Doctoral Dissertation

NARRATIVE STRUCTURES AND SPACES IN THE ENGLISH ROMANTIC NOVEL:

AN INTERTEXTUAL STUDY OF MARY SHELLEY, CHARLES MATURIN

AND THE BRONTËS

イギリス・ロマン主義小説における語りの構造と空間：

メアリー・シェリー、チャールズ・マチュリン及びブロンテ姉妹における

テクスト相関性の研究

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Introduction

Taking *Histoire du chevalier des Grieux et de Manon Lescaut* (1831), the seventh volume of the *Mémoires et aventures d'un homme de qualité qui s'est retiré du monde* (1728-31) by Abbé Prévost for his material, Gérard Genette develops his narrative theory in terms of the temporal and spatial interval between each episode. As "the temporal (and spatial) interval . . . is finally reduced to zero" (Genette 227) at the end of the narrative of Chevalier des Grieux, "[w]hat separates them is less a distance than a sort of threshold represented by the narrating itself, a difference of *level* [emphasis in the original]" (Genette 228). He continues: "We will define this difference in level by saying that *any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed*" [emphases in the original] (228). He labels narrative levels as follows: a first narrative level is to be called "extradiegetic," the events told inside the first narrative are distinguished as "diegetic" or "intradiegetic," and "a narrative in the second degree, we will call *metadiegetic*" [emphasis in the original] (228). We will deal with the novels including these three levels in our discussion, focusing on the narrative "threshold" or "level" as the boundary between spaces, particularly the inside and outside of the house. What the thesis will clarify is, in other words, how boundaries between any space where characters cross correlate with the shifts in narrative levels. These considerations of narrative structures and spaces will lead to the ultimate insight this thesis offers.

Genette takes note of temporal rather than spatial dimension in his argument

of "voice." Telling a story, he thinks it is needless to specify "the place where it happens" (Genette 215); however, he cannot ignore specifying the time. "This is perhaps why the temporal determinations of the narrating instance are manifestly more important than its spatial determinations" (Genette 215). Nevertheless, "the place where it happens" demonstrated here refers to a single aspect of the spatial dimension. Spaces are utilised not only by narrators but also by characters to make plots. As spaces where characters live in and move about undergo changes, the narrative frames will be transformed. The inquiry into these dynamics will lead to a new way to interpret the plot.

Our argument starts with the fact that spaces almost always play significant roles in the plot development. We assume that spaces are correlated to the narrative structure and to the narrators. Robert Kiely, discussing time and plot in the Romantic novels, the novels in the Romantic-era, states:

> The romantic novelists usually dealt with the problem in one of two ways: by seeing to it that a major character is literally separated from day and night and from society's reckoning of time (in a prison, a lunatic asylum, a monastery cell) or by depending, even more often than did their realistic predecessors, on the inset story, the plot within a plot which interrupts the chronology of the main narrative and creates a new temporal dimension. (19)

The Romantic novels are, as Kiely suggests, full of temporal and spatial elements in their plots. Those aspects mingle with each other in the narratives.

Gabriel Zoran, exploring time and space in the narrative terms, says: "The peculiarity of the transformation of the time factor in the narrative is thus characterized by the fact of its being a transition from one type of temporal

structure to another" (313). He also states that "space does not involve only static objects and relationships—things may also move and change. Space is one aspect of spacetime (chronotopos)" (314). Zoran connects plot, space and time: plot "includes routes, movement, directions, volume, simultaneity, etc., and thus is an active partner in the structuring of space in the text" (314). According to Zoran, space consists of three units: "a scene on the topographic structure is a *place*, on the chronotopical level a *zone of action*, and on the textual level a *field of vision*" [emphases in the original] (323). It is noteworthy that he represents "total space" as not simple: "Total space, however, is not merely a vague duplication of space actually shaped in a literary text: it is an essential component with its own functions and modes of existence, as can be shown with regard to the three levels of structuring" (329). When we deal with the term "space" in this thesis, it means all the three levels as argued by Zoran. The term "space" includes not only places where characters live and where events happen, but also places relating indirectly to characters or plots; for instance, a room where the conversations between Gilbert Markham and Helen Huntingdon in *The Tenant of Wildfell Hall* take place represented in his letter.

This thesis explores the correlation between the narrative structures and spaces in early nineteenth-century English Romantic novels. Asserting "[t]he English romantic novel is unquestionably a schizoid phenomenon" (Kiely 26), Robert Kiely suggests "[t]he reader discovers the expected array of Byronic heroes and persecuted heroines, but he also discovers that they each have their mundane, unimpressive, even comic side" (26). The Romantic novels are a mixture of elements, integrating eighteenth-century prose and poetry as well as Gothic and Victorian fiction. Therefore, a number of traditions have come to be entangled in

them. The argument offered in the thesis will serve as a useful framework to disentangle them.

We deal with the following primary sources: *Caleb Williams* (1794), *Frankenstein* (1818), *Melmoth the Wanderer* (1820), *The Private Memoirs and Confessions of a Justified Sinner* (1824), *Jane Eyre* (1847), *Wuthering Heights* (1847) and *The Tenant of Wildfell Hall* (1848). In addition to these, in connection with *Wuthering Heights* and *Melmoth the Wanderer*, we refer to a Russian novel, Alexander Pushkin's *Eugene Onegin* (1823-31). It should be noted that the only criticism we can find out connecting *Melmoth the Wanderer* with *Wuthering Heights* directly is about nature and psychology (Thomas Kullmann), and no critic, as far as we have been able to pin down, has ever recognised that Pushkin's "novel in verse" is merged into *Wuthering Heights*. Besides, perhaps no critic, despite the fact that a great deal of attention has been paid so far, has tried to justify the classification of the novels of the Brontës as Gothic fiction in terms of the relationship between spaces and narrative structures; most of them are concerned mainly with characterisation.[1] However, the relationship between narrative structures and spaces is still a matter of debate; the examination focused on this topic has scarcely been attempted. These explorations will show the way to locate the works of the Brontës in the larger European literary context.

We focus on the Chinese-box narrative structures, classified as "metadiegetic," in our consideration of narrative spaces. It is a conspicuous feature in the novels of the Brontës in particular. Our analysis in this thesis will be focused on the narrative structures and spaces. To begin with, it is necessary to analyse Chinese-box structures of each novel in detail. The layered narratives usually consist of spaces; one narrative is entirely included in others. In some cases, a

Chinese-box structure functions to threaten the narrative's authenticity. *Wuthering Heights* is a good illustration: James Hafley and Gideon Shunami have cast sceptical eye upon the reliability of Nelly Dean's narrative. In his observation on the focalizor, Mieke Bal shows two types of focalization: "character-bound, internal focalization," depending on "one character which participates in the fabula[2] as an actor" (*Narratology* 152) and "non-character-bound, external focalization," representing "an anonymous agent, situated outside the fabula, is functioning as focalizor" (*Narratology* 152).[3] In respect of the former, Bal suggests: "Character-bound focalization (CF) can vary, can shift from one character to another, even if the narrator remains constant" (*Narratology* 151). His remarks on narratology contain important points that will be discussed in what follows. The variable focalizations are related to narrative frames transformed in the development of plots. We will reveal that spatial devices, such as windows or doors, are not merely metaphors or images but devices to move the plot forward, which are correlated with narrative structures.

"Spatial devices" like windows or doors argued in the thesis are to be regarded as boundaries of narrative "thresholds" or "levels." It is highly useful to refer to Mieke Bal as he explores the double meanings of spaces in his narrative theory. He considers what connects space with characters are the three senses: "sight, hearing, and touch" (*Narratology* 136). What should be noted is that, while offering the notion that space can be recognised as "frame," Bal points out its double meaning: "Both inner and outer space function, . . . as a frame. Their opposition gives both spaces their meaning" (*Narratology* 137). This duplicity is not fixed, as he continues; "[a]n inner space is often also experienced as unsafe," (*Narratology* 137), and "[t]he inner space can, for instance, be experienced as

confinement, while the outer space represents liberation and, consequently, security" (*Narratology* 137). Following his idea of a space as constituting a frame, we will argue that spaces could be likened to embedded narrative structures.

What is noteworthy is that Charlotte, Emily and Anne all represent houses with important functions in the development of plots. Houses in fiction frequently fascinate readers' imagination: Gothic novels often feature old magnificent castles and spaces as devices to excite terror, such as attics and an unopened room behind a secret door. Each of them has a significance which enriches texts. Many critics have noticed them. Leonard Lutwack notes the relationship between places and characters, and the places often represent "the type of person he is and his function in the story" (69). Likewise, discussing the importance of houses and their names, Daniel Pool, referring to the name of Thrushcross Grange and Thornfield Hall, states: "Examination suggests that some of the generic residence names reveal something about the nature of the dwelling, those that live there, or both" (194). Since characters and narrators are inevitably bound to the spaces in which they live, spaces and houses as plot devices in novels are ubiquitous. In her argument of spatial aspects, Urszula Tempska states: "There are few novels in which the physical and spatial aspects of the world presented would be equally irresistibly visual, fascinating and intrinsic in the novel's meaning as in *Wuthering Heights*" (205). Tempska construes the spaces of *Wuthering Heights* as follows: "The only common feature is their peculiar impotence and dependence on the place they descend from. They are not interesting or important when separated from their native houses, in fact they do not exist away from them, being but a function, however human and individualized, a subspace of the infinite natural universe in its diversity" (206). Much has been said so far about spaces in the novels by a number

of critics, but none of them has attempted to deal with the image of the house connecting it with narrative structures and spaces.

The first chapter deals with Mary Shelley's *Frankenstein*, aiming at the identification of the origin of the nameless monster through examinations of the Chinese-box structure and spaces. In terms of the relationship between the pursuer and the pursued in *Frankenstein*, two other novels are to be considered: *Caleb Williams* and *The Private Memoirs and Confessions of a Justified Sinner*. The discussion will lead us to connect those novels with *Wuthering Heights*. The second chapter develops the arguments of the first chapter, focusing on the influence of *Frankenstein* on *Jane Eyre* and *Wuthering Heights*. There are shared elements in the novels, including the Arctic Ocean, the moon and the mirror image. Next, we explore the works of the Brontës with Chinese-box structures: *Jane Eyre*, *Wuthering Heights* and *The Tenant of Wildfell Hall*. The relationship between the narrative structures and windows in *The Tenant of Wildfell Hall* and *Wuthering Heights* is to be discussed in Chapter 3, and Chapter 4 will examine the case of *Jane Eyre*. Our discussions up to this point will be centered on the consideration of images and limited spaces, such as windows and doors. Our perspective will be widened to examine *Wuthering Heights*'s inscrutable hero, Heathcliff, in the context of narrative structure and spaces. Chapter 5 will develop our arguments of the narrative devices such as windows and the moon further into a consideration of the function of spaces in narrative structures. This chapter reveals the kinship between Heathcliff and Melmoth the Wanderer, and the intricate narrative structures of the two novels. Given the similarities, shared elements between the two, and the Irish backgrounds of the authors, we can assume that Emily had read *Melmoth the Wanderer* and been inspired by it. Through the examination of the two

heroes, Melmoth the Wanderer and Heathcliff, some profound affinities between the English Heathcliff and the Russian hero, Eugene Onegin, will be revealed. Chapter 6 will try to confirm the hypothesis that Emily Brontë happened to pick up Alexander Pushkin's *Eugene Onegin*, and that she was inspired by it to write *Wuthering Heights*. Finally, we represent the idea that Frankenstein's nameless monster, supposed to have been lost in the Arctic Sea, actually continues to wander up and down Europe, reincarnating itself in Melmoth the Wanderer, Eugene Onegin and ultimately Heathcliff. It will lead to the conclusion that the Brontës should be located at the culmination of the European literary trend that began in the early nineteenth century.

The arguments in the thesis will constitute an innovative approach not only to their novels of the Brontës but also to the intertextuality working in the European climate. These explorations of narrative structures and spaces give us substantial clues to locating the Brontës in the literary milieu involving Russia, Germany, Ireland and England of the early nineteenth century.

Chapter 1. The Legacy of Mary Shelley's Nameless Monster

Owing to multiple adaptations, most people have been led to believe that the hideous monster in Mary Shelley's novel is called Frankenstein, but actually, it is not; Victor Frankenstein is a man devoted to natural philosophy and the creator of the monster. Since he does not give the monster any name, his creature remains nameless.

Not only have the many adaptations and translations contributed to the novel's popularity, but Mary Shelley's nameless monster in *Frankenstein* also has produced offspring in subsequent literary characters: Gil-Martin in James Hogg's *The Private Memoirs and Confessions of a Justified Sinner*, Melmoth in Charles Maturin's *Melmoth the Wanderer* and Heathcliff in Emily Brontë's *Wuthering Heights*, for instance. In other words, Shelley created a model for a monstrous villain in early nineteenth-century fiction.

The vigorous style of Shelley's novel initially misled readers. As an article in *Blackwood's Edinburgh Magazine* (1818) says, "Frankenstein is a novel upon the same plan with Saint Leon; it is said to be written by Mr Percy Bysshe Shelley, who, if we are rightly informed, is son-in-law to Mr Godwin; and it is inscribed to that ingenious author" ("Remarks on Frankenstein, or the Modern Prometheus, A Novel." 2:614).[4] The article includes some significant excerpts from the novel, which it holds in high estimation: "Upon the whole, the work impresses us with a high idea of the author's original genius and happy power of expression" ("Remarks" 2:620).

Thus, contemporary readers assumed that the anonymous author, who dedicated the novel to William Godwin, must have been male. In 1823, the popular misconception of this period was finally corrected, when *Blackwood's Edinburgh Magazine* acknowledged the novel as "the work of a female hand" ("Valperga." 13:283). The article then amends *Blackwood's* initial criticism of the novel, acclaiming it highly: "We learned that Frankenstein was written by *Mrs* Shelley; and then we most undoubtedly said to ourselves, 'For a man it was excellent, but for a woman it is wonderful'" [emphasis in the original] ("Valperga." 13:283).

As soon as *Frankenstein* was released, *Blackwood's Edinburgh Magazine* favourably introduced it to its readers, which could contribute to gain its fame as Shelley's masterpiece. It is understandable that critics have sought for the monster's progeny in the monstrous characters in contemporary novels; however, the influences of *Frankenstein* do not originate only in its monster. The novel has an intricate narrative structure, which correlates with spaces. In addition, there are many other elements in the novel, such as mirror images and the moon, which are also to be introduced into Victorian novels. The Brontës had in fact read *Frankenstein* and explored its various aspects, incorporating them into their own novels.

1-1. Narrative Structures and Spaces

First, let us consider the narrative structure of *Frankenstein*. It is an epistolary novel constructed on a frame narrative. Many novels after *Frankenstein* were to be narrated based on Chinese-box structures, and it is remarkable that *Frankenstein* provided a model for these.

The outer frame of the story is Robert Walton's letter to his sister, Mrs

Saville. He is headed off on an Arctic expedition. One day in Archangel, a port in north-western Russia, he sees "the shape of a man, but apparently of gigantic stature" (25), and after that he saves a man, Victor Frankenstein, who pursues "the daemon, as he called him" (27).

Hearing of Walton's reckless plan and worrying that he drinks "the intoxicating draught" (29), Frankenstein tells his tale. The manuscript of Frankenstein's narration, recorded by Walton, is the frame of the inner narrative. While the narrative of *Frankenstein* seems to correspond to a simple Chinese-box structure, the monster's is more complex as it is included in Walton's tale and continues from Chapter III to Chapter VIII of Volume Two. Here, the narrative consists of the following three levels: Walton's letter; Frankenstein's tale, including the monster's narrative; and, again, Walton's letter. All the three narratives are "homodiegetic," as the narrators are involved in their stories (Genette 245). However, the second one is more complicated; in it, Walton records Frankenstein's tale and the story, which the monster tells. Therefore, it signifies how the focalizor oscillates in this second narrative, changing between Frankenstein and the monster.

Above all, Walton's manuscript—that is, Frankenstein's tale—comprises some letters, namely those written by Elizabeth and his father's letters to Frankenstein, and his replies. David Punter, observing the story from a psychological point of view, compares the inner story with "a charnel-house, a place where all that exists are the fragments of the body which cannot be connected together to comprise a meaningful and functioning whole" (19). Punter metaphorically reads the inner story as fragments of the body, and it shows that its variable internal focalization contains multiple further internal focalizations.

What must be addressed next is that the space from which Frankenstein

narrates his tale is Walton's cabin in a drifting ship on the Arctic sea. Frankenstein's narrative is entirely embedded in Walton's letter, and the space of the cabin represents the narrative structure itself. This is most clearly suggested at the novel's end. Frankenstein dies in Walton's cabin, and the monster comes in through the window: "He sprung from the cabin window, as he said this, upon the ice-raft which lay close to the vessel. He was soon borne away by the waves, and lost in darkness and distance" (225). Although Frankenstein's tale is finished, the real story is not; the monster remains alive. The inner narrative is succeeded by the monster's narrative even after it springs through the cabin window. The monster cannot enter the whole narrative straightforwardly, because it is the outsider in Frankenstein's tale. In *Frankenstein*, it is only allowed to live in his creator's narrative as an incompetent being. Nevertheless, ultimately, it is the monster that holds the key that can end the story, as Criscillia Benford notices: "The novel's eerie, inconclusive ending reminds us that in Gothic novels the dead do not always lie quietly in their graves and that hypodiegetic characters may insolently transgress the 'sacred' boundaries that classical narratology regards as designed to contain them" (327). To summarise, *Frankenstein* has an open ending that is metaphorically represented by the monster adrift on the wide sea.

All these things make it clear that *Frankenstein* features the correlation between narrative structure and spaces. Shelley makes the theme of wandering reflect on Frankenstein, and his narrative is recorded on the ship drifting on the Arctic Sea. Walton's voyages are metaphorically analogised to Frankenstein's history.

The narrative and spaces in *Frankenstein* are greatly affected by William Godwin, to be sure, for the relationship between Caleb Williams and Gines is

similar to that between Frankenstein and the monster. The following two sections will focus on these points, the wanderings and the relationship between the pursuer and the pursued.

1-2. Wandering in *Caleb Williams*

Caleb Williams, in fact, had a great influence on Mary Shelley. According to *The Journals of Mary Shelley: 1814-1822*, to be sure, she started to read her father's novel on 19 October 1814 and finished the reading the next day (37). In terms of the narrative structure and spaces, Godwin intertwines the state of Williams's mind with his transference into narrower spaces: Falkland's residence, the jail, lodging and the retreat in Wales. He compares a hero's moral torment to a trapped state. The relationship between Victor Frankenstein and his creature is forming by the pursuer and the pursued; therefore, the settings of the plot have been changed: the Arctic Sea, Geneva, Ingolstadt, the summit of Montanvert, England, Orkney, Ireland, Paris, Australia, Geneva again and Russia. The shifting of the places has been controversial.[5] In this respect, *Caleb Williams* has a more complicated structure than *Frankenstein*.

The main characters, Walton, Frankenstein and the monster, do indeed wander from place to place. Each episode occurs in a different place; therefore, at first sight, the spaces and the narrative structure correlate less with each other than those of *Caleb Williams*. The narrative of this novel consists solely of Williams's recollections. At the beginning of the story we find the following words written: "My life has for several years been a theatre of calamity. I have been a mark for the vigilance of tyranny, and I could not escape" (3). Williams discloses in Chapter XIV of Volume III that he begins to write his story soon after he is driven out of a

market town in Wales by "the infernal Gines" (304), who is in the pay of Mr Falkland. In Williams's narrative, a few tales and letters are included: a long story of Mr Falkland's life told by Mr Collins, Falkland's steward, containing a copy of the defence (100-02). Collins's tale continues until Chapter XII of Volume I. Before quoting his narrative, Williams adds the proviso that "I shall interweave with Mr. Collins's story various information which I afterwards received from other quarters, that I may give all possible perspicuity to the series of events. To avoid confusion in my narrative, I shall drop the person of Collins, and assume to be myself the historian of our patron" (9-10). Williams also quotes a letter from the elder Hawkins (114-15), which is crucial for him to suspect that Falkland murders Tyrrel and pins his crime on Hawkins, a tenant of Tyrrel, and his son. In addition, a history of a Neapolitan family with whom Williams gets acquainted in Wales is inserted in the main plot (290-93) in a similar way as the tale of De Lacey is embedded in the monster's tale in *Frankenstein*.

Confessing his secret, Falkland keeps an eye on Williams's movements; in other words, Williams becomes a moral prisoner. Feeling that his chamber is like a dungeon (151), he escapes through a concealed door. Henceforward Williams is forced to start on a wandering journey, moving from one place to another: the apartment of Mr Falkland's house, the prison, the forest, a shed, the two lodgings in London, the prison again, a market-town in Wales, Harwich, and "the metropolitan town of the country in which Mr. Falkland resided" (316).

Williams is arrested for theft though he is innocent, and he is imprisoned. Then he tries to break out of jail twice, and succeeds at the second attempt. Williams is sheltered by a gang of thieves, and then he flees and tries to go to Ireland by ship; however, he is arrested for an unrelated matter. He tries to disguise

himself as an Irish man, using an Irish brogue, which he learns in the days of prison. However, it works against him; as the ship is about to leave, he is arrested for robbery (241).

The bribe works, and Williams is set free. Failing in escape from England, he goes to London in the disguise of a Jew. He finds his lodging and takes the utmost care: "I was even cautious of so much as approaching the window of my apartment, though upon the attic story; a principle I laid down to myself was, not wantonly and unnecessarily to expose myself to risk, however slight that risk might appear" (255). Escaping from Gines, Williams transfers to another lodging, yet he is captured there. As a result, he returns to jail but is released soon. He is led to face Falkland, who says, "I insist then upon your signing a paper declaring in the most solemn manner that I am innocent of murder, and that the charge you alleged at the office in Bow Street is false, malicious and groundless" (282). He refuses to sign it up, and he moves to hide in a market town in Wales. He is incessantly pursued by the eyes of Gines and Falkland: "As long as you think proper, you are a prisoner within the rules; and the rules with which the soft-hearted squire indulges you are all England, Scotland and Wales. But you are not to go out of these climates" (313). Finally, Williams chooses to confront Falkland, and the master admits his crime; however, "[b]oth these events are accomplished; and it is only now that I am truly miserable" (325).

One of the main themes in *Caleb Williams* is wandering. Williams, who is persecuted, is compelled to move from place to place. Borderless spaces raise fear. Christa Knellwolf, suggesting that "[t]he experience of space is crucial for Romantic approaches to the understanding of human nature" (48), argues as follows: "Fear is a natural response to the experience of stepping outside familiar

terrain; both in the literal and figurative sense of the term. The conclusion that it must be safest to stay within once established boundaries, however, is counterbalanced by the need of the self to assert itself and claim a space of its own" (54). Wandering seems to set people free from any other bondage; however, they living in exile always feel a great deal of fear. This is what is reflected onto Gothic novels by Romanticism; and later on, not only wandering but also staying indoors became important themes among Victorian novelists. In that later period, the theme of wandering received greater emphasis. Walton is taking huge risks in exploring the North Pole, a task that is inevitably life-threatening. His self-destructive expedition functions to raise fears.

1-3. The Relationship between the Pursuer and the Pursued

It is particularly suggestive that the themes of the pursuer and the pursued appear after the monster's tale is finished in *Frankenstein*. In fact, the monster pursues Frankenstein after the creator listens to his creature's history. This theme is universally acknowledged in Gothic as well as in Victorian novels.

A relationship between the pursuer and the pursued is seen in *Caleb Williams*, in which William Godwin uses the words the "persecutor" for Gines and the "persecuted" for Williams. In the case of Mr Falkland and Williams, they have the relationship of a master and a servant, respectively, so their power relation is more obvious than that in *Frankenstein*. Williams declares Mr Falkland "a murderer, that I detected his criminality, and that for that reason he is determined to deprive me of life" (275) in front of the magistrate, yet his appeal is rejected because of the difference in social standing: "A fine time of it indeed it would be, if, when gentlemen of six thousand a year take up their servants for robbing them,

those servants could trump up such accusations as these, and could get any

magistrate or court of justice to listen to them!" (276). Mr Falkland defends his

social position and fame stubbornly, and, as a result, Gines, acting as an agent for

his master, watches and persecutes Williams. It is probable that Shelley has adapted

her father's plot and developed it into a more suggestive relationship.

When the creature catches up with the creator, it asks him to create a mate

for it:

> "What I ask of you is reasonable and moderate; I demand a creature
>
> of another sex, but as hideous as myself; the gratification is small,
>
> but it is all that I can receive, and it shall content me. It is true, we
>
> shall be monsters, cut off from all the world; but on that account we
>
> shall be more attached to one another. Our lives will not be happy,
>
> but they will be harmless, and free from the misery I now feel. Oh!
>
> my creator, make me happy; let me feel gratitude towards you for
>
> one benefit! Let me see that I excite the sympathy of some existing
>
> thing; do not deny me my request!" (148)

The monster speaks eloquently, though it is not taught anything at all. Its education

is neglected because it is deserted by its creator, so it teaches itself how to read and

write, listening to and watching the family of De Lacey. Although it is self-

educated, it is certainly intelligent and a convincing speaker, as Frankenstein's

remarks show: "I was moved. I shuddered when I thought of the possible

consequences of my consent, but I felt that there was some justice in his argument.

His tale, and the feelings he now expressed, proved him to be a creature of fine

sensations; and did I not as his maker, owe him all the portion of happiness that it

was in my power to bestow?" (148). Peter Brooks claims: "As a verbal creation, he

is the very opposite of the monstrous: he is a sympathetic and persuasive participant in Western culture. All of the Monster's interlocutors—including, finally, the reader—must come to terms with this contradiction between the verbal and the visual" (83-84). The self-educated monster persuades Victor Frankenstein, who receives a formal good education, to accept its request; it thus defines their power relationship, occupying a dominant position over its creator.

The presentation of the pursuer and the pursued is closely connected with the theme of the double or doppelgänger. This theme appears quite frequently in the novels of the age: for example, Robert Wringhim Colwan and Gil-Martin, Jane Eyre and Bertha, and Catherine Earnshaw and Heathcliff all double each other. With the exception of Catherine and Heathcliff, all these couples are of the same sex. The next section will deal with the case of Robert Wringhim Colwan and Gil-Martin in *The Private Memoirs and Confessions of a Justified Sinner*.

1-4. The Case of George Colwan and Robert Wringhim Colwan

Before starting the discussion, it is necessary for us to explain why we take up James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (hereafter *Confessions*). There is a good reason to assume the Brontës were certainly familiar with the novel: Branwell Brontë substantiates a definite connection between the Brontës and Hogg. Hearing of Hogg's death, Branwell wrote a letter to *Blackwood's Magazine*; however, he had not had any response from the editors. He began with "Read what I write" in order to draw their attention to him.

> Now Sir, do not act like a common place person, but like a man
>
> willing to examine for himself. Do not t[urn] from the naked truth of

> my letters but <u>prove me</u>—and if I do not stand the proof I will not
>
> farther press myself on you—If I do stand it—Why—you have lost
>
> an able writer in James Hogg and God grant you may gain one in
>
> <div align="right">Patrick Branwell Brontë</div>

[Emphasis in the original] (Juliet Barker 233)

His hope of catching the editor's attention was unfortunately unfulfilled owing to the careless spellings and crossings out (Baker 233). In addition, the "soon-to-be thirteen-year-old Charlotte" refers to Hogg's name in her writing: "Charlotte described it as 'the most able periodical there is the editor is Mr Christopher North an old man 74 years of age the 1st of April is his Birthday his company are Timothy Ticklar Morgan Odoherty Macrabin Mordecai Mullion [?Warrell] and James Hogg a <12 Mar> man of most extraordinary genius a Scottish Sheppherd'" (Barker 149). Juliet Barker, examining this quoted passage by Charlotte, states that "[t]hese were tremendously influential on the young Brontës and were responsible for the conversational style and tavern setting of many of their own writings" (149).[6]

In any case, exploring *Confessions* will show us how to clarify the connection between the novel and *Wuthering Heights*, and the influence of *Frankenstein* on it. This section focuses on the narrative structure and the relationship between the pursuer and the pursued.

The narrative structure of *Confessions* consists mainly of two parts, the "editor's narrative" and the "private memoirs and confessions of a justified sinner," yet it could be classified as a Chinese-box structure. The editor's narrative absorbs the memoir entirely, and furthermore, it is the editor that discloses the justified sinner's memoirs and gives us some comments on it. Peter K. Garret argues:

"*Confessions of a Justified Sinner* allows us to sense more acutely how different versions entail subject positions through the troubling relation between its doubled narratives" (67). The main theme of this novel is the relationship between the pursuer and the pursued. The Gothic fiction typically utilises this theme as Garret states: "*Caleb Williams*, *Melmoth the Wanderer*, and *Confessions of a Justified Sinner* all plumb the terror of persecution, of the self cut off from others" (67). Let us examine the case of George Colwan and Robert Wringhim Colwan here.

George has been haunted by his younger brother, Robert, since they first met. Robert interferes with George who plays tennis (21). Since then the strange shadow clings to him wherever he goes, and curiously it always appears at his "right hand" (33). He cannot escape from his younger brother: "The attendance of that brother was now become like the attendance of a demon on some devoted being that had sold himself to destruction; his approaches as undiscerned, and his looks as fraught with hideous malignity" (37-38). Strangely enough, "George wist not how, or whence; and, having sped so ill in his first friendly approaches, he had never spoken to his equivocal attendant a second time" (38). As a result, George has a feud with Robert, and the mysteries of his persecution are solved in the confession later on. Robert is possessed by a preternatural power. He gives a detailed account of the events that follow the situation as we have seen earlier. At that time, he "was seized with a strange distemper, which neither my friends nor physicians could comprehend" (153), for he says that "I generally conceived myself to be two people. When I lay in bed, I deemed there were two of us in it; when I sat up, I always beheld another person, and always in the same position from the place where I sat or stood, which was about three paces off me towards my left side" (154). Unfortunately, he cannot shake him off because they "identified with one

another, as it were, and the power was not in me to separate myself from him"
(183).

Besides, Robert is falsely accused of murder. He has to escape from his
home following Gil-Martin's advice. He is persecuted wherever he goes, so that he
is exhausted when he meets Gil-Martin again; strangely enough, his double is also
consumed away: "How changed was now that majestic countenance, to one of
haggard despair—changed in all save the extraordinary likeness to my late brother,
a resemblance which misfortune and despair tended only to heighten" (228).

All these make it clear that both Robert and George are pursued by a
preternatural figure, probably an incarnate demon, and it brings about their
destruction. Garret examines the narrative frame as follows: "The final framing
moment, in which all the narrative figures can seem to merge into the self-closed
mind of the author, like figments of a dream, is also the moment at which the
narrative is finally given over to its readers for reframing" (68). The real self is
merged into the second self, a doppelgänger; this is somewhat a pastiche of its
narrative structure: the private memoirs and confessions of a sinner are wholly
absorbed into the editor's narrative.

1-5. Revenge and Nihilism

The monster's pursuit ends when Frankenstein's strength gives out. He
should have chased the monster to the end in order to be revenged it for its
murders; however, at last, the monster acknowledges that its "work is nearly
complete" (224). What does the term "work" mean? Its choice of the word reveals
it is also seeking revenge on its creator for his irresponsible creation. The monster
feels this is almost completed; nevertheless, it does not feel a sense of achievement.

"Neither yours nor any man's death is needed to consummate the series of my being, and accomplish that which must be done; but it requires my own. Do not think that I shall be slow to perform this sacrifice" (224). It is noticeable that here its narrative contains a kind of nihilism awaiting it at the end of the path of revenge as in other previously published novels. Therefore, in this context Shelley follows in the footsteps of her predecessors.

Particularly in terms of the relationship between nihilism and revenge, the influence of *Caleb Williams* is obvious; Williams and Falkland bring about their own destruction, as do Frankenstein and the monster. The common feature of these two pairs is that each is obsessed with revenge upon the other. Upon disclosing Falkland's secret, Williams is consistently watched and pursued; he is a moral prisoner. When Falkland unjustly accuses him of stealing treasure, he becomes literally trapped and he is forced to escape.

Interestingly, it is said that Godwin wrote two endings to this story: "His diary indicates that he finished the first version of the novel on 30 April 1794, but he was apparently dissatisfied with it, had a better idea, and on 4 to 8 May wrote the published version. The original ending consists of nine manuscript pages, two of which are lost" (Appendix I in *CW* 327). The first version is utterly without hope. Williams's innocence is not rewarded after all. He still believes that he "stood there for justice" (330), but, in despair, says, "My innocence will then die with me! The narrative I have taken the pains to digest will then only perpetuate my shame and spread more widely the persuasion of my nefarious guilt!" (332). Finally, he writes a letter to Mr Collins describing his state of mental chaos: "Once I had an enemy— oh! two or three enemies!—and they drove me about, and menaced me, and tormented me!—and now nobody disturbs me—I am so quiet—I have not an

enemy in the world—*nor a* FRIEND!" [emphases in the original] (333). Despite the death of his enemy, he still feels emptiness. He declares: "They do nothing but tell me over and over again that Mr. Falkland is dead—What is that to me?—Heaven rest his soul!—I wonder who that Mr. Falkland was, for every body to think so much about him?—Do you know?" (333-34).

The current version is different in Williams's partially achieved justice; he sues Falkland for murder and the latter admits his crime at last. In a sense, Williams accomplishes his purpose: "Both these events are accomplished; and it is only now that I am truly miserable" (325). This version indicates justice is bound to prevail; however, these two endings have in common a sense of helplessness which seizing the protagonist. Thus, we can assume that nihilism entailed in revenge is an idea common to both *Frankenstein* and *Caleb Williams*.

Such a sense of vacuity is also experienced by Heathcliff when he exacts revenge on Hindley and the Lintons. Emily Brontë probably adopted for him the kind of revenge an orphan seeks. Mr Earnshaw brings Heathcliff, an orphan, to Wuthering Heights, essentially as a nameless monster. Although Mr Earnshaw cherishes Heathcliff, the other family members except Catherine harbour ill feelings towards him. Hindley strongly opposes Heathcliff, calling him a "gipsy" or the "imp of Satan." When Hindley becomes the master of Wuthering Heights, he bitterly oppresses Heathcliff; accordingly, Heathcliff decides to seek revenge on Hindley and the Lintons, the family into which Catherine marries during his three years of absence. Heathcliff is possessed of a fortune, and proceeds to expropriate Hindley and Edgar Linton from their estates. In this way, he wreaks revenge on them; nonetheless, after he ruins two houses, he remains unsatisfied. He says, ". . . I have lost the faculty of enjoying their destruction, and I am too idle to destroy for

nothing" (323). At the same time, Heathcliff feels "there is a strange change approaching" (323). He says of Hindley's son, "Hareton seemed a personification of my youth, not a human being" (323), and admits he sees Catherine's shadow everywhere; he is "surrounded with her image!" (323-24). His speech indicates that he suffers from these images, though he refers to them in an ecstasy of joy rather than agony. It is not far-fetched to connect these images of the double with nihilism, for Heathcliff's sense of the meaninglessness of his revenge is caused by the loss of his double, that is, of Catherine Earnshaw. No matter how hard he works to make a fortune and ruin his enemies, Catherine is no longer present. This close relationship between nihilism and the double follows the fashion of the time in a sense, because it had been a main feature in Gothic or Romantic novels such as *Caleb Williams* and *Frankenstein*. Emily Brontë possibly encountered these features during her reading of Gothic fiction, and assimilated them into her novel. In the end, the relationship between the pursuer and the pursued leads them both to ruin. This relationship leaves nothing more than a feeling of meaninglessness.[7]

Through the discussion in this chapter, it has been made clear how Mary Shelley's nameless monster pervades contemporary novels in terms of the narrative structure and spaces. The theme of wandering, the relationship between the pursuer and the pursued, and revenge and nihilism, are the legacy of *Caleb Williams* and are succeeded by *The Private Memoirs and Confessions of a Justified Sinner*. These elements are all related to the correlation between the narrative structure and spaces. When each story comes to an end, a space is opened up as if allowing readers to interpret it as they like. After Victor Frankenstein passes away, the monster leaps out of the cabin window and disappears out of sight onto the Arctic Sea. Caleb

Williams chooses to sue Mr Falkland, and his persistence at last pays off in a sense; Falkland admits that he is wrong. Both Williams and Frankenstein wander from place to place; however, they are set free from any moral and physical imprisonment after all. We will take notice of the fact in the later chapters that an open space is revealed in the end when the intricate entanglements of the narrative are disentangled. Furthermore, to find out the evidence that the Brontës could have picked up *Frankenstein*, the next chapter will examine other shared themes and the two novels of the Brontës, *Jane Eyre* and *Wuthering Heights*.

Chapter 2. The Influences of *Frankenstein* on *Jane Eyre*

and *Wuthering Heights*

Now let us explore the influences of *Frankenstein* on the Brontës' novels, especially on *Jane Eyre* and *Wuthering Heights*. A discussion on these novels will lead us to a more enlarged treatment of the narrative structures and spaces in the novels of the Brontës.

As we have examined in Chapter 1, there are common themes and images in *Frankenstein* and the Brontës' novels. In this chapter, other common themes and imagery, which are closely connected with spaces, will be explored, that is, the Arctic Ocean, the moon and the mirror image.

2-1. The Arctic Ocean

Archangel is a place where the ending *Frankenstein* is set. According to Melanie Kirkham, Archangel has a double meaning, referring to "a physical place, and also religious doctrine" (3). Comparing Walton to Lucifer, Kirkham maintains: "Lucifer's polar opposition to Michael is Shelley's archangel theme in *Frankenstein*, and that tale is told through Victor and the Creature, with Walton's fate lying in the balance" (7). She concludes: "The Creature acts with selfless compassion for Walton (and thus all humanity.) In this the Creature gains his own humanity and proves that it is not he who is truly a monster, but Victor" (17).

Then, why did Mary Shelley set her novel in St Petersburg and Archangel, Russia? Richard Freeborn quests for the answer, interpreting Russia as "a metaphor

for extreme and arrogant individualism, for man's deification of reason, for his outcast condition as an Adam repudiated by his Creator and therefore posing a hideous threat to the unity of mankind" ("Frankenstein's Last Journey." 108). The theme of exile, pervading the novel, is to be argued with reference to other novels later in Chapter 6. Mary Shelley borrowed the theme from the Russian context in order to emphasise the theme of exile, as Freeborn affirms; and the novel's setting in Russia comes to form a moot point. Exploring the reason why Mary Shelley set her novel in Russia, Freeborn finds a conclusion, referring to Ivan Kireevsky and Pavel Chaadaev: "Those bold enough, such as Ivan Kireevsky and Chaadaev, to confront the metaphor of Frankenstein's monster in a Russian context could easily discern in its 'dull yellow eye' a mirror image of their own condition" ("Frankenstein's" 119). Admitting that "[i]t is impossible to say exactly why Mary Shelley should have set her novel in Russia" ("Frankenstein's" 105), Freeborn finds out the clue in her biography ("Frankenstein's" 105). He implies that George Anson's *Voyages Round the World* (1748) might have been a source, whose name can be seen in Mary Shelley's "list of books read in 1815" in *Mary Shelley's Journal* (49). And also he proposes an interesting information in the diary of John William Polidoli that "a Countess Breuss, a Russian lady, who presided over a 'society' or salon every Thursday at her villa in Genthoud outside Geneva" ("Frankenstein's" 105). Freeborn considers Shelley was likely acquainted with her: "In that period it is very likely that he was able to speak of the Russian background which Mary uses at the opening of her novel, and it is conceivable that he even arranged for her to visit one of the Countess's 'Thursdays'" ("Frankenstein's" 106). He made it clear that "[t]hough we have no evidence for this, we do have evidence of a supposed literary connection between this Russian lady and the creation of the

strange and influential story *The Vampire*, which was attributed to Lord Byron"

(106). To some extent, these facts can provide an explanation for why Shelley

deliberately set her novel in Russia and of the connection between them.

Andrew Griffin, referring to *Jane Eyre*, notices the theme of the Arctic Sea

(54). *Jane Eyre* similarly begins with the vision of the polar region—though in fact

it is introduced with Thomas Bewick's *History of British Birds* (1804). Dismissed

from the Reeds family circle, Jane takes refuge in a window-seat in a breakfast-

room where she reads *History of British Birds*:

> They were those which treat of the haunts of sea-fowl; of "the
>
> solitary rocks and promontories" by them only inhabited; of the coast
>
> of Norway, studded with isles from its southern extremity, the
>
> Lindeness, or Naze, to the North Cape—
>
>> Where the Northern Ocean, in vast whirls
>>
>> Boils round the naked, melancholy isles
>>
>> Of farthest Thule; and the Atlantic surge
>>
>> Pours in among the stormy Hebrides.
>
> Nor could I pass unnoticed the suggestion of the bleak shores of
>
> Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland,
>
> with "the vast sweep of the Arctic Zone, and those forlorn regions of
>
> dreary space,—that reservoir of frost and snow, where firm fields of
>
> ice, the accumulation of centuries of winters, glazed in Alpine
>
> heights above heights, surround the pole, and concentre the
>
> multiplied rigors of extreme cold." (*JE* 14)

Charlotte actually quotes a part from the introduction of Volume Two of Thomas

Bewick's *History of British Birds*. Adducing the fact that Bessie narrates children a

tale, Andrew Griffin considers "[t]o Jane, sadly enough, the Arctic Zone *is* a romance" [emphasis in the original] (52).

Jane compares her situation to the life of a sea-fowl: "Of these death-white realms I formed an idea of my own: shadowy, like all the half-comprehended notions that float dim through children's brains, but strangely impressive" (14). Considering the fact that it is a first person narrative, the imagery of the Arctic Sea represents Jane's dreary situation: ". . . in a sense, Jane is a rock standing alone in the sea, with no love and care, or a broken boat stuck on a neglected coast" (Chi 98). It also implies that Jane is destined to wander from place to place like birds do. Thus, Charlotte might have been fascinated by poetic expressions in *History of British Birds* or possibly in *Frankenstein*.

2-2. The Moon

The moon plays a significant role in *Frankenstein*. The moon itself has been utilised as a primary representation in eighteenth-century English Romantic novels. Ann Radcliffe is a good exemplar; the moon frequently appears in *The Mysteries of Udolpho* (1794). Her ways to use the moon can be broadly divided into three categories: a part of a grand and majestic view, an object contemplated by a heroine, and a device to show an elapse of time. The descriptions of the moon underlying the idea of Romanticism have already appeared in the eighteenth and the early nineteenth century. Hence, it may be said that Mary Shelley and Charlotte might have been influenced by the female pioneer of the Gothic fiction, although they depict the moon in their new styles with an abundance of meanings.

The moon plays the role of an observer of every fatal moment in the narrative of *Frankenstein*. While Frankenstein creates the monster, "the moon

gazed on my midnight labours" (55), and it watches his work to the end. The night

Frankenstein gives birth to the monster, nightmares trouble him:

> I started from my sleep with horror; a cold dew covered my forehead,
> my teeth chattered, and every limb became convulsed: when, by the
> dim and yellow light of the moon, as it forced its way through the
> window shutters, I beheld the wretch—the miserable monster whom
> I had created. He held up the curtain of the bed; and his eyes, if eyes
> they may be called, were fixed on me. (59)

In Gothic fiction, the nightmare often suggests a future misfortune, and here this is

so, as well. In fact, Frankenstein's escape from his creature proves fatal for him.

His narrative is a recollection, so he tells his story after he knows the monster's tale.

Therefore, little sympathy for his abandoned creature is shown in his narration; he

calls it "the wretch" and "the miserable monster."

Next, the moon sheds light on the monster's tale, and moonlight guides it

after its birth:

> "Soon a gentle light stole over the heavens, and gave me a
> sensation of pleasure. I started up and beheld a radiant form rise from
> among the trees. I gazed with a kind of wonder. It moved slowly, but
> it enlightened my path, and I again went out in search of berries. . . .
> I felt light, and hunger, and thirst, and darkness; innumerable sounds
> rang in my ears, and on all sides various scents saluted me: the only
> object that I could distinguish was the bright moon, and I fixed my
> eyes on that with pleasure." (106)

In this passage, the uneducated monster gradually notices that the light gleaming

over his head is "the bright moon." The monster associates the moon with pleasure,

and this universal object may serve as the observer of its movements and growth. In fact, Mary Shelley added a footnote expressly to the following sentence, "I started up and beheld a radiant form rise from among the trees" (106), and indicated that "a radiant form" means "The moon." She tells readers to note the "radiant form," for it is an unusual expression.

When the accident occurs, which makes the monster burn with the desire for revenge, the moon metaphorically keeps watch. It is the fatal moment at which Frankenstein breaks his promise to create the female creature: "I trembled, and my heart failed within me, when, on looking up, I saw, by the light of the moon, the daemon at the casement" [emphasis added] (171). While Frankenstein once named the monster "the wretch" and "the miserable monster" (59), he now calls it "the daemon," which shows that he perceives his creature utterly as a foe. He is persuaded by it to create a female monster and broken his word; nevertheless, he puts the blame on his creature.

This is how the tragedy occurs; a married couple, Frankenstein and Elizabeth, go on their honeymoon, but it ends disastrously. The following description of the weather gives the presentiment that something will happen: "The moon had reached her summit in the heavens and was beginning to descend; the clouds swept across it swifter than the flight of the vulture and dimmed her rays, while the lake reflected the scene of the busy heavens, rendered still busier by the restless waves that were beginning to rise" (198). Frankenstein prepares to fight with his "enemy." When he finds unfortunate Elizabeth in her room, he sees the monster at the window:

> The windows of the room had before been darkened, and I felt a kind
> of panic on seeing the pale yellow light of the moon illuminate the

> chamber. The shutters had been thrown back; and, with a sensation
>
> of horror not to be described, I saw at the open window a figure the
>
> most hideous and abhorred. A grin was on the face of the monster; he
>
> seemed to jeer, as with his fiendish finger he pointed towards the
>
> corpse of my wife. (200)

Here, strangely enough, the moon hides her face and then reappears as if to represent the monster's mind. The daemon monster watches his creator from outside the window, and cannot come into the room; this indicates he is entirely an outsider. The monster is, in a sense, a wanderer who cannot settle anywhere.

When Frankenstein becomes obsessed with vengeance, the moon illuminates the monster: "I darted towards the spot from which the sound proceeded; but the devil eluded my grasp. Suddenly the broad disk of the moon arose, and shone full upon his ghastly and distorted shape, as he fled with more than mortal speed" (206). From then on, Frankenstein pursues the monster and wanders from Geneva through Russia to the Frozen Ocean.

The moon here seems to have two meanings. First, it represents an omnipresent observer. Although it waxes and wanes, it is ubiquitous. In this novel, the omniscient narrator is absent; however, the moon could be the embodiment of such a narrator and it integrates individual narratives, specifically, Frankenstein's tale and the monster's. At the same time, the moon connects each frame narrative. It functions to integrate fragments into one story.

Second, the moon emphasises the narrative thresholds. Even though the monster's narrative is embedded in Frankenstein's tale, the monster remains alien throughout the whole narrative and is excluded from human society. In fact, the monster is merely a creature, not a human being; therefore, it is literally an outsider.

However, in terms of the narrative structure, it participates in it and occupies to a certain extent Frankenstein's tale in Walton's letter. We may say that the window emblematises the monster's alienation. The moon often shows its face through the window, and as we have shown before, the monster can watch from there but cannot enter. This means that the monster remains outside Frankenstein's narrative threshold. At the same time, it could be argued that the creature cannot enter his creator's mind. After Frankenstein's death, the monster "sprung from the cabin window, . . . upon the ice-raft which lay close to the vessel" (225). It is the very ending of the whole narrative, and a farewell to the nameless, monstrous narrator. We will return to the use of windows and the moon as it appears in *Jane Eyre* in chapter 4.

2-3. The Mirror Image

Facing up to one's own image has a figurative meaning. The monster describes the situation in which it realises for the first time how it was created, as shown in the following passage:

> "I had admired the perfect forms of my cottagers—their grace, beauty, and delicate complexions: but how was I terrified, when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity." [Emphasis added] (116-17)

The monster sees itself reflected on the "transparent pool," or a lake, which plays

the role of "the mirror." Prior to Shelley, Ann Radcliffe used water as a mirror in *The Mysteries of Udolpho*. For instance, the stars "are reflected on the dark mirror of the waters" (4), and "the waters were spread into one vast expanse of polished mirror, reflecting the grey cliffs and feathery woods, that over-hung its surface, the glow of the western horizon and the dark clouds, that came slowly from the east" (482). On one hand, these extracts from Radcliffe show water functions to depict picturesque scenery, which is typical of Gothicism. On the other hand, in the case of *Frankenstein*, Shelley did not simply follow convention.

When the creature sees its own image, it uses the term "the monster" to describe it. From then on, it struggles with his self-image:

> "And what was I? Of my creation and creator I was absolutely ignorant, but I knew that I possessed no money, no friends, no kind of property. I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man. . . . When I looked around I saw and heard of none like me. Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned?" (123)

It poses the question to itself, and it suffers from its own ugliness since then. Peter Brooks claims: "The experience is anti-narcissistic, convincing the Monster that he is, indeed, a monster, thus in no conceivable system an object of desire" (89), and also maintains: "The mirror image becomes the negation of hope, severing the Monster from desire. . ." (89). Acknowledging its abominable appearance, the monster expects the old De Lacey, who is blind, to accept his inner spirit: "I have good dispositions; my life has been hitherto harmless and in some degree beneficial; but a fatal prejudice clouds their eyes, and where they ought to see a

feeling and kind friend, they behold only a detestable monster" (136). Nonetheless, it is utterly rejected by the other members of the De Lacey family, Felix, Sofie and Agatha.

Facing oneself is a significant process of one's self-realisation, and it could be an inevitable phase in one's life. When the monster sees himself reflected on the surface of the lake, his agony begins; in other words, it is necessary for a human creature to accept his or her real self in order to grow up. A human being cannot help experiencing this "mirror stage."

The conception of "the mirror stage" was explicated by Jacques Lacan. It is closely related to how self-awareness arises and also the process leading to it: "The child, at an age when he is for a time, however short, outdone by the chimpanzee in instrumental intelligence, can nevertheless already recognize as such his own image in a mirror" (Lacan 1). Lacan adduces the following facts in corroboration of this theory.

> This act, far from exhausting itself, as in the case of the monkey, once the image has been mastered and found empty, immediately rebounds in the case of the child in a series of gestures in which he experiences in play the relation between the movements assumed in the image and the reflected environment, and between this virtual complex and the reality it reduplicates—the child's own body, and the persons and things, around him. (1)

According to him, "[t]his event can take place, as we have known since Baldwin, from the age of six months, and its repetition has often made me reflect upon the startling spectacle of the infant in front of the mirror" (Lacan 1). He demonstrates the connection between the mirror stage and identification as follows:

> We have only to understand the mirror stage *as an identification*,
> in the full sense that analysis gives to the term: namely, the
> transformation that takes place in the subject when he assumes an
> image—whose predestination to this phase-effect is sufficiently
> indicated by the use, in analytic theory, of the ancient term *imago*.
> [Emphases in the original] (Lacan 2)

The notion of "imago" is associated with "double."

> Indeed, for the *imagos*—whose veiled faces it is our privilege to
> see in outline in our daily experience and in the penumbra of
> symbolic efficacity—the mirror-image would seem to be the
> threshold of the visible world, if we go by the mirror disposition that
> the *imago of one's own body* presents in hallucinations or dreams,
> whether it concerns its individual features, or even its infirmities, or
> its object-projections; or if we observe the role of the mirror
> apparatus in the appearances of the *double*, in which psychical
> realities, however heterogeneous, are manifested. [Emphases in the
> original] (Lacan 3)

In other words, the mirror stage is the process in which infants identify themselves with their own images and at the same time recognise the others. Thus, these two could conflict.

> The *mirror image* is a drama whose internal thrust is precipitated
> from insufficiency to anticipation—and which manufactures for the
> subject, caught up in the lure of spatial identification, the succession
> of phantasies that extends from a fragmented body-image to a form
> of its totality that I shall call orthopaedic—and, lastly, to the

assumption of the armour of an alienating identity, which will mark

with its rigid structure the subject's entire mental development.

[Emphases in the original] (Lacan 4)

It is appropriate to interpret the development of Frankenstein's monster; the image

reflected on the lake causes it anguish. Unless it looks at its own image on the lake,

it cannot recognise its face. It is the moment when the monster accepts unexpected

self and alienates its double. According to Lacan, "they were encountering that

existential negativity whose reality is so vigorously proclaimed by the

contemporary philosophy of being and nothingness" (6); therefore, facing up to its

double—whether it is the mirror image or others—might lead them to a feeling of

meaninglessness, which the monster as well as Caleb Williams and Heathcliff feels

at the end of revenge.

Accepting their own images is a crucial moment for Jane Eyre as well as for

Catherine. They also go through the mirror stage. In the process of growth, Jane's

experience in the red room has a serious consequence. Being locked there, she has a

chance to see her own image in a mirror (21-22). Hsin Ying Chi remarks on this

scene in terms of women and space: "The mirror, as an object reflecting her own

identity, loses its function. Instead, it functions as a frame that encloses and

imprisons Jane" (99). At this moment, she probably recognises herself objectively

for the first time. After that, Jane is struck with horror when she sees "a light

gleamed on the wall" (24). This is the first time when Jane loses consciousness.

Jane is locked in the red room as a punishment, which gives her a moment to see

herself as she is.

When Jane faces Bertha, she loses consciousness for the second time. It is

suggestive that Jane sees Bertha's face in the mirror: "But presently she [Bertha]

took my veil from its place; she held it up, gazed at it long, and then she threw it over her own head, and turned to the mirror. At that moment I saw the reflection of the visage and features quite distinctly in the dark oblong glass" (317). Some critics argue that Bertha is a double of Jane.[8] According to Sandra Gilbert, "on a figurative and psychological level it seems suspiciously clear that the specter of Bertha is still another—indeed the most threatening—avatar of Jane. What Bertha now *does*, for instance, is what Jane wants to do" [emphasis in the original] (359). Then, on the morning of her wedding day, Jane looks at herself in a mirror: "I saw a robed and veiled figure, so unlike my usual self that it seemed almost the image of a stranger" (321). It should be noted that Jane identifies the figure in the mirror as a stranger. It shows that as she grows older, her real self and her selfhood become divided.

The role of a mirror in *Wuthering Heights* is more figurative and complicated. The first Catherine similarly faces her image in Thrushcross Grange; it utterly appals her. After she quarrels with her husband, Edgar Linton, she locks herself up in her room for three days. On the third day, Nelly enters her room, and Catherine becomes frightened at the sight of her own image in a mirror: "'And I dying! I on the brink of the grave! My God! does he know how I'm altered?' continued she, staring at her reflection in a mirror, hanging against the opposite wall. 'Is that Catherine Linton? He imagines me in a pet—in play, perhaps'" (121). Here she can still recognise herself on the mirror, but in the next stage, she cannot. She said the room is haunted; and when Nelly tries to persuade her that the image in the mirror is Mrs Linton herself, holding her hand in order to "keep straining her gaze towards the glass" (123), "'Myself,' she gasped, 'and the clock is striking twelve! It's true, then; that's dreadful!'" (123). Although Nelly covers the mirror to prevent Catherine from seeing herself in it, she subsequently tortures her mistress,

affirmatively identifying that image on the mirror as Catherine. The extent to which

Catherine is frightened by her image is unveiled when the shawl drops from the

mirror. As she shrieks, Nelly tries to pacify her: "'Why, what *is* the matter?' cried I.

'Who is coward now? Wake up! That is the glass—the mirror, Mrs Linton; and you

see yourself in it, and there am I too by your side'" [emphasis in the original] (124).

Catherine gradually regains consciousness.

Considering this scene, we may dare to deliberate on a new idea. What has

to be noted here is a change in Nelly's remarks on the mirror: she uses the word

"glass" for "mirror" twice. It is no wonder Nelly does not distinguish these two

words, as the transference is of great significance in this scene. It is necessary for

us to consider the other meaning of "glass": "window." Catherine tenaciously

demands that the window be opened three times during her conversation with Nelly.

Given that it is around twelve o'clock on a Thursday night, it seems that the

window plays the role of a mirror. Nelly describes the scene outside: "There was no

moon, and every thing beneath lay in misty darkness; not a light gleamed from any

house, far or near; all had been extinguished long ago; and those at Wuthering

Heights were never visible . . . still she asserted she caught their shining" (126).

The absence of moonlight means the night is utterly dark outside. Nelly does not

tell Lockwood whether she brings a candle or not, but it is natural to expect her to

have one. If there is a different degree of lighting inside than outside, especially we

take it for granted that the inside is lighter than the outside, the window may act as

a mirror as the surface of the lake does for the monster. Catherine is frightened by

the reflection of her own shadow on the windows, just as she is threatened by her

reflection in the mirror. She cannot bear the situation which confines herself to her

room, surrounded by her own image. The windows in her room merely force her to

face herself, and she therefore feels like she is tortured by her own shadow. Her request that Nelly should open the windows shows her desire to be free from it. Thus, her unreasonable order comes not only from her delirium, but also from the inner frustration caused by self-identification.

Consequently, Catherine is distressed when Edgar commands Nelly to shut the window. His order makes her ill after all; a cold blast of wind comes into the room, and it is quite rational for him to want to spare her from it. He says, "Shut the window, Ellen!" (127). Here, ironically, we can see the fatal discord between Mr and Mrs Linton. While Edgar always feels justified by the fact that he cherishes his wife, this is fruitless. The window metaphorically represents a rift opening up between them.

It follows from what has been said that the Brontës may have known *Frankenstein*. *Blackwood's Edinburgh Magazine* introduced *Frankenstein* soon after it was published, as previously discussed, and the Brontës probably knew the novel through *Blackwood's* article. The Brontës were quite familiar with Gothicism through their readings of various magazines (Alexander and Smith 222-23), and, given the following quote from their biographer, it is appropriate to assume they read *Blackwood's Edinburgh Magazine*: "From *Blackwood's* pages came, we may be sure, many an inspiration, of plot or phrase, for the development of the Verdopolitan and Anglican literature which Charlotte from 1829 onwards was furiously producing" (Willis 36).

Examining themes such as the Arctic Ocean, the moon, revenge and nihilism and the mirror image has illuminated the connection between *Frankenstein* and the works of the Brontës. Analyses of each novel written by them in terms of

these narrative structures and spaces will be left for the following chapters.

Chapter 3. Windows as Thresholds:

Narrative Dynamics in *The Tenant of Wildfell Hall* and *Wuthering Heights*

Anne Brontë's *The Tenant of Wildfell Hall* and Emily's *Wuthering Heights* have a great deal in common: the embedded narrative structure composed of the two narrators; one is a woman and the other is a man. However, a crucial difference here lies in the types of narratives. The outer frame of *The Tenant of Wildfell Hall* is Gilbert Markham's letter to Halford, and the inner frame is Helen Huntingdon's diary. Gilbert keeps her diary with him and embeds it in his extraordinarily long letter in which he looks back on his past.

The layered structure might be one of the outstanding features of the works of the Brontë sisters. N. M. Jacobs refers to it: "But the Brontës' framing narratives are more like competing works of art, or outer rooms in a gallery, or even the picture painted over a devalued older canvas. We cannot see or experience the buried reality of the 'framed' story without first experiencing the 'framing' narrative" (207). Jacobs argues that each of the dual narratives in the Brontës' novels has an independent story: the dual narrative structure makes readers experience both stories.

With regard to the embedded narrative structure, Mieke Bal shows that "[a]n embedded unit . . . can acquire relative independence" ("Notes on Narrative Embedding." 48), also explaining the function of the letter in the narrative:

> The *letter* is an intermediate form between the independent hypo-
>
> unit and the hypo-unit which is completely buried in the level above

it. It is undeniably a complete text. But its relation with the first text

is often diegetic. The content of the letter, not its writing, usually

determines the way the first diegesis unfolds. The interior monologue

(hypo-narrative) or spoken monologue (hypo-text) can also have

varying degrees of relative independence. [Emphasis in the original]

("Notes" 50)

Bal considers a letter as a complete text, but it does not always function

independently. The dynamics of the two narrators, Gilbert and Helen, is not fixed;

Gilbert knows all about Helen when he writes a letter. In other words, the boundary

between the two narratives—the term "threshold" or "level" (Genette 228) can be

adopted here—is not always fixed throughout the story. The dual function of the

windows can compare with the volatile division between one narrative and another.

It intervenes between them. The function of the windows is to separate the inside

from the outside, but it is somewhat dubious because of their transparency, as

Isobel Armstrong states: "Glass's pellucid transitivity—you can see through it—

represents at the same time the first gradation of opacity. It is both *medium and

barrier*" [emphases in the original] (7). This conflicting attribute of the window

seems to resemble the oscillating perspectives of the two narrators.

With respect to the relationship between the window and the novel, Henry

James remarks on the preface to *The Portrait of a Lady* as follows: "The house of

fiction has in short not one window, but a million—a number of possible windows

not to be reckoned, rather; . . . . These apertures, of dissimilar shape and size, hang

so, all together, over the human scene that we might have expected of them a

greater sameness of report than we find" (x). Manfred Jahn quotes Joseph Conrad

and Charlotte Brontë's *Shirley*, then connects James's notion with Genette's

narratology to offer "windows of focalization": "Combining James's windows, . . .

and a reading-oriented theory of mental imagery now enables us to reconceptualize

focalization in terms of 'windows of focalization.' Focalization theory, under this

view, deals with the gradient of possibilities of a text's windows on story events

and existents" (256). Jahn regards windows as metaphor based on Henry James, yet

what we will find out is to clarify the windows in the text are devices to put the

narrative forward. There are two specific types of the windows in *The Tenant of*

Wildfell Hall; one functions as a medium of characters' gaze, the other is opened

and closed by characters. In other words, the boundaries between the inside and the

outside of houses repeatedly appear and disappear according to the opening or the

closing of windows.

Comparing the windows in *The Tenant of Wildfell Hall* with those in

Wuthering Heights, this chapter will probe the dynamics of two narrators to

demonstrate how the narrative structure is connected with space, especially with

windows. In order to elucidate how the Brontës employ space in their narrative

techniques, exploring Anne's *The Tenant of Wildfell Hall* is conducive to them,

because she is competent in usage of windows to construct her own unique

narrative frame. First, we will examine the novel in detail, and then we will go on

to discuss *Wuthering Heights*.

3-1. *The Tenant of Wildfell Hall*

At first, windows intervene between Helen and Gilbert when she "sought

refuge at the window by which I [Gilbert] was seated, and, in very desperation, to

escape my brother's persecutions" (62). As they become acquainted with each other,

the role of the windows gradually changes. It is after Helen begins to call him not

Mr Markham but Gilbert that he sees her and Mr Laurence meet together at

Wildfell Hall: "I could see the red firelight dimly gleaming from her parlour

window. I went up to the garden wall, and stood leaning over it, with my eyes fixed

upon the lattice, wondering what she was doing, thinking, or suffering now, and

wishing I could speak to her but one word, or even catch one glimpse of her, before

I went" (106). Although he hears the rumour that Mr Laurence is Helen's lover, he

is astonished with what he witnesses and is almost assured of the fact; however, we

should notice the change in the positions of Helen and Gilbert with a window

between them. If we compare these two passages, the former one in which Helen

takes refuge in windows in order to parry questions of Gilbert's brother, they are

both indoors, while in the latter, Gilbert sees her from the outside of the house. In

other words, they are separated from the inside and the outside of the house by the

window. If windows can be the thresholds of the dual narrative structure, Gilbert is

about to depart from Helen's narrative, which appears soon in the form of her diary.

At the same time, this three-dimensional integration shows the linkage between the

outside of the house and the inside of the house with the windows as a medium.

The scene quoted below shows the transition from Gilbert's narrative to

Helen's occurs. Tearing a few pages from the end of the volume, she thrusts the

diary in his hand: "But when I [Gilbert] had left the house, and was proceeding

down the walk, she opened the window and called me back" (129). Helen tells him

not to divulge any words written in the diary, and "[b]efore I [Gilbert] could answer,

she had closed the casement and turned away. I saw her cast herself back in the old

oak chair, and cover her face with her hands" (129). Here, Helen is in

communication with Gilbert through the window; it testifies to the fact that the

narrative has shifted to another level. Gilbert, who knows nothing about the

mysterious mistress Helen Graham, can only see and hear from the outside of her sphere; therefore, he cannot step into her narrative. Certainly, the readers realise the fact that Gilbert knows all about Helen's secret when he talks about his past to Halford in this exceptionally long letter; he can pick and choose information from episodes in the diary if he likes. Helen's diary, which is inserted in his narrative, seems to be in an unstable position. Since Helen's diary consists of her inner confessions, she intends not to disclose its contents when she writes it. N. M. Jacobs, noting that Helen gradually becomes taciturn, points out "[t]he result of all this is that Helen experiences her own mind as a structure within which her thoughts and feelings are confined, just as her narrative of secret misery is confined within Gilbert's less painful one in the structure of the novel" (212). In addition, Jacobs says writing a diary makes Helen break her mental prison.

"Emily and Charlotte are central to the literary canon; Anne is not" (Leaver 227), while George Moore, who stated that Anne would have been equal to Jane Austen or much higher in estimation if she had lived for ten more years, remarks on Helen's diary in *Conversations in Ebury Street* (1930). He thinks Helen "must tell the young farmer her story, and an entrancing scene you will make of the telling" (240) and "[t]he diary broke the story in halves. . ." (240). He underestimates Helen's diary, yet the two different types of narratives, a letter and a diary, evince Anne's originality in her narrative technique. We aim to clarify this fact in the following explorations.

Helen's inner feelings are reflected on the windows in her diary. At the beginning of the encounter with her future husband, Arthur Huntingdon, she tends to come near the windows in order to conceal her feelings for him: "'How will he greet me, I wonder?' said my bounding heart; and instead of advancing to meet him,

I turned to the window to hide or subdue my emotion" (155). It is pivotal to note that the momentum for their relationship is produced at the window. One day Huntingdon comes into the room through the window (159). Helen "tore it [a miniature portrait of Huntingdon] in two, and threw it into the fire" (161), and he "vacated the apartment by the window as he came" (161). Huntingdon's action of entering and leaving through the same window comes to have significance. While the window seems to be an effective device to exhibit the flirtation between the young couple, it is possible to regard this window as Helen's mental threshold. Generally, windows in other novels of the Victorian age have been used to carry various meanings. One of the major uses is as a metaphor for the outlet of inner feelings, especially for women in Victorian age who were expected to accept "gender ideology of the 'separate spheres'" (Leaver 232). Entering through the window, Huntingdon steps into Helen's mind, and since that moment she comes to be absorbed in him; however, he will soon go out of it. A discrepancy in their feelings for each other is to cause their matrimony to founder. Therefore, the situation could be compared with their relationship.

Gilbert finishes reading the diary, which means the narrative level returns to him, and then he opens the window to breathe fresh air: "When it was ended, and my transient regret at its abrupt conclusion was over, I opened the window and put out my head to catch the cooling breeze, and imbibe deep draughts of the pure morning air" (397-98). This passage shows not only the transference of point of view, but also the adjustment to time and space in the outer narrative frame. In other words, Gilbert literally invites fresh breeze to his narrative.

The interchange between the two narratives culminates in the fatal stage, where Helen accepts Gilbert's love. As he is puzzled as to what to say, "she turned

away her glistening eye and crimson cheek, and threw up the window and looked out, whether to calm her own excited feelings or to relieve her embarrassment" (482). Helen gives a flower to him, but perceives him being as still as a stone, ". . . Helen suddenly snatched it from my [Gilbert's] hand, threw it out on to the snow, shut down the window with an emphasis, and withdrew to the fire" (483). Gilbert explains she misunderstands him, and he "had opened the window again, leaped out, picked up the flower, brought it in, and presented it to her, imploring her to give it me [Gilbert] again, and I would keep it for ever for her sake, and prize it more highly than anything in the world I possessed" (483). This scene seems to be a most important one because almost three pages are spared for their conversation. They are indoors; however, Gilbert goes over the threshold of the window; it is the reverse to Huntingdon's transcendence. Therefore, the windows show the contrast between the two men. Another man who loves Helen is Walter Hargrave, who is asked by his sister through the window to pick up one rose for Helen, while he does not go over the window, which shows that he cannot go into her mind: ". . . Mr Hargrave reappeared at the window with a beautiful moss rose in his hand. . . . he stood leaning upon the sill of the window . . ." (328).

It follows from what has already been discussed that there are two connotations for the window in this long passage. First, just as Helen's feelings are expressed in her diary, the window represents her feelings as well as Gilbert's. As we have already stated, the windows often relate to the narrator's inner feelings; they epitomise Helen's sentiment, while they rouse Gilbert to action. Furthermore, it is worth recalling in terms of this crucial view that the window terminates the exchange between the two narratives; it is the point where the two narratives integrate into one in terms of time and space. It is patent that the inner narrative,

Helen's diary, is an independent life, far removed from the outer one, Gilbert's letter; while the window which is opened and closed at the moment when the perspective transfers from Gilbert to Helen functions to make visible the boundary of time and space.

3-2. *Wuthering Heights*

The relationship between windows and the narrative structure is also evident in *Wuthering Heights*. The narrative structure of this novel is like a Chinese box; Lockwood records what Nelly Dean tells him. Thus, it is possible to compare the frame narrative of *The Tenant of Wildfell Hall* with that of *Wuthering Heights*, although the two are not exactly the same. While Gilbert Markham marries Helen, Lockwood, a temporary tenant, is an utter stranger to Nelly Dean. In addition, letters and confessions are included in Nelly's tale, and it could be more unreliable than Helen's diary. Considering that her diary consists of her inner confessions, one may well doubt whether Lockwood could accurately record all the history that Nelly tells him. In other words, the reading of the narrative of *Wuthering Heights* is often unsettling because the plot is presented through the two different filters, Nelly's and Lockwood's.

Observing the frame narrative, Peter K. Garrett explains the development of the "narrative schemes" in the nineteenth century comparing with those in the eighteenth as follows: "Unlike most of their eighteenth-century predecessors, however, nearly all of them embody the question of authority in the uncertain reliability of one or more first-person narrators, the problem that Poe reduced to its purest terms" (54). Whether a narrator is reliable or unreliable is a common problem exploring the narrative structure of Victorian fiction. No doubt the main

narrator of *Wuthering Heights*, Nelly Dean, is an archetype of an unreliable narrator.

Owing to the narrators' characteristics, the narrative structure of *Wuthering Heights* has caught many critics' attention. Charlotte Brontë makes a friendly comment on Nelly Dean in the "Editor's Preface to the New [1850] Edition of *Wuthering Heights*" under the pseudonym Currer Bell: "For a specimen of true benevolence and homely fidelity, look at the character of Nelly Dean; for an example of constancy and tenderness, remark that of Edgar Linton" (lii). In connection with Charlotte's analysis, Frank Goodridge argues: "Few readers today can accept her [Nelly], as Charlotte Brontë did" (20). Goodridge's remark is appropriate, for most critics are sceptical about Nelly Dean. James Hafley affirms: "Ellen Dean is the villain of the piece, one of the consummate villains in English literature" (199).[9] Gideon Shunami, connecting Nelly's character with the narrative structure, notes: "Nelly is not the villain of the novel but . . . her sanctimonious position results from an ignorance of her true role and a misunderstanding of the spirit of others. She is therefore incapable of recognizing the fact that her decisions bring about the tragic crisis of the novel" (457). He concludes: "Ultimately, the interposed framework of a pair of unreliable narrators [Nelly and Lockwood] can only, paradoxically, augment for us the inner story's credibility" (468). V. S. Pritchett states: "There is a faint, homely pretence that Nelly, the housekeeper and narrator, is a kindly, garrulous old body" (84); however, "[i]t is not concealed that she is a spy, a go-between, a secret opener of letters" (84). John K. Mathison alerts readers to the fact that Nelly's narrative is inconsistent: "To know her we need to watch her character as it is revealed through her opinions, and, even more, through her reports of her own actions. It is this person, whom we come to know well, whose judgments we finally interpret" (218). Robert Kiely claims: "Nelly Dean is

the perfect vehicle for the inside-outside view" (236), and launches into a heated

argument over Emily's characterisation of Nelly.[10]

Now, with due regard to these interpretations of narrators' characteristics,

let us explore how windows correlate with the two narrators. The conventional

analyses are somewhat limited to Nelly's characterisation or unreliability; therefore,

the relationship between the narrators and windows will lead us to reach a new

phase of the study of the Brontës.

J. Hillis Miller points out the similarity between the novel and the house

Wuthering Heights.

> Lockwood's discovery of the nature of life at Wuthering Heights
>
> coincides with his step-by-step progress into the house itself. On his
>
> two visits he crosses various thresholds: the outer gate, the door of
>
> the house, the door into the kitchen, the stairs and halls leading to an
>
> upstairs room. Finally he enters the interior of the interior, the oaken
>
> closet with a bed in it which stands in a corner of this inner room.
>
> Wuthering Heights is presented as a kind of Chinese box of
>
> enclosures within enclosures. The house is like the novel itself, with
>
> its intricate structure of flashbacks, time shifts, multiple perspectives,
>
> and narrators within narrators. (165-66)

According to Miller, the introduction of the inner narrative is in accordance with

the moment when Lockwood crosses the threshold of *Wuthering Heights*, while if

we consider the window as the threshold, Lockwood finds an occasion to enter the

inner narrative when he has a bad nightmare. He has three dreams, and here the

third dream, the eeriest one, will be examined.

> This time, I remembered I was lying in the oak closet, and I

> heard distinctly the gusty wind, and the driving of the snow; I heard,
>
> also, the fir-bough repeat its teasing sound, and ascribed it to the
>
> right cause: but, it annoyed me so much, that I resolved to silence it,
>
> if possible; and, I thought, I rose and endeavoured to unhasp the
>
> casement. The hook was soldered into the staple, a circumstance
>
> observed by me, when awake, but forgotten.
>
> "I must stop it, nevertheless!" I muttered, knocking my knuckles
>
> through the glass, and stretching an arm out to seize the importunate
>
> branch: instead of which, my fingers closed on the fingers of a little,
>
> ice-cold hand! (24-25)

The window gives the fact that the outsider, Lockwood, penetrates the closed world

of Wuthering Heights. Shigeo Yokoyama shows that this dream represents the

"penetralium," and that Catherine Linton symbolises a secret. He points out that

readers seem somewhat puzzled to witness the conflict between motions from

outside and those from inside (104). Robert Kiely, who categorises *Wuthering*

Heights as an English Romantic novel, admits that it "does stand apart from the

rest" (233); however, "Emily Brontë, like any other writer, had to depend on some

literary conventions" (234). He takes Lockwood's dream as an example: ". . . life in

Wuthering Heights is often like a dream, not, as the conventional analogy would

have it, because of its sweet brevity, but because of its indifference to reason and its

capacity to bring together the incompatible in a single figure or event" (Kiely 236).

Catherine Linton, who attempts to come in, embodies inconsistencies. Why

does the second narrator, Lockwood, exclude the heroine from Wuthering Heights

despite the fact that he is a total outsider? Considering that Lockwood's narrative is

a form of reminiscence, he must know some episodes of the inner story. It is not

known how much Nelly tells her story to Lockwood before he writes in his diary; however, we can assume that he knows a part of the main plot. This eerie dream is, indeed, the first scene in which Catherine appears. She passed away, and therefore her voice is powerless against Nelly's; in other words, Catherine cannot enter the frame narrative, the box bed. Throughout the novel, she remains an incorporeal figure, but her presence never ceases to be felt. This introductory dream embedded in the inner narrative functions as an ingenious device. Lockwood, who is shut out by Heathcliff, remains an outsider, a mere recorder.

Thus, the windows represent a driving force, moving the plot forward. The windows are closely connected with Catherine in Nelly's retrospection. The most symbolic interaction of windows appears during Catherine's delirium in particular. Irene Tayler considers this scene in relation to Lockwood's dream: "Through Nelly's open window the ghostly, wailing 'child' escapes; and it is those very 'firs by the lattice' that reintroduce her, still 'wailing,' into Lockwood's dream: 'Let me in!'" (81).

As Edgar quarrels with Catherine about Heathcliff, he asks her a fatal question: "Will you give up Heathcliff hereafter, or will you give up me?" (117). She does not answer the question, and locks herself in her room without food for three days: "Mrs Linton, on the third day, unbarred her door; and having finished the water in her pitcher and decanter, desired a renewed supply, and a basin of gruel, for she believed she was dying" (120). After that, Catherine falls into a state of mental agitation. During her delirium, she demands that Nelly three times should open the window. The following quotation records the first time: "Tossing about, she increased her feverish bewilderment to madness, and tore the pillow with her teeth, then raising herself up all burning, desired that I would open the window. We

were in the middle of winter, the wind blew strong from the north-east, and I objected" (122). Since Nelly is a realistic person who presents a common-sense point of view, as Goodridge and Kettle point out, it is sensible of her not to open the window because of the bitterly cold wind.[11] For the second time, Catherine is yearning for Wuthering Heights: "'Oh, if I were but in my own bed in the old house!' she went on bitterly, wringing her hands. 'And that wind sounding in the firs by the lattice. Do let me feel it—it comes straight down the moor—do let me have one breath!'" (124). This time Nelly opens the casement for a few seconds to pacify Catherine, but she closes it soon because of a cold gust of wind.

Catherine is more fervent when she commands Nelly to open the window for the third time. She goes back in time:

> "Oh, I'm burning! I wish I were out of doors—I wish I were a girl again, half savage and hardy, and free . . . and laughing at injuries, not maddening under them! Why am I so changed? why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills . . . Open the window again wide, fasten it open! Quick, why don't you move?"
>
> "Because I won't give you your death of cold," I answered.
>
> "You won't give me a chance of life, you mean," she said sullenly, "However, I'm not helpless yet, I'll open it myself."
>
> And sliding from the bed before I could hinder her, she crossed the room, walking very uncertainly, threw it back, and bent out, careless of the frosty air that cut about her shoulders as keen as a knife. (125-26)

Margaret Homans notes that Nelly refuses to open the window at first; however,

"when Cathy opens it anyway, Nelly perceives the wind only as a form of violence" (78). These passages clarify the difference in values between Nelly and Catherine. Catherine's desire for the outside is sublimated into a fatal problem, while Nelly cannot understand her at all.

Then one question now arises: why does Catherine urge Nelly to open the window so insistently? One of the factors has been evinced by the examination of the mirror image in Section 3 of Chapter 2. Here, considering Nelly's role as a narrator, another meaning is to be unveiled. In fact, Nelly is ordered by other characters to open or close most of the windows in *Wuthering Heights*. Nelly is a servant; therefore, it is quite natural for her to obey orders from her master or mistress. Still, we can guess that some particular meanings are given in the scenes in which Catherine herself commands Nelly to do so. Although she repeatedly requests to open the window, Catherine confines herself to Thrushcross Grange: Edgar, entering her room, says, "Shut the window, Ellen!" (127). Nelly and windows are inseparable, and it metaphorically shows her dominance over the inner narrative. In the same way that Catherine is unable to go in and out of the room, she is unable to go into and out of the tale told by Nelly.

Cathy Linton, Catherine's only daughter, presents a sharp contrast.[12] Cathy does not have to demand anyone to open the window; she can easily get over the threshold. Forbidden to leave Thrushcross Grange by Edgar, Cathy enters through the window on her way back from Wuthering Heights: "Cathy entered by the casement-window of the drawing-room, and glided noiselessly up to where I [Nelly] awaited her" (246). Furthermore, when Cathy succeeds in getting away from Heathcliff's confinement, she uses the window of her mother's box bed in Wuthering Heights: "She dare not try the doors, lest the dogs should raise an alarm;

she visited the empty chambers, and examined their windows; and, luckily, lighting on her mother's, she got easily out of its lattice, and onto the ground, by means of the fir tree, close by" (284-85). Recalling Lockwood's dream, Catherine is the first to enter the window of her room; this window shows the strong connection between the mother and the daughter.

Why, then, is Cathy able to cross the threshold of the window freely and easily? The answer lies in Nelly's narrative dynamics. Catherine no longer exists, so she cannot protest against Nelly's version of her life events; Cathy, that is, Catherine's daughter, is still alive, so she does not have to concur with what Nelly tells Lockwood. She might correct errors in Nelly's story. Cathy is a person who threatens the safety of Nelly's narrative.

The power of Nelly's narrative has great effect on Lockwood. He meets Cathy at Wuthering Heights before he hears Nelly's tale. His first impression of Cathy is "an admirable form, and the most exquisite little face that I have ever had the pleasure of beholding: . . . and eyes—had they been agreeable in expression, they would have been irresistible—. . . ." (11). Lockwood may let his imagination fly, for Nelly dares to enter into his feelings: "You're too young to rest always contented, living by yourself; and I some way fancy, no one could see Catherine Linton, and not love her. You smile; but why do you look so lively and interested, when I talk about her—and why have you asked me to hang her picture over your fireplace? and why—" (256). Nelly's garrulity—a sort of a filter—skilfully leads Lockwood to imagine what kind of person Cathy is. Nelly commences telling the events of the past year; the second time Lockwood meets Cathy, his impression of her changes: "'She does not seem so amiable,' I thought, 'as Mrs Dean would persuade me to believe. She's a beauty, it is true; but not an angel'" (299).

Lockwood is greatly influenced by Nelly, and her narrative dynamics reflects itself

on the two Catherines. The window metaphorically demonstrates the differences

between Catherine and Cathy.

The window of Catherine's box bed is finally closed by Nelly Dean at

Heathcliff's death: this action marks the end of the inner narrative.

> I could not think him dead—but his face and throat were washed
>
> with rain; the bed-clothes dripped, and he was perfectly still. The
>
> lattice, flapping to and fro, had grazed one hand that rested on the
>
> sill—no blood trickled from the broken skin, and when I put my
>
> fingers to it, I could doubt no more—he was dead and stark!
>
> I hasped the window . . . . (335)

What has to be noticed here is that the window that has appeared in the beginning

of the inner story in Lockwood's dream reappears. Taking notice of the fact that the

box bed in Catherine's room is compared to a Chinese-box narrative structure,

Nelly needs to close the inner frame; and Lockwood, the second narrator, may have

to announce the end of the outer frame; he sees the second generation, Hareton and

Cathy, through the window of the kitchen of Wuthering Heights: "'*They* are afraid

of nothing,' I grumbled, watching their approach through the window" [emphasis in

the original] (337). He is a total stranger here, so that he has no privilege to close

the whole story. In other words, the narrative structure demonstrates that *Wuthering*

Heights is an open-ended story.

The most salient feature of the Chinese-box narrative structure is the

narrators of the outer frame, who know the inner one at the moment when they

record all incidents in a diary or a letter. In other words, the narrators tell their

histories, drawn from their own experiences, hearsay, and concrete evidence, pretending not to know what will happen next. The unstable border between the inner and outer narrative frames resembles a window in its function; it seems to divide the inner and outer spaces of the house but actually allows people to look through.

The two novels, *The Tenant of Wildfell Hall* and *Wuthering Heights*, seem to be quite similar; however, the ways windows are employed as narrative devices are different. On one hand, in *Wuthering Heights*, windows both opened and closed serve as devices to demonstrate narrative dynamics. On the other hand, the windows in *The Tenant of Wildfell Hall* are similar to those that operate as the thresholds between the two oscillating narrative dynamics; however, inserting letters or a diary into each narrative makes it possible to see that windows are full of both psychological and structural meanings.

The examination of the way in which windows are employed as narrative devices clarifies the difference between the two novels; in *Wuthering Heights*, windows, opened or closed, play important roles, while in *The Tenant of Wildfell Hall*, they are something people see through and also used as thresholds. Anne understands the peculiarity of Emily's narrative, and not only follows her elder sister but also creates her own style. The windows are opened and closed when each narrative ends and is transformed; therefore, windows as narrative devices show thresholds beyond time and space.

Chapter 4. Windows, the Moon and Narrative Structure in *Jane Eyre*:

Jane's Pilgrimage through Six Houses

Compared with the Chinese-box structure of *Wuthering Heights*, the

narrative of Charlotte's *Jane Eyre* seems to be simple and straightforward; it is, as

the novel's subtitle declares, an "Autobiography" told by the heroine herself. Yet

readers are soon to learn that the "I" actually consists of at least two personae: Jane

Eyre and Jane Rochester. When the future Jane comes explicitly forward, the

narrative shifts into the present tense: "Hitherto I have recorded in detail the events

of my insignificant existence: to the first ten years of my life, I have given almost

as many chapters. But this is not to be a regular autobiography . . ." (97). Jane Eyre

reminisces about her childhood, and in the "Conclusion" in the final chapter, her

narrative shifts to the "simultaneous," overtaking Jane Rochester's voice. While it

is usual for the narrator of an autobiography or any first-person narrative to

represent different selves in a historical perspective, the fluctuations between two

Janes in *Jane Eyre* are uniquely problematic. They are not always manifested

through ordinary narrative devices, such as changing voices and focalizors, but as

complicated uses of objects as windows and the moon. Here they are functioning

not only as symbols or as metaphors but also as the catalyst in the fusion of two

narrators; they can even be seen as the locations of some significant force that

drives the narrative forward. In this chapter, the unique narrative dynamics of *Jane

Eyre* will be examined through a detailed analysis of windows and the moon.

Dorothy Van Ghent has pointed out the symbolic duality of a glass window

in *Wuthering Heights*: "The windowpane is the medium, treacherously transparent, separating the 'inside' from the 'outside,' the 'human' from the alien and terrible 'other'" (161). The ambiguity of the glass window, separating the outside from the inside while providing the gateway to the other, alien world, is readily discernible in *Jane Eyre*, leading critics to discuss it, especially in terms of feminist ideas. Considering the milieu of middle- and upper-class Victorian women, who were forced to spend their time indoors, it is natural for the critics to have connected their situation with Jane's independence. Hence, they regarded the windows as the outlets for suppressed desires of women.[13] However, it has not been noted that the duality of the window is more immediately tied to an analogy of the duality of the novel's narrative.

Elaine Showalter, in her analysis of women's writings, shows: "Its favorite symbol, the enclosed and secret room, had been a potent image in women's novels since *Jane Eyre*, but by the end of the century it came to be identified with the womb and with female conflict" (33). Showalter connects the spaces in novels with the social milieu of women. She also dwells on "feminine heroines" in women's writings in 1840s and states: "Psychological development and the dramas of the inner life are represented in dreams, hallucinations, visions, surrealistic paintings, and masquerades; the sexual experiences of the female body are expressed spatially through elaborate and rhythmically recurring images of rooms and houses" (112-13). Showalter asserts the significance of "images of rooms and houses," and these images are utilised to describe "a complete female identity." From the feminist point of view, to some extent, it is valid; however, spatial images in *Jane Eyre* contain further range of roles as narrative devices.

J. Hillis Miller claims the analogy between the structure of the house

Wuthering Heights and the narrative in his essay on Emily Brontë (165-66), as we

seen in Chapter 3. Miller regards the gate and the door as the boundaries between

the outside and the inside of the house. If the narrative structure is linked with a

house, as Miller points out, there must be another intermediary between the outside

and the inside of each narrative frame: the windows. Here, in order to reveal the

transference of the narratives of two personae, Jane Eyre and Jane Rochester, it is

useful to regard the windows as narrative thresholds.

The first section of this chapter will look at the windows with reference to

Jane Eyre's pilgrimage through six different houses; next, we will move on to an

examination of the meaning of the moon whose rays stream through windows; our

argument will culminate in an analysis of the relationship between Jane's

pilgrimage through the six houses and her narrative.

4-1. The Windows

In this section, we will look at the way Charlotte presents windows in the

novel with a view to clarify their connection with Jane's pilgrimage. She moves

from one house to another five times.[14] Sandra M. Gilbert and Susan Gubar state

that "Jane's pilgrimage consists of a series of experiences which are, in one way or

another, variations on the central, red-room motif of enclosure and escape" (341). It

should be noted that Jane does not simply go out of one house into another, leaving

it for good, but that sometimes she returns to one of her former residences until she

wins the manor house of Ferndean. With regard to the relationship between

characters' movement and space, Mieke Bal argues: "Strategically, the movement

of characters can constitute a transition from one space to another. Often, one space

will be the other's opposite. A person is travelling, for instance, from a negative to

a positive space—or vice versa. The space need not be the goal of that move" (*Narratology* 140). Bal points out that there are spaces between departure and arrival. During her journey, as Jane enters a new house, a fresh stage in her history unfolds; the narrative of Jane Rochester develops, that is, Jane Eyre's pilgrimage is to reach the goal, Jane Rochester. Hence, Jane moves from Gateshead Hall to Ferndean where Mr and Mrs Rochester live at the moment when Jane Rochester narrates the story. Bal also states: "The move can be a circular one: the character returns to its point of departure. In this way, space is presented as a labyrinth, as unsafety, as confinement" (*Narratology* 140). If Jane's movement from one house to another is suggested by her looking out of the windows, each window must be a vehicle to develop her narrative. Then, it would be useful to see how Jane Eyre is associated with the windows through her long journey.

The passage where Jane looks out of the window at Gateshead Hall is filled with symbolic meanings: ". . . I fell to breathing on the frost-flowers with which the window was fretted, and thus clearing a space in the glass through which I might look out on the grounds, where all was still and petrified under the influence of a hard frost" (39). At this moment, Jane sees the carriage of Mr Brocklehurst from the window. He is not a good angel to her, of course, but he brings a change to her life; he is to take her away from Gateshead Hall. Since the breathing on the frosted window represents her launching out to the next phase, her wish to leave the house is to be realised. A few lines after this passage, Bessie comes in and Jane closes the window. When Bessie asks Jane why she opens the window, she "was spared the trouble of answering" (39). Jane does not dare to seek for a realisation of her desire, for it is natural that she, a helpless orphan, should hesitate to change her present milieu. Yet it is also clear that she is attracted to the outside world as she gives the

remains of bread to "a little hungry robin" (39) on the windowsill.

There is a scene where the window plays a significant role again in Jane's progress in life. After Miss Temple leaves Lowood School, Jane decides to leave there: "I went to my window, opened it, and looked out. . . . I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing" (99). The window triggers Jane's strong yearning for liberty. Suddenly weary of confinement in Lowood, she is to leave it; this action is prompted by her own will. The reader is inevitably made aware that this scene is a repetition of, a mirror image to, her departure made from Gateshead Hall eight years ago.

Jane moves to Thornfield Hall, "a splendid mansion" (242) as she calls it later, which is to become "the center of her pilgrimage" (Gilbert and Gubar 347). After her first encounter with her master, Rochester, she comes up to the window of the school-room as if half expecting to see some prophetic vision there: "Left alone, I walked to the window; but nothing was to be seen thence: twilight and snowflakes together thickened the air, and hid the very shrubs on the lawn. I let down the curtain and went back to the fireside" (136). Here we are reminded again of a similar scene from Jane's past; at Gateshead Hall, she hides herself in the narrow space between the window and the curtain, protecting herself from persecution: "I mounted into the window-seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement" (14). Val Clery points out that "[c]urtains, screens, shades, shutters, and indeed leaded windowpanes have remained the defences of those who wish to keep themselves to themselves" (*Windows*). What has to be noticed here is that Jane prefers to stay between the curtain and the window at Gateshead Hall. The curtain

is usually used as a means of separation of the inside from the outside of a house, but Jane uses it in a different way. Yet here in Thornfield Hall, after letting down the curtain, she goes back to the fireside; this is a significant change. The outside world is cold and lonely while inside the house it is safe and warm, enlivened by the return of the master. She is to stay there, perhaps indefinitely.

Nevertheless, the duality of the window betrays her unconscious yearning; she is still attracted to the outside. On the night when Bertha strikes Mr Mason, Jane narrates as follows: "I had forgotten to draw my curtain, which I usually did; and also to let down my window-blind" (232). In this passage, Jane remarks that she is in an unusual situation; she forgets to draw the curtain and the blind. It indicates she is not completely separated from the outside; furthermore, a cry interrupts Jane closing the curtain. After Rochester explains the mysterious situation to her, she moves towards the window: "When dressed, I sat a long time by the window, looking out over the silent grounds and silvered fields, and waiting for I knew not what" (234). This time her view is not blocked but the unknown future is spread before her, though what it has in store for her is not told yet; it is "silent." In view of similar scenes in Gateshead Hall and Lowood, we are led to expect that she will leave this house soon.

Soon after this incident, Jane departs for Gateshead Hall in order to visit Mrs Reed. When she enters the room where Mrs Reed is sick in bed, she looks out of the window: "The rain beat strongly against the panes, the wind blew tempestuously: 'One lies there,' I thought, 'who will soon be beyond the war of earthly elements. Whither will that spirit—now struggling to quit its material tenement—flit when at length released?'" (266). Needless to say, the stormy rain is a mirror of her mind. She is undergoing a spiritual conflict here in her old home,

Gateshead Hall, for she tries to forgive Mrs Reed despite the ill-usage inflicted by her when she was an orphan child.

With this conflict over, Jane returns to Thornfield Hall to accept Rochester's proposal. Again, portentously, she goes to the window. While Rochester is singing, she "hied me [herself] to the window-recess; and while I [she] sat there and looked out on the still trees and dim lawn, to a sweet air was sung in mellow tones" (304) Rochester's song. The tranquillity outside the window, apparently reflecting Jane's inner calm, is actually illusory. With the heroine at the window looking outside, we fully expect the next move for her is imminent.

Jane leaves Thornfield Hall after the confinement of Bertha Mason, Mrs Rochester, is discovered. Then she wanders over the heath for two days; on the third day, she looks into Moor House through a window:

> In seeking the door, I turned an angle: there shot out the friendly gleam again, from the lozenged panes of a very small latticed window, within a foot of the ground . . . . The aperture was so screened and narrow, that curtain or shutter had been deemed unnecessary; and when I stooped down and put aside the spray of foliage shooting over it, I could see all within. (371-72)

Exploring the affinities of Jane Eyre and the monster in *Frankenstein*, Arlene Young remarks that this is the scene, which shows "[t]he ultimate and most striking parallels between Jane and the monster" (332). She compares this with the scene in which the monster peers through an aperture: "Crouching beside the window, the monster peers through the chink and watches the De Laceys in the cottage, just as Jane, stooping outside the window of Moor House, watches the Rivers family within" (333). Young correlates them with the idea of isolation: "The moments

when they abjectly crouch and stoop in order to watch and envy normal, unremarkable human relations are indeed the painful fulfilment of their wanderings" (334).

We notice that this is the very first time in the story when Jane looks into the inside of a house through a window. Since her departure from Gateshead Hall, her attention towards windows always indicates her longing for the outside. Undoubtedly, the unusual, reversed situation here indicates that Moor House has an exceptional significance for her. It belongs to the Riverses who turn out to be her blood relations, her cousins. Now she in a sense finally comes to "her true home . . . which is to represent the end of her march toward selfhood" (Gilbert and Gubar 364). Here homecoming leads also to the inheritance of Mr Eyre's property.

The next house where Jane lives is Morton's cottage. As a crucial incident for her life is to take place here, we will return to this point in Section 3 of this chapter. Then, Jane comes back to Moor House after she inherits her uncle's property. She is just about to accept the proposal of marriage from St John Rivers, when she hears Rochester's voice: "Jane! Jane! Jane!" (467). Before she leaves Moor House, she sees St John, crossing the garden, "through the window" (468).

Jane's attention to the window is consistently represented throughout the novel as an indication of her departure from one place to another; a significant step in her pilgrimage is that she will move to Thornfield Hall in ruins. The window is not a static symbol but something that activates the forward movement of narrative. Whenever Jane looks in at and out of the windows, she is ready to move into yet another stage in her pilgrimage; a fresh story is going to unfold itself. In view of this consistent pattern in the narrative of the novel, it would be not too much to say that the window functions as a dynamic narrative device. Jane Eyre, as if prodded

by a momentum given by the window, progresses on her pilgrimage, which will finally lead her to be transformed to Jane Rochester. If the two perspectives, Jane Eyre's and Jane Rochester's, are present in the novel, it is the window that mediates between them.

4-2. The Moon

It is now clear that the window in *Jane Eyre* has a decisive function at every turning-point in the novel. There is another functional image or symbol that seems to affect Jane's pilgrimage, to trigger drastic narrative changes in the novel: the moon.

At crucial turning-points in Jane's narrative, the moon seems to be quietly but insistently present. When Jane prepares to leave Gateshead Hall, the moonlight is streaming through the window: ". . . [I] put on my clothes by the light of a half-moon just setting, whose ray streamed through the narrow window near my crib" (50). Before Jane accepts Rochester's proposal, she asks him to "turn to the moonlight" (286) so that she can read his face. Again, on the night she decides to leave Thornfield Hall, the moon speaks to her: "I watched her [the moon] come—watched with the strangest anticipation; as though some word of doom were to be written on her disk" (358).

The appearance of the moon in crucial points of the narrative has been noted by Robert B. Heilman. Discussing the moon in Charlotte Brontë's four novels, he believes that it signifies "Divine Law": "And in the symbolization of an interplay between private feeling and cosmic order, as well as between minds physically far apart, there is an unresolved mystery that takes us far beyond any everyday rationale of things and events" (299). The moon, then, can be interpreted as a

personified Providence. She keeps watch over Jane's progress whose terminus is

Jane Rochester, ever ready to intervene in the narrative to offer both insight and

guidance. Arlene Young, referring to Frankenstein's monster, notices that "[b]oth

Jane and the monster are initially guided in their wanderings by the moon" (328):

> Jane's moon becomes personified, a significant distinction from the
>
> monster's moon, but otherwise works in similar symbolic ways. The
>
> moon is the one thing that she can focus on in the midst of her
>
> confused feelings and, just as it 'enlightened' the monster's 'path,'
>
> so it illuminates a course of action for her. (329)

We should, in the first place, consider an artistic convention; a woman in a room,

near windows in particular, is a popular motif in the field of art. Carla Gottlieb,

showing the historical changes of the moon symbolism, affirms: "The window

enters the field of symbolism for virginal motherhood through the glass plate. As

glass was not utilized for windows before the Roman era and the earliest surviving

example dates from the time of Christ, this is a specifically Christian symbol" (67).

If as Gottlieb asserts, the glass window is a symbol of femininity, we can

understand why a woman at the window was a favourite motif in nineteenth-

century paintings.[15] The placing of women near the window in paintings reflects the

accepted female ideal of the age, while it shows a woman's desire to go out of the

house; Liana Piehler states: "If imaginative space is difficult for Victorian women

to come by, these canvases provide some outlets" (28).[16] In the comparison with the

contemporary women artists, Jane Sellars asserts: "The Brontës' novels tackled the

plight of the working woman, the abused wife, the woman unprotected in the world,

far ahead of women painters" (244).[17]

Gottlieb's observation about the Virgin near the window is of special

interest to our discussion of *Jane Eyre*. As is well known, the moon is closely connected with virginity. In this context, Gottlieb refers to Christian symbolism in a painting: "The mystery of the Incarnation is depicted by a ray of light that passes through the window" (77). While Radcliffe could make use of the composition of a painting in her novel, Shelley has developed her new style of descriptions of the moon. Charlotte contributes to the further development of the original implications of the moon connecting with spaces and narratives.

Let us go back to the crucial moment in *Jane Eyre* when Jane inclines to draw the curtain over the window when a cry interrupts her: "I had forgotten to draw my curtain, which I usually did; and also to let down my window-blind. . . . I half rose, and stretched my arm to draw the curtain. Good God! What a cry!" (232). We know that the moon is a symbol of lunacy as well as of virginity; a mad woman's cry breaks the quiet of the night. Here, we must pay attention to the sequence of the events: after the tumult is over, Jane dresses and sits by the window. One thing to notice is that, in this scene, the crisis of Jane's virginity is represented by the window with the moonlight penetrating; the moon is of course associated with Diana. A scream stops Jane when she tries symbolically to protect her virginity by means of the curtain. This sequence is actually a narrative, predicting the future course of her life; the disclosure of his mad wife saves Jane from becoming a mistress of Rochester, yet she finally marries him after the death of Bertha Mason.

Strangely enough, Bertha opens the same curtain in Jane's room on the night before her wedding day. Mrs Rochester, though Jane thinks her an apparition, comes into her room and tears her bridal veil into two, then "drew aside the window-curtain and looked out" (317). There is no mention of the moon here;

however, Jane continues: "perhaps it [Bertha] saw dawn approaching, for, taking the candle, it retreated to the door" (317). Jane sees all these actions of Bertha in drowsiness, after which she loses her consciousness for the second time in her life (318) so that her memory is unreliable. However, it is full of portent here that Bertha opens the curtain. It hints at the impending loss of virginity for Jane. Here, Bertha Mason does not try to prevent Jane from marrying Rochester; rather she warns Jane of sexual danger.

Additionally, it should be noted that Charlotte gives the female possessive case to the moon throughout the story. Here is one of the examples: in Jane's drowsiness on the night of her departure from Thornfield Hall, the possessive case exhibits the identification of the moon with Jane Rochester:

> I watched her come—watched with the strangest anticipation; as though some word of doom were to be written on her disk. She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke to my spirit: immeasureably [*sic*] distant was the tone, yet so near, it whispered in my heart—
>
> "My daughter, flee temptation!"
>
> "Mother, I will." (358)

Arlene Young also adduces the passage above connecting Jane Eyre's with the monster's case, saying, "Both Jane and the Monster are initially guided in their wanderings by the moon" (328). Of course, the moon conventionally is embodied in a female persona and an observer. Providence, the observer, is interpreted to offer the omniscient point of view; Charlotte represents the moon as a female

guiding spirit, a "Mother" leading her daughter in the right direction. On that point, in *Frankenstein*, for instance, the moon might be a symbol of motherhood. Like other Gothic novels and like the Brontës' works,[18] *Frankenstein* is clearly a motherless story. Victor Frankenstein gives birth to the monster; however, he entirely neglects his creature and cannot at last become the creature's mother. In general, the moon originally symbolises women, as it is pronominally treated as female. The moon, which appears at a fatal moment, intimates maternity.

Although the moon appears frequently, significantly there is no mention of it when Jane wanders on the heath: "I looked at the sky; it was pure: a kindly star twinkled just above the chasm ridge" (363). When Jane is placed inside a house, the moon is frequently present as seen through a window. Why is it that it seems to hide itself when she is out in the open? Another meaning of the moon lies in this: it highlights the spaces peculiar to households.

Furthermore, considering the fact that Charlotte always represents moonlight as flowing in through a window, the moonless heath prepares Jane for her encounter with the light coming through the window of Moor House: "My eye still roved over the sullen swell . . . when at one dim point, far in among the marshes and the ridges, a light sprang up. 'That is an *ignis fatuus*,' was my first thought . . . . It burnt on, however, quite steadily; neither receding nor advancing" [emphases in the original] (370-71). The moon often invites Jane to the outside of the house; now the light from Moor House tempts her. In addition, the room where Jane hears Rochester's voice "was full of moonlight" (466). If we adopt Heilman's idea, which connects the moon with divinity, the room filled with moonlight signifies the dominance of the theologian, St John; however, at that moment, Rochester's voice is superior to it. According to Gilbert and Gubar, "[a]s always at

major moments in Jane's life, the room is filled with moonlight, as if to remind her that powerful forces are still at work both without and within her" (367). In fact, although the moonlight streams into the room, it is the only moment when the moonlight fills the room at Moor House. It should be noted that it is the moon that finally leads Jane Eyre to Rochester. The moon, the one and only existence in the night sky, comes to personify the oneness of two souls even though they are apart.

4-3. Jane's Pilgrimage through Six Houses

After our exploration of the narrative functions of windows and the moon in *Jane Eyre*, we will deal more carefully with the relationship between Jane's pilgrimage and the six houses. Her social status is changed in each house. Her spiritual as well as physical growth seems to be presented in terms of possession; she finally possesses a house, Morton's cottage, and here is her turning point in her story; she receives the inheritance from Mr Eyre. It should be now clear that the possessive case used in relation to a house reveals the underlying connection between the houses and the narrative in the novel.

The narrator, Jane, sometimes adds the possessive case to a window in her account. We must take note that she does not add the possessive case at Gateshead Hall; it is evident that she uses it when she believes that she adapts herself to the space. For example, at Lowood, Jane "went to my window, opened it, and looked out" (99), and she forgets to draw "my curtain" (232) and "my window-blind" (232) at Thornfield Hall. Here the possessive case reveals her inner feelings about the house. Admitting "personal space has a negative potential" (Kort 166), Wesley A. Kort takes gender politics for example: "Personal and intimate places have become, especially since the beginning of the nineteenth century, locations to

which an increasingly male-dominated social space has assigned women. They have become, therefore, sites for confinement, implicit prisons" (166).

For the moment, it is useful to look closely at Morton's cottage. Here Jane is satisfied with the new house: "My home, then—when I at last find a home, —is a cottage . . ." (401). All the houses she lives in so far are in the possession of others: Gateshead Hall is Mrs Reed's property, Lowood School is run by Mr Brocklehurst, Thornfield Hall is Mr Rochester's, and Moor House is St John Rivers's. In view of this, we can appreciate her real satisfaction that she has finally come into possession of her own space, "my home."

Significantly, here in the cottage, Jane opens a door instead of a window when the next great change in her life is imminent. She muses on whether her past decision to refuse Rochester was right or not: "Having brought my eventide musings to this point, I rose, went to my door, and looked at the sunset of the harvest-day, and at the quiet fields before my cottage; which, with the school, was distant half a mile from the village" (402). Comparing functions of windows with those of doors, Val Clery notes: "Windows are passive, doors are active. Through windows we glimpse what is and what happens, but when we pass through a doorway we encounter and most likely become involved in what lies beyond" (*Doors*). Otto Friedrich Bollnow makes a suggestion from a phenomenological viewpoint that both doors and windows are the joints linking the inner to the outer world. He also says human beings gain inner independence by the agency of exclusion of others by the doors (146-51). Gaston Bachelard remarks on the poetic aspects of doors:

> The door schematizes two strong possibilities, which sharply classify
>
> two types of daydream. At times, it is closed, bolted, padlocked. At

others, it is open, that is to say, wide open. . . . Why not sense that,

incarnated in the door, there is a little threshold god? And there is no

need to return to a distant past, a past that is no longer our own, to

find sacred properties attributed to the threshold. (222-23)

Doors play roles of the thresholds excluding past. On one hand, considering the

situation in which Jane thinks of Rochester at this moment, "my door" represents

her strong will to dissolve her past memory; the future unfolds before her. On the

other hand, though she gives this account before she inherits Mr Eyre's property,

"my door" hints at her future; the door emphasises her moral independence. At this

point, she "thought myself [herself] happy, and was surprised to find myself

[herself] ere long weeping—and why?" (403). She expresses satisfaction at her own

home though she misses Rochester. Yet her action towards *her* door is a sign that

she will move to the next house. As we have dwelt on this point at great length, the

window functions to suggest the turning point in her pilgrimage. And here, she

opens "my door" instead of "my window"; this transference from the window to the

door signifies that Jane Eyre now has a strong will to choose what she really wants.

Now that Jane Eyre gains her own space and money, she is ready to see Rochester

again.

We have demonstrated that the windows are boundaries between the double

narrative perspective of Jane Eyre and Jane Rochester. Considering this fact, the

door is the decisive threshold for the two narrators. Jane Rochester, one of the two

Janes in *Jane Eyre*, is obviously omniscient; she knows the entire story of Jane

Eyre. However, in the peculiar narrative structure of the novel, she is not an

obtrusive presence; she usually lurks behind the scenes and is more often presented

as an object, especially the moon, than as a narrative voice or focalizor. Mieke Bal,

developing his narrative theory, classifies types of focalization into two categories:

character-bound, internal focalization, depending on "one character which

participates in the fabula as an actor" (*Narratology* 152) and non-character-bound,

external focalization, representing "an anonymous agent, situated outside the fabula,

is functioning as focalizor" (*Narratology* 152). Jane belongs to the former, and the

moon, though it is not a persona but an observer, could be classified as the latter.

Yet the narrative of Jane Eyre with its strong, assertive voice is mostly confined in

the inner space of a household. When the moon appears outside the window, it can

be construed as the moment when the narrator Jane Rochester or her gaze on her

past self is incarnated. We are made to realise that the moon or her gaze has always

been present, even when it is apparently invisible, throughout the entire pilgrimage

of Jane Eyre. Jane Rochester is not only omniscient but is omnipresent. In this

context, Jane Eyre has to get out of her narrative space in order to transform herself

from Jane Eyre to Jane Rochester. It is for this reason that Jane does not open the

window but goes out of the door, though "the May moon [is] shining in through the

uncurtained window, and rendering almost unnecessary the light of the candle on

the table" (464).

Thus, in the novel's narrative logic, the female possessive case in *Jane Eyre*

has come increasingly to imply the identification of the moon with the gaze of the

future Jane Rochester on her past self; her dominance as the narrator is represented

as the moon's rays suffusing Jane Eyre, the narrative object, leading ultimately to a

synthesis of the gazer and the gazed, narrator and narrated. If we are to borrow

Genette's words, "the temporal (and spatial) interval . . . is finally reduced to zero:

the narrative has reached the *here* and the *now*, the story has overtaken the

narrating" [emphases in the original] (227). Charlotte is not simply following the

tradition of lunar symbolism; the unification of spaces inside and outside of the house as symbolised and stressed by the moon suggests the existence of two distinct narrators. The uniqueness of the novel's narrative consists in this.

If we take this narrative interaction and ultimate amalgamation of Jane's two identities into consideration, a new reading of the novel's ending may be offered. It is worthwhile to quote the passage about the ruined Thornfield Hall as Jane narrates it:

> I looked with timorous joy towards a stately house: I saw a blackened ruin.
>
> No need to cower behind a gate-post, indeed!—to peep up at chamber lattices, fearing life was astir behind them! No need to listen for doors opening—to fancy steps on the pavement or the gravelwalk! The lawn, the grounds were trodden and waste: the portal yawned void. The front was, as I had once seen it in a dream, but a shell-like wall, very high and very fragile looking, perforated with paneless windows: no roof, no battlements, no chimneys—all had crashed in. (472)

This scene has received much critical attention. Gilbert and Gubar explain that Rochester is free from Thornfield Hall; however, he "appears to have been fettered by the injuries he received in attempting to rescue Jane's mad double from the flames devouring his house" (368).[19] Carla Gottlieb explores the meaning of the ruin from both historical and religious viewpoints: "In poetry the ruin signifies the passage of time. Art can represent the superstition as well as the metaphor. Visually, the ruin can illustrate the picturesque beauty of things or the grandeur of the past" (301). The ruin might be a conventional representation of Gothic beauty, and

Thornfield Hall encloses the past.

It is reported in the novel that Bertha sets fire to Thornfield Hall. It sounds ironic though, for "[t]he limited space in the attic and isolation from outer space cripple Bertha physically and psychologically" (Chi 101). Bertha is imprisoned in a room in the third story "without a window" (327). Hsin Ying Chi interprets the attic of Rochester's mansion in terms of the social relationship between men and women in the Victorian period: "She [A woman] is part of the society, but her existence is never important enough for her to be a real social being; similarly, the attic is part of the house but not as important as other rooms. It is isolated, secluded, and neglected" (102). As Chi suggests, "locking her up also locks up the part of Rochester's past she represents" (102); therefore, the collapse of Thornfield Hall represents that the past stored up in the house all vanishes.

Now, the most noteworthy fact is that the windows of Thornfield Hall lose their function at last: they are "paneless." It indicates that Jane no longer opens or looks through windows. Nor does she open a door. Throughout the novel, windows always reveal Jane's inner yearning for the outside world, her flight from the house in which she is confined. Now that they are "paneless" ("painless"), it is indicated that the two spaces have been fused into one; Jane does not need to retrace the past.

The moon is her constant companion; it is always there, watching her every step in her pilgrimage. Its function is clearly that of an omniscient narrator, namely Jane Rochester. Now the plot of *Jane Eyre* has been completed. Thornfield Hall in ruins implies that Jane Rochester's point of view comes to dominate the entire narrative; she does not open the windows of Ferndean after she becomes Jane Rochester. Accordingly, Rochester literally takes "mademoiselle [Jane] to the moon" (299).

Windows and the moon in *Jane Eyre* have usually been interpreted in terms of symbolism. Such an interpretation is of course valid; as we have analysed above, they are vehicles for Jane's desires and growth. However, it is also undeniable that they are used consistently by Charlotte Brontë as narrative devices. The dual structure of the novel's narrative is effectively brought into relief by them, attesting to the depth and complexity of deceptively simple and plainly told tale of her life by Jane.

Chapter 5. Melmoth the Wanderer Reincarnated:

A Possible Origin of Emily Brontë's Heathcliff

It can be safely postulated from what has been discussed at great length that

space itself is correlated with narrative structures. This chapter will develop our

arguments of the narrative devices, such as windows and the moon, further into a

consideration of the function of spaces in narrative structures. We will demonstrate

how the correlation between space and narrative structures in the English Romantic

novels makes us locate the Brontës in a larger European literary context. It will also

clarify that the English novels of the early nineteenth century up to the 1840s can

never be fully appreciated unless we take the Pan-European literary context into

consideration.

The quest for a possible origin of Heathcliff gives us a clue. While Nelly

Dean, the primary narrator of *Wuthering Heights*, asserts "I know all about it" (35),

she has to admit that she knows nothing about "where he was born, and who were

his parents, and how he got his money, at first" (35). Nevertheless, there is an

important hint to the mysterious birth of this unique protagonist in her reflections

about him: "'Is he a ghoul, or a vampire?' I mused. I had read of such hideous,

incarnate demons" (330).

Charlotte Brontë's remark in the preface to the 1850 edition of *Wuthering

Heights* under the pseudonym Currer Bell is another clue to the origin of Heathcliff:

". . . we should say he was child neither of Lascar nor gipsy, but a man's shape

animated by demon life—a Ghoul—an Afreet" (*WH* liii). Charlotte seems to keep

Nelly's remark in her mind, and it is interesting to note that she regards him as "a man's shape animated by demon life." Although James Twitchell refers to possible vampirism in the novel, we should not too hastily associate the words "ghoul" and "vampire" with the Gothic tradition.

First of all, we must focus on the latter half of Nelly's statement: "I had read of such hideous, incarnate demons." Where did she read of them? Was there a Gothic story featuring such characters? We would like to assert that a novel with "hideous, incarnate demons" which Nelly, telling her story in the early years of the nineteenth century, could not have been identified, but which Emily, writing in the 1840s, could possibly have been familiar with. This book is Charles Robert Maturin's *Melmoth the Wanderer*. Although the Brontës were quite familiar with Gothicism through various magazines (Alexander and Smith 222-23), it is uncertain whether Emily read *Melmoth the Wanderer*. In fact, the only criticism I could find out connecting *Melmoth the Wanderer* with *Wuthering Heights* directly is about nature and psychology: "Like Charles Maturin in *Melmoth the Wanderer*, Emily Brontë contrives to explore certain limits of experience with the help of the analogy of violent or peaceful forms of nature" (Kullmann 105).

Though there is no conclusive evidence that Emily Brontë ever read it, if we posit that she did, it could shed a new light on the debate over the origin of Heathcliff and the author's Gothicism, which has been widely accepted but seldom discussed in detail. Exploring the similarities between these two novels not only in terms of the characterisation of the protagonists but also of narrative spaces and structures, we intend to demonstrate that it is entirely possible that Emily read Maturin's novel and that she reincarnated Melmoth, its demoniac hero, in Heathcliff.

5-1. Melmoth and Heathcliff

How can we ever determine where Heathcliff came from? When and where was he born? There are a number of speculations about his origin. On one hand, he is often regarded as a gypsy; for instance, Lockwood expresses his first impression of Heathcliff as follows: "He is a dark-skinned gypsy in aspect, in dress and manners a gentleman" (5). On the other hand, Nelly offers a fairytale of an Oriental prince in disguise: "You're fit for a prince in disguise. Who knows, but your father was Emperor of China, and your mother an Indian queen, each of them able to buy up, with one week's income, Wuthering Heights and Thrushcross Grange together? And you were kidnapped by wicked sailors, and brought to England" (58). Unfortunately, these conjectures do not fit the character of Heathcliff. Critics have offered subtler, more ingenious suggestions about his origin. H. Porter Abbott states that Nelly is prodded by "superstition" to "try to narrativize his origins and thus normalize him by establishing his type" (46), and he is "the invasive non-English 'other'" (46). Terry Eagleton develops the possibility of Heathcliff as an Irishman: "It is clear that this little Caliban has a nature on which nurture will never stick; and that is simply an English way of saying that he is quite possibly Irish" (3); Susan Meyer, alternately, connects him with imperialism: "This is not to say that the novel is not concerned with class inequality—it obviously is—but that it locates the energies of resistance to social inequality not so much in the English working class as in the 'dark races' beyond the margins of England" (102). Heathcliff, "the novel's 'ghoul' or 'vampire,'" is the incarnation of "the resistant energies of those subjected to British imperialism" (Meyer 102). Eric Solomon points out that Heathcliff is the illegitimate son of Mr Earnshaw in terms of Emily's familiarity with the theme of incest and the contrast between Mr and Mrs

Earnshaw's treatments of Heathcliff (80-83).

Wuthering Heights is often considered a Gothic novel. To be sure, it has all the paraphernalia: dismal scenery, a bleak farmhouse, savage characters and violent, sometimes bloody, scenes. A source of more direct influence, explored by James Twitchell, might have been John Polidori's *The Vampire* (1819). According to him, though "Heathcliff has gone from devil to tragic hero in three generations of critics" (117), one would do well to reconsider the meaning of a "devil." He calls attention to the relationship between Heathcliff and other characters and remarks on his strong similarities to a vampire (117-18). Twitchell points out that Heathcliff vamps Catherine; accordingly "[b]y the time Cathy proclaims, 'I *am* Heathcliff' . . . the transfusion seems complete; in fact, she may be quite literally stating the truth" [emphasis in the original] (119). He concludes: "That she [Emily] was able to succeed in portraying Heathcliff as at least metaphorically vampiric depended on her midcentury audience's ability to supply what was missing—they had to know enough about vampires to fill in the blanks around Heathcliff's unexplained character" (122). His suggestion is no doubt valid, for Nelly suspects Heathcliff is a vampire, and also there are some other obvious indications of vampirism in his remarks, such as "[t]he moment her [Catherine's] regard ceased, I would have torn his [Edgar's] heart out, and drank his blood!" (*WH* 148).

While admitting that Twitchell successfully establishes a close link between *Wuthering Heights* and the Gothic tradition, especially with Polidori's *The Vampire*, we would like to point out that the novel's deeper affinity with this tradition can be identified if we examine Heathcliff's demonism more closely. Heathcliff is often called "devil," "Satan" or "fiend"; Mr Earnshaw introduces him "as dark almost as if it came from the devil" (36) and Hindley insults him calling him "imp of Satan"

(39), his eyes "like devil's spies" (57). Mrs Heathcliff says to Nelly, "Is Mr

Heathcliff a man? If so, is he mad? And if not, is he a devil?" (136), and a servant

of Thrushcross Grange informs Cathy and Nelly that "that devil Heathcliff" (286) is

coming. Cathy says, "You *are* miserable, are you not? Lonely, like the devil, and

envious like him?" [emphasis in the original] (288), and Hareton declares to Cathy

that "if he [Heathcliff] were the devil, it didn't signify; he [Hareton] would stand by

him" (321). Even Heathcliff himself, referring to his devilishness when he tempts

Cathy to enter Wuthering Heights, tells her that "[y]ou would imagine I was the

devil himself, Miss Linton, to excite such horror" (269). After all, he realises Nelly

would think him a fiend, saying, "I've made myself worse than the devil" (334).

If we consider the character of Melmoth the Wanderer, the titular hero of the

Maturin novel, alongside the devilishness of Heathcliff, a striking resemblance

emerges. Melmoth is likewise a diabolical character, but he is also a human being,

not a demon. He sold his soul to Satan one hundred and fifty years ago, and he

reveals his personal history to Don Aliaga in a narrative told by a clergyman in

"The Lovers' Tale" within Adonijah's manuscript narrated by Monçada: ". . .

Melmoth attached himself to those impostors, or worse, who promised him the

knowledge and the power of the future world—on conditions that are unutterable"

(499). He also adds that the clergyman attends Melmoth's deathbed, yet startlingly

he meets the Wanderer again:

> It was Melmoth himself, such as I beheld him many years ago, when
>
> my hairs were dark and my steps were firm. I am changed, but he is
>
> the same—time seems to have forborne to touch him from terror. By
>
> what means or power he is thus enabled to continue his posthumous
>
> and preternatural existence, it is impossible to conceive, unless the

fearful report that every where followed his steps on the Continent,

be indeed true. (500)

When Melmoth appears in front of John Melmoth and Monçada, he comments on

what is told of himself: "It has been reported of me, that I obtained from the enemy

of souls a range of existence beyond the period allotted to mortality . . . to

encounter tempests without the *hope* of their blasting me, and penetrate into

dungeons, whose bolts were as flax and tow at my touch" [emphasis in the original]

(537-38). He has gained "the fearful powers of his 'charmed life'" (314) in

exchange for his human soul; therefore, he has, in a sense, transformed himself into

a demon. He utilises his superhuman power to coax poor men and women who

have run into extraordinary difficulties to inherit his fate in exchange for freedom:

"No one has ever exchanged destinies with Melmoth the Wanderer. *I have*

traversed the world in the search, and no one, to gain that world, would lose his

own soul!" [emphases in the original] (538).

Melmoth obviously belongs to the traditional type of a mythic figure. An

1821 review of *Melmoth the Wanderer* points out that "his hero is a modern

Faustus, who has bartered his soul with the powers of darkness for protracted life,

and unlimited worldly enjoyment" ("On Maturin's 'Melmoth.'"). Appraising

"*Melmoth the Wanderer* is the last and clearly the greatest of the Gothic novels of

this period" (Hume 286), Robert D. Hume analyses the eponymous hero as follows:

"Melmoth himself is the epitome of the romantic villain-hero, a hybrid of the

Wandering Jew and Milton's Satan with a bit of the Flying Dutchman thrown in"

(286).[20] Melmoth is a reincarnation not only of Faust but of the Wandering Jew and

the Flying Dutchman. He is more than human; he never ages, "he was never heard

to speak, seen to partake of food" (*MW* 27), and yet has survived for a hundred and

fifty years, and his eyes are very singular, "blazing in a mortal face" (*MW* 227). Likewise, Heathcliff's eyes are so "deep set and singular" (*WH* 93) that Nelly easily remembers them after a lapse of three years, and no one knows how old he is; musing over his end, she states that "he had no surname, and we could not tell his age, we were obliged to content ourselves with the single word, 'Heathcliff'" (*WH* 330).

Most characters regard Heathcliff as a devil, leading readers to consider him as a diabolical man. Yet Lockwood feels a kind of kinship with his landlord from the start: "A capital fellow! He little imagined how my heart warmed towards him when I beheld his black eyes withdraw so suspiciously under their brows, as I rode up, and when his fingers sheltered themselves, with a jealous resolution, still further in his waistcoat, as I announced my name" (3). Then, after Lockwood listens to Nelly's story up to the time of Heathcliff's disappearance for three years, he still thinks in favour of him: "Scoundrel! He is not altogether guiltless in this illness of mine; and that I had a great mind to tell him. But, alas! how could I offend a man who was charitable enough to sit at my bedside a good hour, and talk on some other subject than pills, and draughts, blisters, and leeches?" (91). Having decided to leave Thrushcross Grange, Lockwood revisits Heathcliff: he is "grim and saturnine" (304), indeed, yet "[t]here was a restless, anxious expression in his countenance, I had never remarked there before, and he looked sparer in person" (303). Notwithstanding the capriciousness of Lockwood, he describes what he actually sees in Heathcliff; in other words, he recognises him as a human creature rather than an unearthly vision in Nelly's tale. If we consider the fact that he is a total stranger to the world of Wuthering Heights, it is quite possible that Nelly invests her narrative with a bias against Heathcliff's personality. The dynamics of

her narrative affects not only Heathcliff's impression but also Cathy's, as Lockwood discerns: "She does not seem so amiable . . . as Mrs Dean would persuade me to believe. She's a beauty, it is true; but not an angel" (299).

It is said in Isabella's letter to Nelly that Heathcliff scarcely eats or drinks: "Whether the angels have fed him, or his kin beneath, I cannot tell; but, he has not eaten a meal with us for nearly a week" (175). Doctor Kenneth says, "Heathcliff's a tough young fellow; he looks blooming to-day—I've just seen him. He's rapidly regaining flesh since he lost his better half" (185-86) and Nelly also considers "his frame a stone or two heavier" (287). Even if he sees Catherine everywhere in Wuthering Heights during his declining days, "though he was neither in danger of losing his senses, nor dying, according to my [Nelly's] judgement he was quite strong and healthy" (324); however, he ceases to eat by degrees, as if "eating once in twenty-four hours seemed sufficient sustenance for him" (326). Even Nelly worries about his change, saying: "Do take some food, and some repose. . . . Your cheeks are hollow, and your eyes blood-shot, like a person starving with hunger, and going blind with loss of sleep" (333). He explains his state: "It is not my fault, that I cannot eat or rest . . . . I assure you it is through no settled designs. I'll do both, as soon as I possibly can. But you might as well bid a man struggling in the water, rest within arm's length of the shore! I must reach it first, and then I'll rest" (333). After all, "Kenneth was perplexed to pronounce of what disorder the master died" (335) because Nelly "concealed the fact of his having swallowed nothing for four days" (335) so that it remains a mystery.[21]

Although much of Heathcliff's devilishness is found in Nelly's narrative, it would be unfair to judge him as truly demoniac. There is another factor lurking in his humanity demonstrating that he is akin to Melmoth—his relationship with

Catherine. Violently but bitterly Heathcliff grieves over Catherine's decease; Nelly describes his manner: "I observed several splashes of blood about the bark of the tree, and his hand and forehead were both stained; probably the scene I witnessed was a repetition of others acted during the night. It hardly moved my compassion— it appalled me; still I felt reluctant to quit him so" (169). In terms of narratology, Mieke Bal asserts "Nelly Dean holds the power over the narrative . . . but since her understanding is limited, she cannot effectively repress the expressions of Heathcliff's inward seething." ("Notes on Narrative Embedding." 50). It is noticeable that Heathcliff exhibits humanity only when he faces Catherine, as Nelly perceives his true character, "you have a heart and nerves the same as your brother men! Why should you be so anxious to conceal them?" (168).

Melmoth also displays signs of human nature in front of Immalee alias Isidora. To a great extent, the Faustian Wanderer does not belong to mortals, but he sometimes has conflicts:

> That was the moment the stranger chose to approach Immalee; of danger he was insensible, of fear he was unconscious; his miserable destiny had exempted him from both, but what had it left him? No hope—but that of plunging others into his own condemnation. No fear—but that his victim might escape him. Yet with all his diabolical heartlessness, he *did* feel some relentings of his human nature, as he beheld the young Indian; her cheek was pale, but her eye was fixed, and her figure, turned from him, (as if she preferred to encounter the tremendous rage of the storm), seemed to him to say, "Let me fall into the hands of God, and not into those of man."
>
> [Emphasis in the original] (314)

Three years have elapsed since Melmoth parted from Immalee in an isle in the

Indian sea, and he returns to her in Spain. (Strangely, it is after the same number of

years that Heathcliff reappears!) They continue to have a tête-à-tête through her

chamber window, and she eventually confesses her love to him. Immalee seems to

have pure bliss to gaze on him like Catherine (*MW* 362), "who kept her gaze fixed

on him [Heathcliff] as if she feared he would vanish were she to remove it" (*WH*

96). Accepting Immalee's affection, Melmoth struggles with incompatible feelings:

> One generous, one human feeling, throbbed in his veins, and thrilled
>
> in his heart. He saw her in her beauty,—her devotedness,—her pure
>
> and perfect innocence, —her sole feeling for one who could not, by
>
> the fearful power of his unnatural existence, feel for mortal being. He
>
> turned aside, and did not weep; or if he did, wiped away his tears, as
>
> a fiend might do, with his burning talons, when he sees a new victim
>
> arrive for torture; and, *repenting of his repentance*, rends away *the*
>
> *blot* of compunction, and arms himself for his task of renewed
>
> infliction. [Emphases in the original] (366)

If Melmoth had metamorphosed thoroughly into a demon, he might not have faced

such a conflict; instead, he remains an "incarnate demon." He is greatly affected by

Immalee, and in a sense his heart is purified, and as a result he suffers from a

conflict of good and evil.

One more aspect of Melmoth and Heathcliff fraught with significant

consequences is their relationships with the brothers of their lovers. Heathcliff

inflicts revenge on Hindley, defrauding him of his property and leading him to ruin.

Melmoth fights a duel with Fernan, Immalee's brother, and destroys him: "The

combat was short as it was unequal,—in two moments Melmoth passed his sword

twice through the body of Fernan, who sunk beside Isidora, and expired!" (521).

5-2. Narrative Structure and Spaces

Kinships between Heathcliff and Melmoth, in terms of characterisation and plot, are thus undeniable. This of course could be construed as the general atmospheric influence of the Gothic tradition on Emily Brontë rather than a proof of her actually having read the particular novel. However, when we turn to consider the narrative spaces and structures in the two novels, the parallelism is so conspicuous that a deep kinship between the novels seems to suggest itself. An intricately layered narrative structure is featured in *Melmoth the Wanderer*. This in itself is not unique; in fact is conventional in Gothic fiction; we can cite Godwin's *Caleb Williams*, Matthew Gregory Lewis's *The Monk* (1796) and Shelley's *Frankenstein* as examples. Chris Baldick remarks on it that "[i]t has neither the symmetry of *Frankenstein* nor the careful organization of *Wuthering Heights*. Fortunately, though, the essential logic of the plotting is still clear enough to follow, provided that one is willing not just to suspend disbelief but to throw it to the winds" (xi). Yet the complexity and depth of the multi-layered narrative in *Melmoth the Wanderer* is actually unprecedented (see Figure 1).[22]

The Old Woman's Tale

Biddy Brannigan's Tale

Stanton's Manuscript

The Old Woman's Tale

Tale of the Spaniard

Juan's Letter

The Jew's Tale

Adonijah's Retrospect

Adonijah's Manuscript

Tale of the Indians

Correspondence between Francisco and Clara

The Tale of Guzman's Family

The Lovers' Tale

The Clergyman's Tale

Melmoth's Warning to Francisco
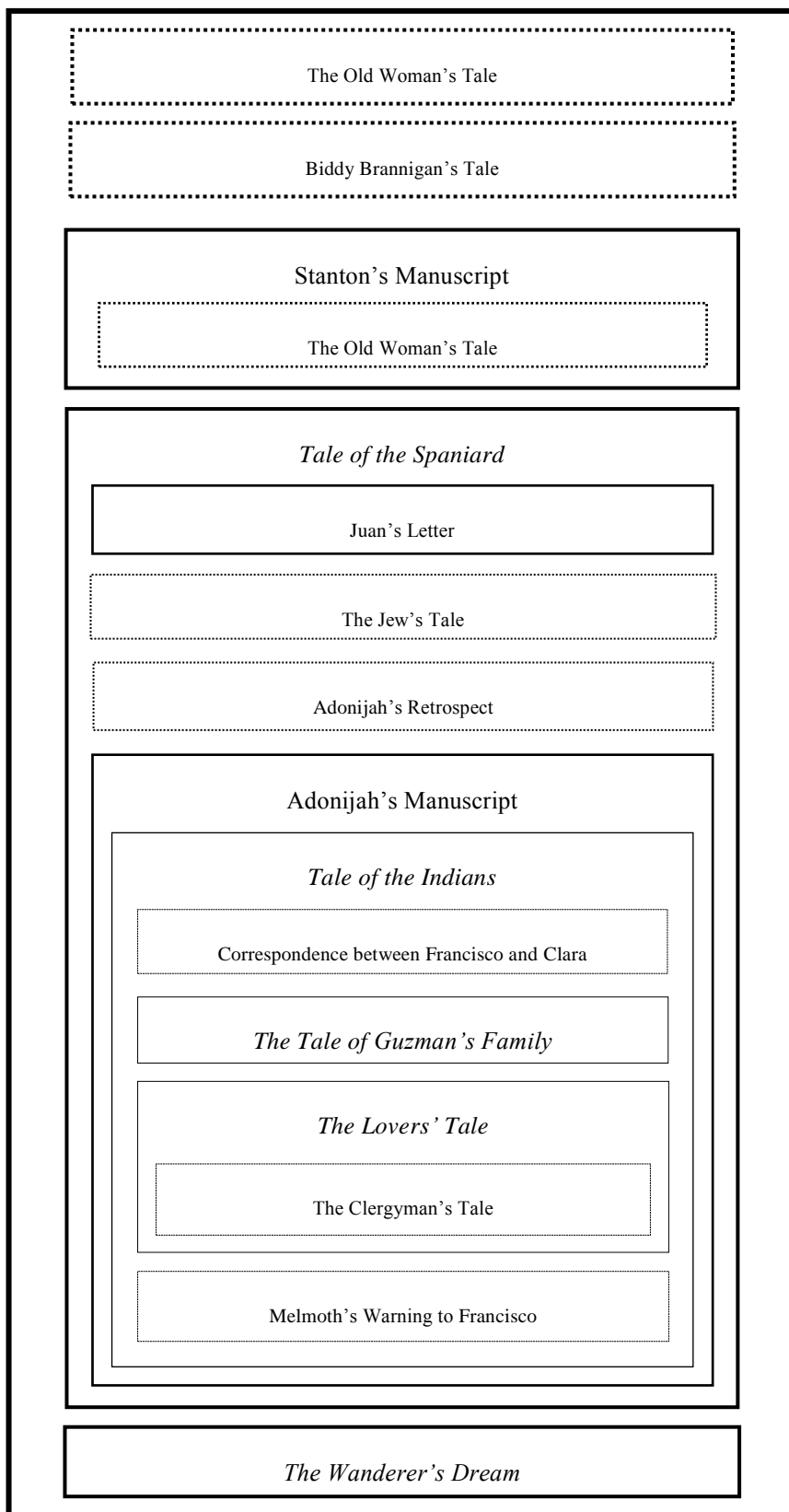
The Wanderer's Dream

Fig. 1. The Narrative Structure of *Melmoth the Wanderer*

The story begins when John Melmoth visits his uncle's sickbed, and he reads Stanton's manuscript, which has been carefully preserved. Then he happens to meet Alonzo di Monçada, who tells him the remarkable, protracted story of John's ancestor, Melmoth the Wanderer. Although Monçada's narrative has several episodes, the longest one, Adonijah's manuscript, is the most involved; "The Tale of Guzman's Family" and "The Lovers' Tale" are contained within the main story, "Tale of the Indians." Shortly after Monçada's tale ends, the whole story concludes through "The Wanderer's Dream."

One pivotal question provoked by this labyrinth of narratives is the identity of the omniscient narrator. *Melmoth the Wanderer* begins with the third person narrative: "In the autumn of 1816, John Melmoth, a student in Trinity College, Dublin, quitted it to attend a dying uncle on whom his hopes for independence chiefly rested" (7). On one hand, it is hard to believe that John Melmoth can recite every episode, such as "The Lovers' Tale" in "Tale of the Indians," written in Adonijah's manuscript, which itself is in the "Tale of the Spaniard." On the other hand, the story "The Wanderer's Dream" is set after Monçada's lengthy tale, so that nobody except the Wanderer himself can possibly know of it. A clue to the identity of who the omniscient narrator is appears in Melmoth's statement, when he appears in front of Monçada and John, "I am here to tell you of both!—I—I—of whom you speak, am here!—Who can tell so well of Melmoth the Wanderer as himself, now that he is about to resign that existence which has been the object of terror and wonder to the world?" (536). Melmoth's declaration shows that he is even more knowledgeable than the omniscient narrator is. After all, who can be more omniscient and omnipresent as the superhuman Wanderer himself?

Another interesting feature of the novel is how the thickly tangled narrative

structure connects the roles of the narrators with the spaces in which they are located. Strangely enough, in the multiple layers of Monçada's narrative, he is driven into narrower and narrower spaces as the narrative level deepens; Monçada is transferred from a monastery to a basement cell, then to the prison of the Inquisition, and finally to Adonijah's vault. The Chinese-box structure plunges its narrator into ever tightening confinement. As if the narrative finally reaches the point where it is unable to contain all these accumulated physical tensions in such claustrophobic spaces, a wider perspective unfolds after Monçada's narrative, that is, after "The Wanderer's Dream." Melmoth asks John and Monçada to leave him alone. He dreams that "a gigantic outstretched arm" (539) holds him and, the other arm points to a dial-plate whose hand reaches one hundred and fifty years; ". . . he shrieked in his dream, and, with that strong impulse often felt in sleep, burst from the arm that held him, to arrest the motion of the hand" (539). The next day, when John and Monçada enter the room where Melmoth was born, they discover he has changed into "the very image of hoary decrepid [*sic*] debility" (540). The wanderer warns them not to approach his room, no matter what noises they hear at night. As the noises cease before dawn, they rush into the room, only to find it empty. They find a small door, opening into a back staircase:

> As they approached it, they discovered the traces of footsteps that appeared to be those of a person who had been walking in damp sand or clay. These traces were exceedingly plain—they followed them to a door that opened on the garden—that door was open also. They traced the foot-marks distinctly through the narrow gravel walk, which was terminated by a broken fence, and opened on a heathy field which spread half-way up a rock whose summit overlooked the

sea. The weather had been rainy, and they could trace the steps

distinctly through that heathy field. They ascended the rock together.

(541)

It is appropriate that an open space is revealed, stretching from Melmoth's room to

the heathy field, for finally the intricate entanglements of the narrative are to be

disentangled; the entire story, as told by Melmoth, is to be terminated. All the

episodes in the novel have been covered by a single enormous story; even though

over ten narrators appear in it, Melmoth the wanderer is the only witness embracing

all the narratives together as a whole.

Melmoth cannot be confined to any space; he is physically freer than any

other mortals. He creates the intricate narrative structure that impels sufferers to get

into physical restrictions while, when it comes down to his own soul, it is always

under the control of the demon, no matter where he wanders. Melmoth the

Wanderer, who is deprived of his spiritual liberty, is the ultimate prisoner. Thus,

Melmoth's end emancipates all the sufferers from their restrictions, as well as

terminating all the narratives.

The narrative spaces and structure in *Wuthering Heights* are similarly

synchronised with each other. At first glance, the novel seems to consist of a simple

narrative within a narrative; however, as various tales are successively told by

Nelly, it comes to form a quite complex Chinese box (see Figure 2).

Lockwood's Diary [1801-1802]

Catherine's Diary

Nelly's Narrative [1801]

Heathcliff's Tale

Isabella's Letter

Isabella's Tale

Cathy's Tale

Cathy's Confession

Linton's Tale

Heathcliff's Tale
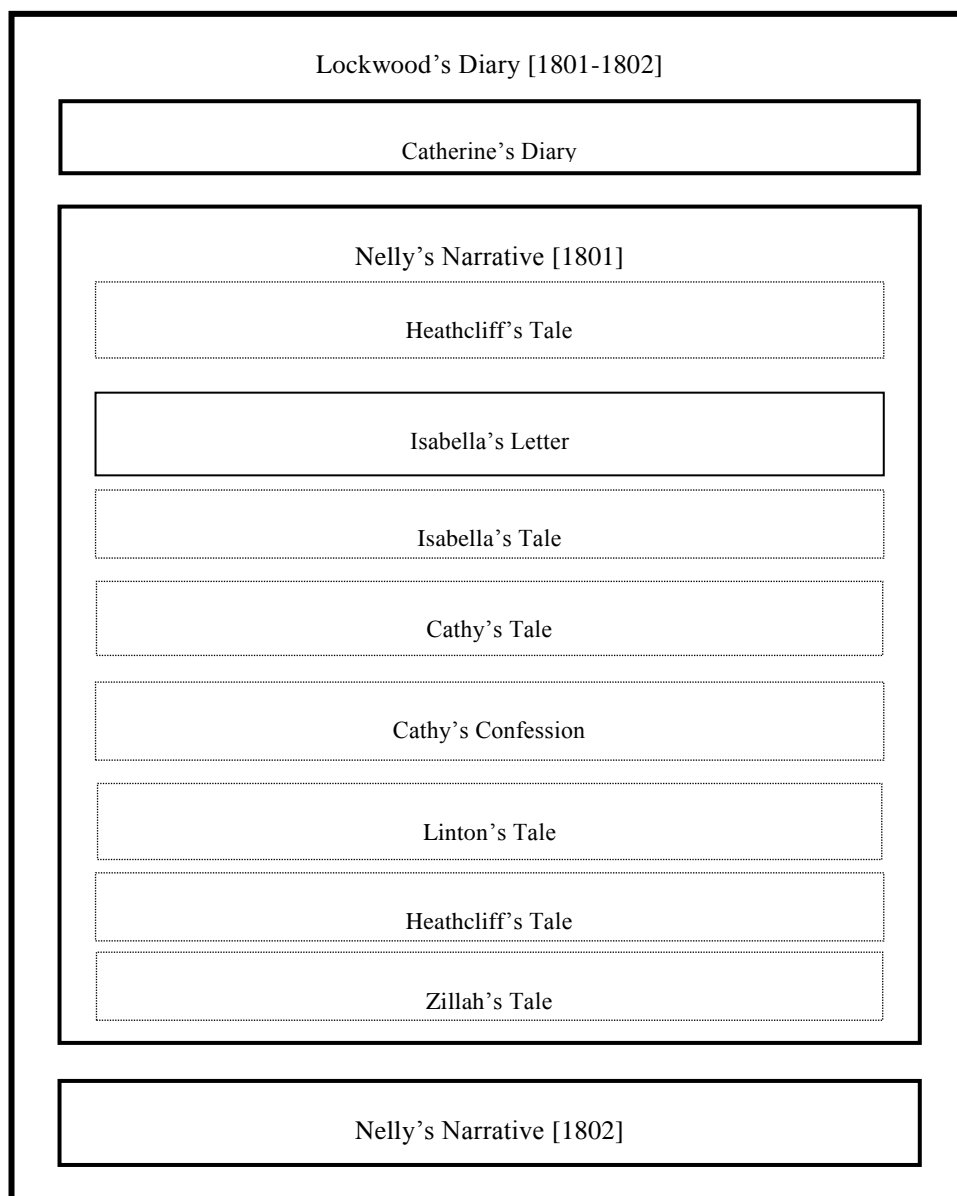
Zillah's Tale

Nelly's Narrative [1802]

Fig. 2. The Narrative Structure of *Wuthering Heights*

H. Porter Abbott, discussing the narrative of *Wuthering Heights*, states that "Emily Brontë's plot decision . . . to start her narrative close to the end of her story opened up an enormous gulf" (44), and goes on to say, "Finally, in seeking to fill the gaps of what happens in the storyworld we must cope not only with what is left out of the narration but also with what is given. This is because the narration is inflected everywhere by our sense of who is narrating" (45). Adducing Gérard Genette, Abbott identifies these two narrators as "homodiegetic," which is "the narrator present as a character in the story he tells" (Genette 245); however, "their personalities and involvement in the action are very different" (Abbott 42). The audience, including Lockwood, who is the second narrator, learns the facts only through her narrative filter, even though her retrospective way of telling is so full of biases and prejudices that she has been made the object of critical dispute; James Hafley even regards her as a "villain" (199). Although Lockwood gives her more credit as she is conscious of what she is concealing, there is still no consensus about Heathcliff.

The narrative of *Melmoth the Wanderer* can be classified as "heterodiegetic," a narrative in which "the narrator [is] absent from the story he tells" (Genette 244). Comparing the two novels in structural terms, there are strong likenesses between them. For instance, each core narrative is placed after a manuscript or a diary. Furthermore, both Melmoth and Heathcliff talk to themselves or to an unearthly creature in their rooms before their mysterious deaths. The night before Melmoth disappears, John and Monçada hear terrible noises coming from Melmoth's room: "These noises were of the most mixed and indescribable kind. They could not distinguish whether they were the shrieks of supplication, or the yell of blasphemy—they hoped inwardly they might be the

former" (541). A similar situation occurs in *Wuthering Heights* just before

Heathcliff's death. Nelly describes what she saw and heard:

> I distinguished Mr Heathcliff's step, restlessly measuring the
> floor; and he frequently broke the silence by a deep inspiration,
> resembling a groan. He muttered detached words, also; the only one I
> could catch was the name of Catherine, coupled with some wild term
> of endearment, or suffering; and spoken as one would speak to a
> person present—low and earnest, and wrung from the depth of his
> soul. (332)

It is likely that Heathcliff knows he soon will reach his heaven, and so "he wanted

somebody with him" (334), but nobody volunteers to join him. After he retires

alone to his chamber, Nelly hears him "groaning, and murmuring to himself" (334).

Heathcliff rejects Hareton's and Kenneth's offer to enter his room and the next

morning Nelly finds him dead in Catherine's bedroom, where they had spent their

childhood together: "The lattice, flapping to and fro, had grazed one hand that

rested on the sill . . ." (335). The open space of the heath is unveiled, sharing a

certain kinship with the end of Melmoth; the end of Heathcliff means the end of

Nelly's narration.

Although at the end of both novels the houses are laid open towards the

heath, at the beginning of each, the doors represent exclusion. As John Melmoth

visits his uncle's house, he knocks at the door in vain and then, exasperated, beats

more loudly with stones so that a mastiff barks at him furiously (*MW* 9-10).

Likewise, when Lockwood revisits Wuthering Heights, he jumps over the chain and

knocks at the door "till my knuckles tingled, and the dogs howled" (*WH* 9). Both

houses are dreary, misanthropic and hostile to strangers.

One more conspicuous shared element need be considered: that of the mysterious dream. Both Lockwood and John Melmoth have terrible nightmares after they read diaries or manuscripts. Lockwood's incubus appears after he reads Catherine's diary. He breaks the casement with his fist in order to stop the incessant noise outside, but what he grasps is "the fingers of a little, ice-cold hand" (*WH* 25) instead of the fir bough. However hard he tries to extricate himself from it, it still clutches him.

In *Melmoth the Wanderer*, it is curious that John also has an eerie dream after he reads Stanton's manuscript:

> The wind was high that night, and as the creaking door swung on its hinges, every noise seemed like the sound of a hand struggling with the lock, or of a foot pausing on the threshold. But (for Melmoth never could decide) was it in a dream or not, that he saw the figure of his ancestor appear at the door?—hesitatingly as he saw him at first on the night of his uncle's death,—saw him enter the room, approach his bed, and heard him whisper, "You have burned me, then; but those are flames I can survive.—I am alive,—I am beside you." Melmoth started, sprung from his bed,—it was broad day-light. He looked round,—there was no human being in the room but himself. He felt a slight pain in the wrist of his right arm. He looked at it, it was black and blue, as from the recent gripe of a strong hand. (60)

There are three striking resemblances between the dreams. First, both dreams are used as an introduction to the heart of the story. Second, Melmoth is the omniscient narrator, as we have pointed out, and so John is merely a listener, like Lockwood listening to Nelly's story. Lockwood and John have a nightmare that is closely

linked to the main plot, and then, they are grasped by an unearthly hand. Third, both dreams occur in a space within a space; the room where John sleeps is "the little room inside his [John's uncle's] bed-chamber" (*MW* 22) where his uncle retires, and Lockwood dreams in the oak-panelled bed in Catherine's room.

The exploration into the last scenes of each novel is also conducive to a symbolic link between spaces and narratives. The ends of both demonic heroes finally unfold as a vista opening from their rooms onto the heath; simultaneously, the narratives are at last disentangled. As John and Monçada trace Melmoth's footsteps to the heath, they reach the cliff where they find his relic: "It was the handkerchief which the Wanderer had worn about his neck the preceding night— that was the last trace of the Wanderer! Melmoth and Monçada exchanged looks of silent and unutterable horror, and returned slowly home" (*MW* 542). After Lockwood leaves Wuthering Heights, he lingers around "and soon discovered, the three head-stones on the slope next the moor—the middle one, grey, and half buried in heath—Edgar Linton's only harmonized by the turf, and moss creeping up its foot—Heathcliff's still bare" (*WH* 337). The multi-layered narratives are consequently concluded by John and Lockwood, neither by the protagonists nor by the primary narrators.

5-3. The Irish Connection

It can be argued that the startling similarities between the two narrative novels cast a new light on both Emily's Gothicism and Heathcliff's genesis. Still, we must return to the question: had Emily read *Melmoth the Wanderer*? The Brontës were known to be quite familiar with Gothicism from their wide reading of magazines. Nonetheless, any conclusive evidence to connect their fiction with other

particular Gothic novels has not been discovered so far. It is hard to see how she could have created such a demonic hero.

It is also quite possible to infer from two sources of influence that Maturin could have had an effect on Emily. The first is Walter Scott. Charlotte Brontë's admiration of the author is well known; she wrote in a letter of 1834: "For fiction, read Scott alone; all novels after him are worthless" (Gaskell 140). Arguably, her sister also read Scott's novels; Juliet Barker has noticed a resemblance between *Rob Roy* (1817) and *Wuthering Heights* (501), and Florence Dry sees a parallel between *The Black Dwarf* (1816) and Emily's novel (2). She also notes the correspondence of the settings, characters and plots. The similarity of names in the two novels is especially striking: "In *The Black Dwarf*, the young man who may be termed the hero in the ordinary sense of the word, is called Earnscliff; the villain is Ellieslaw" (Dry 4). In addition to Gaskell's record of Scott's writings at Brontë Parsonage (131), the Keighley Mechanics' Institute, where the Brontës borrowed books, possessed all the Walter Scott novels (Whone 358).

What is noteworthy along these lines is that Scott and Maturin were pen friends. According to their correspondence, Scott had already known *Melmoth the Wanderer* in 1818 (Ratchford and McCarthy 92-95). Besides, he was highly engaged by Gothic novels, such as *The Monk* and Anne Radcliffe's novels (Freye 19). He also wrote a review of Maturin's work, *Fatal Revenge; or, The Family of Montorio* (1807), in *Quarterly Review* (1810). Even if it is somewhat reckless to jump to a connection between Emily and Maturin, it is no far-fetched to assume that she had at least indirect knowledge of him from an exposure to Scott.

Another illuminating factor lies in the relationship between the Brontës and Maturin's ancestry; both had roots in Ireland. Emily was born in Haworth, yet her

father's birthplace was County Down, Northern Ireland. According to Katherine

Frank, Patrick Brunty was a "humble blacksmith, weaver and village schoolmaster"

(23) who changed his name to Brontë, losing the family's "Irish connection" (23).

Frank states that "Patrick Brontë's rags-to-riches saga" was

> probably divulged to his children and absorbed in particular by
>
> Emily. In *Wuthering Heights* Emily's romantic hero Heathcliff has a
>
> lowly beginning. And Emily very likely also heard her father tell
>
> stories of Hugh Brunty, their grandfather, who had been orphaned,
>
> like Heathcliff, and adopted by his wicked uncle, Welsh Brunty.
>
> Welsh, himself, possessed strange origins: he, too, was an orphan
>
> and had been found as a starving stowaway on a trading ship bound
>
> from Liverpool to Ireland. In the lives of her father's family Emily
>
> found the broad outlines of her hero's mysterious past. (23-24)

A suggestion of Edward Chitham vouches for Emily's Irishness: "It may be worth

noting that Heathcliff has only one name which does for both Christian and

surname. . . . Welsh, too, possesses only one name, said to be a nickname

descriptive of his looks and origin" (132).

Through the examination of the Irish connection, it is crucial to point out

that the outer narrative frame of *Wuthering Heights* is set in the period from 1801

to 1802; 1801 being the date of the Act of Union merging Ireland with England,

and the following year Patrick went to England to enter the University of

Cambridge. This is intentionally or accidentally the reason why Emily chose these

dates for the backdrop of her novel. Consciously or unconsciously she tried to unite

her Irish ancestry with her own English origin. On the other hand, Charles Maturin,

born in Dublin, may have quite intentionally projected his Irish background on

Melmoth the Wanderer, if we are to accept Joseph Lew's observation: "In the guise of its Spanish Gothic and exotic East Indian settings, *Melmoth* explores problems of cultural and personal identity and assimilation—a problem particularly acute for the English in Ireland during Maturin's lifetime, but also becoming increasingly important in Great Britain's colonial holdings" (174). Dale Kramer makes a similar point: after the Act of Union, ". . . his fondness for Irish tradition and affection for the miserable Irish masses account for the sense of concreteness of realized life in his novels, especially in his Irish novels but also in important sections of *Melmoth the Wanderer*" (12). The wanderer Melmoth can be a displaced personification of the Irish under the British rule.

On the biographical level, it seems ineffectual to claim that Emily was directly inspired by Maturin's novel. However, taking the cues from the fact that the demonic hero is similar to Heathcliff in a number of ways, and that both novels share certain marked peculiarities in terms of narrative spaces, structures and the Irish background, it would not be far-fetched to say that Melmoth is reincarnated in Heathcliff. Nelly Dean's musing, "I had read of such hideous, incarnate demons," may be a reflection of the moment when the image of "Heathcliff the Wanderer" first took a distinctive shape in Emily Brontë's mind, inspired by a novel featuring just such an incarnate demon, *Melmoth the Wanderer*. The next chapter will deal with another hero, Eugene Onegin, in connection with Melmoth and Heathcliff. It will extend the research of the Brontës in a fresh literary context.

Chapter 6. Avatars of the Wandering Demon of *Melmoth the Wanderer* in

Eugene Onegin and *Wuthering Heights*

Melmoth the Wanderer could have been reincarnated in Heathcliff, as we have clarified in the former chapter. Interestingly there is yet another hero modelled on him. It is a Russian one, Eugene Onegin. Alexander Pushkin began to write *Eugene Onegin* in May 1823. One of the motifs of the titular hero derives from *Melmoth the Wanderer*: its name appears twice in *Eugene Onegin*.

> The British Muse's tales intrude on / The slumber of our Russian maiden, / And now she's ready to adore / Either the pensive vampire or / The vagrant Melmoth, restless, gloomy, / The Wandering Jew or the Corsair / Or the mysterious Sbogar. (Ch. III, stanza 12, 59)

> Is he the same or more pacific? / Has he returned in novel style? / Or does he still play the eccentric? / What will he stage for us meanwhile? / As what will he appear now? Melmoth? (Ch. VIII, stanzas 8, 173)

This chapter will try to confirm the hypothesis that Emily Brontë happened to pick up *Eugene Onegin* (1823-31), and that she was inspired by it to write *Wuthering Heights*. While there is little or no reference to Emily's reading of Russian literature in her biography and also its mark on *Wuthering Heights*, the comparison between the plots sheds a new light, on the origin of unique relationship of Catherine and Heathcliff. No critic, as far as I have been able to

ascertain to, has ever recognised that Pushkin's verse has merged into *Wuthering Heights*. The exploration into the correlation of the two texts will invite us to extend the study of the Brontës' novels in a new field. It seems plausible that while *Wuthering Heights* with its uniqueness seems to have isolated itself from the English literary tradition, it had its roots, in fact, in the larger trend of early nineteenth-century European literature.

6-1. *Eugene Onegin* in Early Nineteenth-Century England

    Eugene Onegin is a "novel in verse," the most famous work of Alexander Pushkin. He began to write it on 9 May 1823 and finished it on 5 October 1831. It appeared in a serial form, and the first completed edition was published in 1833.

    Pushkin "borrowed themes and styles from Western literature only to give them new twists from a Russian perspective" (Mitchell xii), and actually in *Eugene Onegin*, he adduces the major British novelists and poets such as Richardson, Byron and Scott. It is said that Pushkin was familiar with Shakespeare as well. Suffice it to say that Pushkin assimilated English literature into his works, giving them new forms.[23]

    However, the distance in geography as well as in language from the West brings us to the question of how Pushkin was accepted in nineteenth-century England. His name was known there—in point of fact, direct or indirect references are to be found. It is said that his poetry is quite difficult to translate into English, as Maurice Baring said in 1914: "There is in England no complete translation of Pushkin. This is much the same as though there were in Russia no complete translation of Shakespeare or Milton" (vi). Hence, although Charlotte Brontë's novels were "translated immediately after they had appeared in Great Britain: in the

period from 1849 to 1857 all her prose works became known to the Russian reader"
(Syskina 45)[24], the import of *Eugene Onegin* from Russia turned out to be a totally
different case. In fact, partial translations of Pushkin's works had already come out
in Western Europe in early 1820s: "The very first translations of Pushkin's works
which began to appear in 1823 were received by West European critics with
surprise and admiration" (Neustadt 143). According to *Фундаментальная
электронная библиотека: Русская литература и фольклор* [*Fundamental
Digital Library: Russian Literature and Folklore*], "Источником первого в англ.
[The source of the first in English]" came out in *Revue Encyclopédique, ou Analyse
Raisonnée* (1821) in French (9:382). The English version of the passage in French
is presented on the website, and we can extract it as follows: "A book, recently
published in this city, has attracted the attention of all the friends of letters is a
romantic poem in ten cantos, entitled: *Ruslan and Ludmila*. Its author, Mr.
Pushkin, . . . has barely twenty-two years." An English version of a similar
observation is seen in *The New Monthly Magazine and Literary Journal* in 1821
(3:621), and according to Gleb Struve's survey, this was the earliest mention of
Pushkin's name in England. Ernest J. Simmons points out: "The first extensive
mention of Pushkin in English was in 1828 when an article, 'Russian Literature and
Poetry,' appeared in *The National Review* (pp. 279-309, 398-418)," and this was
"largely borrowed from the original of N. I. Grech's *Short History of Russian
Literature* (1822)" (74).

 Struve claims that the first mention of *Eugene Onegin* appeared in Nicholas
Ivanovich Grech's article in *The Foreign Review, and Continental Miscellany*
(1828):

   Among the other points of this poet's resemblance to Byron may be

mentioned his facility of composition, and variety of subjects; his
"Eugenius Onægin," which, like "Beppo," is designed as a satire on
the follies of the fashionable world, is not only curious as a picture of
the manners of the higher classes in Russia at the present day, but
also attractive for the touches of loftier poetry, and the warmth of
feeling which it occasionally displays. Like "Don Juan," this
production has been published piecemeal, and is not, we believe yet
completed, so that we cannot judge sufficiently of the plan to express
any opinion on its merits. (Grech 299)

The foremost introductory notice on *Eugene Onegin* appeared in *Foreign Literary
Gazette, and Weekly Epitome of Continental Literature, Sciences, Arts, &c*. (1830),
with "three poorly translated quotations (the description of Lenskij on his first
appearance, the conversation between Onegin and Lenskij about Tatjana and Olga,
and the conclusion of the duel scene)" (Struve 304-05), which seems to be the first
English translation of the verse.

6-2. Pushkin's Reputation in Early Nineteenth-Century England

The article in *The Foreign Quarterly Review* in 1829 reports how well
Pushkin was known:

Even to English ears the name of Alexander Pushkin is, if not very
familiar, not altogether strange, as several of his productions have
been from time to time cursorily noticed by more than one periodical,
our own journal included: yet beyond the scanty information of that
kind, little has been communicated relative to him. ("Art. VI." 398)

With regard to the criticism quoted above, Gleb Struve comments that "[t]he object

of the present article is to assess what the English reading public could know about Puškin during his lifetime, and what was the judgement passed on him in early English criticism" (297). Illustrating how Pushkin made himself known to England, Struve concludes:

> We see thus that the *Foreign Quarterly Review*, . . . was fairly widely read, kept its readers, on the whole, well posted about Puškin's literary career, and to say therefore that Puškin was, during his lifetime, practically unknown in England would certainly be an exaggeration. True, little was known of his life and personality, and not always were the facts, as reported in English magazines, quite accurate. (314)

Eileen Curran also states: ". . . Pushkin was known throughout Europe as the leader of the young Russian writers" (211-12). Gilbert Phelps, who admits "[i]n the whole history of the Russian Novel in England therefore it is difficult to point to a single lucid interval in which the normal processes of cultural assimilation and assessment could take place" (14), suggests Pushkin "was poorly represented" (16) in the early nineteenth century, while "*The Captain's Daughter* (first translated in 1859) was almost as popular and in fact nearly all of Pushkin's prose tales had been translated by the end of the nineteenth century" (16). Examining an influence of Pushkin on Henry James, A. D. Briggs refers to Pushkin's fame in Western Europe in those days: "It was in France, and in French translations, that Henry James came to know Russian literature. In all Western Europe the French were easily the first to begin to appreciate Pushkin" (52). According to Briggs, translations of Pushkin's works culminated in H. Dupont's *Œuvres Choisis de A. S. Pouchkine* (1847), yet this French version "failed to popularise the name of Pushkin" (Briggs 52), and the first

person to do so was Prosper Mérimée who wrote *Pikovaya Dama* in 1849 (52).[25]

6-3. Pushkin and Emily Brontë

It is arguable whether Emily knew the name of Pushkin through magazines or not. However, some articles in *Blackwood's Edinburgh Magazine* whereby the Brontës derived inspiration will serve as a strong piece of evidence.[26] The article named "Púshkin, the Russian Poet" by Thomas B. Shaw in 1845, which was the "first fairly adequate and authoritative sketch of Pushkin's life and work, including a translation of a score of lyrics" (Yarmolinsky 4), records: "In a word, Púshkin is undeniably and essentially the great national poet of Russia" (Shaw 57:657). It says ". . . Púshkin can be called in any sense an *imitator* of Lord Byron" [emphasis in the original] (Shaw 57:662) and adduces his poems including the dedication of "Evgénii Oniégin" (Shaw 57:665-66). Comparing him with Byron, Shaw concludes that "[t]o show the difficulty of judging of this work, we need only mention, that while many compare it to 'Don Juan,' others consider it as rather resembling 'Childe Harold;' while the author himself professed that it was rather to be placed in the category of 'Beppo'" (Shaw 57:666). With regard to "Evgénii Oniégin," Thomas B. Shaw states as follows:

> This production ["Evgénii Oniégin"] must be considered as the fullest and most complete embodiment that exists in Russian literature, of the nationality of the country. It will be found to be the expression of those apparently discordant elements the union of which composes that hard riddle—the Russian character. (57:666)

His name also appears in the articles in July and August 1845 (vol. 58). Philip Ross Bullock considers Shaw's articles in terms of translation as "the very first

significant renderings of Pushkin's poems into English" (353), and values them highly: "Shaw's first contribution contained mainly biographical material, but the second and third instalments presented a number of English versions of Pushkin's verses set within an extended discussion of Pushkin's versification and Shaw's own attributes to translation" (353). Hence, it is not far-fetched to suppose that Pushkin and his poems were introduced in England at that time. Ernest J. Simmons also states: ". . . once histories of Russian literature began to appear in English, Pushkin's name and works became better-known to the English-speaking public" (74).

Of course, it would be rash for us to jump to the conclusion that these articles serve as evidence enough to show that Emily knew *Eugene Onegin*. *The Captain's Daughter*, which was translated in English by C. Müller, was published in New York in 1846, while the first English full version of *Eugene Onegin* seems to be *Eugene Oneguine* rendered by Henry Spalding in 1881. Spalding refers to it at the beginning of the preface of *Eugene Oneguine*: "Eugene Oneguine, the chief poetical work of Russia's greatest poet, having been translated into all the principal languages of Europe except our own, I hope that this version may prove an acceptable contribution to literature" (Spalding). Added to this, Cosmo Monkhouse's statements also assert: "It is strange that no one before Col. Spalding should have introduced to English readers 'the chief poetical work of Russia's greatest poet,' especially as it is one which is specially suited for their appreciation" (192).

In terms of the publication date, whether Emily had known the story when she wrote *Wuthering Heights* remains a moot point. Regarding the period Emily wrote *Wuthering Heights*, Virginia Moore maintains:

Between July 30, 1845, then, and April 6, 1846, Emily commenced

Wuthering Heights; and some time between April 6, 1846 and the

following November or December, when it was finally accepted,

finished it. From her necessity to wind up the life of the Emperor

Julius before embarking on a new project, and from the likelihood

that publication of verse suggested the more remunerative

publication of novels, Emily did not begin *Wuthering Heights* before

1846, and probably not before February. (318-19)

Prior to the Brontës, Mary Shelley may have been familiar with Russian literature,

as we have seen in Section 1 of Chapter 2. These examinations serve as evidence of

the correlations between England and Russia.[27]

If there is any concrete evidence showing that Emily read *Eugene Onegin*, it

is difficult to assume that it has been overlooked by myriads of critics. It seems to

be impossible, indeed, for Emily to read *Eugene Onegin* in English, but then

another possibility remains; the German translation will pave the way to bridge the

remoteness. Emily studied French and German during her stay in Brussels in 1842,

as Charlotte wrote that "Emily is making rapid progress in French, German, music,

and drawing. Monsieur and Madame Héger begin to recognise the valuable parts of

her character, under her singularities" (Gaskell 267). Virginia Moore states that

"Emily cooked in the kitchen with a German book propped up in front of her; or a

scrap of paper and pencil near, so that she could jot down a thought" (273). A.

Mary Robinson's reference will support the connection between Emily and

German:

But in the midst of her business at Haworth we catch a glimpse of

her reading her German book at night, as she sits on the hearthrug

with her arm round Keeper's neck; glancing at it in the kitchen,

where she is making bread, with the volume of her choice propped

up before her; and by the style of the novel jotted down in the rough,

almost simultaneously with her reading, we know that to her the

study of German was not—like French and music—the mere

necessary acquirement of a governess, but an influence that entered

her mind and helped to shape the fashion of her thoughts. (166)

Edward Chitham also notes Emily's fondness for German: "Whereas for Charlotte the experience of French culture is felt positively in her novels, this does not seem true for Emily. When she returns to Haworth she is seen to be reading German books in the kitchen, not French ones" (65). Ruth MacKay recognises the influence of German and Irish literature on Heathcliff.[28]

The German version of "Eugenius Onegin" precedes the English, and the earliest one appeared in *Der Refraktor*, serialised from 1st August 1836 to 29th August 1836. It is quite difficult, however, to certify that Emily read the series, for the circulation of the weekly periodical was limited to a part of Russia and the Baltic States. The next rendering appeared in 1840 in *Alexander Puschkin's Dichtungen* [*Alexander Pushkin's Poems*] under the title of "Eugen Onägin" translated by Robert Lippert. Considering the publication date, it could concatenate Pushkin and Emily.

6-4. *Eugene Onegin* and *Wuthering Heights*

Pushkin intended to borrow a man of wandering mould, Melmoth, in his verse; in truth, he quotes the name Melmoth twice, as we have seen at the beginning of this chapter. They are extracted from the English translation faithful to

the Russian original; however, here it is necessary to consider the German version. The same stanzas are rendered as follows:

> Uns schläfert heute bei der Tugend, / Da Nebel unser Herz umgiebt, / Das Laster, im Roman beliebt, / Muß hier sogar Triumphe feiern, / Ja von den grausen Ungeheuern / Der britischen Muse wird die Jugend / Schon aus dem Schlummer aufgescheucht; / Sie hat sich zum Idol erkoren / Den Sünder, der im Dunkel schleicht, / Ihn, der sein Seelenheil verloren. / In jenem düstern Romantismus, / Der solchem Meister wohl gelang, / Den hoffnungslosen Egoismus / Jüngst eines Byron's Laune zwang. (3rd book. stanza 12, 72-73)

> Euthanized us today with virtue, / As fog encompasses our heart, / The vice in the popular romance, / must here even triumph to celebrate, / Certainly from the horrible monsters / The British muse will be the youth / as early as from the doze flushed; / She has herself predestined in defiance of idol / The sinner, in the darkness creeps, / him who lost his salvation. / Into that gloomy Romanticism, / The master such well succeeded, / The hopeless egotism / youthfully forced of a Byron's mood. [Emphases added] (translation mine)[29]

In fact, the proper nouns such as Melmoth and the Wandering Jew are omitted from the German version. However, the phrases such as "[t]he vice in the popular romance" and "the horrible monsters" are full of intimations of hideous men who are in hopeless conditions. Considering the Russian original, as Melmoth is a type of the Wandering Jew, it is certain that Pushkin used Melmoth to emphasise Onegin the wanderer. Thus the narrative terminates "[a]nd, reader, now, in this mischance, /

In this unhappy circumstance, / We'll leave my hero to his meeting / For long . . . forever . . . in his track / We've roamed around the world and back" (Ch. VIII, stanza 48, 195). It should be noticed that the three heroes inveigle others into ruin; Melmoth tries to seduce one victim after another, Onegin destroys Lensky, and Heathcliff defrauds Hindley of his property.

The next quotation is from the scene at the return of Onegin. He leaves his house soon after "[h]e'd killed his friend; bereft of pleasure, / He lived with neither work nor goal / Till twenty-six, and still his soul / Languished in unproductive leisure; / He lacked employment and a wife / And any purpose in his life. / A restless spirit took him over, / A wish to travel, anywhere / (An inclination like a fever / Or cross that few will gladly bear)" (Ch. VIII, stanza 12-13, 175-76). Being weary of his long journey, he leaves "boat for the ball" (Ch. VIII, stanza 13, 176).

<div align="center">7</div>

> Er scheint hier Allen fremd zu sein — / Gestalten gleiten ihm vorüber, / Ein lästiger Gespensterreih'n — / Ist's Spleen . . ist's Hochmuth, schmerzenstrüber, / In seinem Blick? — Im Glanze mitten — / Wer ist's? . . . . Onägin? . . In der That? / Ja, ja, er ist es unbestritten! / Wie lang ist's, daß er uns genaht? —

<div align="center">8</div>

> Muß man ihn noch als Narr'n verspotten — / Ist er beruhigt und belehrt? — / Als was ist er zurückgekehrt? / Was wird er sagen, fühlen, meinen — / Wie sehn wir ihn nunmehr erscheinen? / Als Weltenbürger, Patrioten, / Tartüffe, als Quäker, Don Juan? . . . / Prunkt er mit andern Masken heute? / Ist er schlechtweg ein braver Mann, / Wie ich und ihr und andre Leute? . . . (8th book. stanzas 7-8,

180-81)

<div align="center">7</div>

He seemed here to be in all stranger— / Shapes slide over him / An
annoying ghost— / Is it eccentricity . . . is it arrogance, injured
dimmer, / Within his glimpse? –In the glance amidst— / Who is
it? . . . Onegin? . . . In reality? / Yes, yes, he is, undisputed! / How
long is it that he approached us?

<div align="center">8</div>

Must we still fool him as to mock – / Is he reassured and
instructed?— / When is he returned? / What will he say, feel,
guess— / How we see him now appear? / When cosmopolitan,
patriots, / Tartuffe, as a Quaker, Don Juan? . . . / He flaunts with
other masks today? / Is he simply a good man, / How I and he and
other people? . . . (translation mine)

For some reason, again the name Melmoth is omitted here, and yet, as compared
with *Wuthering Heights*, we find the two works quite similar. As Heathcliff comes
back to be transfigured into a gentleman, it causes repercussions on the people
living in Thrushcross Grange and in Wuthering Heights. The theme of
transmogrification after a lapse of years could be seen in both Heathcliff and
Onegin.

If we compare the two works, *Eugene Onegin* and *Wuthering Heights*, other
striking resemblances emerge; it leads us to surmise that the idea of *Wuthering
Heights* leaped into Emily's mind when she read of *Eugene Onegin*, even though
she might not have noticed the name Melmoth directly. Although a significant
disparity between *Eugene Onegin* and *Wuthering Heights* in language and style of

the narration is obvious, exploring these two plots will reveal their latent kinship.

Emily Brontë was a misanthropist. Compared with her elder sister, Charlotte, there is little positive evidence of her friendships, much less love. Nevertheless, the passionate love of Catherine and Heathcliff has fascinated masses of readers and critics around the world; countless attempts to identify the origin of *Wuthering Heights* have been done so far. Some of them deal with Emily's Irish background and Gothicism as we have already seen. These arguments, however, have not been able to explain how she created such an inscrutable character, Heathcliff, who has apparently no parallel in English literature. The enigma of Heathcliff will be dissolved if we can find further evidence suggesting a possibility that Emily read *Eugene Onegin*.

When it comes to the narrative frame of *Wuthering Heights*, the elaborate chronological order demonstrated by C. P. Sanger in 1926 is significant. It was an important chapter in the history of the readings of the Brontës' works that Sanger exhibited the symmetries in the pedigree and the chronology of *Wuthering Heights*. Regarding the time line of *Eugene Onegin*, Richard Freeborn suggests "the 'story' in which hero and heroine become involved can be seen to have its special chronology" (*The Rise of the Russian Novel* 19) and he says that R. I. Ivanov-Razumnik first demonstrated it in 1916. Freeborn explains it in detail:

> The chronological exactness of the novel's story is very striking: it is set in an historical time in an authentic context. The *length* of time occupied by the events—approximately five years, from the late spring of 1820 to the early spring of 1825—implies clearly enough that we are confronted by a chronicle in which events and human relationships may seem to develop without the author's agency and

where there is no evidence of a guiding plot or intrigue. The fiction
appears to be motivated by the assumption that, as time passes,
situations and people change. The situations and personalities of the
hero and heroine in 1825 must therefore differ in some significant
way from what they were in 1820. The "interest" of the work—one
hesitates to use such an artificial term as plot—consists in detailing
and exploring this process of development. [emphasis in the original]
(*Rise* 19-20)

In *Wuthering Heights*, correspondingly, it is a pivotal theme that "as time passes,
situations and people change," for it applies to Heathcliff who appears in
Thrushcross Grange after the lapse of three years. Considering the shared feature of
an accurate chronology in addition to this, Pushkin may have provided the
groundwork for Emily.

The eponymous hero, Onegin, is a narrator's friend, who suffers from "[a]
malady, whose explanation / Is overdue, and similar / To English spleen—the
Russian version, / In short, is what we call *khandra*—" [emphasis in the original]
(Ch. I, stanza 38, 24). Getting weary with society, he lives in his uncle's house "in
rural isolation" (Ch. II, stanza 4, 35). Shortly after that the neighbours begin to
consider him to be "a crank most dangerous" (Ch. II, stanza 4, 36). Onegin is a kind
of misanthropist as Heathcliff is; however, unlike the latter, he makes friends with
Vladimir Lensky.

Not ice and flame, not stone and water, / Not verse and prose are
from each other / So different as these men were. / At first, since so
dissimilar, / They found each other dull, ill-suited; / Then got to like
each other; then / Each day met riding. Soon the men / Could simply

not be separated. / Thus (I'm the first one to confess) / People are

friends from idleness. (Ch. II, stanza 13, 40)

Is it far-fetched to associate this relationship with that between Heathcliff and

Edgar Linton? Of course, they are definitely not good friends but inveterate rivals

in love; however, the relationship between a misanthropic hero and a wealthy,

handsome neighbour is quite similar. The fatal incompatibility between the two

men surely exists.

Curiously enough, Onegin breaks up with Lensky because of a flirtation; he

capriciously meddles with the engaged couple, Lensky and Olga Larin. One day

Lensky invites Onegin to a grand party at his fiancée's house. Onegin, who does

not like such a resplendent atmosphere, is reluctant to yield himself to his proposal.

The moment for revenge arriving, / Onegin, chuckling and reviving, /

Approaches Olga. Rapidly, / He twirls her near the company, / Then

seats her on a chair, proceeding / To talk to her of this or that; / One

or two minutes spent on chat, / And they rejoin the waltz, unheeding;

/ The guests are taken by surprise, / Poor Lensky can't believe his

eyes. (Ch. V, stanza 41, 119)

When Lensky asks Olga to dance with him, "It isn't possible, she tells him, /

Eugene already has her word. / Not possible? Ah, she repels him, / She could . . .

good God, what has he heard? / [. . .]. The blow's too much for Lensky; cursing /

The sex's tricks, he leaves the hall" (Ch. V, stanza 45, 120).

Accordingly, Lensky sends a cartel to Onegin, and it is accepted. Ironically,

Olga has only been carelessly flirting, so it is too hasty for Lensky to challenge

Onegin: "'Last night, why did you leave so early?' / Was what his Olen'ka first

said. / His senses clouded, and he merely, / Without replying, hung his head. /

Vexation, jealousy were banished" (Ch. VI, stanza 14, 127). Unfortunately, his fate is sealed; he is to be killed by Onegin. While it would be rash if we are to compare this with the triangle relationship in *Wuthering Heights*, a certain kinship between the two pairs of men who are at the mercy of a woman is patently present. Onegin does not truly fall in love with Olga and she can never be a Catherine; she certainly grieves over her lover's death, but soon after marries a lancer.

However, we can find another woman in Eugene Onegin who has deeper, more patent affinities with the heroine of *Wuthering Heights*: Tatiana. She is an elder sister of Olga and deeply attached to Onegin. Tatiana gives to Onegin a love letter which is rejected. Tatiana pines away as some of the Brontës' characters are, for instance, Caroline Helstone in *Shirley*, Lucy Snowe in *Villette* and also Catherine:

> Love's pangs continued to torment her, / Continued to inflict distress / Upon a young soul craving sadness; / No, in her passion near to madness / Still more does poor Tatiana burn; / Sleep shuns her bed, will not return; / Health, bloom of life that sweetly flowers, / Smile, virginal repose and peace— / All, like an empty echo cease. / On Tanya's youth a darkness lowers; / Thus does the shadow of a storm / Enshroud a day that's scarcely born. (Ch. IV, stanza 23, 86)

When Tatiana sees Onegin dance with her younger sister, she is totally infatuated with him: "'I'll die,' . . . / 'To die from him will be delightful. / I shan't complain, for I confess / He cannot bring me happiness'" (Ch. VI, stanza 3, 122).

Not only does she break her heart by Onegin's refusal, but she is also hurt indirectly by his frivolity; however, her burning love does not fade away. It makes her go to the house formerly occupied by Onegin; he leaves there soon after he

destroys Lensky. Tatiana muses over what kind of person Onegin is through his books in his library:

> And gradually my Tatiana / Begins to understand—thank God!— / More clearly now the true persona / To sigh for whom it is her lot, / By fate united to this stranger: / Eccentric, sad, exuding danger, / Creature of heaven or of hell, / This angel, this proud devil—well, / What is he then? An imitation, / A paltry phantom or a joke, / A Muscovite in Harold's cloak, / Of alien fads an explication, / Of modish words a lexicon, / A parody, when said and done? (Ch. VII, stanza 24, 154)

Here we are inevitably reminded of Isabella's questions about Heathcliff: "Is Mr Heathcliff a man? If so, is he mad? And if not, is he a devil?" (136), and later Nelly muses: "Is he a ghoul, or a vampire?" (330). The similarity is so striking that it goes beyond words and doubts.

Two years pass before Onegin sees Tatiana again; she has been in Moscow as a debutante and has married the Prince. Onegin is embarrassed at the unexpected reunion, while Tatiana remains calm. "There is no doubt, alas, that Eugene's / In love with Tanya like a child" (Ch. VIII, stanza 30, 184) in turn. Furthermore, "Onegin pales, can hardly function. / She does not care or does not see. / Onegin pines away, is he / Already suffering from consumption? / All send him to the doctors, they / Prescribe a spa without delay" (Ch. VIII, stanza 31, 185). Although she displays complete indifference to him, he gives a fervent love letter to her three times. She continues to disregard them and even expresses her anger. One day, Onegin visits Tatiana:

He walks in like a corpse, nobody / Is there to greet him in the lobby.
/ In the reception room there's not / A soul. A door he opens . . .
what / Confronts him then, what makes him shudder? / Before him
the Princess alone / Sits pale and unadorned, forlorn, / Immersed in
what looks like a letter, / A flood of tears she softly sheds / With
cheek on hand . . . Ah, what regrets,

What silent sufferings were reflected / In this quick moment of
distress! / Who is it could not have detected / Poor Tanya in the new
princess! / Eugene, the moment that he saw her, / Fell maddened
with remorse before her. / She gave a start, said not a word / And
looked at Eugene unperturbed / Without surprise or wrath . . . His
fading / Appearance, his extinguished look, / Imploring aspect, mute
rebuke / She takes in all. The simple maiden / Returns again now,
reappears / With dreams and heart of former years. (Ch. VIII, stanzas
40-41, 191-92)

Onegin's outburst of passion reminds us of Heathcliff's: "He did not hit the right
room directly; she [Catherine] motioned me to admit him; but he found it out, ere I
could reach the door, and in a stride or two was at her side, and had her grasped in
his arms" (159). Tatiana remonstrates with Onegin for his rash deed, saying:
"Might it not be because convention / Includes me in the social round, / Because
I'm wealthy and renowned, / Because my husband's wounds in battle / Have gained
him royal favour, fame?" (Ch. VIII, stanza 44, 193). She assures to that, if possible,
she could exchange her life in Moscow for her childhood, just as Catherine aspires:

"Oh, I'm burning! I wish I were out of doors—I wish I were a girl again, half savage and hardy, and free . . . and laughing at injuries, not maddening under them! Why am I so changed?" (125).

Tatiana responds to Onegin as follows:

> "I married. Pray you, leave me now. / Your heart is honest and I prize it: / And there resides in it true pride / With candid honour, side by side. / I love you (why should I disguise it?), / But I am someone else's wife, / To him I shall be true for life." (Ch. VIII, stanza 47, 194-95)

Heathcliff reproaches Catherine with her betrayal; however, the gap between the couple is quite similar. Both women have been married to amiable men; nevertheless, they cannot dismiss their love in childhood, and even wish for its return. Tatiana goes away to a sphere beyond Onegin's reach; correspondingly, Catherine passes away.

6-5. The Two Novels in Connection with *Melmoth the Wanderer* and the Works of Lord Byron

One of the more striking peculiarities of plot and character in *Eugene Onegin* and *Wuthering Heights* is that both heroes, Onegin and Heathcliff are wanderers, that is, exiles. However great the similarities are, it still remains a moot point whether Emily really sympathised with *Eugene Onegin*. Then an exploration of the common theme in terms of the European cultural climate, which works as catalyses, should help us juxtapose these two novels.

Pushkin himself was an exile. His verse dealing with political themes aroused the Tsar's hostility, and he was exiled from 1820 to 1825. During his

déraciné years, he engaged in reading Shakespeare and Walter Scott. It seems that *Eugene Onegin* had been written from 1823 to 1830; therefore, Pushkin projects his own circumstances on the titular hero who wanders after he fights a duel with Lensky. Stanley Mitchell compares Pushkin's life with the "verse novel" in the introduction of *Eugene Onegin*, and shows "[t]he poem is an epitaph to youth, including Pushkin's" (xxxiii).

Here I would like to adduce *Melmoth the Wanderer*, which has a common theme shared by both *Eugene Onegin* and *Wuthering Heights*, and explore the latent connections among them. By and large, as already stated above, Pushkin was greatly influenced by British Literature. Mitchell reveals that "Pushkin noted in a draft that Onegin always took three novels with him: Charles Mathurin's [*sic*] *Melmoth the Wanderer*, François-Réne de Chateaubriand's *Réne* and Benjamin Constant's *Adolphe*" (xxiv).

Although the novel is constructed incorporating all the Gothic elements, it is less famous in England than other novels in the genre. Then it is curious enough for Pushkin to make references to it in his masterpiece. To judge from the biographical side alone, there is no conclusive evidence that Emily had read *Melmoth the Wanderer*, but in accordance with the arguments in the former chapter, it seems to be reasonably possible that she did. Then we will formulate Melmoth is reincarnated in Heathcliff in terms of the wanderer and Lord Byron. It will lead us to see the link among the three, Melmoth, Eugene Onegin and Heathcliff.

The kinship between Melmoth and Heathcliff is revealed in the fact that they are at the mercy of preternatural power; they can never choose the places where they can settle themselves. Melmoth is nothing more than a stranger wherever he strays (Maturin 358). Heathcliff remains a déraciné even after he has

possession of the two houses; he confesses to a sense of vacuity: "An absurd termination to my violent exertions? I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready, and in my power, I find the will to lift a slate off either roof has vanished!" (*WH* 322-23).

The archetype of the wanderer is ubiquitous in European literature, and it has its origin not merely in the Wandering Jew but also in Faustian heroes. As Jonathan Wordsworth says: "It is an instructive fact that the earliest Faustian moments in English Romantic literature cannot derive from Goethe's play" (Wordsworth), while it could be assumed that the Faustian heroes in Christopher Marlowe's *The Tragical History of Doctor Faustus* (1604) or in Johann Wolfgang von Goethe's *Faust* (1808, 1832) are transmuted into Melmoth and Onegin: "Maturin, though he would have known Marlowe and Lewis and Bürger, and no doubt other sources of the Faust myth as well, clearly drew upon Goethe in *Melmoth the Wanderer*" (Wordsworth).

The Brontës are also influenced by Goethe. A phrase appearing in *The Professor* (1857) testifies to the fact. Charlotte refers to several novelists in France and Germany in her first novel: "French and German works predominated, the old French dramatists, sundry modern authors, Thiers, Villemain, Paul de Kock, George Sand, Eugene Sue; in German—Goethe, Schiller, Zschokke, Jean Paul Richter; in English there were works on Political Economy" (*Professor* 26). In this connection, it should be noted that Eugène Sue is a French novelist who wrote *Le Juif Errant* [*The Wandering Jew*] (1844-45).[30] Paola Tonussi suggests the possibility that Emily read Goethe's *The Sorrows of Young Werther* (1774), and Maggie Allen examines the influence of the German Gothic on Emily. Hence, it is

plausible enough that the Brontës knew the Wandering Jew and read the works of

Goethe, who are often juxtaposed with Byron and Scott.[31] The critics have reached

a consensus on the influence of Scott on the Brontës, as we have already seen in

Section 3 of Chapter 5. Robert Kiely discusses various novelists' influences on

Emily:

> It *can* be said—and, of course, has been—that Heathcliff is Byronic,
>
> that Catherine is Shelleyan, that the storms are Shakespearian. It can,
>
> in other words, be said that Emily Brontë read books, certainly the
>
> Bible and Shakespeare, Austen and Scott, and the romantic poets and,
>
> it would appear, even Bulwer-Lytton and Sheridan Le Fanu.
>
> [Emphasis in the original] (234)

A cycle of Byron—Goethe—Scott—Maturin—Pushkin mellows in *Wuthering*

Heights, and Heathcliff is crystallised from their wandering heroes.

One more aspect of *Eugene Onegin* and *Wuthering Heights* that has

significant consequences is the influence of Lord Byron. Affinities between

Pushkin and Byron are undeniable; Pushkin refers to him directly, for instance;

"Myself like Byron, bard of pride" (Ch. I, stanza 56, 31). A quite early mention of

the Byronic effect on Pushkin appeared in *The Foreign Review, and Continental*

Miscellany in 1828 (Grech 299). The article in *The Foreign Quarterly Review*

(1832) assures us that "we find Pushkin an emulous follower of Byron, for like him

he has attempted to display the versatility of his muse by undertaking a satiric

narrative; but with far less success, his 'Onægin' being unquestionably very inferior

to 'Beppo' and 'Juan'" ("Art VI" 400-01). *Blackwood's Edinburgh Magazine*

(1845) says: ". . . Púshkin can be called in any sense an *imitator* of Lord Byron. In

many respects, it is true, there was a strange and surprising analogy between the

personal character, the peculiar tone of thought, nay, even the nature of the subjects
treated by the two poets . . ." [emphasis in the original] (Shaw 57:662-63).[32] Byron
had exerted a great influence on Pushkin, no doubt, as *Blackwood's Edinburgh
Magazine* testifies to:

> This work, in its outline, its plan, in the general tone of thought
> pervading it, and in certain other *external* circumstances, bears a
> kind of fallacious resemblance to the inimitable production of Lord
> Byron; a circumstance which leads superficial readers into the error
> (unjust in the highest degree to Púshkin's originality) of considering
> it as an imitation of the Don. It is a species of satire upon society,
> (and Russian fashionable society in particular,) embodied in an easy
> wandering verse something like that of Byron; and so far, perhaps,
> the comparison between the two poems holds good. [Emphasis in the
> original] (Shaw 57: 665)

In respect of the theme of wandering, Ann Gelder notices the common features in
Pushkin and Byron: "Both authors are obsessed with the eternal progression of time,
which no wandering can evade; it is the point to which their wanderings continually
lead them" (326).

Pushkin himself comments on the affinity of his work to *Don Juan* (1819-
24) in a letter to his friend, Alexander Bestuzhev, though he disavows it: "No one
respects Don Juan more than I do . . . but it hasn't anything in common with
Onegin. You compare the satire of the Englishman Byron with mine, and demand
the same thing of me! No, my dear fellow, you are asking a lot. Where is my satire?
There's not a hint of it in Eugene Onegin" (Mitchell xv). He objects to
contemporary interpretations connecting *Eugene Onegin* to *Don Juan*, but he

admires Byron a lot.

Although Pushkin denied Byron's direct influence on his work, the parallelism will be favourable to our conjecture; for it is worth recalling in terms of this that the Brontës were, as a number of critics have pointed out, familiar with Byron.

> There is no doubt that Byron was read at the Parsonage, for in 1834 Charlotte recommended him to Ellen Nussey, with a caution against *Don Juan* and perhaps *Cain* but "read the rest fearlessly," and both Charlotte and Branwell quote him. Emily does not quote directly either Byron or any other writer, but there are resemblances between her poems and some passages of Byron so startling that they can only be accounted for by supposing her to have read him with such passionate interest and delight that when she wrote poetry herself she insensibly used his cadences and images. (Brown 375)

Margiad Evans, who affirms "*Manfred* is the only work which bears a *sustained* likeness to *Wuthering Heights* in the whole of our language" [emphasis in the original] (216), concludes: "As it was written of and out of the soul, and as accidents do not happen to the soul, one must admit a marvellous sympathy between these two great people parted by time and circumstance as they were" (216). Ann Lapraik Livermore states: "In attempts to discover the sources of Emily's mysterious novel the Byronic elements in *Wuthering Heights* seem never to have been explored, though the theme of a social outcast to which Byron frequently returned is also that of Heathcliff—violent, tormented, and haunted by a sense of predestined evil" (337). Thus, Lord Byron transcends the remoteness of the language; a startling fact along these lines is both *Eugene Onegin* and

Wuthering Heights have a Byronic colour.

To conclude our discussion, one prominent shared element in the two novels should now be pointed out. This is something in line with our discussions of narrative structures and spaces developed in the preceding chapters. It may serve as the ultimate, if not decisive, circumstantial evidence of the affinities. In *Wuthering Heights*, as has been examined in Chapter 3, Catherine is stifled with being Mrs. Linton. The scene features windows and spaces used as narrative devices. When Edgar asks Catherine to choose either him or Heathcliff, she shuts herself up in her room for three days. She lapses into a delirium; Nelly is concerned about her mistress: "Why, what *is* the matter?" [emphasis in the original] (124). Catherine orders Nelly to open the window: "'Oh, if I were but in my own bed in the old house!' she went on bitterly, wringing her hands. 'And that wind sounding in the firs by the lattice. Do let me feel it—it comes straight down the moor—do let me have one breath!" (124). Catherine is suffocated with her own milieu:

> "—But, supposing at twelve years old, I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted at a stroke into Mrs Linton, the lady of Thrushcross Grange, and the wife of a stranger; an exile, and outcast, thenceforth, from what had been my world—You may fancy a glimpse of the abyss where I grovelled! Shake your head, as you will, Nelly, *you* have helped to unsettle me! You should have spoken to Edgar, indeed you should, and compelled him to leave me quiet! Oh, I'm burning! I wish I were out of doors—I wish I were a girl again, half savage and hardy, and free . . . and laughing at injuries, not maddening under them! Why am I so changed? why does my

blood rush into a hell of tumult at a few words? I'm sure I should be

myself were I once among the heather on those hills . . . Open the

window again wide, fasten it open! Quick, why don't you move?"

[emphasis in the original] (125-26)

This is a characteristic Brontë passage featuring a window, working as a narrative

device representing Catherine's psychology. Stanley Mitchell notes that in *Eugene*

Onegin Tatiana at a window contemplating the moon is reflecting "the pre-

Romantic or sentimental novels of the eighteenth century rather than the early

nineteenth-century Romantic fiction that Onegin enjoys" (xxv). Mitchell's

observations are based on the influence of English Romantic novels on Pushkin,

while the image of a woman surely reminds us of that in the novels of the Brontës

which have already been discussed in the earlier chapters.

It is curious enough that Tatiana feels that her room is "airless," as does

Catherine; both heroines ask their nurses to open the windows. Tatiana pours out

her mind to her nurse:

17

"I can't sleep here, nurse, it's so airless! / Open the window, sit by

me." / "Why, Tanya, what is it?" "I'm cheerless, / Let's talk of how

things used to be." / "Tanya, what things? Once I was able / To keep

a store of every fable, / Old tales that, true or false, I'd tell / Of

maidens and of spirits fell; / But now my mind's grown dark and

woolly: / I can't recall a thing. Alas, / It's all come to a sorry pass! / I

am confused" . . . "Nurse, tell me truly / About those years, can you

recall / Whether you were in love at all?"

. . . .

19

"Into an unknown family taken . . . / But you're not listening now, I

fear." / "Oh nurse, nurse, I'm unhappy, aching, / I'm sad and sick at

heart, my dear. / I'm on the verge of crying, sobbing!" / "You are not

well." "My heart is throbbing." / "Save us, O Lord, have mercy,

pray! / What would you like, you've but to say . . . / Let's sprinkle

you with holy water, / You're all aflame" . . . "I'm not unwell: / I

am . . . in love, nurse . . . can't you tell?" / "May the good Lord

protect his daughter!" / Her ancient hand raised in the air, / She

crossed the girl and said a prayer.

20

"I am in love," again she whispered / To the old woman mournfully.

/ "You are unwell," her nurse persisted. / "I am in love, go, let me

be." (Ch. III, stanzas 17-20, 62-63)

It is clear that the nurse cannot understand her mistress, and Tatiana's passion

shares certain peculiarities with that of Catherine. However hard Catherine appeals

to Nelly, it is ineffectual; her mistress is "no better than a wailing child" (124). On

one hand, Tatiana's situation reminds us of the relationship between Isabella and

Heathcliff, for she falls in love with Heathcliff when he calls on Catherine, her

sister-in-law. Lensky brings Onegin to the Larins, and Tatiana is instantly

infatuated with him. On the other hand, Tatiana's effusion of her love parallels

Catherine's.

If we place Catherine's case beside this, we see plain parallels; after she

accepts Edgar's proposal, she makes Nelly understand her chaos.

"*Here*! and *here*!" replied Catherine, striking one hand on her

forehead, and the other on her breast. "In whichever place the soul

lives—in my soul, and in my heart, I'm convinced I'm wrong!"

"That's very strange! I cannot make it out."

"It's my secret; but if you will not mock at me, I'll explain it; I

can't do it distinctly—but I'll give you a feeling of how I feel."

[Emphases in the original] (79-80)

At the same time, she expresses her feelings to Edgar and to Heathcliff as follows:

"My love for Linton is like the foliage in the woods. Time will

change it, I'm well aware, as winter changes the trees—my love for

Heathcliff resembles the eternal rocks beneath—a source of little

visible delight, but necessary. Nelly, I *am* Heathcliff—he's always,

always in my mind—not as a pleasure, any more than I am always a

pleasure to myself—but, as my own being—so, don't talk of our

separation again—it is impracticable; . . . ." [Emphasis in the

original] (82-83)

John Allen Stevenson construes that Heathcliff "appears to the world as a blank

screen, ready for Catherine and the other characters to fill with an image of their

own creation" (71-72). She casts herself on him; therefore, as Catherine says, "I *am*

Heathcliff"; she might have intended to say, "Heathcliff is *me*!" [emphasis in the

original] (Stevenson 72). Nevertheless, comparing Catherine's declaration with

Tatiana's whisper, does "I *am* Heathcliff" sound as if she wants to say, "I *am in

love with* Heathcliff"? Later she marries Edgar, yet she is not entirely happy with

him.

The common aspect of these scenes using windows as narrative devices that

have a significant consequence shows that nurses do not sympathise with their

mistresses suffering from ardent love. This suggests strongly that *Eugene Onegin* had exerted a profound influence on *Wuthering Heights*.

We now come to conclude that Emily could have found a mould for *Wuthering Heights* in *Eugene Onegin*. At first glance, they seem to be far apart from each other in terms of language and style; however, in the European context, *Eugene Onegin* comes to be intertwined with *Wuthering Heights* through Lord Byron's works and *Melmoth the Wanderer*. Taking all the circumstantial evidence together into consideration, the antecedent of Emily's novel may be said to be found in the Russian verse novel. Pushkin undoubtedly has emulated *Melmoth the Wanderer*, and, it is more than possible that Emily has transmuted *Eugene Onegin* into *Wuthering Heights*. "What is he then? . . . . A parody, when said and done?" (Ch. VII, stanza 24, 154) —the answer could be that he is a recreation of Melmoth the Wanderer and that he has come to live again in Heathcliff.

While it would be still hasty to say that Emily had read *Eugene Onegin* and *Melmoth the Wanderer*, it is more than clear that *Wuthering Heights* has sprung from the European literary climate of the nineteenth century, which straddles Ireland, England, Germany and Russia. The Romantic novel, originating in the Gothic novels and Byron's verse narratives, gave birth to *Melmoth the Wanderer* and, nurturing *Eugene Onegin,* reached its culmination in *Wuthering Heights*.

Conclusion

The English Romantic novelists used space and imagery to form narratives. Gothic fiction involves gloomy and imposing spaces that the authors use as devices to indicate their characters' situations or emotional states in their works. For example, a dungeon can symbolise a character driven into a corner while an open space can symbolise a character's freedom. Also, the Arctic Sea, the moon and mirrors typically have plural meanings. Critics have hitherto approached these elements in conventional ways. But this thesis has offered a fresh approach to them by an exploration of Gothic fiction—specifically, the Brontë sisters' novels— through a discussion of narrative structure and space. The Brontës' works—in particular, Emily Brontë's *Wuthering Heights*—have been allotted to the Gothic fiction and the Romantic literature. However, this thesis has explored the idea that the Brontës did not merely adhere to the staples of these genres in their works but rather modified them to come up with their own, unique narrative styles.

Chapter 1 dealt with Mary Shelley's *Frankenstein* and attempted to identify the novel's nameless monster by an examination of its Chinese-box structure and of its use of space. This thesis has assumed that the nameless monster is the prototype for malicious characters appearing in later novels. In terms of the relationship between the pursuer and the pursued in *Frankenstein*, two other novels were considered in Chapter 1: William Godwin's *Caleb Williams* and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner*. The theme of wandering pervading these novels was also explored. Section 4 analysed the relationship

between revenge and nihilism, the themes that are closely connected with those of the pursuer and the pursued. In *Caleb Williams* and *Frankenstein*, the pursuit of revenge causes the avenger to fall into nihilism. This also happens in *Wuthering Heights* with Heathcliff. In contrast to *Caleb Williams*, *Frankenstein* seems to share common structures or images, and the latter, exploiting William Godwin's literary techniques, is particularly well organised.

Chapter 2 developed the arguments of Chapter 1 and focused on the influence of *Frankenstein* on *Jane Eyre* and *Wuthering Heights*. There are shared elements in the novels: the Arctic Sea, the moon and the mirror. Chapter 2 not only explored them but also clarified how Charlotte and Emily were inspired by *Frankenstein*, the archetypal Gothic fiction. Section 1 discussed why Shelley set her novel in Russia, focusing on Charlotte Brontë's use of the Arctic Sea to depict the dismal images representing Jane's mind. A significant part of the discussion was the Brontës' connection with Russia, which was dwelt on at length in Chapter 6. Chapter 2 explored the moon imagery, a recurring motif in Gothic novels. Shelley herself uses the moon as a narrative device. This examination was related to that in Chapter 4, which dealt with the image of the moon in *Jane Eyre*. Section 3 examined the mirror image, which was as widely used in Gothic fiction as the image of the moon. The Brontës' uniqueness to employ the mirror image was discussed in detail as well. Shelley also used the mirror image in both conventional and innovative ways. Charlotte Brontë incorporated it in her singular style to illustrate the growth of Jane Eyre as a narrator. Emily Brontë used it to highlight the root of the discord between Edgar Linton and his wife. It was shown that *Frankenstein* greatly influenced the Brontës, who used images associated with space as devices to move their narratives forward.

Next, the Chinese-box structures of *The Tenant of Wildfell Hall*, *Wuthering Heights*, and *Jane Eyre* were explored. Chapter 3 examined *The Tenant of Wildfell Hall* and *Wuthering Heights* and probed into the dynamics of the novel's narratives to demonstrate how their narrative structure was connected with the concept of space, especially windows. Comparing the two novels in terms of the windows as narrative devices, the originality of each could be revealed. Windows are effectively used in both novels; however, the roles they play are not the same. In *The Tenant of Wildfell Hall*, they work as Helen's psychological threshold and as the thresholds interfacing the two levels of narratives, as well. On the other hand, in *Wuthering Heights*, windows serve as devices to highlight the narrative structure. In the novel, they are opened and closed when the narrative ends or is transformed.

Chapter 4 examined *Jane Eyre* in terms of the relationship among windows, the moon and narrative structure. To some extent, the discussion in this chapter followed the arguments in the former chapters. Remarkably, Charlotte makes full use of windows and the moon in her dual narrative structure, and they are strongly connected with spaces which Jane inhabits. The "paneless" windows shown at the end of the narrative indicate that Jane Eyre finally catches up with Jane Rochester, the omniscient observer, namely the moon.

Our investigations up to this point focused on images or limited spaces such as windows and doors. Our perspective was then widened to examine *Wuthering Heights*'s inscrutable hero, Heathcliff, in the context of narrative structure and space. Chapter 5 revealed the kinship between Heathcliff and Melmoth the Wanderer, and the intricate narrative structures of the two novels. Given the Irish background of the authors, we can assume that Emily had read *Melmoth the Wanderer* and been inspired by it.

Through the examinations of the two heroes, Melmoth the Wanderer and Heathcliff, profound affinities were found between the English Heathcliff and the Russian Eugene Onegin, protagonist of the novel of the same name. Given Alexander Pushkin's fame in early nineteenth-century England, we can claim that Emily might have been familiar with the novel in verse. With regard to *Eugene Onegin*, the German version might have caught Emily's eyes, for the echoes of the plot and characterisations were patent. In addition, Byron, Goethe and Scott were all linked to these novels.

The Brontës' novels, especially *Wuthering Heights*, have always been subject to close scrutiny. Emily's novel was constructed with a firm Chinese-box narrative structure, and each of its characters stood out more conspicuously than any character in contemporary prose. The Chinese-box structure has been argued from various viewpoints, but no definitive conclusion on the use of the technique in the novel has been reached. One of the factors is the mystery in biography brought about by Emily's misanthropy. If there is no tangible evidence of her readings at that time, what we can do is to make conjectures about her background or her mind through a thorough investigation of her own novel.

This thesis intended to locate the Brontës' novels in a wider literary context by a comparison of their works and other Romantic novels written in English in terms of the relationship between narrative structure and space. First, the use of imagery as a narrative device in *Caleb Williams*, *Frankenstein*, *The Private Memoirs and Confessions of a Justified Sinner* in comparison with its use in *Jane Eyre* and *Wuthering Heights* was examined at great length. The examination revealed how Gothicism influenced the Brontës, and how they modified it to develop their own unique narrative styles. It was shown that *Wuthering Heights*,

regarded as unique in the genre, was actually nurtured by the literary climate in which it was written. Also, it was hypothesised that Frankenstein's nameless monster, supposedly lost in the Arctic Sea, actually continues to wander across Europe, reincarnating itself as Melmoth the Wanderer, Eugene Onegin and ultimately Heathcliff. Through intertextual discussions, our conclusion is that Brontës' works are a culmination of early nineteenth-century literary trends that extended across Europe. Above all, the thesis has argued that the Brontës' novels, in contrast to other novels written in English or other European languages, should be considered to be representative of European fiction of the age.

Notes

¹ As Sandra M. Gilbert and Susan Gubar claims "[w]e tend today to think of *Jane Eyre* as moral gothic . . ." (337), *Jane Eyre* and *Wuthering Heights* have been sometimes counted as Gothic fiction. In his two-page article, H. W. Gallagher suggests that Emily Brontë could have read Mary Shelley's *Frankenstein* and been inspired to create Heathcliff, pointing out three factors: Victor Frankenstein's monstrous character, a narrative told by one of the characters recording the events, and Emily's possible reading of the novel (164-65). Arlene Young, dealing with *Jane Eyre* and *Frankenstein* in terms of alienation, claims: "Jane is not fleeing her creator, as is the monster, but a man who wishes to . . . force on her extravagant clothes . . . and ultimately a false identity as Mrs. Rochester" (328). None of these, however, offers concrete evidence showing that *Frankenstein* is a model of Heathcliff, so that it remains to be seen if we can find out specific connections between them.

² According to Bal's definition, the term "fabula" is "a series of logically and chronologically related events that are caused or experienced by actors" (*Narratology* 5).

³ See Genette 189-94 for a full account of the term "focalizations." For further details of "focalization" and "the forcalizor," see Bal 145-65. For a discussion of "space and focalizing," see Hughes 42-43.

⁴ Just before this article, "Remarks on Frankenstein" appeared in No.12, March 1818, *Frankenstein, or the Modern Prometheus* appeared in "Monthly List

of New Publications" in No.11, February 1818. Considering these facts, this article would have been the first review of Frankenstein published in *Blackwood's Edinburgh Magazine*.

[5] Lee Sterrenburg remarks that Abbé Barruel's *Memoirs Illustrating the History of Jacobinism* (1797) might give us a clue to find out the reason why Mary Shelley set the birthplace of the monster in Ingolstadt. According to Sterrenburg, Thomas Jefferson Hogg notices that Percy Shelley read all volumes of Barruel, and "Percy read parts of the *Memoirs* to her out loud" (156) in 1814. In *Memoirs*, Sterrenburg concludes that "Mary Shelley had Barruel in mind when she composed *Frankenstein*" (157). Fred V. Randel, referring to Sterrenburg's remarks, says, "the creature's trajectory from birth in Ingolstadt to death by fire, amidst Northern ice, is a figure for the history of the French Revolution" (469).

[6] Hogg's influence on Emily Brontë has been discussed by critics. Juliet Barker states that the "powerful combination of religious cant and Yorkshire dialect" (207) of Joseph was probably originated in John Barnet in *Confessions*. Patricia Ingham suggests that Heathcliff's single name was derived from Gil-Martin (210). Added to these, the scene of the ghoul can be pointed out here. Frankenstein's process of the creation of the monster reminds us of the ghoul, and it might be good to recollect the similar grave scene appears in *Confessions*. There is some trick operating in the narrative of *Confessions*, that is, a letter written by James Hogg, published in *Blackwood's Magazine* (1823). The scene of the ghoul also reminds us of Heathcliff's digging up of the grave of Catherine buried eighteen years ago (*WH* 288). Emily may have been conscious of the popular belief that a corpse could remain fresh unless it is exposed to the air. When the editor in *Confession* unearths a buried body, it is decayed.

[7] In this connection, from an anthropological point of view, these thresholds could be considered as "liminality" (Turner 95). The term defined by Victor W. Turner, an anthropologist, provides a rationale to demonstrate a central role of barriers. "Liminal entities, such as neophytes in initiation or puberty rites, may be represented as possessing nothing" (Turner 95); therefore, the wanderers, remaining on the threshold, gain nothing at all. The connection between wandering and nihilism is signified not merely in literary but in anthropological context.

[8] Sandra Gilbert shows Bertha appearing at night is the "unknown person, Jane Rochester," "the image of Jane weirdly separating from the body of Jane" (359). Hsin Ying Chi regards Bertha as "Jane's mad double" (100) in a discussion on the red-room image.

[9] Hafley explains that her "villainy" is based on the fact that Heathcliff is brought to the Earnshaws. He says that Nelly perceives that she is not a member of the Earnshaws when she accepts the consequences of her neglect of Heathcliff and resigns temporarily.

[10] Asserting the argument over Nelly's character being pointless, Kiely affirms "[s]he is detached enough to be able to articulate what might be impossible for Catherine or Heathcliff to put into words, and yet she is involved enough to engage our compassion and, occasionally, to inspire awe" (236-37).

[11] Frank Goodridge and Arnold Kettle agree with the opinion that Nelly, the narrator, functions to offer common sense to readers: "Their function (they the two most 'normal' people in the book) is partly to keep the story close to the earth, to make it believable, partly to comment on it from a common-sense point of view and thereby to reveal in part the inadequacy of such common sense" (Kettle 132). On this point, see Goodridge 20.

[12] In order to distinguish Catherine in the first generation from Catherine in the second generation, we will call the latter Cathy in the thesis.

[13] On this point, see Ogino 243-47.

[14] For a discussion of the connection between the self and the five different spheres or spaces, see Nakaoka 155-98. Morton's cottage is not included here.

[15] On this point, see Sellars 248-50; Langland 122-23; and Piehler 10.

[16] For further details of women in paintings, see Piehler. See Christine Alexander and Jane Sellars for a full account of the Brontës' art.

[17] On this point, see Patricia Ingham 129.

[18] To some extent, *Wuthering Heights* is also a motherless story. Philip K. Wion, who regards Nelly as "its most important mother figure" (328), sees the influence of Emily's background on it.

[19] For a discussion of Rochester's injury, see, Gilbert and Gubar. For the view on female sexuality, see Showalter 122. For an exploration of the equality of Rochester and Jane, see Ingham 154; and of visual cultural vision, see Kromm 383.

[20] In his analysis of Gothic and Romantic novels, Hume categorises *Wuthering Heights* into Gothic novels owing to its having "a distinctive and pervasive atmosphere" (287). Added to this, he points out the desolate scenery, Lockwood's role of narrator and offering moral norms, villain-hero Heathcliff, and Joseph as an anti-Christian element (287).

[21] According to Twitchell, vampirism becomes a factor in Heathcliff's physical decay; "his source of sustenance has been depleted" (121), with "[e]yes open, half-smile, bloodless cut, drawn-back lips, gleaming teeth—Doctor Kenneth may not be able to make the diagnosis, but the nineteenth-century reader could" (122).

[22] Concerning Figure 1 and 2, two types of lines compose the figure; the bold lines and the dotted lines are followed by the intensity of inserted narratives. For instance, "Tale of the Spaniard" is completely embedded in the whole story and composes an independent narrative itself. The thickness of lines represents how the levels of structures are deepened.

[23] See Richard Freeborn, *The Rise of the Russian Novel* (12). Viktor Shklovskij compares Pushkin with Sterne (72). Considering how Pushkin was influenced by English literature, we are invited to connect *Eugene Onegin* with British antecedents, see J. Douglas Clayton (191).

[24] For further observations about Russian translations of Charlotte's novels including its list, see Syskina 44-48.

[25] David Baguley explores the relationship between Prosper Mérimée and Pushkin in detail.

[26] Irene Cooper Willis sees Verdopolitan and Angrican literature under the inspiration of *Blackwood's* (36).

[27] Although she was not strictly contemporary with the Brontës, the connection between the novels of George Eliot and *Eugene Onegin* pointed out in *The Academy* might serve us as another clue. Cosmo Monkhouse claims: "It is difficult to imagine a heroine more after George Eliot's heart than Tattiana, the shy and beautiful maid, the 'child devoid of childishness,' whose young life was all in 'contemplativeness' and 'imagination,' . . ." (193).

[28] See MacKay 28-39. For Emily's connection with the German poets, see Allen 7-10.

[29] The translations made by me in this chapter follow the word order of the original as faithfully as possible.

[30] There is no mention of author's name, and yet the title, *Wandering Jew*, appears in a library catalogue of the Keighley Mechanics' Institute (Whone 358).

[31] Needler examines Goethe and Scott in detail.

[32] In his discussion about Pushkin in French, David Baguley refers to Pushkin "as a Russian Byron" (178).

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