of logical tool which relates the original problem - born from one or born from two? - to the derivative problem: born from different or born from same? By a correlation of this type the overrating of blood relations on the attempt to escape autochthony is to the impossibility to succeed in it'. (ibid : 216).

The brilliance of this analysis cannot overshadow the questions it raises in our minds. How are the themes isolated? If in the arrangement of the columns, the determining factor was their common features, then is not the practice of discovering the same common features once again in the arranged columns redundant? In fact, if we look closely at the analysis, we can see that the method involved in isolating the themes follows some preconceived patterns and is highly intuitive as is the subsequent analysis. His approach seems to be deductive and unsystematic as Morris Freilich observes: 'much of what Levi-Strauss says about myth is redundant, enigmatic and subject to much interpretation (Morris Freilich 1977: 246). Much of what Levi-Strauss says, is confusing and difficult to apply to particular cases for the less skillful analyst. This is probably one of the reasons why Propp's work, rather than Levi-Strauss's - Propp's work being simpler -has

found favour with the subsequent structuralists. But, still Strauss's structural study has immense importance for any structuralist project. His observation that, everything of any importance comes in pairs of binary oppositions, has been very instructive and has informed the works of most subsequent structuralists. Narrative analysis has since benefitted from the best that has been offered by different theorists. And we agree with Todorov when he says 'For our part, we refuse to choose between one or the other of these perspectives, it would be a pity to deprive the analysis of narrative the double benefit it can gain from both Propp's syntagmatic studies and Levi-Strauss's paradigmatic analysis' (Todorov op.cit. :.224).

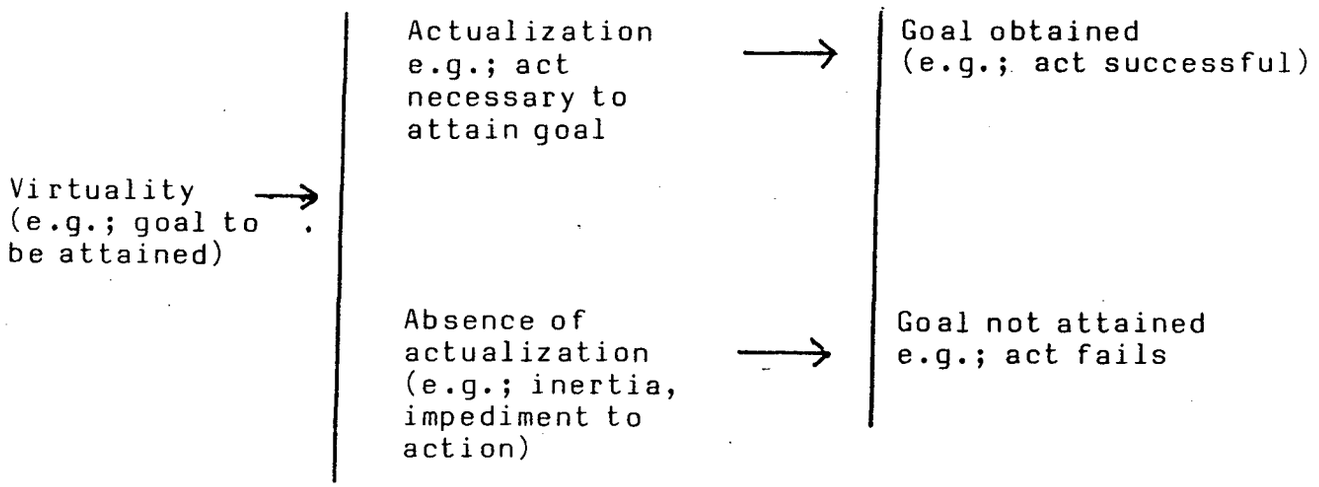
The later day structuralism is, once again, characterized by two different approaches that they bring to bear upon the study of literary texts: a 'micropoetics' and a macro poetics'[4] The dominant concern of C. Bremond, A.J. Greimas and T. Todorov has been to isolate and identify the minimal fictional units and to discover the laws governing their combination which forms narratives. Thus they are concerned with the formulation of a 'micropoetics'. These theorists, take as their starting point the categories of Propp rather than Levi-Strauss, yet it would be unfair to say that their attempt was a mere extension of Propp's ideas. All of them have contributed substantially to the theory of fiction. Since we are dealing with Todorov

in the next chapter, our main concern here will be the works of Bremond and Greimas.

Now any attempt to deal with the basic narrative units is bound to enter into complications due to, what Robert Scholes calls, the 'essential duality of narrative' (Scholes 1974: 93). Jakobson, as we have discussed earlier, has shown us the context sensitiveness of any message, and the meaning of any speech-event is determined by the dominant function. Similarly, in a narrative the same principles are in operation and a narrative could be seen as emphasizing any one of the functions outlined by Jakobson. This poses a problem for generalization and no deductive study can do without generalizations. Moreover the very definition of narrative poses a problem here. According to the Oxford English Dictionary, narration is a simple recounting. If narrative is a simple recounting in a temporal sequence, then story must be a special kind of recounting with special qualities. Thus it becomes necessary for the structuralists to specify whether they are dealing with the narrative or the story. In fact this is what led the formalists to distinguish between the story and narrative.[5]

Bremond seems to be concerned with the narrative more than the story in his article 'The Logic of Narrative Possibilities'. Bremond, like Propp, observes that some of the functions in a fairy tale are logically linked and there was need to understand the nature of this linkage

to facilitate the description of a 'literary genre'. Bremond begins with the basic units of narrative. These units, he says 'is still the function, applied as in Propp, to actions and events, which when grouped in sequence, generate the narrative' (Bremond 1980: 387). These functions, still do not have the status which they have in Propp, but are grouped together in a triadic structure to form the 'elementary sequence'. And between the functions in a triad the relation is that of logicality and not of necessary consequence as in Propp. In this kind of a structure, the sequence is opened by a function, but unlike the rigid order of sequence in Propp, there is a choice at every subsequent stage of development.



(ibid : 388).

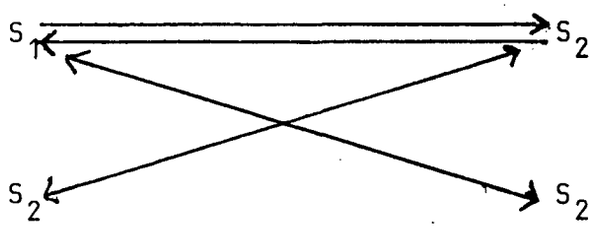
Like Levi-Strauss, he finds Propp's thirty one functions too elaborate and reduces them to six functions grouped into three pairs. These are: (1.) Deterioration - Improvement.

(2) Merit-Reward, (3) Unworthiness - Punishment. And then he identifies a hierarchy of the sequences in which the 'sequence, Deterioration - Improvement is obligatory; the sequence Merit-Reward and Unworthiness-Punishment are optional (Bremond 1977:53).

The triadic form of Bremond is not viable, firstly because, the second item does not seem to be a narrative choice and secondly as R. Scholes points out it is a process of infinite regress. 'Yet it seems clear that, narrative potential is not merely a matter of triplification. In fact, the more we subdivide, the further we seem to be moving away from narrative (Scholes op.cit:102). Thus we see that Bremond's triadic form fails by its own logic. In fact, any attempt to arrive at a grammar of narrative from logical categories is fruitless. On the other hand, taking a few spefific forms, and trying to derive from them some basic narrative elements is more fruitful and interesting.

Greimas, on his part, tries to describe narrative structures in terms of the established linguistic models of Saussure and Jakobson. At the base of his theory is the fundamental distinction between the 'apparent level' and immanent level' of narration. The 'immanent level' is prior to the 'apparent level' and constitutes the common structural basis of all narratives. This distinction has an obvious parallel in the Saussurean langue and parole. The 'immanent level' consists of semic features or 'semes', which are the product of

which are the product of binarily opposed principles such as. man/woman, day/night, etc.[6] These binarily opposed principles underpin the 'elementary structure of signification' or a 'fundamental grammar'. This elementary structure rests on a four term homology:



⟶ (marks presupposition; ⟷ marks contradiction)
(Greimas 1987:307)

In this an item (S_1) is related both to its contrary (S_2) and converse (S_2). The terms joined by the relation of contradiction and the terms joined by by the relation of contrariety with the corresponding terms are called schema and correlation respectively. Thus he establishes a taxonomic core which proposes as constituting the simplest representation of the meaning of a text as a whole. 'Hence the constitutive model is none other than the elementary structure of signification used, as a form, for the articulation of the semantic substance of a micro universe' (Greimas op.cit:308)

This fundamental taxonomic model while being stable is also capable of dynamic representation. This occurs at a level - at the level of narration - where it is considered as the production of meaning by a subject. This is carried out by certain operations of which the governing rules

constitute the syntax. The semantic opposition proposed in the beginning - binary opposition - being an operation of contradiction, while negating one of the terms in the schema affirms its contrary at the same time. Thus when such an operation is carried out 'on already invested with values, results in the transformation of contents by negating those which have been posted and by replacing them with new contents which are asserted' (ibid : 310). A fundamental syntax sets the taxonomic mode into motion by transforming the contents of the taxonomic terms of the fundamental syntax. This theory of transformation forms the cornerstone of the formulation of a grammar of narrative. 'Narratives consist essentially in the transfer of value of an object from one actant to another' (Scholes op.cit : 103). Consequently, the two fundamental syntactic operations and the two possible transformations are those of 'disjunction' and 'conjunction' or negation and affirmation respectively.

Alongwith a 'fundamental grammar' he proposes a 'surface grammar', which has a relation of equivalence with the former. The 'surface grammar' is characterized by its anthropomorphic nature. A narrative proceeds by a conversion of the fundamental grammar to the surface grammar which is represented by a simple formula; 'NU = F(A)' (Greimas op.cit : 313), where 'NU' is the narrative utterance and the equivalent is the grouping together of a 'function(F)' and a subject of the function designated as 'actant (A)' .

From here he proposes a fundamental model of a narrative which consists of a 'descriptive utterance' (which characterizes a subject and his situation), acted upon by a 'modal utterance' (which throws light on the subjects desires and the action related to them). This modal utterance can be converted into a descriptive utterance), and finally a 'translative utterance' (which effects a change of situation or value)[8] Greimas's triadic formula parallels Bremond's triads, with the significant difference that, in Greimas the descriptive features ensures specific functions for each element. This fundamental structure - the semantic structure of sentences - forms the basis of all narratives. The chief function of this scheme, as Culler rightly observes is to 'make the structure of the sentence roughly homologous to the 'plot' of a text (Culler op.cit : 82).

What is still more interesting in Greimas's theory, is his attempt to systematize the actantial categories of Propp and to find the structural principles that organize them. Following the lead given by Levi-Strauss, Greimas, discovers three opposed pairs of actants. All the individual actors in a given story are derived from these pairs. These are :(1). Subject/object, (2) Sender/receiver, (3) Helper/opposant. (Hawkes 1977: 91-93). All these are present in Propp's function except that Propp has two helpers (donor and helper) and two opponents (the false hero and villain). But none of Propp's functions correspond to the function of receiver and the relation between the sender and receiver

does not seem to be of the primary nature as the other relations[9].

All grammars have a morphology and a syntax. The actantial categories fulfill the morphological aspect. So what is needed is a syntactic analysis. Greimas's reduced functions combine according to the principle of elementary structure where one item is related both to its contrary and its converse - to produce three different kinds of structures:

1. Contractual Structures (Syntagms contractuals) in which the situation has the overall bearing of the establishing and breaking of contracts, alienation and/or reintegration, etc.,...
2. Performative structures (syntagms performanciels) involving trials, struggles, the performance of tasks etc.
3. Disjunctive structures (syntagms disjunctionnels) involving movement, departure, arrival etc. (Hawkes 1977: 94).

Once again, we find in Greimas's attempt, a desire to explain the genesis of all narrative with the help of certain logical tools derived from linguistics. And as we have observed, in the case of Bremond, this formulation ultimately proves to be inadequate. Greimas seems to have brought in some refinement to Propp's original insights. But his attempt remains essentially, like Propp, an attempt at establishing basic plot structures and an exploration into their potential for combination.

NOTES

CHAPTER - I

Section I:

[1] This distinction is crucial to any socio-cultural phenomenon engaged in the production of meaning or communication. The norm set down is not always complied with and the gap between the norm and actual practice has a tremendous potential for producing meaning. For instance a rule requires us to park our vehicle at a parking place. This determines our parking habits but at the same time, the moment we deviate from this, it assumes meaning that of non-compliance with the rule and hence an attitude towards the law making authority.

[2] See Claude Levi-Strauss, Myth and Meaning, London:1978, pp.44-54.

[3] Aphasia is the loss or impairment of the power to understand and use speech.

[4] See Jakobson and Halle, Fundamentals of Language, The Hague: 1956, pp.95-6.

[5] For a clear discussion of Metaphor and Metonymy see David Lodge, The Modes of Modern Writings: Metaphor, Metonymy and the Typology of Modern Literature, London: 1977, pp.73-81).

[6] This point was made by Culler. He says that, however rigorously one might chart out a distributional

pattern of all the grammatical categories, one cannot enhance or weaken or better the effect of any particular poem. See Jonathan Culler, Structuralist Poetics, London: 1975, pp.58-68.

[7] To say that there is a lot of parallelism and repetition in any particular poem does not help to explain the poem, because a reader's response to the poem is not guided solely by his identification of the peculiar arrangement of the grammatical categories. A reader's response is also guided by structures which are not linguistic. So it is necessary to incorporate within one's theory an account of how the reader takes up structures in the text and organizes them to have a grasp of the poem.

SECTION II:

[1] For an account of the Russian Formalists see Victor Erlich, Russian Formalism: History-Doctrine, The Hague: 1955 and Fredric Jameson, The Prison-House of Language - A Critical Account of Structuralism and Russian Formalism, London: 1972.

[2] Since it is not possible to list all his functions here, for further details see Propp, Morphology of the Folktale, trans. Laurence Scott, London: 1968, pp.26-65.

[3] Levi-Strauss contends that the permutation of contents also conforms to certain rules. He illustrates this by his analysis of certain tales from North and South

America. He says that though characters and functions are variables, (for Propp's functions are constant) their meaning is derived from their specific context, their religious, social and cultural beliefs. These are again present in paired opposites. Thus the content of the tales also conforms to rules and is not arbitary. See Levi-Strauss, Structural Anthropology Vol.II, trans. Monique Layton, Harmondsworth: 1976, pp.133-35.

[4] This distinction was pointed out by Robert Scholes and I have borrowed these two terms from his book, Structuralism in Literature, New Haven: 1974.

[5] This distinction was made by Shklovsky. He distinguishes between story, which is the basic succession of events, and plot which is the distinctive way in which the story is presented. See Victor Erlich, op.cit., p.241.

[6] For a detailed discussion see Jonathan Culler, op.cit., pp.77-95.

[7] For the intricacies involved see Jameson, op.cit., pp.163-65.

[8] See Greimas, 'Elements of a Narrative Grammar', trans. Catherine Porter, Twentieth Century Literary Theory: An Introductory Anthology, ed. Lambropoulos and Neal Miller, Albany: 1987, pp.113-15.

[9] The relationship between, helper and oppressant, subject and object seems to be of primary nature because

as we have seen in most of the tales, we have a character, who is the subject seeking something that is, the object. We also have agents who come to help the hero and agents who create obstacles for the hero. But the same cannot be said of the sender/receiver relationship. We do not have any function in Propp which corresponds to the role of receiver because in most of the folktales the hero is both the subject and receiver. And the hero does not receive anything from the sender, he only receives from an external agent or the sought for person's father. Thus finding the appropriate senders and receivers in a story is very difficult and unproductive.

CHAPTER - II

As we have already seen, in our discussion in the previous chapter, there exists a lot of disagreement amongst the various methods proposed by the structuralists. Their methods developed in relation to the specific nature of the material they proposed to study. Propp developed his method from his analysis of a hundred Russian folktales, Levi-Strauss chose myth as his domain, Todorov's material comprised of a hundred tales of Boccacio's Decameron. Consequently the limitations of each and every model was a limitation of treating their material as being representative of all narratives. But experience invalidates this assumption. As we move from the simple forms of tales and stories towards the more complex forms of modern fiction we find that the tools provided by any single model fail to account for the problematics of the text. What is then necessary is to identify the different focal points in these theories, the different angles from which they address the text, and then try to combine them into a single method. By this operation, we shall arrive at a method, which will be an improvement over all other existing models in so far as it seeks to give a full account of the text. We shall see in our discussion here that such a method is not only possible but desirable.[1] We shall proceed towards our model through a discussion of Todorov's Poetics of Prose, Genette's Narrative Discourse, and Barthes's S/Z and Introduction to The Structural Analysis of Narrative.

Basing his theory on the assumption that all

narratives behave like language, Todorov works towards the formulation of a universal grammar. He observes that structures remain remarkably same at all levels of abstraction. Thus narrative which shows the same structural principles of organization as the sentence can be described in terms of categories found in the natural languages. Todorov works through a hundred tales of Baccacio's Decameron and calls his method a grammar. This method has been since modified and improved in the book The Poetics of Prosé. We shall be drawing from this book in our discussion here. Todorov begins by isolating the three general aspects of any narrative: (1). The verbal, (2). The Syntactic, (3). the semantic. The verbal level deals with the use of particular words and phrases in which the story is told, the syntactic level deals with the various ways in which these structural units are combined and finally the semantic deals with the content of the story. These three levels cannot be studied in isolation, they can be fruitfully studied only in terms of their relationship with one another. Whereas Greimas was mainly concerned with the semantic aspect, Todorov's analysis of the stories of Decameron deals primarily, as has been pointed out by R. Scholes, with the level of syntax.

Todorov's method requires the plot to be presented in the form of a summary at the level of syntax as well as the level of semantics. The syntax is presented in a symbolic form in which each distinct action has a

corresponding proposition (Todorov 1977:110). To propose a summary of the content is a difficult task, because we are not provided with any systematic tools to do so. It makes demands on the skill of the analyst and is primarily on intuitive activity. Coming to the basic units of story we have proposition which consists of irreducible actions, and sequences which are a complete system of propositions. A story contains a number of sequences or atleast one. These propositions and sequences constitute the fundamental units of any narrative. Further, the agents of any proposition (subjects and objects) are ideal proper nouns. These grammatical subjects/objections do not have any properties of their own. They derive their properties from their association with a predicate.

'The minimal plot consists in the passage from one equilibrium to another' (Todorov 1977:111). Now in an ideal narrative the initial state of equilibrium is disturbed by some force which is again restored at the end by a force running counter to it.[2] Thus we have two kinds of episodes a dynamic (the passage from one state to another) and a static (a state of equilibrium). These two are related to the two parts of speech; (1) the verb (2) and the adjective. Thus we have three parts of speech which make up the propositions and sequences of a story. They are: (1) Proper nouns (characters), (2) Verbs (actions), (3) and adjectives (attributes). The propositions and sequences make up the sentences and paragraphs and the paragraphs make up the whole text. The whole text then becomes a large sentence

structure. The first step towards a narrative is to combine a noun with an adjective or a verb.

All the actions of a story can be further classified under the three kinds of verbs: (1) to modify the situation, (ii) to transgress, and (iii) to punish.

All the propositions can be classified under four moods: classed under the 'moods of will' and 'moods of hypothesis'. The Obligative mood (must occur -coded - the non individual will) and the Opative mood (corresponds to the action desired by the character) belong to the 'moods of will'. The conditional and the predicative moods belong to the 'moods of hypothesis' (Todorov 1977:116).

Thus we have a grammar of narrative in which, barring the 'moods' all other categories concentrate at the level of syntax. Though the method looks sterile and mechanical, nonetheless it is necessary. Because only after identifying a grammar we can pass on to the higher levels of analysis. Todorov draws our attention to this aspect of his project: '... our first task is the elaboration of a descriptive apparatus : before being able to explain the facts we must learn to identify them '(Todorov 1977:119). Later on in the chapter on 'Narrative Transformations', Todorov works out a typology of transformations of meaning. He proposes two kinds of transformations, one simple and the other complex. There are six types of simple as well as complex transformations. But for our purposes, we shall concentrate on the methods he seeks to isolate the major actions of the story and to determine the relationship

between them. Let me illustrate the method by drawing upon Robert Scholes' account of it. Presenting a simple story in a schematic form we have:

$X\text{-}A+(XA)$ opt x X_a XA

X = Boy

A = Love, to be loved

a = to seek love, to woo

Opt x = Boy (x) wishes opt

\- = negative of attribute : -A is to lack love, to be unloved (Scholes 1982:90).

Here in the story we have a boy who being unloved seeks love and finally the boy is loved. We see here that the last proposition is a transformation of the first but, the opposition is also possible if the initial situation is altered. There are three types of relations between propositions of a narrative : Temporal, Spatial and Logical. The temporal and spatial relations are relations of succession and parallelism. The logical relation is of a different kind, this is the relation of implication between different events in the story. All three relations are present in narrative in varying measure. The temporal and spatial relations can be observed to be widespread in a simpler forms of story and tales but they are highly inadequate in describing the relations in fictions where the concepts of time and space are subverted. As for the relation of implication it does not hold, even in the case of simple tales as Halloway has pointed out for us. To say that

action 'X' entails action 'Y' is also to say that if no 'X' then no 'Y'. 'To think it is so is to suppose that.... a narrative beginning with Todorov's action 1 does anything other than to proceed through 2,3, and 4 to terminate at 5' (Halloway 1979:3). But we all know it is not so. A more satisfying logical relation is proposed by Bremond (1980), which provides the narrative with a choice in terms of the direction it can take. One more objection to Todorov's theory of plot structure is that, isolating the major sequences of actions in a modern narrative can be quite exasperating and sometimes quite impossible. His method does not provide any specific tool to isolate the major action. This method is primarily intuitive. But at the same time, it has the great merit of being quite clear and simple. By applying this method we certainly leave out a lot making the summary look quite crude, but it helps us to focus our attention on certain specific, recurrent features of the text. It can be regarded as a convenient way to seek the story within any work of fiction, though most fictions are much more than their stories.

Poetics has been traditionally opposed to criticism, so much so that it rejects the phenomenon completely in favour of their differences.[3] Rejecting the phenomenon of a poem, Cohen goes on to say that (literary analysis of the poem as such can be nothing but the explanation of these mechanisms of transfiguration of language by play of figures' (as quoted in Todorov 1977:34) criticism

on theother hand dissolves the text as an object to such an extent that it replaces it with a new text - without a proper synthesis of the two both are doomed to fail (at the individual and general level respectively). Modern narrative theory has pointed out the importance of this synthesis. A theory of reading is a necessary supplement to a theory of literature. Reading must be understood in terms of its relation and differences to the activities of 'Interpretation' and 'Description'. While 'Interpretation' substitutes the literary text with a critical text, 'Description' analyses a text in terms of certain categories of literary discourse which are given in advance.[4] Reading on the other hand is a systematic description. It accepts the autonomy of the text as well as its specificity. Todorov, concludes his discussion on the theory of reading, by reminding us of the necessity of paying attention to the related activities of reading (interpretation, description) for a total understanding of any text.

Gerard Genette's, Narrative Discourse, represents an important step towards the formulation of what Scholes calls (a satisfactory way of incorporating the semantic dimension within the consideration of structure' (Scholes 1974:147). In his introduction, Genett defines his project, and it is worth quoting him at length.

'It seems to me impossible to treat the Recherche du temps perdu as a mere example of what is supposedly narrative in general, or novelistic narrative, or narrative

in autobiographical form, or narrative of God knows what other class, species or variety. The specificity of Proustian narrative taken as a whole is irreducible, and any extrapolation would be a mistake in method: the Recherche illustrates only itself. But, on the other hand, the specificity is not undecomposable, and each of its analyzable features lends itself to some connection, comparison, pattern or into perspective. Like every work, like every organism, the Recherche is made up of elements that are universal or at least trans individual, which it assemblesinto a specific synthesis, into a particular totality' (Genette 1982:22-23).

This proposal leads to certain classifications. Genette starts with the three categories of 'Tense', 'aspect' and 'mood' proposed earlier by Todorov.

Since narrative is a linguistic construct, it could be analysed in terms of categories borrowed from the grammar of verbs. These categories are: (1) those dealing with the temporal relations between narrative and story could be arranged under the heading 'Tense'. (2) those dealing with the modalities (forms and degrees) of narrative 'representation' and thus with the 'mood' of the narrative. (3) those dealing with the ways of narration itself, implicated in the narrative - the narrative situation or its instance - along with the narrator and the reader (implied or real), come under the heading of 'voice'. He accepts the first category alongwith Todorov's

remarks on 'temporal distortions' and on the relationship of linking, alteration or embedding among the different lines of action that make up the story. At the same time he reserves the considerations about the time of ennunciation and the time of perception assimilated into the time of writing and reading for consideration of problems at the level of the relationship between narration and narrative. The second category of mood collapses the two categories of aspect and mood proposed by Todorov into one. This aspect covers the question of point of view and of distance. Todorov's aspect, and mood, dealt with the problem of perspective and distance separately.[5] Genette gathers all these problems under a single large category called the 'modalities of narrative representation' (ibid:31). Both 'mood and tense' operate at the level of the relationship between the story and discourse, though 'mood' is concerned more with perspective than with the events. The third category of voice deals with the third level of the text, that is with the level of narration - in the particular way a story is narrated. It also involves the relationship of narration to the two other levels as well as the relation of the narrator to the reader or the character, depending on the position of the narration.

'Tense' is still further decomposed into three levels of analysis that of : (1) 'Order', (2) 'Duration' and (3) 'Frequency' 'Order' deals primarily with the temporal order in which the actions and events are arranged in the discourse in relation to the temporal segments

they occupy in the story. The temporal analysis requires us to number the sections according to temporal positions they occupy in the story time. Then they can be matched with the temporal positions they occupy in the narrative. Further they can be analysed in terms of the four possible temporal relations: (1) Prolepsis (2) Analepsis (3) Anachrony, (4) Ellipsis.

'Duration' concerns itself with the speed of narration. But determining a point of reference, or the 'zero degree' is difficult. In a fictional text one hardly comes across a case of rigorous 'isochrony' between the time of the story and the time of the narration. Thus isochrony has to be established in a different way, that is by comparing the duration with the steadiness in speed: 'the isochnonous narrative, our hypothetical reference zero, would then be here a narrative with unchanging speed without acceleration or slow down....' (ibid:88). Since such a microscopic study of this phenomenon is not possible because such a narrative (unchanging speed) does not exist analysis has to be carried on at a macroscopic level or large narrative units. The four basic speeds pointed out by Genette are: (1) Summary(going over a period of years, months, in the space of a few paragraphs), (2) Scene (dialogues without interruption) (3) Pause (narration - non existent digetic duration), (4) Ellipsis (non existent narrative - duration of story). From amongst these, the summary is of variable tempo and other three fixed, at least in principle. Genette presents the different relations in a schematic form:

Pause : NT = n, ST = 0 Thus N $\infty >$ ST

Scene : NT = ST

Summary : NT $<$ ST

Ellipsis : NT = 0, ST = n Thus NT $<\infty$ ST

NT = Narrative time

ST = Story time

$\infty >$ = Infinitely greater

(ibid:95)

Frequency deals with the ways in which events are repeated in the story. An event which takes place 'n' times is recounted 'n' times, recounted only once, what happens once, is recounted once or recounted 'n' times.

Narrative mood, which deals with the narrational aspect covers the two aspects of distance and perspective. The reality effect of a text is accentuated by detailed descriptions. But these details may not always have the same function. Barthes has pointed out that an excess of these details, as we see in the novels of Flaubert, blocks the process of recognition, and the text instead of being a transparent medium pointing to the reality beyond it, becomes opaque. Perspective concerns the American critical debate between 'showing' and 'telling'.[6] Genette points out the modernist preference for showing against telling and hence the emphasis of scene over summary. The various perspectives that we notice in a work of fiction is a matter of

focus. The type of focus used varies within any particular work, depending on the nature of the fiction. The types being ; (1) internal, (2) external, (3) fixed, (4) variable (5) multiple, (6) unfocussed. The category of 'voice' concerns matters relating to the relationship of various narrative and the tales they narrate.

We have managed to point out a few important strands of Genette's narrative theory in our discussion, however crude and simplified it may be. Genette's theory has the great merit of drawing the subtle distinction between mood and voice which was obscured by the traditional critics.[7] It also has its weaknesses. Particularly his category 'distance' is inadequate in dealing with texts in which description may serve several functions at the same time. Genette's approach needs to be supplemented by Barthes'.

Barthes proposes three levels of description of the narrative at which our analysis must concentrate. These are:

1. The level of 'functions' (as in Propp and Bremond)
2. The level of 'actions' (as in Greimas when he talks about characters as actants)
3. The level of 'narration' (as in Todorov when he talks about discourse)

(Barthes 1983:260)

A function is a minimal unit of reading which has a specific effect or function, different from that of its neighbours. But all of them do not have the same function. The functions which are of a different nature but none-the-less contribute to the meaning are called 'Indices'. 'Indices' can be differentiated from 'Informants'. 'Indices' proper refer to character or an atmosphere, whereas 'Informants' constitute pure data. Functions are of two types : (1) 'Cardinal function' (2) 'Catalyzers'. Any action which opens or closes an alternative which is of direct consequence to the development of the story is a cardinal function and any action which fills up the space separating the cardinal functions is a catalyzer. While catalyzers are functional, cardinal functions are consecutive and consequential. But these are relational terms: 'What is a Kernel at one level of plot structure will become a satellite at another, and a sequence of Kernels may itself be taken up by a thematic unit' (Culler 1975 : 220).

In a narrative indices and informants combine freely and the relation between catalyzers and cardinals is a relation of implication in which a 'catalyzer presupposes a cardinal function to which it can connect but not vice versa (Barthes 1983:269). And finally the relation between two cardinal functions is a relation of solidarity. These basic narrative units are arranged

in a sequence. The sequence is a logical ordering of 'nuclies' where the relation between them is that of presupposition. The sequence is characterised by its potential to be named.[8] It is at once, a maximal as well as a minimal unit. Minimal, because at every stage there is a narrative alternative,[9] and maximal because it constitutes a new unit which can serve as a function in a still larger sequence, and these are then integrated at the level of 'actions'. The level of functions (which provides the major part of the narrative syntagm) must then be capped by a higher level from which, step by step, the first level units draw their meaning, the level of actions' (ibid:275).

Attempts to classify the character, starting from Propp to Todorov, has met with a lot of difficulty and a satisfactory formulation is yet to be achieved. On the one hand no reported action is intelligible without the presence of a character/actor, on the other hand structuralists find it impossible to describe the agents of actions as 'persons'. Propp's attempt at classification is probably the first modern attempt to depersonalize the 'character', but his is a very rigid classification. Leter on Greimas and Bremond have pointed out that a character may play several roles in a narrative and a single role may be played by several characters. But they also fail to understand that perspective of a novel plays an important role in defining the characters. Barthes retains the grammatical categories of person that these theorists

proposed, but adds that, they can only be 'defined in relation to the instance of discourse not to that of reality (ibid:280). Thus the level of action finds meaning, only when integrated with the level of narration. We have two kinds of narration: (1) 'Personal' and (2) 'apersonal' (ibid:283) in which the dominant mode determines the structure. But then, no rigid application is possible, because, there are fictions in which none of them is dominant and the modes alternate rapidly. The personal and apersonal modes are not determined by the use of 'I' and 'he' but by a different method. We only need to 'rewrite the narrative (or the passage) from He to I. So long as the rewriting entails no alteration of the discourse other than this change of the grammatical pronouns, we can be sure that we are dealing with a personal system' (ibid:283).

Barthes' most important contribution is perhaps, his identification of the five codes through which the reader identifies and organizes the various elements of the text. The reader's identification of the various items in a text is guided by his experience of other texts, the world, etc., which are coded. Information collected by the reader under various heads, becomes a sequence only when, they are grouped together. These codes have a functional role and their particular presence in a narrative differs from text to text, depending on the perspective and nature of the text. Identification and arrangement of different units is guided by two types of relations:

1. 'distributional' (if the relations are situated at the same level) and integrational (if they are grouped from one level to the next) (ibid:258).

The five codes which organize the discourse are (1) Proairetic, (2) Hermeneutic, (3) Semic, (4) Symbolic, (5) Cultural. We shall deal with the codes in some detail because they are very important for our purpose.

1. Proairetic Code: This is the code of 'actions' (Barthes 1975:18). This code governs the reader's construction of the plot. It governs the reader's recognition of dynamic predicates whose sequential distribution is crucial to the narrative. But Barthes himself seems to be unhappy with the code. Proairetic sequences are 'never more than the result of an article of reading' (ibid:19) and hence any further schematization is fruitless. It is a collection of data thrown up by the narrative and their subsequent naming. Its method is more empirical than rational. But he fails to realize, as Culler does, that the very choosing of the names by the reader, is itself determined by the structural necessities which he must fulfill in order to grasp the whole structure in a satisfying manner. The proairetic elements are defined retrospectively.

2. Hermeneutic Code: The hermeneutic code involves a logic of question and answer, enigma and solution. This code consists of 'all units whose function is to articulate in various ways a question, its response, and the variety of chance events which can either formulate the question

or delay its answer: or even constitute an enigma and lead to its solution' (ibid:17). It is the vehicle of suspense. The desire to know the truth acts as a great structuring force. The desire to know that happens next in itself is inadequate, but when coupled with the desire to see the enigma solved, it leads to an organization of the sequences. 'Though the action itself may be presented with all clarity he could wish, he does not yet know its function in the plot structure. And it is only when the enigma or problem is resolved that he moves from the understanding or representation of plot (Culler op.cit:211).

3. Semic Code: This code involves the process by which the reader accumulates semantic features that relate to proper nouns and develops the character. The code helps to a certain extent, to thematize the text. This is again guided by the competence of the reader to recognize various psychological cultural traits and an awareness of the type of things which could form character traits. This code cannot function by purely literal standards and has to draw from extra-literary sources, because our identification of the literary itself draws from the non-literary aspects of socio-economic and cultural conditions. But at the same time this activity, has the obvious danger of passing off to other realms of the study of human behaviour, to describe the literary.

4. Symbolic Code: The symbolic code guides the reader's extrapolation from the text to the symbolic and thematic

reading. The formal device of the symbolic code is that of antithesis. From structuralists, from Saussure to Todorov, the concept of binary opposition, has been a crucial component of their theories. Levi-Strauss said that anything of any importance comes in pairs of binary oppositions. For him the interpretation of a binary opposition in the text was a matter of moving from the textual world to the more fundamental opposition in society, cosmology and other codes. For Greimas it meant the production of the elementary structure of meaning (his four term homology). The symbolic reading of any work moves towards the origin, the hidden unity that underpins all phenomenon. The symbol is supposed to contain within itself all the meaning that we produce in our semantic transformations. Thus the symbol by its very antithetical nature (of being one and many at the same time) occupies a privileged position in Barthes' code system.

5. Cultural Code: Cultural or the referential is the least satisfactory of all codes. This code is constituted by the cultural background to which the text refers. This code by its very general nature, as Barthes himself has pointed out ('of course all codes are cultural') (Barthes 1975:18), forfeits its claim to any specific application.

In our discussion, or rather our survey, we have been fairly successful in identifying the different areas where we could focus our attention. We have seen that Todorov's model can be extremely helpful in isolating the major actions of the story. Genette provides us with

a rhetoric to analyze the different aspects of time, point of view, and other important constituents of fiction, that we come across in our encounter with them. And finally we have Barthes' codes, which will give an idea about the ways in which the various aspects of fictions are identified and organized so as to produce meaning. With all these tools, we can now move over to the analysis of the novel Wuthering Heights, in the next chapter and draw our conclusions. However, a note of caution before we proceed. This model cannot be taken as a cannonical form and applied to other texts, regardless of their specific necessities.

NOTES

CHAPTER - II

[1] The possibility of synthesizing a model of analysis was suggested by Robert Scholes in his book Semiotics and Interpretation, London: 1982. I have borrowed freely from this book, yet the specific formulation at the level of analysis and the application of the model is entirely mine.

[2] Todorov's notion of plot roughly parallels Aristotle's plot structure when he talks about a well constructed tragedy. It consists of a beginning which has definite consequences though not very obvious causes; a middle which is a situation with both causes and consequences and the end which is the result of the middle but creates no further situation in its turn.

[3] The difference is one of that between a systematic study of literature and an intuitive and interpretative study. This difference goes back to the days of Aristotle who probably was the first person to propose a theory of literature. This difference almost amounted to a schism in the early part of this century, first with the Formalists and secondly with the earlier Structuralists. What they forgot to realize was that both these activities presuppose each other.

[4] See Todorov, The Poetics of Prose, trans. Richard Howard, London: 1977, pp.238-40.

[5] These concepts are somewhat related to the concepts of scene and summary developed by Lubbock and others between scene and narrative. Lubbock contrasts scene with summary and subordinates summary to scene. Summary upto the 19th century, he writes 'remained the connective tissue par excellence' (Lubbock The Craft of Fiction, London: 1921, p.97), of the novelistic narrative in other words they were used as the transitional phase between two scenes. Thus the rhythm of the novel was defined by the alternation of scene and summary. This was further elaborated by Phyllis Bently. See 'Use of Summary' from Some Observations on the Art of Narrative, 1947, rpt. in The Theory of the Novel, ed. Philip Stevick, New York: 1967, p.49.

[6] This critical distinction was pointed out by James and developed by Booth. Genette acknowledges his debt to Booth for this important distinction between telling and showing. Booth says that a narrative rhythm is maintained by an alteration between the two, where telling serves to strengthen what is shown. See Wayne. C. Booth, Rhetoric of Fiction, Chicago: 1961, pp.3-9.

[7] In traditional criticism the point of view in the novel was identified according to speech or vision. But they did not pay enough attention to the questions who tells? and who sees? This is very important because the perspective and voice are not always fused as in most modern fiction.

[8] A reader always collects informations as he goes through the text and arranges them under certain heading (names) by which he can organize them into a coherent pattern. A sequence is formed by this process. Propp, probably realized this when he named his functions according to certain cultural stereo-types, (Punishement of the villain, Difficult task and so on).

[9] This idea seems to be a development on Bremond's logical triads.

CHAPTER - III

CHAPTER - III

In the previous chapter, we have discussed how certain selected features of the models proposed by Todorov, Genette and Barthes, can be useful in analysing a literary text. In our analysis here, we shall follow a sequence of application similar to our discussion. We begin our analysis, as proposed by Todorov, by identifying the major actions of the story and presenting them in the form of a summary. Each action should have a corresponding proposition, which again is formed by combining a noun with a verb or an adjective. This, as we have observed earlier, is quite an easy operation when applied to simple short stories and tales. But finding the master story of a novel like Wuthering Heights, with a complicated plot and sub-plots, is not only not easy but creates another problem at the lexical or semantic level. It calls for a reduction of the complex qualities of the characters to a few summary features, that are activated by the story itself. But never-the-less, being aware of its advantages we isolate the major actions of the story and present them in the following symbolic form:

$$\overset{1}{BQ} + \overset{2}{BS} + [IkB \overset{3}{\longrightarrow} A\text{-}kB \longrightarrow AeB] + \overset{4}{CS} + \overset{5}{CP} + [CkB \overset{6}{\longleftrightarrow} BkC \longrightarrow BCP]$$

$$+ \overset{7}{DT} + \overset{8}{DKC} \longrightarrow DaC + [CR + CiB \overset{9}{\longrightarrow} Cb \longrightarrow CP] \text{ pred } C + \overset{10}{CbD} + [BnotP$$

$$+\ C\ \text{not}\ P\ \text{imp} \overset{11}{\longrightarrow} B\ \text{opt}\ C \longleftrightarrow C\ \text{opt}\ B] + \overset{12}{BeDA} + \overset{13}{ET} + \overset{14}{BC\mathfrak{t}} + \overset{15}{EbD}$$

$$\overset{16}{[D\ \text{not}\ P} + C\ \text{not}\ P + E\ \text{not}\ P] + \overset{17}{Cg} + \overset{18}{D\ \text{not}\ P!} + \overset{20}{[B\ \text{not}\ P! \rightarrow Bhg]}$$

$$\overset{21}{+Ag} + \overset{22}{Eg} + \overset{23}{FS} + \overset{24}{GTS} + \overset{25}{HTS} + \overset{26}{BeFGH} + \overset{27}{FGH\ \text{not}\ P} + \overset{28}{HkG} + \overset{29}{[FkH}$$

$$\longrightarrow F\ \text{opt}\ H] + \overset{30}{GaH} + \overset{31}{[BjHb}\,G \rightarrow H\ \text{not}\ P + F\ \text{not}\ P] + \overset{32}{BfD} + \overset{33}{Dg}$$

$$\overset{34}{+\ Gg} + \overset{35}{HkF} + \overset{36}{B\ -eFH} + \overset{37}{B\ \text{not}\ OQ} + \overset{38}{Bg} + \overset{39}{BCP\ \text{imp}} + \overset{40}{[FaH \rightarrow HbF \rightarrow FHP]\ \text{imp}}$$

where:

A - Hindley B - Heathcliff C - Catherine(1)

D - Edgar E - Isabella F - Heraton G - Linton

H - Caterine (2) I - Earnshaw

O - Love, to be loved P - Happy, to be happy

Q - Outsider - gypsy R - Respected, Secure

S - Earnshaw (Wuthering Heights) T - Linton (Thrushcross Grange).

a - to offer marriage b - to accept marriage

c - to offer elopement d - to accept elopement

e - to seek revenge/punish f - to be successful in avenging

g - to die h - to seek i - to help j - to force

k - to love - to seek love

imp - implied by discourse opt - to desire

pred - to predict (!) - stressed (-) - negative of verb

not - negative of attribute

The annotation may be read as follows: Empirically, Heathcliff is an outsider but figuratively an Earnshaw and belongs to Wuthering Heights. Earnshaws are of violent temperament and capable of intense feelings. Earnshaw, out of pity or compassion or whatever it may be loves him. Hindley perceiving a threat to his position hates him and plans revenge on him. Catherine (1) is an Earnshaw and she is happy. Both Catherine (1) and Heathcliff love each other and are happy in their situation. The propositions from one to six constitute our initial state of equilibrium. This equilibrium is disturbed the moment Edgar Linton,[1] is introduced in the story. Edgar proposes marriage to Catherine (1) and she, predicting a happy and respected life for herself as well as a good position from which she can help Heathcliff escape Hindley's clutch, accepts marriage. We can say that the initial state of equilibrium persists till proposition nine in as much as it is characterized by a positive attribute in relation to Catherine and Heathcliff. In fact it is this prediction which initiates the action of the story. Catherine's (1) marriage with Edgar upsets the balance. Heathcliff's love for Catherine (1) and his desire to be with her is shattered by this action, which makes him unhappy. Consequently Catherine's (1) betrayal of her own love and the impossibility of her initial proposal makes her unhappy. Both Catherine and Heathcliff long to be with each other again. While Heathcliff's desire turns to revenge, Catherine's (1) turns to a prolonged

unhappiness. The presence of a large number of negative attributes and negative verbs spread over the story from proposition thirteen to thirty seven points to the fact that it is punctuated with a lot of unhappiness, isolation and a desire to escape the situation on the part of the two main characters - Catherine and Heathcliff.

Heathcliff, unable to modify the situation, meditates revenge on Hindley and Edgar. He elopes Isabella and makes her unhappy. He also manages to ruin Hindley. But the story takes a turn with the seventeenth proposition. Catherine (1) dies and with this death the action is readjusted towards the re-establishment of equilibrium. But this adjustment is brought about not by the action of any character but by the hand of fate, by death. Hindley Edgar and Isabella do not last long. With their deaths the story of the first generation, barring Heathcliff, comes to an end. Catherine's (1) death hunts him day and night. He desires death. We have a peculiar configuration in proposition twenty four and twenty five. Linton and Catherine (2) have an oxymoronic existence in that neither they belong to the Earnshaws nor the Lintons but partake of both their attributes. Heathcliff gives up the idea of taking revenge on the last two representatives of the Linton and Earnshaw families who as the later narrative shows are in love with each other. Heathcliff is finally consumed by his all consuming desire for Catherine. He passes off peacefully in the same bed where Catherine (1) and he used to sleep as babies.

The narrative implies that, though they could not be happy in their life they are happy in their deaths. This is testified by the villagers who see their spirits walking the moors. The story comes to an end with Heraton and Catherine (2) waiting to get married which they do by implication.

Analysing the syntactic configuration we see that Wuthering Heights, with regard to its plot, follows a classical pattern yet at the same time deviates from it. Here we have an initial situation which is disturbed in the middle and the end is a transformation of the initial situation. Scholes writes, 'stories are about the successful or unsuccessful transformation of attributes' (Scholes 1982:89). But our initial situation is neither a perfect equilibrium nor a disequilibrium. The presence of the verb 'e' in the initial situation of Heathcliff (proposition three) already poses a threat to the equilibrium. The subsequent love of Catherine (1) for Heathcliff gives a stability or an illusion of stability to the initial situation: illusory because the threat of their separation is already there (Catherine is an Earnshaw, which means she could be highly unpredictable), and stable in the sense that they are still together. Once the equilibrium is disturbed by their separation it can only be restored by their coming together. But bringing them together would collapse the whole structure. Thus their coming together is deferred till the very end by structural compulsion and then it is actualized not in life but in death.

It is re-enacted by proxy in the love of Catherine (2) and Heraton. Our terminal situation, thus, is a repetition of the initial situation as long as Heathcliff's presence poses a threat and a source of tormentation to the two young lovers, Catherine (2) and Heraton. But with his death a state of equilibrium is established. So here, in a sense, it is a transformation of the initial situation towards a positive end and a new order. We shall see the relationship between Heathcliff's death and the narrative in a later section where we discuss the hermeneutic code.

Looking back on our analysis thus far, we see that it has, in a very crude way, reduced the actions, plot structure and characters to a few summary features. We have succeeded, most insensitively, in undermining the grand play of passion and love which seems to be at the root of the story. The crudity of this method lies in the fact that it examines only two gross features of the text: action and attribute. But the aim of our analysis was to identify the major actions and certain recurrent features of the story. We have identified features such as, the repetitions of characters and actions, the recurrent unhappiness in the lives of the characters. It has been noted earlier that this is only one aspect of the 'hierarchies' of the novel and that it can have meaning only when integrated with a level higher than itself. In the subsequent pages we shall see how these, as well as other features, are organized in the narrative.

The next step of analysis is the temporal order

in which these actions are presented in the narrative. Genette would like us to identify sequences of action in the narrative and arrange them against their order of appearance in the story. It is extremely difficult to carry out such an operation on narratives where the temporal order is subverted but at the same time it is a necessary operation for texts where no temporal distortions take place without prior information. In Wuthering Heights this arrangement is quite simple but not as simple as we find in the folktales where the narrative conforms to the chronological order of the story.

Before we proceed, we must bear it in mind that, an analysis at a 'micro' level is both exhaustive and unproductive. So we shall exclude minor temporal shifts and concentrate on the large temporal segments. While attempting to isolate the major segments we shall be attentive to the articulations of the major actions. For instance our base time, logically, should be the time Lockwood - coming back from a visit to Wuthering Heights - decides to tell us about his visit. Our narrative begins in this temporal field. But this constitutes a 'micro' section. Keeping this factor in mind we shall take our base time, the time he spends at Thrashcross Grange, beginning with his visit to Wuthering Heights and ending with his migration to the city. We shall assign it the number (4). Our next segment begins with the childhood of Catherine (1) and continues till she gets married to Edgar and leaves her

home (1) Her life at Thrashcross Grange till her death constitutes the next section (2) and the time between her death and Lockwood's visit to Wuthering Heights constitutes the next section (3). The time between Lockwood's migration to the city and his subsequent visit to Wuthering Heights constitutes the fifth section (5) and finally the rest of the narrative till the end constitute section (6)[2].

We can now discern at least sixteen different temporal sections ranging over six separate periods in the story of Wuthering Heights:[3]

A (Base time. pp.33-48)4

B (Childhood. pp.49-51)1

C (Base time. pp.51-63)4

D (Ends with Edgar's visit to Wuthering Heights. pp.64-87)1

E (Base time. pp.88-89)4

F (Ends with Catherine's marriage to Edgar. pp.90-115)1

G (Base time. pp. 115-17)4

H (Ends with Nelly's visit to Wuthering Heights. pp.117-77)2

I (Base time. pp.177-78)4

J (Ends with Catherine's death. pp.178-86)2

K (Very short return to base time. p.187)4

L Ends with Nelly's narrative. pp.187-311)3

M (Base time. pp.311-17)4

N (Ends with Lockwood's visit to Wuthering Heights. pp.317-22)6

O (Ends with Heathcliff's death. pp.322-47)5

P (Till the end of the narrative. pp.347-48)6

Matching the two times (narrative and story) we arrive at a formula which can be presented in the following way:

A4,B1,C4,D1,E4,F1,G4,H2,I4,J2,K4,L3,M4,N6,O5,P6.

The anachronies in the two temporal orders of the story and the narrative produces the effects of dissonance and contrast which is basic to the rhythm of the novel (Genette 1980:35). In our formula we see a rhythmic shift between the various temporal sections of the novel. The significance of these shifts will be discussed in detail later on, in the section dealing with narrative levels. All the returning sections (sections returning to the base time) are very short and constitute simple returns. Barring the returning section number two (B) - which is a short narration of a day in Catherine's (1) childhood narrated by her - all other sections before section (M) are very long sections. They are objective retrospective sections narrated in the past tense by a observer - character. The section narrated by Catherine (1) raises questions of voice and hence will be dealt with later. All the sections from B to L are subordinated to the base time and the relationship between them is a causal one. The return to the base time in section thirteen is a simple return but at the same time it establishes a point of isochrony between the narrative and the story. Further the story is continued in another

analeptic section which is squeezed between two sections of the narrative: the events betwen the section M and N is recounted after section N. In the nineteenth century, the narrative has generally recounted in the past tense, the 'simultaneous' and 'interpolated narration,' (Genette 1980:217) being the discovery of the modern fiction.

The reach of these analepses decreases and their extent increases with the passage of story time until we reach the isochronous point in the narrative and story time[34]. The first analeptic section has a reach of almost thirty two years and an extent of a few days. The second analeptic section has a reach of thirty years and an extent of three years. The tenth analeptic section has a reach of almost fifteen years and an extent of seventeen years. But these categories themselves are inadequate, they can be meaningful when connected with certain higher moments in the narrative.

In his analysis of the analeptic sections of Recherche, Genette identified three types of analepses: (1) External (whose entire extent remains external to the first narrative) (2) Internal (whose extent remains within the extent of the first narrative) (3) Mixed (whose reach goes back to a point earlier than and whose extent arrives at a point later than the beginning of the first narrative) (Genette 1980:48). In determining the internal and external analepses the reach of the analepses plays

a dominant role, whereas in determining the mixed analepses the extent of the analepses plays the dominant role, because this class consists of external analepses prolonged to rejoin and go beyond the starting point of the first narrative. In Wuthering Heights, the analeptic sections, B,D,E,H and I, are all external ellipses. Their reach goes back to the childhood days and their extent falls short of the temporal field of the first narrative. These sections fill up the first narrative with the history and life of the characters already present within the temporal field of the first narrative. All the dead characters in the novel, though temporally outside the first narrative, are present in their different relationships with the characters of the first narrative. They are repeated in the narrative, thereby raising them from their graves to walk on the earth again. These external ellipses by their very nature do not interfere with the first narrative. The analeptic sections L and O are slightly complex and we shall deal with them in some detail. Both these sections are analeptic: the first is obvious, the second in its relation to the pure ellipsis in the first narrative. This ellipsis is effected by the departure of Lockwood, the narrator of the first narrative, who comes back after seven months to resume his narration. In the first instance the reach of the analepses is very long but at the same time its extent is large enough to join up with the first narrative. Since internal analepses are present within

the temporal field of the first narrative, they create problems of interference and redundancy. The elliptical section L begins wih Catherine's death (W.H.:187) and ends with Lockwoods declaration that Nelly has finished her story 'Thus ended Mrs Dean's story' (W.H.:311). This is immediately followed by a rapid summary of the days before he leaves Thrushcross Grange, which again gives us the additional information that the next six months he is going to spend in London. The next chapter begins with the lines 'Yesterday was bright, calm and frosty. I went to the Heights...' (W.H.:311). This chapter picks up the threads of the present with Catherine (2). The narrating time - the time taken to narrate the story, is in a way an ellipsis, in that we do not know what happened to them between Lockwood's visit, Nelly subsequent story telling and Lockwood's third visit. So section L is an internal ellipsis which reaches the first narrative but stops short of exceeding the narrating time, because of two reasons: (1) The ellipsis that intervenes prevents the analeptic section from going beyond the first narrative. (2) In the case of mixed ellipsis the second narrative forgets its status, but here the second narrative is reminded of its status by a conscious attempt, 'I can see no remedy, at present, unless she could marry again: and that scheme it does not come within my providence to arrange' (W.H.:311).

The analeptic section O poses a different problem for us. This ellipsis covers the temporal gap between

Lockwood's visit to the city and his subsequent return to Wuthering Heights '1802 - I was invited to devastate the moors of a friend in North...' (W.H.:317). Earlier we had seen how the second narrative was ruptured to make way for the first narrative. Here the first narrative continues with Lockwood's third visit to the Heights. The subsequent pure ellipsis is filled up by the analeptic section in which Nelly continues with her account of the happenings at Wuthering Heights during Lockwood's absence. This second narrative again joins up with the first narrative 'I cannot help it: I shall be glad when they leave it and shift to the Grange' 'They are going to the Grange then?' I said ' (W.H.:347). The same account is continued till the end but with a slight variation - a very significant difference - the focus of the narrative shifts from the present to the past and from the present generation of lovers to the past generation. At the end, Lockwood stands near the graves of Catherine and Heathcliff, wondering how the people could imagine '... unquiet slumbers for the sleepers in that quiet earth' (W.H.:348). The internal ellipsis here, has a reach of almost seven months and an extent covering the whole narrative duration. It had the potential to become a mixed analepsis but for the fact that the shift of focus and narrative voice do not permit it.

The analeptic section discussed above, like the section L, is hetrodiegetic in nature - it deals with

a story line different from that of the first narrative. Both the sections throw light on characters who have been out of focus for a long time and we must catch up with their past. Both are completing analepses because they retrieve a whole narrative background and join the first narrative without leaving any gap between the two sections. But the last analeptic section by almost mixing up with the first narrative, creates problems of duplication and redundancy. (The growing attachment between Catherine (2) and Heraton is again repeated for the convenience of the reader, though that was already contained within the second narrative - narrative of Nelly). But by skillfully shifting the position of the narrative and the voice of the narrative a smooth change is effected between the second narrative and the first.

With respect to the duration of the narrative it has been noted that a rigorous isochrony between the narrative time and story time does not exist in reality. To our reference point 'zero' is established by comparing the duration of the narrative with the steadiness of speed. By speed, Genette means 'the relationship between a temporal dimension and a spatial dimension' (Genette 1980:87). Concentrating on large narrative units, in Wuthering Heights, we discern the presence of all the four narrative speeds pointed out by Genette. But the most prominent amongst them is the summary,[5] which retains its prominence from the point of view of structural considerations. Wuthering

Heights tells the story of almost two generations of characters covering a time span of almost fifty years (it could be more but it is difficult to determine the time spent at Wuthering Heights before the initial point of the narrative - 'I was almost always at Wuthering Heights before I came to live here, because my mother had nursed Mr. Hindley Earnshaw' (W.H.:63)). To cover such a great tract of temporal duration the narrator needs a tool which can effectively render the story within the short span of narrative time. The technique of summarizing here becomes very helpful. It enables us to cover those tracts of time when nothing really worth the mention took place, which are none-the-less necessary to create the effect of continuity in the story. It also gives the narrator a chance to select from a vast material of actions and happenings, only the significant actions of his/her story. In fact most of the novels of the nineteenth and the early twentieth century use this technique.[6] But at the same time it undermines the realistic presumptions. In Wuthering Heights summary is subservient to scene in the sense that all the major actions in the story are presented through scene and the intervening space between two scenes is summarized. The scenes generally concentrate on the two major characters Heathcliff and Catherine, but they are not very long. This alternation between scene and summary creates a rhythm.

Scenes most of the time function to arouse the interest of the reader in the characters and actions it

presents. This is then followed by a summary which mostly gives the reader the desired information but in other cases leads him/her to another scene. We shall examine a few sections of the novel and see this pattern. Heathcliff after coming back from his self-imposed exile visits Catherine (1) at Wuthering Heights (W.H.:118-25). This scene covers a duration of a few hours. The next scene begins a few days later, in which, Isabella compains that Catherine had contrived to deprive her of Heathcliff's company. Meanwhile Heathcliff visits Thrushcross Grange and the scene continues till his departure a few hours later (W.H.:133). The few days that separate these two scenes are summarized by Nelly in a few paragraphs (W.H.:24-5). A further analysis reveals a consistent repetition of this pattern. But what is important here is that a majority of the significant events in the narrative, mostly occuring in the lives of the two major characters, are depicted through scenes. We have already discussed the hermeneutic nature of the scenes. The scene at Wuthering Heights, when Heathcliff forces Nelly to carry a note for Catherine, arouses the reader's interest about the effect it will have on Catherine (W.H.:176). But if the narrative proceeds at a pace roughly similar to the scene, we probably would never arrive at an answer. So the three intervening days between the two scenes is summarized in a few paragraphs (W.H.:178) and we are immediately carried into the next scene (W.H.:179).

The ellipsis in the narrative is, like the summary,

subservient to the scene and functions to quicken the pace of the narrative. Ellipsis arises from an indication of the time elided, which animates a very quick summary, or from ellism pure and simple, or when the narrative starts up again, an indication of the time elapsed. The latter type of ellipsis (definite) is more rigorously elliptical and expresses the perception of the narrative void or gap more analogically (Genette 1982:106). The ellipses in Wuthering Heights which are in quite a large number, are mainly explicit ellipsis. We also find some pure ellipses which represent the most opaque silence of the novel. They are, however, slightly different from the normal in that the ellipses are referred to in the narrative. 'I will be content to pass the next summer - the summer of 1778, that is nearly twenty three years ago' (W.H.:89), or yet again ellipses which are defined but the narrative is silent about these gaps, 'Edgar Linton... believed himself the happiest man alive on the day he led her to Gimmerton chapel, three years subsequent to his father's death' (W.H.:115). The only pure ellipsis that we encounter in the text occurs in chapter 25, 'These things happened last winter,Sir' (W.H.:272). The time that elapsed between this temporal section and the time the narrative is resumed - ''she was', continued the house-keeper', (W.H.:272) - is never alluded to in the text but it does not have any function other than quickening the pace of the narrative. The only hypothetical ellipsis in the novel initiates the second narrative of the story that is Nelly's narrative,

''Before I came to live here', she commenced, waiting no further invitation to her story 'I was almost always at Wuthering Heights, because my mother had nursed Mr. Hindley Earnshaw, that was Heraton's father, and I got used to playing with the children'' (W.H.:63). Now this hypothetical ellipsis plays a multiple role. In the first place it demarcates the temporal boundary of the story. We begin with the childhood of the children at Wuthering Heights. Secondly, it establishes Nelly as an observer-character. This is necessitated by the fact that the first person of the narrative, Lockwood, was not present during these periods and hence needs an intermediary narrator to enlighten him, and this requires a character in the story to narrate the events of the hidden temporal period. Since the hypothetical ellipsis appears later than the first narrative, it is a deviation from the classical norms.[7] We shall deal with this aspect later on.

The rest of ellipses are explicit and carry with them certain informations with a diegetic content (W.H.:68,72,191,231 etc.). These characterizing ellipses (those which express certain state of things) quicken the pace of the narrative while supplying the implied reader with necessary and relevant information in the analeptic sections which is the consequence of these ellipses. All other explicit ellipses (those which do not carry with them any diegetic content) only help to quicken the pace of the narrative. These are sometimes embedded in the summary section that follows it - 'Another week over

and I so many days nearer health and spring!' (W.H.:178). The rhythm created by the alternation of scene and summary is supplemented by the alternating rhythm between the 'singulative' and the 'iterative' sections of the novel.[8] While the singulative sections like scene slow down the pace of the novel by concentrating on significant events, the iterative sections apart from quickening the pace, fulfill a large number of functions. The iterative sections in Wuthering Heights, like in classical narratives, are subordinated to the singulative section. They appear frequently in the beginning of the novel when the narrative covers a very long period (W.H.:57,68,69,72,73,74,79), and towards the end when the narrative covers Catherine's (2) childhood and Heathcliff's death (W.H.:190,191,204,210, 211,270,273,292,324,326). These sections normally provide the informative background or frame and while maintaining a close relationship with the descriptive sections help to cover a narrative section: 'I was always at Wuthering Heights...got used to playing with the children' (W.H.:63), 'That friday made the last few of our fine days, for a month' (W.H.:191), 'And though frequently when she looked in to bid me good-night, I remarked a fresh colour in her cheeks and a pinkness over her slender fingers: instead of fancying the hue borrowed from a cold ride across the moors, I laid it to the charge of a hot fire in the library' (W.H.:261). The iterative sections help to define a situation, as we have seen in the example stated above. It has given us a hint here, that Catherine (2) must have been roaming the moors during the last few days which by implication

means that she has been visiting Linton, while Nelly and Edgar were laid up in bed. At the same time the repetitive nature of these sections defines characters by pointing out certain traits in their behaviour. Most of the iterative sections in the novel are specified and indefinite - 'Sometimes while meditating on these things in solitude' (W.H.:133), 'our Linton would take her with him a mile or so outside on rare occasions...' (W.H.:210). These again help in gathering specific details and organizing them into supplementing the main actions of the story. We also encounter other kinds of iterative sections in the novel. The iterative section - 'Yet that old man by the kitchen fire affirms he has seen two of them, looking out of his chamber window, every night since his death' (W.H.:347) - is a complex specification, which can be decomposed into three specifications: 'every night' (definite specification), 'every rainy night' (definite characterizing specification), 'since his death' (indefinite specification). This complex specification has performed the triple task of compressing a long temporal period, characterizing the priod (defines the situation rainy night) and finally gives us information that they (Catherine and Heathcliff) still roam around in the moors, which by implication points to the interpretative assertion that they are together and happy after their death. The iterative extention 'Always at nine in winter and always rise at four' (W.H.:57), has no other function than informing the listener about a certain habit of Heathcliff.

The category of the 'iterative' has the merit of bringing to our attention a number of features that go into the making of a character and situation but at the same time it fails to account for certain other kinds of repetition, repetitions unspecified by the narrative which are none-the-less collected by the reader to help in organizing the action of the story. Miller writes, 'Any novel is a complex tissue of repetitions, of repetitions within repetitions or of repetitions linked in chain fashion to other repetions' (Miller 1982:2-3). These repetitions focus the attention of the reader on certain features which he recognizes to be significant. At the same time, they prevent the reader from determining the meaning of the text. We shall deal with these features in our sections on the code of actions, where we will see how these features are organized according to certain principles and norms.

All the phenomena that we have observed are always present in the text in a complex unity. Any attempt to isolate a particular feature to explain away the text would mercilessly reveal the inadequacy of that particular category and the competence/incompetence of the analyst. We have seen how the analeptic sections of the novel take the form of a summary and how summary has recourse to the services of iterative. The descriptions that we have encountered in the text are not only pin-pointed and durative but also iterative, which sometimes gets re-absorbed into the narrative. A story, therefore, can be characterized

in temporal terms by considering at the same time the relationship it bears with the story it tells.

Genette in his discussion on the moods of Proust's Recherche, distinguishes two kinds of narratives: (1) Pure (2) mimetic (Genette 1980:164). Pure narrative is generally rendered in indirect speech and mimetic is reported or narrated speech. While the interference of the narrator is maximum in the former it is minimum in the later.[9] Since summary is used extensively in Wuthering Heights, it uses the indirect style of narration. The scenes are mostly reported or narrated. If fiction is making strange the ordinary, then indirect style contributes most to this effect. The distancing effect in the novel is produced by the summaries, and the scenes, being mimetic in nature, closes this gap. In Wuthering Heights we see a clever manipulation of these effects by the narrator to draw the reader's attention to certain actions and distance him others. Though the redundant elements of reported speech ('So said he', 'I replied') contribute to the reality effect of the text an excess of these details would block the process of recognition.[10] So the narrative of Wuthering Heights alternates between reporting and narrating in the indirect style.

In Wuthering Heights, the focus is primarily on the intermediary narrator, Nelly. It is through her

recollections that the reader reaches the story. Lockwood's narration, is an instance of external focalization.[11] The focus in the novel is not fixed. It changes in scenes where the dialogues are a direct reproduction, as also in the metadiegetic sections where a second level of narration supplements the first. For instance, in chapter 13, Nelly instead of giving the reader the contents of Isabella's letter reproduces it. So the focus immediately changes from Nelly to Isabella. The instances of changing focus are not very frequent in Wuthering Heights. The major instances of changing focus are: chapter 3,17,24,30,32,34.

The use of past tense in the narrative of Wuthering Heights - 'Before I came here' (W.H.:63) - points to the fact that the story is already subsequent to the time of narration. But sometimes a relative contemporaneity and total convergence between the story time and time of the narrative. The narrating instance in Wuthering Heights is well defined within the narrative itself - 'the first narrative takes place between the year 1801 and the month of september in 1802 when Lockwood returns to the Heights - but it is not measured, though it is hinted at here and there : for instance in chapter 4 the narration starts after supper three days from Lockwoods visit to Wuthering Heights and ends at about half past one the next morning. But still we do not know the exact duration of the time. It should be noted, that the two moments of narrating instances are separated from each other by the temporal space of

the narrative as a text and we do not know what happens during this period. Thus we see that the subsequent narrating exists in a paradox, it has a temporal situation (with respect to the past story) and an atemporal essence (since it has not proper duration).

Between the single narrating instance and the different moments of the story, the interval is necessarily variable. The use of past tense shrinks with the passage of time. The story slowly approaches the point where it finally merges with the story time. This final convergence is effected by the gradual lessening of the interval separating story time and the narrative time. In Wuthering Heights the temporal isotopy is achieved gradually and we perceive the isotopy by the shift in the perspective and person. This is made possible by lengthening the singulative sections, increasing the discontinuities thereby producing an effect of a dilating story time, making it more and more conspicuous while it draws to an end.

From the moment Lockwood announces the termination of Nelly's story, 'Thus ended Mrs Dean's story' (W.H.:311) till Lockwood ends the narrative with some reflections on the dead Heathcliff and Catherine, we see that the temporal interval as well as the spatial interval that separates the reported action and the narrating time becomes gradually smaller. It reaches the point of total convergence a few minutes before the narrative ends, 'At the moment the garden gate swung to; the ramblers were returning....

As they stepped onto the doorstones and halted to take one last look at the moon - or more correctly at each other, by her light - I felt irresistibly impelled to escape them again' (W.H.:347-48). Here the temporal gap between the story time and narrative time has been reduced to zero. Our narrative has reached the here and now but it stops short of exceeding the narrative time. Once again this possibility is averted by Lockwood's escape from Wuthering Heights. But our reference point zero does not merge the story time and narrating time. A difference still exists between them and this is the difference in levels. While Nelly and other characters of the novel are inside the narrative, Lockwood is outside it. This distancing is implicit in the narrating itself. Nelly and the other narrators of the story are inside the temporal field of Lockwood's narrative.

Genette uses the terms 'extradiegetic' and 'intradiegetic' for a first level of narration. In the former the narrator is outside the diegetic content whereas in the latter the narrator is a character in the story. He uses the term 'metadiegetic' for a second level of narration [12] (Genette 1982:202). This is so because the narrator of the second narrative is already a character in the first one, and the act of recounting of the first produces the second narrative. Any event a narrative recounts is at a level higher than the level at which the narrative that recounts

it is placed (ibid:228). The relationship between the extradiegetic narrative and the intradiegetic narrative in Wuthering Heights is a causal relation. The intradiegetic narrative answers the question posed by the extradiegetic in the first narrative, ''Oh, I'll turn the talk on my landlord's family!' I thought to myself, 'A good subject to start and that pretty widow, I should like to know her history,'' (W.H.:62). Here Lockwood becomes the emblem of the reader. The curiosity of the intradiegetic listener is a pretext for answering the questions of the reader. We shall observe the organization of the question/answer process in our discussion of the 'hermeneutic code'.

In Wuthering Heights it is easier for us to characterize the narrative choice made by Emily Bronte, deliberately or otherwise. The narrating instance is split into two, the extradiegetic and the intradiegetic. Lockwood takes residence at Thrushcross Grange where he meets Nelly who undertakes to tell him the story. But at the same time he is telling his own story and his narrative is journalistic as well as oral. The dominant feature of the novel seems to be a systematic use of intradiegetic narration. In Wuthering Heights the function of intradiegetic narration is stretched to such an extent that it covers almost the whole of the narrative. Lockwood after his encounter with Wuthering Heights is curious to know the history of the place and its inmates. Since he was absent

from the scene of action it can be reported only by an intermediary narrator who was present there. This is one of the major features of Victorian realism. But in Wuthering Heights, the second level of narration creates some confusion regarding the narrative strands of the novel.[13] The novel is full of instances of multiple transmission. Let us examine one such instance. In the seventeenth chapter, Isabella having fled from Wuthering Heights reaches Thrushcross Grange. She meets Nelly and narrates the circumstances of her escape. Her narration is primarily, a first person narration which also contains a few reported speeches. Here Isabella's narrative is metadiegetic in nature in relation to Nelly's narrative. Here Nelly becomes a listener as well as a narrator alternatively. So an event which took place almost two decades ago, reaches us through a multiple chain of first-person recollections. The first-person narration is used here to establish the authenticity of the narratives. Isabella narrates to Nelly who narrates it to Lockwood who, finally notes it down. A process of selective elimination is going on from narrator to narrator, and finally, a watered-down version reaches the implied reader. The reader easily recognizes the incompleteness of the information and doubts its authenticity (we do not know what happened to Heathcliff with a knife in his neck after Isabella flees from Wuthering Heights. This information is witheld from the implied listener because it is an insignificant detail from the point of view of

the narrators[14]) 'Nearly all statements in a novel, says Empson, assume in this way that you know something but not everything about the matter in hand and would tell you something different if you knew more' (Empson 1961:4).

The transition from one level to another is achieved by the narration itself. This is, Genette writes, 'the act that consists precisely in introducing into one situation, by means of discourse, the knowledge of another situation' (Genette 1980:234). For instance, in chapter 13, Nelly introduces Isabella's situation after her marriage through a letter received from her, '... I got a letter which I considered odd coming from the pen of a bride just out of honeymoon, I'll read it: for I keep it yet. Any relic of the dead is precious, if they were valued livings' (W.H.:159). These metadiegetic sections which form the second level of narration, are short and few in number in this novel (W.H.:75,192,263,293,305). But they have the most important function of providing information on some of the most important events in the lives of the principal characters, which, most often than not, define a character (W.H.:305,263,193). These sections are replaced quickly by the intradiegetic narrative, which to some extent, economizes the metadiegetic narrative. The transfer of levels is marked by a shift of 'person'. For instance, in the metadiegetic section in chapter 24 is autodiegetic (the narrator Catherine (2) is a principal character in the novel) which shifts level by the intervention of homodiegetic

narrative of Nelly (In this case the narrator plays a secondary role as observer and witness). The homodiegetic narrative of Nelly in chapter 30, changes levels, towards the end of the chapter with an extradiegetic - hetrodiegetic narrative, the narrative of Lockwood. These shifts in the levels, most of the time, draw the attention of the reader to the act of narration itself, or to use Jakobson's term, their function is 'phatic'. 'Thus ended Mrs Deans story' (W.H.:311), 'I felt rather disposed to defer the sequel of her narrative myself' (W.H.:115), 'She is on the whole a very fair narrator and I don't think I can improve her style' (W.H.:178) and so on. But then this is not its only function or the necessary function. They also have, to use Jakobson's term again, a conative function, that is they try to establish a contact between the narrator and the narratee.

The narratee's must be situated at the same level as that of the narrator (An extradiegetic narrator has an extradiegetic narratee and an intradiegetic narrator has an intradiegetic narratee. But as Genette warns, this is not to be confused with the implied reader). The extradiegetic narrative of Lockwood might have the pretension of not addressing anyone in particular but this does not alter the fact that the narrative is addressed to an implied reader who again is extradiegetic and with whom the real reader can identify. The intradiegetic narrator Nelly has, for a listener, Lockwood the intradiegetic

narratee. The same is the case with metadiegetic narrative and these are the sections which produce the maximum distancing effect. This is so, because the metadiegetic narratee (Nelly) and the intradiegetic narratee (Lockwood) come between the metadiegetic narrator and the real reader. The readers, undoubtedly, find it easier to identify with the implied extradiegetic narratee because it is the most transparent of all. Since Wuthering Heights has, for most of the time, an intradiegetic narratee, it maintains a distance from the reader. In a novel the identification with the implied reader by the real reader, reduces the distance and helps in identifying the novel as true. Thus, Emily Bronte, by deviating from the Victorian realist norms, thwarts the expectations of the reader. That is probably one of the reasons why the novel is so often characterized as strange.

We have, now, identified certain structural features and their functions within the novel. But it will be too presumptuous to assume that, this analysis has exhausted the text. While dealing with large temporal narrative sections, we have overlooked certain sections which are, if not more, equally significant. For instance, the narrative sections in chapter 12 and again in chapter 15 are very complex temporal sections which can be taken up for analysis at the microscopic level. But our concern here is the total structure of Wuthering Heights. We shall now move on to the analysis of the codes.

The actions and various structural units are organized and coded. It is these codes elements of the text that a reader identifies while trying to decipher the meaning. The codes elements in the text accumulate around certain significant elements of the text and form large identifiable chunks. The five codes, Barthes has identified, vary in their importance and their frequency of appearance from text to text. The various interpretations are probably the result of the varying emphasis laid on these codes by the narrative as well as the reader. In Wuthering Heights, the hermeneutic and the symbolic codes are stressed at the expense of other codes; particularly the semic and the cultural codes. Since in our analysis of the major actions, vis-a-vis Todorov's method, we have dealt with the major actions and their orientation. Our analysis here will further be restricted to aspects which were not accounted for earlier.

Starting with the code of actions, we see that most of the actions of the story do not reach their logical end.[15] The most consequential action of Catherine (1) getting married, which initiates all the actions of the story, fails at the end, because all of Catherine's predictions go wrong. In fact, the large number of misdirected and aborted actions characterize the novel as a novel of incomplete actions. Heathcliff's desire to possess Catherine (1) is shattered by the temporal as well as the spatial gap separating the dead from the living. Heathcliff's mad desire for revenge, which creates such unhappiness in

comes to a poor conclusion, 'I don't care for striking. I can't take the trouble to raise my hand!.... I have lost the faculty of engaging this destruction and I am too idle to destroy for nothing' (W.H.:334). Thus we see that the most dominant actions, which reduce all other actions to a secondary level end in failure. Probably the only successful action of the story is the love between Heraton and Catherine (2). Hindley's revenge on Heathcliff ends disastrously. At the end of the novel one looks back and wonders at the collosal waste of energy, the misdirected actions, which is built up all through the text. It is probably these misdirected actions which constitute the action of the text.

Wuthering Heights leans heavily on the hermeneutic code to keep the reader's interest alive in the complicated narration and the more complicated plot structure. The operning lines of the text '1801 - I have just returned from a visit to my landlord, the solitary neighbour that I shall be troubled with' (W.H.:33). This statement has already alerted us to a few details. It has established the narrator of the narrative, though his antecedents are limited to being a tenant of his landlord. It has posed a few questions about the identity of the narrator and the landlord. But its most important function is to set the story rolling. This is possible due to the performative power of words themselves. Miller writes, 'Fiction is possible only because of an intrinsic capacity possessed

by ordinary words in grammatical order' (Miller 1982:78). When Lockwood enters Wuthering Heights for the first time, he comes across the date '1500' and the name 'Heraton Earnshaw' (W.H.:34). This apparently insignificant observation holds out the promise that more such mysteries are to be encountered in the text. At Wuthering Heights, Lockwood, confronted with a strange house and its strange inmates, becomes the reader of the potential narrative. But the process is soon going to be self-defeating. Lockwood's predicament in interpreting is emblematic of the reader's predicament.

On his second visit to Wuthering Heights he is forced to stay back because of bad weather. The bedroom he sleeps in is faintly lighted and its glimmering illuminates a writing on the wall. This is a name repeated in all kinds of ways varying from Catherine Earnshaw to Catherine Heathcliff and finally Catherine Linton. This is the first major enigma posed in the novel. Lockwood tries to interpret the name but his credibility as a narrator and interpreter is suspect. He is the familiar, naive, unreliable narrator of Victorian fiction. This is exposed by his inability to distinguish between a heap of dead rabbits and cats. He mistakes Catherine (2) for Mrs. Heathcliff. He himself refers to his fallibility in the novel. While trying to give the implied reader the impression that he understands Heathcliff, he says, 'No I am running on too fast: I bestow

my own attributes over liberally on him' (W.H.:36). In the interpretative activities of the novel, the chief interpreter is Lockwood. He, in his dream, interprets Branderham's Seventy times seven, the rubbing of the fir branch against the window panes as the hand of the child Catherine (1) which is again interpreted differently by Heathcliff. We can go on analysing the enigmas posed in the novel but searching and identifying them does not help us to understand how the reader organizes them. So leaving aside small hermeneutic instances let us concentrate on the major enigmas of the story. The enigma of the names posed in the beginning, is the primary enigma of the novel. There is a lot of repetition of names in the novel. The repetitions remain within the boundaries laid out by the complicated family relationships. Catherine's (1) baby is named Catherine who is a Linton and subsequently becomes Heathcliff and finally an Earnshaw. Now this is a reversal of the order of Catherine's (1) names (she was first an Earnshaw, then a Heathcliff and finally a Linton). Though Catherine (1) legally was never a Heathcliff but it can be derived from the narrative that she was more a Heathcliff than a Linton. There is a peculiar relationship between Catherine (1) and Heathcliff. He is a half-brother and half-lover to Catherine (1). CAtherine (2) has the same kind of relationship with Linton 'If I could only get papa's consent, I'd spend half my time with you. Pretty Linton! I wish you were my brother', but subsequently they become

lovers and marry. This whole pattern seems to be pointing at the overbearing presence of an incest taboo in the atmosphere of Wuthering Heights. Further the names of the second generation of characters are oxymorons. Now this is what links the first generation of characters to the second, though temperamentally, they are different from each other. The whole narrative, or it seems so, is an explanation to the enigma of the names.

The story of Catherine (1) and Heathcliff is repeated in various ways in the novel. The parallel between Catherine (1) and Heathcliff loving each other against Hindley's will and Catherine (2) and Heraton loving each other against Heathcliff's will, is the most obvious one. This kind of repetition creates a structure where the constant endeavour is to return back to the origins. Heathcliff's death assumes a lot of significance in the light of this pattern. We shall see this in a short time. Going back to the beginning of the story we had encountered a name and a date, vis-a-vis Lockwood's observation. This is an enigma concerning the origin of the family, the history of Earnshaws but we are never allowed a glimpse of this past. The fact that Lockwood, inspite of his incompetence to read or interpret, picks out this one from amongst so many insignificant details, makes it very significant. He reminds us that every detail is significant 'That is the method I like and you must finish in the same style. I am interested in every character you have mentioned

more or less' and again when she decides to leap a few years he forbids her 'No, no I'll allow nothing of the sort' (W.H.:88). This is a pretence which is transparent enough for all to see. What he is interested in, is the origins. But the narrative, continuing with Nelly's account, keeps the enigma alive till the end of the novel (the origin of Heathcliff Heraton and Earnshaw remains a mystery till the end).[16]

When we consider Heathcliff's death we can see that it was necessitated by structural considerations. His presence would have solved the initial enigma and disrupted the structural circularity and repetition. His presence is also a pointer to the complicated relationships. and differences between them. Thus by eliminating Heathcliff these differences are sorted out and a clear, well defined relationship emerges at the end. The final enigma of the novel is posed by Lockwood, when standing over the grave stones of Catherine and Heathcliff, he wonders '... how anyone could imagine unquiet slumbers for the sleepers of that quiet earth' (W.H.:348). The final enigma, again brings us back into the text, and once again we try to find a solution to this problem. The novel, Kermode writes, '... glories in the gap, a hermeneutic gap, in which the reader's imagination must operate so that he speaks continuously of the text'(Kermode 1975:130).

The connotative code by its very nature, dominates the structure of the novel yet at the same time it is the

most diffused of all the codes. It collects connotative elements in the novel and groups them together around a common nucleus. We recognise character by the connotative features that keep accumulating around his name and define his character. Everything, in Wuthering Heights, is built up around the two dominant themes of love and death. The description of the scenes, the dialogues, the landscape and everything else supply the reader with features which he will organize in trying to find the meaning of the text. The impulsive actions of Heathcliff and Catherine (1), connotes a kind of restlessness in the lives of the characters and the novel. These impulsive actions are mostly responsible for the failure of almost all the major actions of the novel: Heathcliff without listening to the whole text of Catherine's confessions runs away on a rainy night, Catherine's foolish decision to marry Edgar. Death, in Wuthering Heights, is almost always accompanied by stormy weather. It is also important to note that apart from Heathcliff, all the major characters die of disease and in a violent manner. The details of the landscape, the violent stones, the rainy nights, the howling wind, all point to an atmosphere of restlessness. The title of the book is very suggestive in this light 'Wuthering Heights is the name of Mr. Heathcliff's dwelling, Wuthering is a very significant provincial adjective, descriptive of the atmospheric tumult to which the station is exposed in stormy weather'(W.H.:34). It gives an advance notice

to the readers as to the kind of people or story he might encounter in the narrative. The whole atmosphere suggests a kind of ironic fate hanging over the heads of the characters. The irony arises from the fact that the violent restlessness which forms a dominant strand of their characters, in the end, consumes them. This theme is once again echoed in the last paragraph of the book when Lockwood ironically reflects (ironic because there is a gap between what Lockwood knows and what he makes out of what he sees) 'how anyone could ever imagine unquiet slumber for the sleepers in that quiet earth'(W.H.:348).

The formal device of the symbolic code is that of antithesis. The primary opposition in the novel is that of presence and absence, an opposition that in the course of the novel assumes the status of a symbol. The novel invites the reader to believe in some transcendental supernatural cause that will explain everything in the text and also suggests the impossibility of the existence of such a cause. The novel is loaded with elements that go beyond the possibility of the actual and possible interpretation.[17] Relations of similarity and difference spell themselves out in the names such as 'Linton Heathcliff'. It is an oxymoron, which by its very nature, becomes a symbol and invites interpretation which would never reveal the mystery. Lockwood finally survives the protagonists, but at the same time their deaths cuts him off from any

understanding of death. Each appearance is a sign for something absent, something earlier or later, a memoranda. The signs presented in paired oppositions are not oppositions in any real sense because they constantly refer us back to the time when they were united and one. The different names of Catherine, when seen in this light, suggests that they are essentially the same but born of some division that is within. The structure of the narrative is organized on the patterns of sameness and difference as seen in the opposition between the stormy weather and the calm weather, between the roughness of the Heights and the civilized restraint of the Grange. But the generic unity (as any difference presupposes a prior state of unity) of these pairs is witheld from the reader, and most probably from the narrator as well. The moment Catherine says ' I am Heathcliff' or 'my love for Heathcliff resembles the eternal rocks beneath' (W.H.:108), they are divided. The story is a search for the basic generative unit, it is the dreams of the two lovers seeking to be united. The sequence of generations in Wuthering Heights also follows the same pattern. This sequence starts much before the characters are presented. The date 1500 and the name Heraton Earnshaw testifies to the fact. And again at the end when these three (Catherine, Heathcliff, Edgar) are buried in their graves, Heraton and Catherine (2) are there to start it all over again. They will initiate a new generation. This paradoxical logic of signs is experienced most violently

by Heathcliff. He is an outsider as well as an insider (a fact we've noted in our discussion on the major actions vis-a-vis Todorov's plot structure). He is a servant as well as child of the family, a brother and a lover to Catherine (1). They slept together in their childhood and they sleep together in their grave. He is a barbarian as well as a gentleman 'He is a dark skined gypsy in aspect, in dress and manners a gentleman' (W.H.:75). He strides between great opposites: Love and death (the necrophilic confession to Nelly). This oppositions in Heathcliff takes the shape of a riddle. This is why there has been such varied responses to Heathcliff's character. But he also yields to the duality of the novel. Everything has connected him to Catherine (This explains Heathcliff's relation to Heraton and Catherine (2). He hates him - Catherine (2) because she was the cause of Catherine's (1) death, Heraton because his eyes remind him of her). 'What is not connected her to me?.... She did exist and that I have lost her (W.H.:335). Everything in this world is a sign indicating Catherine and by its existence points to her absence. Heathcliff tries to appropriate Catherine's (1) presence in such passages where he says 'Cathy, do come, oh! do once one...' (W.H.:57). But he can only possess a sign, not her real presence. He loses interest in taking revenge on others, because by destroying the emblems of her absence, he reaches, not her presence but absence. When he realizes this, he wishes not their destruction

but his own annihilation. Suspended in this paradoxical situation he destroys himself. Our final vision of Wuthering Heights is that of a symbolic flood.[18] 'If the symbolic code is rooted in the fundamental process of cognition and articulation' (Scholes 1982:103), then what is signified in that code at the end of Wuthering Heights, is that the work has lost these fundamental processes. Since each and every sign in the book looks forward to another sign, the reader starts suspecting each and every detail because this indicates a movement away from the literal.

Having reached the end of our analysis, we see that, Wuthering Heights is characterized by a ceaselessly repetitive structure. This repetitive nature of the novel raises a fundamental question, whether Catherine (1) and Heathcliff are to be thought of as surviving their death or whether they survive only in the narration of those who have survived them. Since language and signs exist only in opposition, it is not possible to express a state of unity, through these media. The duality of the text presupposes a state of unity but at the same time cannot express it. Thus it seems and it would not be wrong to hold the text and subsequent critical texts responsible for creating this sense of something missing. It could be the performative effect of language and not a referential object of language. The language of the narrative in Wuthering Heights, is the originating peformative, enacted by Lockwood,

Nelly and the rest, and subsequently taken up by each and every reader of the text.

NOTES

CHAPTER - III

[1] Lintons are incapable of intense feelings whereas Earnshaws are capable of the same and have a very violent temperament. These characteristics, though not made explicit, can be inferred from the discourse. This opposition as pointed out by many others is a part of the overall structure. See Dorothy Van Ghent, The English Novel: Form and Function, New York: 1935.

[2] C.P. Sanger's essay, 'The Structure of Wuthering Heights' (1973) was extremely helpful in identifying the various temporal segments in the novel.

[3] All the page references to the text are from the Rupa edition, New Delhi, 1982. Further references to the text in the running notes are represented by the symbol (W.H.).

[4] 'Reach' and 'Extent' are parts of the anachronies of temporal order. The 'Reach' of an anachrony is the temporal distance between the time when the story was interrupted to make way for the anachrony and the event it narrates. The 'Extent' of an anachrony is the temporal duration of the story covered by the anachronic section. See Gerard Genette, Narrative Discourse, Oxford: Basil Blackwell, 1980.

[5] See the discussion on the relationship between the scene and the summary in note number 5 of chapter 2.

[6] Fielding's Tom Jones, is perhaps a classic example of using the technique of summary, 'nothing worth of a Place in the History occured within that period.'(Book III, ch.I, Norton, p.88).

[7] Refer to the opening scene of Illiad 'sing, goddess, the wrath of Achilles Peleus' son, the ruinous wrath that brought on the Achaians woes innumerable...' Homer, Illiad, trans. Andrew Lang, Walter Leaf and Earnest Myers, New York: Modern library, n.d. Book I, Book II:1-11. It has a regressive temporal movement

[8] Genette observed this rhythmic shift between the singulative and iterative sections in his analysis of Proust's Recherche.

[9] The Anglo-American New critical distinction between showing and telling was based on the assumption that, in showing the narrator is absent or if present, then as a omniscient narrator. In telling the narrator is present in the first person. But we know that, whether absent from the scene or not, the presence of the first person narrator is implied by the very act of narration. Once again, this is not an aspect of 'point of view' but of 'perspective' and 'person'.

[10] Stanzel distinguishes three kinds of narrative point of view: (1) the omniscient (2) the narrator/character (3) the third person. He draws up an elaborate chart of all possible variations. But here, once again, the difference between the second and third kind of narration is not of 'point of view' but of focus.

[11] The singulative sections go on increasing as we proceed with the story and reaches its longest in section L. After this section the remaining singulative sections go on decreasing because the second part is more of a repetition of the initial situation.

[12] Genette uses the term 'extradiegetic' for the first level of narration and 'metadiegetic' for the second level of narration. See Gerard Genette, Figures of Literary Discourse, trans. Alan Sheridan, Oxford: Basil Blackwell, 1982.

[13] Bersani regards these instances of multiple transmission as a movement away from the single identity. Emily Bronte's narrative method, he writes, 'works towards a disappearance of a single identity continuously recognizable through out the story as the creative identity at the origin of the story.' Leo Bersani, A Future for Astynax: Character and Desire in Literature, London: Marion Boyard, 1978, p.198.

[14] Kavanagh, commenting on the unreliability of Nelly as a narrator-character, writes, 'Her narrative is opportunistic... to whose manipulations Lockwood, and by extension the reader must and usually pleased to submit'. J.H. Kavanagh, Emily Bronte, Oxford: Basil Blackwell, 1985, pp.34-35.

[15] Barthes method while dealing with the codes is very exhaustive. For him every action is important for the analysis of the novel. While agreeing with him in the main, we shall deviate from his method in that our analysis, will be for most part (as with Todorov), emphasizing on the major actions of the story.

[16] Miller was fist to point out the enigmas of origins in Wuthering Heights. He maintains that the origin of the enigmas is lost in the origin of time. He has made some very important observations on the repetitive structure of the novel. See the chapter on Wuthering Heights in J.H. Miller, Fiction and Repetition, Oxford: Basil Blackwell, 1982.

[17] This point was made by Kermode. I have borrowed extensively from his analysis in analysing the symbolic code. See Frank Kermode, The Classic, London: Faber and Faber, 1975.

[18] Kermode regards the novel as an overdetermined semiotic structure which is never exhausted by any reading.

AFTERWORD

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Instead of the usual summarizing, we shall conclude briefly, by making some very broad observations. After such a laboured exercise, we must admit that the procedure put forward in the course of the work is not entirely faultless. The most serious handicap of all the methods used here is their inability to explain the complexity of characters and their relation to the overall structure of the work. The specific patterns and techniques of narration, in the structure of Wuthering Heights, which we have identified in our analysis has widened our understanding of the text. But at the same time, a work of fiction cannot be reduced to the sum total of all its features. Every work of fiction possesses within its structure, extra-literary features, which in a very significant way shape its organization.

Barthes in his 'codes' has tried to formulate ways in which these features could be accounted for. But he does not provide a hierarchy of the codes and there is a constant danger of overlapping and redundancy. This is not to say that our analysis has exhausted all the possible applications of the models proposed. Within the constraints of time and space we could not have, more than touched, a few categories.

Our analysis on the other hand has enlarged the possibility of the text. Genette and Barthes have helped us in identifying certain important organizing principles

at work in the novel. While using Barthes codes, we have seen how the novel constantly invites the reader to interpret it and yet at the same time thwarts all attempts at interpretation. Genette's method has helped us to realize the importance of the repetitive features of the text to the total structure. But what we have not accounted for in our analysis, is the effect that it has had on generations of readers. We have only identified the constituent units of the structure.

In the area of literary scholarship, traditionally given to intuition and imagination, the use of technical terms (like the one's we have used here), will certainly not please many people. But it is necessary at this juncture when literary criticism needs something more than intuition to justify its existence and maintain its credibility. On the other hand, reducing the text, author and the reader to the level of signifieds is not doing justice to their individual existence. Fiction becomes fiction by the very special way it is read and nothing can explain a text fully, without incorporating a theory of reading.

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