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Although *Wuthering Heights* was Emily Brontë's only novel, it is notable for the narrative technique she used and the level of skill involved in it. Although there are only two obvious narrators, Lockwood and Nellie Dean, a number of other narratives are interspersed throughout the novel. The reason for this is that all the action of *Wuthering Heights* is represented in the form of eyewitnesses to the narration of people who played some role in the narrative they describe. Unlike other novels, where there are parallel narratives, i.e. the same event, during the same time is told from different points of view, *Wuthering Heights* has a multi-layered narrative, each individual narrative, opened from its parent to reveal a new layer (level) of history. This complex method helps to maintain a continuous narrative, despite the difficulties associated with the huge time shifts involved in the novel. Lockwood's narrative is the outer frame of the story. He is then present as the recipient of Nelly's story, and she, in turn, is the recipient of tertiary stories. A.) A.) Heathcliff: Chapter 6, 29 B.) Isabella: Chapter 13, 17 C.) Katie: Chapter 24 D.) Silla: Chapter 30. Nelly's narrative is so dramatic that it can be argued that much of it is in the form of a tertiary narrative, such as a conversation involving Heathcliff, Catherine and Edgar about Heathcliff's return recorded by the words of the participants. The result of this is the presentation of the story directly to the reader, so that our perception is constantly changing, as if we were witnessing drama. The difficulty facing the author at the beginning if the novel had to find a method by which the reader can be introduced to the house of heights, so that its characters and its atmosphere can be understood. The purpose of Brontë's story is to draw the reader into a position where he can judge his events only from within. Lockwood represents a normal outsider or reader, introducing him to a penitential, the reader deftly familiar with the realities of this hostile and bewildering environment. The narrative form creates serious limitations for the author in that it cannot use its own voice, the story must speak entirely for itself, its values must be self-generated, created for us by language that must be emotional and strong, especially in moments of self-acquaintance and strong feeling. In *Wuthering Heights*, each story takes place within the framework of an action that occupies an important place in the dramatic structure, so that the reader never stands completely beyond the story. We, like Lockwood, find ourselves as the direct recipients of Nelly's narrative, we are immediately inside the world of *Wuthering Heights* and therefore events loom large and have more dramatic consequences because they are not preceded for us comments or introductions provided the author's first face. While the larger frames of Lockwood and Nelly's stories provide the necessary objectivity, the less concise narratives, such as Catherine's diary, give us direct views of the imaginary lives of the main characters, they together form the core of the story and combine in subtle ways with each other. They suddenly appear without warning, and the memory of them remains bright in the background. Change by vein of all external events that Nelly or Lockwood describe, allowing an individual response or appreciation for the main events of the story. Brontë seeks to engage the reader directly through the reactions of her narrators, the technique of sharp and dramatic allows little time to understand, but before us sharply focused scenes where the characters are realized primarily as a physical presence, they are in motion at once, and the chain, if events begin to occur, the reader immediately found themselves in the overall experience of the story, not having time to consider its meaning. Background, setting, climate, homes and animals all take on their own lives, images past and present flash together the glare of white letters struck from the darkness as vivid as ghosts - the air teeming with Catherine. Thus, the novel itself begins at the point where the action is almost complete. The questions that Lockwood asks Nelly Dean to promote answers that give him little insight, but it is Lockwood's fascination with Mr. Heathcliff's character that forces his mind to become tediously active, thus requiring a complete indirect narrative. The kind of curiosity that Brontë excited about Lockwood and, therefore, the reader, requires a complete creative experience of the past. It is only through testing the case as Lockwood did from Heathcliff's arrival to that point in time that he may be in the position to understand the complex set of relationships he witnessed in the Grosvenor Heights household, that why the apparently artificial narrative structure is as necessary and convincing and we accept its conventions without question. Past and present interact with each other, forming a single close knitted drama without being divided into parts. 1801 is the starting and final point of history until Lockwood's arrival in *Wuthering Heights*, as well as September 1802, the beginning and end of the events considered in the final chapters. Nelly's story is littered with dates, allowing us to determine the exact dates of major events, the age of the characters and often even the day of the week when the event occurs. The only sudden jumps from the present to the distant past: Catherine's Diary: Chapter 3. The beginning of Nelly's narration: Chapter 4. Heathcliff's Second Narrative: Chapter 29. How a novel contains history The two families whose fates have been worked out for three generations, it is important that reasonable exact dates are met. Without cluttering the narrative with dates, Brontë achieves this by accurately constructing the lives of Catherine and Heathcliff. Their life stories provide a temporary basis for the novel and other events, and the birth, life and death of other characters are connected with us in conjunction with the events in the lives of the two main characters. Lockwood, as the narrator Of Lockwood is an outsider, coming into a world in which he finds bewilderment and hostility, he is a gentleman of the city who has stumbled upon a primitive uncivilized world that he does not understand but which fascinates him. He arrives at the end of November 1801 as a tenant of Thrushcross Grange. After his initial meetings with his host, Mr. Heathcliff, he laid out for two months, during which his fascination with *Wuthering Heights* leads to the beginning of Nelly's narration. By January 1802, he had recovered enough to return to the heights where he informed Heathcliff of his intention to return to London within six months. He returns briefly in September 1802, when he hears the conclusion of Nelly's narration and the last events of the novel take place. In the novel, Lockwood presents the situation as he sees it, the reader thus approaches the action, seeing it through the eyes of the narrator himself. Lockwood's presence in the book allows the author to start the story near the end and work back and forth in time with little difficulty. The first chapters of the book are narrated by Lockwood and give the reader their introduction to this world in the early 19th century. The format of Lockwood's narrative is that of a personal diary that allows development for the reader's easy intimacy with an unbiased character whose style - shy, slightly affected and playfully beautifully calculated to engage in sympathy, allowing the land for the reader to be surprised at the expense of the narrators. For all its limitations, Lockwood is intelligent and insightful and his exact detailed descriptions are used by his creator to create subtle changes in situation and character, an example of this being that when Lockwood first visited *Wuthering Heights*, he commented on the chained gate, while at the end of the novel, when he returns to find Heathcliff dead, he noticed both doors and bars were open. Changes in character also hinted at Lockwood's eye for details, he noticed a change in both Katie and Hareton - Katie once described Lockwood as a little witch, now has a voice as sweet as a silver bell. Hareton is described in the first chapters as a lout and a clown and by the end of the novel became a young man respectably dressed with beautiful features, so Lockwood, by the role of an individual outsider and observer brings a dimension to the novel, which is very different from the perception provided by Nelly. Lockwood's Style as Narrator Lockwood uses an educated language of literacy, marked by detailed factual description and insightful observation and commentary, both in situation and character. An example of this is his description of Hareton Meanwhile, a young man slung over his persona with decidedly shabby outerwear, and, erecting himself before a fire, looked at me from the corner of his eyes, to the whole world, as if there was some sort of mortal enmity unavenged still between us. I began to doubt whether he was a servant or not... his bearing was loose, almost haughty, and he showed none of the squats of the house in visiting the lady's house. Lockwood's sentences are often complex, consisting of a series of positions or long phrases, often separated by a dash or half-column, examples he would probably shake presidential considerations of the folly of offending a good tenant - released a little in a laconic style chipped in by his pronoun and an auxiliary and the introduction of what he should have been a subject of interest to me. A notable aspect of Lockwood's style is its use of words of Latin origin, such as prudential, laconic, auxiliary. By the end of Chapter 3, Lockwood's style had become more complex in that his sentence structure was complex, with a large amount of adjectives and adverbial position, the liberal use of a semi-colon and a comma to give the impression of a narrator whose knowledge of the language was complex. My human instrument and its companions rushed to greet me; explaining violently, they completely abandoned me; everyone assumed (guessed) that I had died last night; and they wondered how they should sentence me to search for my remains. Nelly Dean as the narrator of *The Nellie Dean's* narrative, though plentiful and detailed, has an extraordinary, sometimes breathless energy, as if she were describing the events she witnessed an hour ago, every moment of which is vividly present to her. Nelly's narration is the art of harsh spontaneity - to make the past live for us in the present. Since much of Nelly's narrative unfolds in the words of real characters, we readers feel that the narrative is shaped by the pressure of events, not by the fact that the form and interpretation of events is shaped by the narrator. The sense of relevance is conveyed by a number of specific details that are pointless in place. Nelly's confidence in her narrative seems to arise from a surprising clear memory, the impression of rapid excitement achieved by concentrating our attention on movement and gesture, actions and reactions mixed with a furious dialogue that convinces him of the decisive rhythms of speech and simple language. Dialogue has no trace conscious stylist, this is noticeable for the brief quickness of the sentence, an example of this is Nelly's recollection of the time before Catherine's death, when Catherine employed her to open the window of her room - Oh, if I were, but in my bed in the old house! She continued bitterly, wringing her hands, and

that wind sounding in firs Let me feel it! - he goes straight down the swamp -- give me one breath! Nelly's value as a storyteller is clear from this example, it brings us very close to the action and is to some extent deeply involved in it. Grange's intimate affairs and heights have taken over all her life, however, her position as a professional housekeeper means that her interests in events are largely practical. It provides an inner narrative framework, and we see this world of subsequent generations of Earnshaw and Linton through her eyes, though much of the dialogue, in the interest of objectivity, is that of the characters themselves. As a narrator, reporting on the past from the present, it has the advantage of hindsight and can therefore move away from direct chronological narrative to hint at the future. The main contrast between Nelly and Lockwood is that she is, to a certain extent, a character in her own narrative, which causes her several problems. Sometimes she participates in the action she now describes and so she goes the hard way between romantic indulgence and moral honesty, she both encourages and hinders relationships. Her attitude to the topic swings between approval and disapproval, depending on her mood. This is primarily evident in the role she plays in the love triangle between Heathcliff, Catherine and Edgar; from time to time taking Edgar's side at the same time arranging the last meeting between Heathcliff and Catherine, leaving the window open for him. She took a similar position between the relationship between Katie and Linton, while conspiring with Katie and at other times to judge and betray her for writing against her father's will. There is ambivalence towards Nelly, and this combined with her intervention nature makes her moral position inconsistent and even hypocritical. Despite these shortcomings, she is an energetic, lively narrator with a formidable memory, whose energy and unsaved interests allow the reader to understand the life of the characters. As a storyteller, Nelly's style is vastly different from Lockwood's, much of her storytelling consists of verbatim dialogue and as such the language of the characters in Wuthering Heights. When she herself speaks as a storyteller, her language is lively, conversational and creative, it has the effect of bringing characters to life and giving the reader many vivid and accurate images, an example of this is her reference to Heathcliff's life Cuckoo, sir -- I know all about it, besides where he was born, and who were his parents, and how he got his money in the first place. And that Hareton, was banished as an unfledged dunno. In this example, tagging the phrase first suggests that Nelly knows how he got his money later and therefore arouses our interest in Heathcliff. Nelly is limited because of her usual, religious and moral feelings, which often prevent her from better understanding the emotions or motives of the characters. This is important in Bronte's technique because it allows the reader to believe that they have a better understanding of characters and events than any of her narrators. Incorporating so much dialogue and tertiary stories of central characters provide a direct link between the reader and the character, allowing greater immediacy and individual response on behalf of the reader. In this respect, both Nelly and Lockwood are merely intermediaries, providing a mechanism by which the reader can enter the world of Wuthering Heights and individually respond to the events that are taking place. Home : Background : Kathy Linton : Catherine Earnshaw : Edgar Linton : Hareton : Heathcliff : Heathcliff Revenge : Themes of the novel : Weather quotes quotes wuthering heights narrative structure pdf. comment on the narrative structure of wuthering heights. narrative structure and organisation in wuthering heights. the structure of narration and narrative perspective in wuthering heights

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