This thesis offers a textual analysis of Emily Bronte's novel *Wuthering Heights* and, to a lesser extent, her poems in an effort to understand fully the complicated relationship of gender to time that characterizes her artistic imagination.

The study emphasizes the interplay of religious, psychological and sexual forces inherent in her narrative, and their effect when portraying cyclical and linear concepts of time. Narrators' and characters' interactions serve by themselves and as dyads to represent a concept of mythical or eternal time that manifests itself within historical or chronological time. These time concepts differ and complement each other through aspects of wholeness and differentiation. References to Julia Kristeva's psycholinguistic theory and to C. G. Jung's archetypes give support for a unique space and female
concept of time within a male discourse. Kristeva's exemplification of time concepts as linear/chronological for the male gender and cyclical/eternal for the female gender happens to be specially relevant to the 19th century, when the patriarchal socio-symbolic order, inhibited, undermined, and/or circumscribed the participation of the feminine within the social contract.
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"Carinosas gracias" a mis companeros y editores Thomas Chisholm y Jonathan Pickett.
But the less a man knows about the past and the present, the more insecure must prove to be his judgement of the future.


And thoughts in my soul were gushing,
And my heart bowed beneath their power;
And tears within my eyes were rushing
Because I could not speak the feeling,
The solemn joy around me stealing
In that divine, untroubled hour.

Emily Bronte.
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ETERNAL YEARS: RELIGION, PSYCHOLOGY, AND SEXUALITY IN THE ART OF EMILY BRONTE

INTRODUCTION

This thesis offers a textual analysis of Emily Bronte's novel *Wuthering Heights* and, to a lesser extent, her poems in an effort to understand more fully the complicated relationship of gender to time that characterizes her artistic imagination.

The study emphasizes the interplay of religious, psychological and sexual forces inherent in her narrative, and their effect when portraying cyclical and linear concepts of time. Narrators' and characters' interactions serve by themselves and as dyads to represent a concept of mythical or eternal time that manifests itself within historical or chronological time. These time concepts differ and complement each other through aspects of wholeness and differentiation. References to Julia Kristeva's psycholinguistic theory and to C. G. Jung's archetypes give support for a unique space and female concept of time within a male discourse. Kristeva's exemplification of time concepts as linear/chronological for the male gender and cyclical/eternal for the female gender happens to be specially relevant to the 19th century, when the patriarchal socio-symbolic order, inhibited, undermined,
and/or circumscribed the participation of the feminine within the social contract.

Subversion, endurance, repetition and projection are frequent motifs that account for the creative energy of Emily Bronte's art. The emphasis each receives varies in degree and magnitude in her collection of poems and in the Gondal saga, becoming fully integrated in her narrative, *Wuthering Heights*.

The richness of the underlying themes in her work springs from Bronte's dialogical imagination which moves back and forth between an eternal mythical world and a historical sequence of events. These modes of representing time and space are juxtaposed, inducing conflict between eternal time and sequential time, between mythical space and historical space. In other words, Bronte's art presents a flux and reflux between mythical, psycho-sexual-religious wholeness and its historical counterpart, differentiation.

Bronte's insistence on refusing to abandon the past and childhood experience is not a disadvantage or mere caprice of an "unexperienced" female author. Neither is it a narrow practice designed to evoke the longing for refuge in something lost. Quite the contrary, hers is an attempt to show how categories which are apparently dissimilar provoke an imaginary intertwining or globalization for the meaning of time: the eternity of years.

In her art, Bronte pursues a representation that shows
the divided sources of experience which usually are informed by mutually exclusive ideologies: an embracing of the eternal, unnameable within the temporal, nameable. In her "No Coward Soul"--considered by some to be her last poetic effort--the poet courageously exposes her faith in her ability to represent the source of life, beautifully expressed in a rhythmic concatenation of antagonistic verbs:

No coward soul is mine
No trembler in the world's storm-troubled sphere
I see Heaven's glories shine
And Faith shines equal arming me from Fear

With wide-embracing love
Thy spirit animates eternal years
Pervades and broods above,
Changes, sustains, dissolves, creates, and rears.²
[emphasis mine]

In "Enough of Thought, Philosopher" written on February 3, 1845, Bronte also portrayed a conflict in her aesthetical and religious-philosophical positions:

"No promised Heaven, these wild Desires
Could all or half fulfil;
No threatened Hell, with quenchless fires,
Subdue this quenchless will!"

--So said I, and still say the same;
--Still to my death will say--
Three Gods within this little frame
Are warring night and day. [emphasis Bronte's]

The poet realizes the need for an expression which goes beyond traditional categorizations. Her force must not be restricted by tradition; consequently, in order to achieve expression, she subverts conventions of affect and rationality, allowing the conflict to exist.

"A Golden stream, and one like blood,
And one like Sapphire, seemed to be,
But where they joined their triple flood
It tumbled in an inky sea.

"The Spirit bent his dazzling gaze
Down on that Ocean's gloomy night,
Then--kindling all with sudden blaze,
The glad deep sparkled wide and bright--
White as the sun; far, far more fair
Than the divided sources were!"3

Although the unconscious seems chaotic and divided, its exploration and expression in words permit a successful reconciliation--similar to the treatment of the unconscious and its conflicts found in the behavior and narrative of the male narrator in Wuthering Heights.

The poem demonstrates that the release from the conflict comes as an unexpected inspiration, an immediate artistic ordering which brings a transformation or change indicated in the creation of the poem. However, the transformation is also a manifestation of the anterior conflict. In the poem, Bronte's dialogical imagination perceives and wants to capture the essence of two nearly irreconcilable polarities: an eternal creative spirit that intervenes and conflicts with earthly, bodily limitations. Thus, the problem of juxtaposition of dualities that are in conflict comes to be a major motif in Bronte's art.

In Wuthering Heights, Emily Bronte gives to the reader a remarkably complex network of values and beliefs intrinsic to her conception of time, as derived from her sense of the historical moment and her experience of society. Even so, Charlotte's words in the Preface to the 1850 edition suggest how unusual Emily's knowledge is, given her reclusive
nature:

My sister's disposition was not naturally gregarious; . . . Though her feeling for the people round was benevolent, intercourse with them she never sought; nor, with very few exceptions, ever experienced. And yet she knew them: knew their ways, their language, their family histories; she could hear of them with interest, and talk of them with detail, minute, graphic, and accurate; but with them, she rarely exchanged a word.

If Emily's domestic life was restricted mainly to Haworth parsonage, the place must have also represented for her a center where she could recollect her experience--either by discussing or writing about the vicinity, about her walks in the hills, her church attendance, or about her short stay in Brussels. The social and psychological aspects of these ordinary activities with their particular values, mores and beliefs should have impressed in her memory possible limits and transformations to the patterns observed in her surroundings. Such impression is reinforced in her "Stanzas," where the poet is "Often rebuked" for indulging in her imagination:

What have those lonely mountains worth revealing?  
More glory and more grief than I can tell:  
The earth that wakes one human heart to feeling  
Can centre both the worlds of Heaven and Hell."  
[Bronte's emphasis]

To be sure, the Calvinistic doctrine preached at church, and at home by her father and by aunt Branwell, must have contrasted with the sense of atemporal freedom found in the natural surroundings; this might explain Bronte's fascination with an exploration of time dualities,
transformation and patterns that are inherent in her work.

The short essay "Le Papillon" written in 1842 while Bronte was under the tutelage of Mr. Heger in Brussels, provides a good example of her constant fascination with time and the understanding of nature's patterns. These elements, afterwards, are remarkably enlarged and become principal constituents of her 1847 novel. Heger's remarks on Emily's intellectual skills reveal in her a mental predisposition for creativity based on geometry, i.e., lines and circles found in her narrative:

She should have been a man—a great navigator. Her powerful reason would have deduced new spheres of discovery from the knowledge of the old... her faculty of imagination was such that, if she had written history, her view of scenes and characters would have been so vivid... and supported by such a show of argument, that it would have dominated over the reader, whatever might have been his previous opinions.

In "Le Papillon," Emily presents nature in its predatory aspect and changes—also depicted in the power relationships of characters in Wuthering Heights. She notices the chain of predation in which each creature is a link, and the way in which human beings complete the chain. In fact, nature is inexplicable: "elle existe sur un principe de destruction." The essay ends with the exultation of beauty that can arise from a destruction of temporality: the caterpillar will be destroyed and reborn as a glorious butterfly. The essay encourages the reader to recall a former state of existence. The recollection has to be made in order not to forget embryonic antecedents of a
current state. Furthermore, the essay promotes and emphasizes the not always recognized underlying causality of certain phenomena: life and death are the two opposing yet complementary faces of the same coin. A comprehensive understanding requires a two-fold interpretation of experience: both as linear progress of effects ineluctably consequent on antecedent causes (larvae to butterfly), and as a cyclical reflection of a timeless order (larvae-butterfly-larvae). This realization about time becomes a major theme in Wuthering Heights.
WUTHERING HEIGHTS

In Wuthering Heights, Bronte presents a dialogical, heterogeneous structure and practice of time. Time is composed of progressive and retrogressive directionalities and rhythmic patterns which decisively affect the narrative's textual meaning. This rhythmic directionality also pervades the "author" Ellis Bell's recreation of the "subject" Emily Bronte's life and beliefs. Bell resuscitates and immortalizes Bronte through the existence of her work which comes alive to us in the 20th century. That is, authorship, narrative and readership are bound together in the temporal present of the reader who interacts with the author and narrative by means of the ideogram of the story. Wuthering Heights can be viewed as an ideogram of a love story about "Undying Life," as experienced in the second stanza of "No Coward Soul":

O God within my breast
Almighty ever-present Deity
Life, that in me hast rest
As I Undying Life, have power in Thee

Like all love discourses, Wuthering Heights' narrative presents an underlying desired unity of meaning, of a common language between individuals or between an individual and an omnipresent power. Put in Julia Kristeva's psycholinguistic terms, the desired unity becomes a jouissance (literally,
"J'oui sens," meaning "I heard meaning" and therefore derive pleasure)–with qualities both stirring and threatening to the individual who searches for completion in the language of love. Wholeness and differentiation are Wuthering Heights' conflicting themes, which become representable and interpretable by a cyclical and linear symbolism every time readers open the novel.

Contrary to what one might think, time in Wuthering Heights is not exclusively the past; rather, it has a transcendent significance which expresses the need for a dialogical relationship, both within each gender and between the genders and their 19th-century socio-cultural symbolism.

"1801--I have just returned from a visit to my landlord--the solitary neighbour that I shall be troubled with" (p.3)⁸: this opening statement by Mr. Lockwood, the male narrator, establishes a linear/historical projection of time which pretends to support his own interpretation of the events experienced at the Heights. As an outsider, Lockwood's historical perspective and writing are based on a casuistic attitude about the circumstances and the story he is told. He seeks a "misanthropist's Heaven," a time to spend in idleness; however, he gets entangled in a strange conflict of passion. Lockwood's early perceptions of his landlord's dominions prove him incapable of escaping conventional categories--he mistakes dead rabbits for kittens, fierce watch-dogs for house pets, and misapprehends the family relationships of the characters. The ridicule
Lockwood is subjected to in the novel is proportional to the degree he ridicules his first acquaintances at the Heights:

Then it flashed upon me—"The clown at my elbow, who is drinking his tea out of a basin and eating his bread with unwashed hands, may be her husband. Heathcliff, junior, of course. Here is the consequence of being buried alive: she has thrown herself away upon that boor, from sheer ignorance that better individuals existed!" (p.11)

Lockwood's whole perspective demands that he make an effort to relate to the people and the place in a civilized manner. His description of Wuthering Heights tries to be as realistic and factual as possible, and for this purpose, he provides evidence that connects the place with its climate:

Wuthering Heights is the name of Mr. Heathcliff's dwelling. "Wuthering" being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. . . . one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. (p.4)

The climatic depiction not only emphasizes a prevailing sense of winter around the region and the house, but refers to the character of Heathcliff as well. However, the enduring desolate resistance that the place offers to the visitor is not a sign of decadence; quite the contrary, the place is an unconquered fortress which defies change:

Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones. (p.4)

The place stands as a symbol for the past, the point of origin from which all subsequent action will develop and to
which it will finally return. This is precisely the notion that is missing in a historical approach to the events contained in the narrative. When Lockwood crosses the threshold of the house, he notices the inscriptions "1500" and "Hareton Earnshaw"; however, he fails to give it its due importance. By assigning a single meaning to experience, he hinders the possibility of understanding the future in terms of the past. As a matter of fact, the house encircles the past, the present and future aspects of its inhabitants and the participants of the story, linking old generations to the new ones. The four-mile distance between Wuthering Heights and its civilized counterpart Thrushcross Grange, Lockwood's dwelling place, becomes a timeless space. The spatial boundaries between the places are mediated by the natural phenomena of changing seasons (silvery vapor, wind, snow, and rain during winter) and by the continuous interchanging of characters from one house to the other.

Using C.G. Jung's terms, Wuthering Heights works as a representation of a Mandala. Together, the text and the place reveal "Formation, Transformation, Eternal Mind's eternal recreation." Mandalas are circular or quaternary figures, which are employed in order to express wholeness, individuation. Mandalas correspond to a microcosmic nature of the psyche; through mandalas the self, i.e., the "authoress" finds means to express itself. Its goal is to provide an identification, a core or center. Jung emphasizes that there is no linear evolution for the psychic
development of the self; there is only a circumambulation of it where everything points to the center. In this respect, Wuthering Heights, the place, and the themes it stands for—identity, home, the past, childhood experiences, love—represent the essence of the eternal embodied in the temporal; because of its centrality, every event in the novel points to it.

Lockwood's insistence on projecting a linear/historical concept of time and thus implying the supremacy of it, invites the subversive mode presented by the female narrator, Mrs. Nelly Dean, whose discourse occupies, literally, the central space in the novel and functions to counteract and measure Lockwood's ideological tendency. What happens to be the underlying assumption in both discourses is their attitude towards the riddle of death. Lockwood's linear ideology envisions death as an end where there is no room for the concept of eternity. Eternity necessarily stands outside historical time—in the novel, eternity's referential points are dream symbols with their unconscious contents, indicating the androgynous traits shared by Catherine's and Heathcliff's complex psychologies. Nelly's cyclical discourse, in contrast, nullifies death as an end, presenting it as a mere instance of a repetitive-reproductive pattern.

In Lockwood's second physical intrusion into the Heights, his beliefs are once more challenged when he is introduced to a phantasmagorical situation in a very
peculiar chamber of the house. Everything in the room recalls and will have further connections to important events of the story: the clothes-press, the large panelled oak case, books, the branch of fir tree that touches the lattice. Each of these elements is associated with Catherine Earnshaw's (Linton's) delirious state and with Heathcliff's death. They serve to reinforce cyclical patterns by suggesting similarity among experiences that are apparently dissimilar.

Rebellion and aggressiveness towards instinctive drives and death are the two modes of behavior vicariously experienced by Lockwood while he is in the panelled oak case. They are manifested in two significant sequences. The first refers to Catherine's diaries and commentaries on the books contained in her library. Through Catherine's writing, Lockwood is able to learn about Catherine and Heathcliff's annoyance with holy books and boredom with Sunday services. The young couple trying to find amusement finally were reprimanded. The second sequence refers to two dreams that have foreshadowing effects in the narrative. While rebellion and aggressiveness are consciously apprehended in the first sequence, in the second, they have an unconscious nature that Lockwood, finally, represses. Thinking that the cause for his nightmares has been the information obtained through his own reading, Lockwood avoids any possibly supernatural elements that could be the source:
affirming that I had never heard the appellation of "Catherine Linton" before, but reading it often over produced an impression which personified itself when I had no longer my imagination under control. (p.22)

In the first dream, Lockwood expresses a disapproval of the traditional guidance into spiritual practice, showing a rebellious mode similar to that of Cathy and Heathcliff's kicking of holy books. In the dream, Lockwood is reminded by Joseph that he is not well prepared to face the situation; he had not brought a pilgrim staff. By not realizing that he was in a strange place, he thought it absurd not to gain admittance in his own residency. During the sermon, he gets bored and shows impatience, too. He is appointed as a rebel who is called to be initiated but who is condemned for not going through with it: "Thou art the man! . . . Brethren, execute upon him the judgement written" (p.19).

In the second dream, the child Catherine Linton comes back after twenty years asking for acceptance: "I'm come home: I'd lost my way on the moor!" (p.20). Prey to intense fear, Lockwood rejects the situation by forcefully cutting the waif's wrist on the broken window pane. His piling of books, which represents culture against superstition, proves to be unsuccessful. Finally, he screams out in fright. Lockwood's refusal to change his ways--thus avoiding a change in perception--permits mockery towards Heathcliff's own beliefs:

"Come in! Come in!" He [Heathcliff] sobbed.
"Cathy, do come. Oh, do--once more! Oh! my heart's
The spectre showed a spectre's ordinary caprice; it gave no sign of being . . . (p.23)

The dreamlike apparition of Catherine constitutes for Heathcliff a reaffirmation of Cathy's existence beyond the grave—a notion that is later reinforced by Nelly's narrative. After he wakes up, Lockwood regains his composure, appropriately commenting: "Time stagnates here" (p.22).

Lockwood's unexpected experiences at the Heights had a potential for widening and deepening his own perceptive capabilities about death, eternity, identity, love and home. His imaginative powers are engaged in the dreams, but these powers do not come to fruition. To the contrary, the dreams precipitate a phase of repression, cruelty, and violence—both in the external world and in his own psyche. Nevertheless, he is consciously incapable of dealing with this experience, rejecting it as incomprehensible. Thus, the "call to adventure," of being "elected," fails because of his impatience in accepting imaginary situations as expressed in the second dream in which Bronte parodies Christian notions of sin, forgiveness, compassion. Bronte makes Lockwood "suffer" what he will later dismiss as foibles in other characters in the narrative, i.e., the longing for love. Lockwood is intolerant, considering himself above human weaknesses.

The only possible enhancement that Lockwood's imagination can achieve comes mainly through inquiry, which
for him has a purely empirical function and its time reference becomes chronological. However, the narrative modes in *Wuthering Heights* are highly complex and dialogical by nature, and with the intervention of the female narrator, Mrs. Dean, the reader begins to participate in the narrative structure and involved in the differences and similarities of their discourses.

Just as any type of social interaction can facilitate and/or impede an exchange of experiences and ideologies, the interaction of Mr. Lockwood and Mrs. Dean affects both their relationship and their representation as characters and narrators.

In Chapter 4, Lockwood's remark to Nelly, "You have lived here a considerable time" (p.26), promotes a dialogical practice between the tenant and the housekeeper of Thrushcross Grange. A primary breakthrough in the narrative occurs with this encounter of the female and male narrators. This scene brings out a holistic image of androgynous traits where separated pairs, differentiations of the same rather than true opposites, present a tendency to divide further. In other words, the narrators' polarity is not fixed, permitting a transfer of complementary ideologies.

The ideal reaction of the reader is to see a form of differentiation--both psychological and sociological--of the functional duality of the character-narrator relationship. However, Lockwood's curiosity compels him to get information
from the housekeeper, and her willingness in furthering the initiative establishes within the textual sequence the dialogical nature of time—an interplay of the cyclical/eternal and linear/chronological temporalities.

Chapter 4 portrays a sick, childish Lockwood. He has invited the archetypal mother figure of Nelly, whom he expects will rouse, entertain or lull him to sleep with her talk. Lockwood, with the intention of gaining information, enquires about the "history" of his landlord's family. Nelly performs her duty as a storyteller. Hers is a journey from the past to the present. The tale provides identity to the events by fixing them with the meaning that she experiences as a character. In this way, she also shares with Lockwood a linear projection of time, the historical time that she actually lived. Mrs. Dean's details of the Lintons' and Earnshaws' genealogical relations (except for Heathcliff's origins and absent period of three years), and her telling of the motives for the different interactions among characters become the source for the description of customs and morals of the region: there is a strong sense of Christian religious beliefs mixed with paganism among gentry and peasantry. These classes also hold to traditional notions of propriety in duty and conduct as they relate to class stratification. Nevertheless, her narrative is mainly ordered by aspects of cyclicality:

Before I came to live here, she commenced, waiting no farther invitation to her story, I was almost always at Wuthering Heights, because my mother nursed Mr. Hindley Earnshaw, that was Hareton's
father, and I got used to playing with the children. . . . One fine summer morning--it was the beginning of harvest, I remember . . . (p.28)

Nelly's discourse is marked by her reliance on repetitive patterns of temporalities: the harvest season, anniversary of religious festivities, the moon. Supporting this notion of cyclicality is A. Stuart Daley's essay "The Moons and Almanac of Wuthering Heights." Daley reacts to Charles Percy Sanger's "Chronology of Wuthering Heights," by first saying that Bronte did not use a specific calendar between the fictive dates and the actual dates of the years assigned to the events of the novel.10 Wuthering Heights, he argues, was not composed as a historical novel. Furthermore, the linear sequence of 1801-1802, with which the narrative begins and ends, finds parallelism to the dates 1826-1827--which refer to Emily's childhood and creative practices with the Young Men's Play that led to the poetic world of Gondal.11 Daley also points to the consubstantiation of space and time in the novel, an aspect directly related to the interplay of narrative modes discussed herein.

Nelly's reminiscences are greatly enhanced in time and space by her account of the relationship of Catherine and Heathcliff as an eternal bond. The couple's relationship is elevated to a mythical status. This becomes the most striking feature of Nelly's narrative, which embraces a cyclical reproduction of events and suggests the androgynous features of the main couple's liaison.
Nelly as mentioned before has been placed in the novel as a mother figure. She is charged with the care of the children—bathing, dressing them, advising them and stirring their imaginations. It is this persona she exhibits when helping Heathcliff to be presentable in front of the young Linton:

"And now that we've done washing, and combing, and sulking . . . You're fit for a prince in disguise. Who knows but your father was Emperor of China, and your mother an Indian queen . . . And you were kidnapped by wicked sailors, and brought to England. Were I in your place, I would frame high notions of my birth; and the thoughts of what I was should give me courage and dignity to support the oppressions of a little farmer!"

Nelly's voice is intangible, but her articulations provide essence to the events that, afterwards, Lockwood makes tangible by putting them into written form. Like the great storytellers, whose main tradition was originally oral (emphasizing rhythm and memory in order to express origin and return), Nelly's discourse serves to trace back the birth, life and death of her domestic circle which is shaped by the generations of Earnshaws and Lintons.

Nelly's cyclical discourse reproduces a mythical concept out of the relationship of Catherine and Heathcliff, a relationship that in the beginning is subversive to the authority of old Mr. Earnshaw and, later, to Hindley: "She was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from him"

(p.33).
Their bonding becomes particularly strong with the death of the old and patriarchal Earnshaw:

I [Nelly] ran to the children's room; their door was ajar, I saw they had never laid down, though it was past midnight; but they were calmer, and did not need me to console them. The little souls were comforting each other with better thoughts than I could have hit on; no parson in the world ever pictured heaven so beautifully as they did, in their innocent talk; and, while I sobbed and listened, I could not help wishing we were all there safe together. (p.34)

The attachment between the youngsters explains Kristeva's concept of jouissance. Jouissance enables a blissful union that is heretical to the religious and ethical precepts of patriarchal historicity because it sublimates psycho-sexual wholeness inside time,¹² which is Catherine's and Heathcliff's aim for subverting conventionalism. This is the unity that Nelly's voice brings to Lockwood's awareness, the common language of shared experience that she can grasp out of Heathcliff and Cathy's beliefs and world, but that Nelly comprehends either partially or belatedly, only after the death of both participants:

"No, Mr. Lockwood . . . I believe the dead are at peace, but it is not right to speak of them with levity." (p.255)

The psychological unity that allows no differentiation finds in Nelly's narration both an affirmation and denial of separation in the imagined climax conveyed by Catherine's words: "Nelly, I am Heathcliff" (p.64). However, this remembrance of the main couple's blissful childhood state of mythic wholeness is temporarily broken into opposites that
become actualized when they are required to maintain the law, morals, and customs of a patriarchal society to which theirs, the other characters', and the narrators' existences are bound.

The breaking into opposites requires that both Catherine and Heathcliff lose their innocence to undergo a period of transformation. Thrushcross Grange becomes their forbidden tree. They become culturized after they peep into the civilized world of the young Lintons. Heathcliff's description conveys their sense of wonder:

Both of us were able to look in by standing on the basement, and clinging to the ledge, and we saw—ah! it was beautiful—a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered with gold, a shower of glass-drops hanging in silver chains from the center, and shimmering with little soft tapers. . . . We should have thought ourselves in heaven! (p.37)

The danger in succumbing to the glamour of the historical-materialistic heaven brings about Catherine's domestication and subordination to the world in which the Lintons place her. She becomes an ornamental object that pays the price of giving up her freedom and sense of identity in order to wear a mask of decorum and propriety. She becomes like the pet dog of the Lintons that was almost destroyed by the children's eagerness to possess it, in their desire to compensate for the emptiness of their civilized world. Just as the dog, fortunately, survives the struggle, Nelly's discourse exists to put forth the notion that Catherine's natural identification or being succeeds.
The period of transformation brings about a differentiation that provokes what in Lacanian terms corresponds to the mirror stage: a phase of learning by distinguishing identification and alienation. This is what marks the boundary between Catherine's love for Linton and Heathcliff: her love for Linton is "like the foliage in the woods. Time will change it" (p.64), while her love for Heathcliff "resembles the eternal rocks beneath--a source of little visible delight, but necessary" (p.64). The first means temporality, the latter transcendence. Catherine recognizes that her love for Linton is an affection but, at the same time, an alienation, a linkage of convention. The aforementioned passage and phrases are crucial in their description of the need and sense for an indivisible union with another being, in contrast to the consciousness of another. This section of the novel and later passages show Cathy's understanding of marriage in 19th-century British society. These vows establish the contractual duties of women to occupy a space of domestic marginality, but not to influence in a direct way the law pre-established by its patriarchal system. On the other hand, by not compromising the part of her existence beyond herself--Heathcliff--she is able to subvert the social mores and maintain the psychological liaison that Catherine chose to share with Heathcliff in the past. Thus, the pre-eminence of a non-differentiated identity which comes from the past and establishes the beginning of a socially constricted identity
is maintained and reinforced by every close encounter initiated by Heathcliff. This overcoming of a deep-seated injury of separation which expects to be cured only in death, is constituted by the breaking through of the symbolic mirror stage. In death, there is an end of desire and a sameness in identification.

The theme of suffering depicts the primary narcissistic injury of knowing that there is differentiation. When the imagined identity that sustained the individual cannot sustain him/her anymore, the individual is left centerless, divided and provisioned only with an artificial identity which is represented at the symbolic level by the law of the Father. Thus, both Catherine and Heathcliff become marginal figures. Catherine's identity is marginal because she is not recognized, by virtue of her gender, in the symbolic level--she becomes a possession that is acquired and renamed. Heathcliff is marginal because the social standards do not recognize his origins, and because he is relegated to servitude without opportunity for advance. The subordinate position in suffering leads to subversion and revenge, thereby permitting the maintenance of a mnemonic bond that is not broken even though Catherine dies. Catherine challenges Heathcliff to regain unity by overcoming chronological attitudes toward death where it is seen as the end:

"But Heathcliff, if I dare you now, will you venture? If you do, I'll keep you. I'll not lie there by myself; they may bury me twelve feet deep, and throw the church down over me, but I
won't rest till you are with me. I never will!"
(p.98)

Because Heathcliff's beliefs are consonant with Catherine's, he longs to regain the mythical relationship, where there is no separation:

"Where is she? Not there—not in heaven—not perished—where? . . . You said I killed you—haunt me, then! The murdered do haunt their murderers, I believe. I know that ghosts have wandered on earth. Be with me always—take any form—drive me mad! only do not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I cannot live without my life! I cannot live without my soul!" (p.129)

Catherine and Heathcliff's complex psychologies find correspondence in the archetypal imagos of the animus and anima, respectively. In Jungian Psychology, these imagos represent a personification of the masculine nature of a woman's unconscious and the feminine nature of a man's. Animus and anima manifest themselves most typically in personified form as figures in dreams and fantasies, as "dream girl" or "dream lover" or in the irrationalities of a woman's thinking and of a man's feeling. Catherine possessed by her animus deliberately allows the separation by marrying Linton in order to acquire commodities to help her friend:

"Nelly, I see now, you think me a selfish wretch, but, did it never strike you that if Heathcliff and I married, we should be beggars? whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power."

[Nelly] "You'll find him not so pliable as you calculate upon: . . . I think that's the worst motive you've given yet for being the wife of young Linton." (p.63)
In Nelly's eyes, Catherine's behavior is immoral and irrational because it does not correspond to the patterns expected for a young girl of Cathy's age. However, Catherine's code of behavior is completely amoral because it relies on her own law. It parodies the Christian concept of "love thy neighbor" to an extreme, carrying with it the total dissolution of the self and, consequently, its own annihilation.

The standard categories that Nelly employs to explain Catherine's and Heathcliff's complex psychologies fail when she tries to apply the laws and regulations of historical morality to a mythical world that exists outside it. Nelly—like Lockwood—tries to give a linear projection to instinctual drives, which in themselves cannot be totally comprehended or understood by linearity because of their unconscious beginnings and ends.

According to Jung, the archetypal union of anima/animus forms and contains the instinct, an essentially collective phenomena. Catherine and Heathcliff's relationship symbolizes the human need for such complementarity. Together they represent the anima/animus within each individual and, at the same time, separate individuals serving as imagos for each other who provide a sense of psychological and biological androgyne within themselves and, as a couple, a sense of wholeness. At the narrative level, Nelly and Lockwood perform a similar function as opposites working together, both as characters and
narrators.

The animus corresponds to the paternal Logos while the anima corresponds to the maternal Eros. The divine syzygy of Catherine and Heathcliff, Logos and Eros, is the underlying content that Nelly is able to convey. Lockwood parodies it by half-jokingly referring to the mythical relationship of the main couple:

Why not have up Mrs. Dean to finish her tale? I can recollect its chief incidents, as far as she had gone. Yes, I remember her hero had run off, and never heard of for three years; and the heroine was married. . . . she'll be delighted to find me capable of talking cheerfully. (p. 70)

Paradoxically, readers of Wuthering Heights are introduced to the place by Lockwood who, as a character and narrator, has somehow lost his capacity for an imaginative account of life and its circumstances. Lockwood wants to reduce life to historicity and empirical information, thus, limiting the novel's signification. However, the double narrative of the novel demonstrates a need for a dialectical relationship between what in Julia Kristeva's psycholinguistic terms are called the semiotic and the symbolic. Taken by itself, Lockwood's narrative represents the symbolic, stripped of an imaginative function:

The symbolic order functions in our monotheistic West by means of a system of kinship that involves transmission of the name of the father and a rigorous prohibition of incest, and a system of speech that involves an increasingly logical, simple positive and "scientific" form of communication, that is stripped of all stylistic, rhythmic and "poetic" ambiguities.14

The reinstatement of the semiotic within the symbolic can be
seen in the interaction of both narrators and their ideologies. While Lockwood stands for the symbolic order, Nelly represents the pull to fantasy, to the unconscious, the semiotic.

Nelly's mode and space for telling the tale constitutes within the narrative the core, the essential. It is a nest of meaning and significance for the feminine and maternal that both irrupts into and adheres to the symbolism and categorization of Lockwood's patriarchal historicity. Without it, Lockwood's words are dead scribblings. While Lockwood's unconscious beneficently pulls him away from the cultural modes that he consciously experiences, a simultaneous enticement comes through Nelly's cyclicality, which points to the non-signifying, facilitating in this way his creativity.

Nelly's narrative functions as Kristeva's semiotic Chora, which not only recreates the past as origin, but also evokes a non-differentiated state, the anima/animus relationship of Catherine and Heathcliff. The Chora, a term and a concept taken from Plato by Kristeva, describes a matrix space, nourishing, unnameable, anterior to the One, encompassing, and as infinite as, imaginary space. In psycholinguistic terms, the Chora functions as the fertile ground for later language development. The notion of the Chora can only be understood in retrospect, after the speaking subject has entered the patriarchal linearity of the linguistic code. The Chora as rupture and articulation
(rhythm) precedes evidence, verisimilitude, spatiality and temporality. Thus, any discourse moves with and against the Chora, in the sense that it simultaneously depends on and refuses it. The semiotic Chora mediates and serves to order instinctual drives which often present an ambiguous and contradictory nature; they at once assimilate and destroy identification. These drives have a pre-oedipal character and have the mother's body as the space that mediates with the symbolic law that organizes social relations. Thus, Catherine and Heathcliff's mythological conceptualization is or becomes a validation for a full participation in the rebellious mode of the imagination, where the presence of the female narrator functions as a voice and a bodily boundary.

Nelly and her tale provide a subversive, and consequently, heretical, concept of the self's identity defying the morally sanctioned assignment of social and sexual roles of 19th-century society. Nelly is not only the housekeeper, readily placed in the domestic sphere of the Grange; she is also a spinster who is able to reproduce by being given a motherhood position in the novel. Nelly's discourse shows the marginal situation that she occupies when Lockwood's linear temporality places in Catherine's words and deeds only a linguistic enunciation. His emphasis on a productive categorical systematization dismisses, finally, the insertion of the feminine in the law. Because his narrative lacks creativeness it encounters its stumbling
block in death, the death of the main couple: Lockwood concludes, wondering "how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth" (p.256).

However, death is vibrant in *Wuthering Heights*. It is not a coincidence that Lockwood's experience in the Heights provokes or coincides with Heathcliff's yearnings to meet Catherine in death. Lockwood has dreamt that she has come back home after getting lost in the moors. This could hardly be possible after the reader knows how well she and her mate knew the place. Instead the dream touches on an important theme, the sense of "home" or its opposite, which brings about homelessness. There is an association between death and home in *Wuthering Heights* that underscores the importance of a transcendent temporality, where the past, present, and the future coexist as a unity.

Emily's poetry also explores the same themes of memories, fantasies and experiences of the past which remained alive in her as a transcendent temporality, often pointing to and recalling the textual experience of *Wuthering Heights*:

"Dreams have encircled me," I said,  
"from careless childhood's sunny time;  
Visions by ardent fancy fed  
Since life was in its morning prime."16

Her narrative and poetry describe the passionate emotion of love, and with an original cadence elevate rhythm to the source of later significance. She juxtaposes the eternal with the temporal in order to show the possibilities of
expressing universal concepts like love, power, and identity. The constant ticking of seconds, minutes and hours of chronological time are encompassed in the contradictory notions of progression and re-occurrence entailed in both: paradoxically, the imagined past brings forth the remembrance of the future. Only by imagining what the past has been is there is a possibility of remembering what the future will turn out to be. Past and future are interrelated by a present moment that prolongs itself both backwards and forward through the globalizing perceptions of imagination and remembrance. The conflict of both an imagined past and the remembrance of the future is shown in the following verses, which were written in July 19, 1839:

Come hither, child—who gifted thee
With the power to touch that string so well?
How darest thou rouse up thoughts in me,
Thoughts that I would, but cannot quell?

But thus it was: one festal night,
When I was hardly six years old,
I stole away from crowds and light
And sought a chamber dark and cold.

The poem shows how a present circumstance can trigger the desperate state of being alone, without love. The musical tune brings about hopes that finally lead to a bittersweet realization of being both separate and united in time and space with the absent ones.

I had no one to love me there;
I knew no comrade and no friend;
And so I went to sorrow where
Heaven, only heaven, saw me bend.

And, with my wet eyes raised on high,
I prayed to God that I might die.
Suddenly, in that silence drear,
A sound of music reached my ear;

The poem shows the place of identity which traditionally
history assigns to the father. However, the poet by being
able to imagine and remember the melancholy of not being
loved is able to nourish herself with maternal care and be
the healer for the suffering child she is no longer. The
actual isolation of historicity finds wholeness in
atemporality.

And then a note; I hear it yet,
So full of soul, so deeply sweet,
I thought that Gabriel's self had come
To take me to my father's home.

Three times it rose, that seraph-strain,
Then died, nor lived ever again;
But still the words and still the tone
Swell round my heart when all alone.¹³

Love of home, as the primary source for identity implies
atraction and direction towards it but also rejection of
it. Feelings for the sources of identity which are affected
by tone, carry with them the reminiscence of the primordial,
natural, rhythmic relationship of mother and child. The
harmony that this relationship promotes represents the
transcendence and wholeness that love relationships pursue.
The poem suggests both Catherine's and Heathcliff's
desperate longing for each other. The suffering child wants
to be part of the temporal identity of her beloved; thus
Lockwood's intrusion into Catherine's former chamber clearly
triggers the dissonance of not being at home:

"She told me she had been walking the earth these
twenty years: a just punishment for her mortal
transgressions, I've no doubt!" (p.23)

Heathcliff is the "suffering child" as well as he demonstrates through his response to Lockwood:

"What can you mean by talking in this way to me?" thundered Heathcliff with savage vehemence. "How--how dare you, under my roof?--God! He's mad to speak so!" And he struck his forehead with rage. . . . There was such an anguish in the gush of grief that accompanied this raving . . . though why, was beyond my comprehension. (p.23)

Just as in the poem the pull to the unconscious is made possible by the rhythm of the child's music, in the narrative, the pull is supplied by the presence of dreams. Music and dreams appeal to the instinctual in the individual which brings forth the sense of completeness perceived and made possible by the reminiscence, by the past. Imagination is fully exposed in an unconscious ordering which reflects the loved home lost and a continuing hope to regain it.

According to Georg Lukacs, in Theory of the Novel, time becomes a constitutive principle in the novel only when the connection with the transcendental home has been lost. He goes even further to say:

only in the novel are meaning and life, and thus the essential and the temporal, separated: one can almost say that the whole inner action of the novel is nothing else but a struggle against the power of time. . . . And from this . . . arise the genuinely epic experiences of time: hope and memory . . . Only in the novel . . . does there occur a creative memory that transfixes the object and transforms it.¹⁹

Male and female narrative modes as well as their predominant concepts of time, chronological and eternal, are contained in Lukacs's sense of "transcendental homelessness." Nelly
functions as a force that describes the point of origin and identity, which like a mnemonic womb is able to give life by retelling the lives of those characters already dead. As a storyteller, she is fashioning the material of her experience and that of her contemporaries; she becomes an artisan who, suffused in a mother image, is able to embody wisdom, kindness, comfort for the world. She is the voice of nature speaking in a sympathetic form about passionate love, its perils and hopes. Nelly as a storyteller overcomes historical fragmentation, as well as Lukacs's sense of homelessness, when she integrates her own story to that of others:

the duality of inwardness and the outside world can here be overcome for the subject "only" when he sees the . . . unity of his entire life . . . out of the past lifestream which is compressed in memory . . . the insight which grasps this unity . . . becomes the divinatory-intuitive grasping of the unattained and therefore inexpressible meaning of life.20

Nelly as a narrator has gained an artistic distance from the events that she had to experience and her mode of recounting them is not idle; she has gained maturity. There is a difference in perception from the Nelly-character of her tale that did not comprehend, and furthermore, couldn't work, without expecting gratification from her benefactors. But it is by her curiosity and bumbling intervention in events that do not concern her, and her rushed condemnation of the morality of the people she was acquainted with, that she draws lessons and understands what was meant in
dialogues like this:

"Tell me why are you so queer, Mr. Heathcliff? Where were you last night?" . . . "You are putting the question through very idle curiosity," he interrupted, with a laugh. "Yet, I'll answer it. Last night, I was on the threshold of hell. Today, I am within the sight of my heaven." (p.249)

Nelly is able to gain insight and maturity; she expresses with force what she has been able to see. Nelly, thus, becomes Mrs. Dean when she engages in dialogic practice with the male narrator in Chapter 4.

Paul Valery's comments about artistic observation are quite pertinent to the maturity Nelly is able to achieve. He says in reference to a woman artist whose work consisted of the silk embroidery of figures:

[it] can attain an almost mystical depth. The objects on which it falls lose their names. Light and shade form very particular systems, present very individual questions which depend upon no knowledge and are derived from no practice, but get their existence and value exclusively from a certain accord of the soul, the eye and the hand of someone who was born to perceive them and evoke them in his own inner self.

In a meticulous recreation of the events, Nelly shapes the essence for the portrait of the character's beliefs. Catherine and Heathcliff are not just people, they are the embodiment of the eternal longings of individuals. Nelly, by reproducing these events and beliefs in her discourse, is able to become a fecund woman. Lockwood's written discourse remains rather sterile because he is not able to revive within himself the eternal aspects of her discourse; he changes the vibration of sounds to a deadly imitation of her
discourse that is fixed in categorizations, maintaining, thus, chronology.

Mrs. Dean, who nurses, knits, sews and sits beside Lockwood as a mother figure, already knows her role when Lockwood tries to adulate her; she shows temperance by saying that social differentiations are just convention and dependent on economic circumstances:

"Oh! here we are the same as anywhere else, when you get to know us," observed Mrs. Dean, somewhat puzzled at my speech. . . . "I have undergone a sharp discipline which has taught me wisdom; and then, I have read more than you would fancy . . . it is as much as you can expect of a poor man's daughter." (pp.48-49)

Just as Nelly knows where she is coming from, Lockwood proves to be extremely tied to a sense of homelessness, of losing past and origin. Lockwood is not able to imagine the past; what is more, he rejects it by repressing his longing for the warmth of a non-differentiated state. This means that he has lost the capacity for achieving wholeness through love. Unfortunately, his affections are mutilated:

"I was thrown into the company of a . . . real goddess in my eyes, as long as she took no notice of me. I never told my love" vocally; still, if looks have language, . . . she understood me at last, and looked a return—the sweetest of all imaginable looks. And what did I do? I confess it with shame—shrunk icily into myself, like a snail. (p.5)

He seeks for isolation and his intention in coming to Wuthering Heights is to avoid social interaction, although he still retains society's patterns. Lockwood is the
caricature of an over-civilized man, who wants to impose his educational patterns in a region that does not fit the rationalizations and categorizations about his own conduct and that of others.

What vain weather-cocks we are! I, who had determined to hold myself independent of all social intercourse, and thanked my stars that, at length, I had lighted on a spot where it was next to impracticable--I, weak wretch, after maintaining till dusk a struggle with low spirits and solitude was finally compelled to strike my colours. (pp.25-26)

He is a man who is not only unable to express love where he is supposed to do it, but who completely fails to see when he is out of place:

"What a realization of something more romantic than a fairy tale it would have been for Mrs. Linton Heathcliff, had she and I struck up an attachment, as her good nurse desired, and migrated together into the stirring atmosphere of the town!" (pp.230-231)

Lockwood's imagination and emotions are severely damaged. There is no hope or memory that has touched him deeply enough to allow a transformation like Nelly's: he is bound to be troubled with Heathcliff, whose beliefs are precisely those that Lockwood represses. Furthermore, he is not able to engage himself completely in the dialogic practice with Nelly; consequently, he cannot formulate a unity of his entire life by providing from his own memory a sense of home. His homelessness is even more accentuated than that of the waif from his dreams. In the dream, when the waif is pressing for coming back home, Lockwood mistakenly tells her: "Let me go, if you want me to let you in!" (p.20) The
cruelty expressed by his own defense mechanism cripples him because he cannot understand that by accepting the waif, he would be able to regain or have access to his imagination, to a sense of home and love.

The same themes of homelessness and lack of imagination are presented in a religious setting in the first dream:

I thought it was morning, and I had set out on my way home, with Joseph as a guide. The snow lay yards deep in our road; and, as we floundered on, my companion wearied me with constant reproaches that I had not brought a pilgrim's staff, telling me that I could never get into the house without one. (p.18)

Joseph, who seems to be a parody of the biblical Joseph because of his surrogate fatherhood, is an inadequate host to introduce Lockwood to the celestial realm: the eternal home where, if he were able to follow Christian principles, he could achieve spiritual wholeness with God. In the dream, Lockwood has been called or elected to experience a religious conversion, a transformation to practice his own beliefs. Such transformation is to be achieved through the Christian concept of suffering, which has to be undergone in order to overcome weaknesses and gain spiritual strength and perfection. Lockwood proves to be incapable of passing the trial; he is not able to endure the call and fails by showing arrogance:

At that crisis, a sudden inspiration descended on me; I was moved to rise and denounce Jabes Branderham as the sinner of the sin that no Christian need pardon. (p.19)
By judging what he is not supposed to judge, Lockwood becomes victim of his own confused principles. He is excluded from the possibility of gaining eternity.

Lockwood's chronological dating of his narration, 1801/1802, not only marks the beginning and ending of his stay at the Heights, but his insistence on keeping the events in a linear progression shows a decrease in the communicability of experience. His is a cessation to the continuation of a story, of the imaginative process. His account confronts readers with the crisis of not having interaction or communication, merely information. Information privileges prompt verifiability and the prime requirement is that it be disposable in itself. Because of this, it proves to be incompatible with the spirit of storytelling that Nelly presents. Nelly reproduces her tale keeping it free from explanation. In this way, psychological connections of events are not forced on readers, and the narrative achieves an amplitude that promotes imaginative processes over rationalizations. Nelly's storytelling does not expend itself; on the contrary, it preserves and concentrates its strength, thus carrying a force which retains its effectiveness after so long a time.

Nelly's narrative demonstrates the composure that can be maintained even in the face of death if one has an idea of eternity, and it serves to emphasize the focal point of Lockwood's narrative: death is cessation. This notion
determines who is going to have power over beginning and end, a power that due to its hierarchical connotations brings about isolation in itself, as well as marginality to its dependents. Such is the space occupied by the female narrative within the male structure of domination.

Lockwood's remarks on Catherine's library are quite appropriate in regard to this point:

Catherine's library was select, and its state of dilapidation proved it to have been well used, though not altogether for a legitimate purpose; scarcely one chapter had escaped a pen-and-ink commentary--at least, the appearance of one--covering every morsel of blank that the printer had left . . . At the top of an extra page . . . I was greatly amused to behold an excellent caricature of my friend Joseph, rudely yet powerfully sketched. (p.16)

Lockwood's criticism of women's exercising of writing and/or discussion of ideas shows 19th-century views on the social position for women. Women and her writings are marginal, just as Catherine's side comments are marginal to the written discourse found in books or in her and Heathcliff's ridicule of religion. The supremacy over the written word had to be kept under patriarchal systematization, as perceived in Lockwood's final written exposition of the events and his introduction, with its emphasis on chronology.

If I have conventionally separated and described Lockwood's and Mrs. Dean's narratives as problems that refer to identity and loss of identity, not only in psycho-sexual but religious categories as well, and correlated them to
linear and cyclical modalities of time, these notions do not restrict or limit the narrator's discourses to an exclusive practice within the aforementioned time categories. Paradoxically, the male and female narrators share monologic and dialogic attitudes throughout the chapters of the novel. Their narratives intertwine and affect each other: Nelly's becomes linear with figments of cyclicity and Lockwood's becomes cyclical with figments of linearity. This dialogic practice of cyclicity and linearity within each discourse is disguised throughout the text--first, by fixing the date at 1801, giving a sense of progression which ultimately relates to a story that is dependent upon the main story of Catherine and Heathcliff. The complex relationship of cyclicity and linearity is specifically shown in Chapter 15, where Lockwood embraces and continues his story, basing his narrative on Nelly's style:

Another week over--and I am so many days nearer health, and spring! I have now heard all my neighbor's history, at different settings, as the housekeeper could spare time from more important occupations. I'll continue it in her own words, only a little condensed. She is, on the whole, a very fair narrator and I don't think I could improve her style. (p.120)

Lockwood's narrative not only appropriates Nelly's voice; he actually absorbs her identity and consciousness:

In the evening, she said, the evening of my visit to the Heights, I knew, as well as if I saw him . . . (p.120) [emphasis mine]

Nelly's voice becomes filtered through Lockwood's discourse. This appropriation of voice is a curious attempt on behalf
of Lockwood to regain what he has lost: the past, a sense of home. It is a false androgyny that does not come natural to him--compared with the androgynous relationship that Catherine and Heathcliff had. However, it is the only possible way for achieving wholeness in identification. First, he does it by relating to the mother symbol; secondly, Nelly's oral tradition becomes fixed in Lockwood's memory when he begins to repeat it--but only because he feels threatened in his own tendency to categorize. Lockwood mocks and prefers to evade the knowledge of a mythical tale of non-differentiation in order to gain ascendancy and control over interpretation. Furthermore, by the very act of possessing her mode of narrative, he is able to relegate her position, her space to a subordinate category:

Dree, and dreary! I reflected as the good woman descended to receive the doctor; and not the kind which I should have chosen to amuse me. But never mind! I'll extract wholesome medicines from Mrs. Dean's bitter herbs; and firstly, let me beware the fascination that lurks in Catherine Heathcliff's brilliant eyes. I should be in a curious taking if I surrendered my heart to that young person, and the daughter turned out a second edition of the mother! (p.120)

Put in Kristeva's terms this pull to the semiotic, to the experience of the maternal, is too much a risk to the control exerted by the socio-symbolic structure which Lockwood struggles to maintain. He wants to preserve the actual conditions the subordinate role of the female implies:

The economy of this system requires that women be
excluded from the single true and legislating principle, namely the Word, as well as from the (always paternal) element that gives procreation a social value: they are excluded from knowledge and power.  

Readers must keep in mind that while Lockwood is establishing his repetition of Nelly's discourse, Nelly is still inherent in that discourse. She exists juxtaposed to Lockwood's stay in the Heights area. She is there to remind us that there is a concatenation of events, as well as a cyclical reproduction within the old and new genealogy: Catherine Heathcliff and Hareton Earnshaw do have an origin. Their origin is based on the effect of Catherine and Heathcliff's eternal beliefs about the influence of the imaginary, with the shared notion that they are united in death.

Nelly's and Lockwood's final interaction is immersed in chronological time, September, 1802. While in their first interaction readers knew about Catherine's death, the second interaction involves the death of Heathcliff, and it is once more Nelly's voice that provides the details for the circumstance that led to it. Nelly speaks for those that cannot speak and cannot express their own beliefs—precisely because their beliefs are outside time. They belong to the realm of the eternal, all-transcending love: they are the Imaginary being repressed by the temporal Logos:

There is no time without speech . . . that, incidentally, is what the Father is: sign and time. . . what the father doesn't say about the unconscious, what sign and time repress in the drives, appears as their truth . . . this truth can be imagined only as woman. A curious truth:
outside time, with neither a before nor an after. . . it neither judges nor postulates, but refuses, displaces and breaks the symbolic order before it can re-establish itself.

Nelly does not only remind Lockwood of Catherine and Heathcliff's love discourse which subverts conventionalism, she also relates and mediates the offsprings' stories, specifically, that of Cathy Heathcliff and Hareton Earnshaw, which, although immersed in chronological time refers back to the former existence and beliefs of the main couple.

Cathy has been the dutiful, pleasing daughter who does not want to annoy the father—unlike her mother who was naturally questioning and rebellious: "Why canst thou not always be a good lass, Cathy?" And she turned her face up to his, and laughed, and answered—"Why cannot you always be a good man, father?" (p.34). Nevertheless, the second Cathy is also compelled to know what lies on the other side, on "those golden rocks"; and knowing that Nelly has been there, she gleefully cries: "Then I can go, too, when I am a woman" (p.146). When Cathy comes in contact with Wuthering Heights, the shock and enticement of the new language, values and manners render her circumscribed domesticity in the civilized Thrushcross Grange to be fragile:

her guide [Hareton] had been a favourite till she hurt his feelings by addressing him as a servant; and Heathcliff's housekeeper hurt hers by calling him her cousin. Then the language he had held to her rankled in her heart; she who was always "love," and "darling," and "queen," and "angel" with everybody at the Grange, to be insulted so shockingly by a stranger! (p.152)

Hareton, on the other hand, has been a "disciplined,"
subjugated worker, ignorant of his true identity (he had been dispossessed and restricted under Heathcliff's economic revenge). These two children, who can be labeled as true participants of historical or "fallen" time, also occupy marginal places by patriarchal standards, socially, religiously and psychologically speaking. Although there is an apparent reversal of roles and behavior from that of the main couple's, it is not quite so. Cathy and Hareton did not have a shared childhood experience; however, their love liaison and encounter occur, precisely, at Wuthering Heights. This relationship which is a product of values and beliefs of historical time--"love of thy neighbor" or for another who has a different language, consequently urging the need for communication and meaning--serves to mark the limit, and at the same time, reinforces, points to or refers to the same themes involved in the earlier generation. That is, Hareton and the younger Cathy are like diminished images in historical time of their mythical counterparts, Heathcliff and the older Cathy. The love that these second-generation children feel for each other repeats the cycle of the narrative. Their relationship is therefore a repetition, a reflection, and also a reminder of the first Catherine's words about her relationship with Heathcliff: "Whatever our souls are made of, his and mine are the same" (p.62).
CONCLUSION

Wuthering Heights' interplay of female and male time and narrative modes, cyclicality and linearity, serves to portray and accommodate mutually exclusive discourses. On the one hand, the author seems to promote a co-existence of both types of temporalities. Bronte through the influence and extension of the female narrative points to the underlying causality and existence of a female subjectivity, which tends to subvert conventional categories concerning who has the supremacy over a written discourse. On the other hand, because of the 19th-century historical background in which the novel was written, the reliance on a chronological sequence of events exemplifies the discriminated and subordinated position to which female gender representation is subjected in a patriarchal system: the reproductive sphere marked by rhythm and fantasy lacks value within a factual, productive categorization.

Bronte's poetical and narrative efforts prove to be enduring in her attempt to validate a projection, an insertion of a female imaginary space and eternal time within a male discourse that oscillates between the struggle to desire it and repress it.
1 Term taken from M.M. Bakhtin, The Dialogic Imagination: Four Essays, ed. Michael Holquist (University of Texas Press, 1981). Bakhtin's concept of the dialogic refers to a constant interaction between meanings, all of which have the potential of conditioning others. There is no unitary language or actual monologue: utterances/words are conditioned by time, space, social, historical, meteorological, physiological conditions--"heteroglossia," which insures the primacy of context over text (see "Glossary," p.428). Dialogical applied to E. Bronte's imagination refers to her capacity for holding mutually exclusive discourses or meanings interacting at the same time.


3 Ibid., pp.220-221.

4 Ibid., p.256.


6 Hatfield, p.243.

14. "Jouissance" is total joy or ecstasy (without any mystical connotation). Also, through the working of the signifier, it implies the presence of meaning, requiring it by going beyond it.

8 All subsequent textual references come from Wuthering Heights, Emily Bronte (New York: Norton, 1990).


11 In June 1826, the Reverend Patrick Bronte gave his son Branwell a box of twelve wooden soldiers. The soldiers were part of a saga of group games designated as the Young Men's Play. From these games Emily and her sister Anne invented the imaginary kingdoms of Gondal and Gaaldine. Sanger's hypothesis is that Emily based the more intricate time sequences in Wuthering Heights on almanacs originally associated with the Young Men's Play.

12 See The Kristeva Reader, ed. Toril Moi (New York: Columbia University Press, 1986), "Castrated and/or Subject to Language," from "Women's Time," pp.197-198; Jouissance is related to ecstasy involved in the concept of "primal scene," where there is no notion of separation. Kristeva applies the Freudian hypotheses of castration fantasy and its correlative penis envy to
language, where meaning, i.e., separation, is articulated through a network of differences in the social contract. Jouissance opposes the sacrificial relationship of separation and articulation of differences. In Christian ideology, Kristeva argues—see The Kristeva Reader, the selection from About Chinese Women, pp.137-159—motherhood is perceived as a conspicuous sign of the jouissance of the female (or maternal) body, a pleasure that must be repressed because the function of procreation must be kept strictly subordinated to the rule of the Father's Name.


15 See The Kristeva Reader, ed. Toril Moi (New York: Columbia University Press, 1986) Revolution in Poetic Language, I "The Semiotic and The Symbolic," 2 The Semiotic Chora Ordering the Drives, pp.93-98. See "Women's Time," pp.187-213, where Kristeva identifies female subjectivity retaining "repetition" and "eternity" (cyclical and monumental) as time modalities. These two types of temporalities are related to the concepts of Chora and Jouissance which counteract the socio-symbolic contract, and differ from the conception of time as
project, linear and prospective unfolding, teleology, i.e., the time of history.

16 Hatfield, p.49. From "Alone I sat; the summer day," August, 1837.

17 Salmagundi, "Literary Imagination and the Sense of the Past," Fall 85-Winter 86, Number 68-69. This paradox refers to Carlos Fuentes' essay "Remember the Future," where he discusses aspects of time in relation to Aztec myth and Mexican identity. According to Fuentes, in order to have a future, it is necessary first, to perceive time as a whole: to understand that the past and the present are inseparable from the future and therefore provide for its possibility. In this way, one "remembers the future." However, in order to have this memory, one must be able to re-create, value, or imagine the past, because these two poles of time mirror each other. This paradoxical positioning of identity in time sparked my interest in gender representation.

18 Hatfield, pp.116-117. Alongside this poem is written: Alas, that she would bid adieu/To all the hopes her childhood knew./ Hushed is the harp


20 Ibid., p.338.

21 Ibid., p.345.

\textsuperscript{23} Ibid., p.153.
BIBLIOGRAPHY


