WUTHERING HEIGHTS BY BRONTÉ AND A HERO OF OUR TIME BY LERMONTOV

A THESIS SUBMITTED TO

THE GRADUATE SCHOOL OF SOCIAL SCIENCES

OF

MIDDLE EAST TECHNICAL UNIVERSITY

BY

GÜNEL HACIZADE

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR

THE DEGREE OF MASTER OF ART

IN

THE DEPARTMENT OF ENGLISH LITERATURE

NOVEMBER 2008

Approval of the Graduate School of Social Sciences

_____

Prof. Dr. Sencer AYATA
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

_____

Prof. Dr. Wolf KÖNİG
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

_____

Dr. Deniz ARSLAN
Supervisor

Examining Committee Members

Prof. Dr. Nursel İÇÖZ (METU, ELIT) _____

Dr. Deniz ARSLAN (METU, ELIT) _____

Assist. Prof. Dr. Nil KORKUT (BAŞKENT, AMER) _____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name :

Signature :

ABSTRACT

WUTHERING HEIGHTS BY BRONTÉ AND *A HERO OF OUR TIME* BY LERMONTOV

Hacızade, Günel

M.A., Department of English Literature

Supervisor: Dr. Deniz Arslan

November 2008, 118 pages

This study aims to make a comparative analysis of the Russian novelist Mikhail Yuryevich Lermontov's *A Hero of Our Time* and the English novelist Emily Brontë's *Wuthering Heights* in the light of the narratological model introduced by Gérard Genette in *Narrative Discourse*. Through an analysis of the narrative methods employed in both *A Hero of Our Time* and *Wuthering Heights,* this study offers a discussion of the characterization of the protagonists, Pechorin and Heathcliff, who belong to different cultures and whose stories have nothing in common, and shows how similar narrative strategies used in both novels play an active role in the formation of similar character traits. Pechorin and Heathcliff are complex characters inspiring contradictory feelings, which is possible due to the complex mechanism provided by fractures in time, changes in distance and perspective, and multiple narrators. Both protagonists are superior in their passions and powers to the average man, but they do not possess heroic virtues. Lermontov and Brontë's characterizations of their protagonists create various reactions to and feelings about them in the reader. The reader becomes fascinated by the protagonists despite their repulsive deeds. The thesis presents the narratological analysis to find out whether similar narrative methods in their novels form similar character traits in the protagonists and to reveal the impact of these methods on the reader's reactions to the protagonists.

Keywords: order, duration, frequency, mood, voice.

ÖZ

BRONTÉ'NİN *UĞULTULU TEPELER*'İ VE LERMONTOV'UN *ZAMANIMIZIN BİR KAHRAMANI*

Hacızade, Günel

Master, İngiliz Edebiyatı

Tez Yöneticisi: Dr. Deniz Arslan

Kasım 2008, 118 sayfa

Bu çalışmanın hedefi Rus romancı Mihail Yuryeviç Lermontov'un *Zamanımızın Bir Kahramanı* ve İngiliz romancı Emily Bronté'nin *Uğultulu Tepeler*'inin Gérard Genette'in *Anlatı Söylemi* isimli eserinde sunduğu anlatıbilimsel model ışığında karşılaştırmalı çözümlemesini yapmaktır. *Zamanımızın Bir Kahramanı* ve *Uğultulu Tepeler*'de kullanılan anlatı yöntemlerinin çözümlemesi sonucunda, bu çalışma farklı kültürlere ait ve hikâyeleri ortak hiçbir özellik göstermeyen roman kahramanları Peçorin ve Heathcliff'in karakter betimleme tartışmasını sunmakta ve her iki romanda kullanılan benzer anlatı yöntemlerinin benzer karakter özelliklerinin oluşumunda nasıl etkin rol oynadığını göstermektedir. Peçorin ve Heathcliff zıt duygular uyandıran karmaşık karakterlerdir, ki onların bu karmaşık karakter yapıları zamandaki kırılmalar, mesafe ve görüş açısındaki değişmeler ve çok sayıdaki anlatıcı ile sağlanan karmaşık düzenek sayesinde mümkün olmaktadır. Her iki kahraman tutkuları ve güçleri bakımından ortalama bir insandan daha üstündürler, fakat kahramanca erdemlere sahip değildirler. Lermontov ve Bronté'nin kahramanlarını betimleme yöntemleri okurda onlara karşı çeşitli tepkiler ve duygular uyandırmaktadır. Bu kahramanlar itici özelliklerine rağmen okuru büyüler. Tez benzer anlatı yöntemlerinin kahramanların benzer karakter özelliklerini oluşturup oluşturmadığını bulmak ve bu yöntemlerin okurun kahramanlara tepkilerine olan etkisini ortaya çıkartmak için anlatıbilimsel bir çözümleme sunmaktadır.

Anahtar Kelimeler: sıra, süre, sıklık, kip, ses.

To My Family

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

The aim of the thesis is to analyse *A Hero of Our Time* (1840) by Mikhail Lermontov and *Wuthering Heights* (1847) by Emily Bronté in the light of the narratological study introduced by Gérard Genette in his book *Narrative Discourse* (1972) and to expose that Lermontov and Bronté follow similar narrative strategies to create their protagonists in these novels. The study also aims to reveal whether the similar narrative tecniques employed by these authors contribute to the existence of similarities between the protagonists of these novels and the reader's sympathetic reactions to them. It is a fact that the protagonists, Pechorin and Heathcliff, do not belong to the same culture and/or social class, and they seem to share nothing in common at first. However, they have similar distinguished qualities that emerge from the special arrangement and union of the constituent parts of the novels. This study aims to reveal how the special narrative pattern established in both novels renders the protagonists unconventionally magnificent and atypical.

The reader cannot identify the protagonists in question with the traditional heroes in literature because though the reader attributes superior qualities to them, he knows that neither Pechorin nor Heathcliff possesses virtues that will indicate their heroism whether in the universe of the novels or in the novelistic tradition in general. As an individual both Pechorin and Heathcliff make a challenge to the social norms. They become social outcasts who are excluded from the society they live in. Moreover, they have many dark and even demonic qualities creating aversion. For example, they appear as the torturers of the female characters who are in love with them. Being the victim of the protagonists' cruel personality, these female characters are tortured to death. In addition, the desire for revenge is the common trait of the protagonists. It causes terrible suffering both for them and for the people around them. However, Pechorin and Heathcliff own charismatic features like deep intellect

and strong personality as well as authority, free soul, and courage. The contradictions in the personality of the protagonists are amazing for the reader. Their flaws outnumber their virtues, yet the reader does not abandon admiring them. The reader faces difficulty in understanding and classifying them as either good or bad. Neither can he identify himself with them. Pechorin and Heathcliff are superior in their passions and powers over the average. They inspire sympathy and admiration for their extraordinary qualities, yet their dark personality prevents the reader's true association with them. As a result they become figures of both repulsion and fascination.

The effort to understand Pechorin and Heathcliff and their motivations always remains alive and keeps the reader engaged in the novels. It is the narrative discourse which invokes sympathy in the reader for these protagonists despite their repulsive character traits. What's more, the narrative structures of these novels resemble each other. To display this resemblance and to compare these protagonists the theory of "narrative discourse" (Genette 26) developed by Genette will be used in this study.

In *Narrative Discourse*, Gérard Genette provides researchers with a theory of methods for analysing the principles of narrative discourse and presents an application of his theory on Marcel Proust's *A la recherche du temps perdu* (*Remembrance of Things Past*). The basic principle of Genette's study is the clarification and the differentiation of the term *narrative*. Susana Onega and Jose Angel Garcia Landa, in *Narratology*, describe narrative as, "a narrative is the semiotic representation of a series of events meaningfully connected in a temporal and causal way" (3).

According to Genette's distinction, there exist three different notions defined as *narrative* (Genette 25). Genette suggests that the first meaning of narrative is, "… the oral or written discourse that undertakes to tell of an event or a series of events" (25). For the second meaning he offers the set of events themselves (25). Lastly, the third meaning of narrative refers to the action of telling itself (26). He employs his own terms for these three meanings of narrative. For the first he uses the term *narrative* (27). With narrative he means 'discourse or narrative text' (27). Genette names the second meaning *story* which refers to the actions constituting the narrative (27). And

finally he uses the word *narrating* for the third meaning (27). He states that the studies on narrative have concentrated mainly on the discourse and story, and adds that the action of narrating has not been considered enough (26). In fact, this is the flaw and the problem of the narrative theories before Genette's narrative model. Although Genette's study is also based on narrative discourse, his analysis aims to show that the study of narrative should be a comprehensive study of the "relationships between narrative and story, between narrative and narrating, and (to the extent that they are inscribed in the narrative discourse) between story and narrating" (29). Thus, his analysis of the narrative has three aspects, which presents a three dimensional view of any narrative. For this reason, it can be said that the previous narrative theories present a limited view of narrative compared to Genette's model. Especially, the analysis of narrative discourse as a dynamic form of the mutual relationships among different aspects of narrative is what distinguishes his model from the previous formalist and structuralist models. As the complex and paradoxical attributes of the protagonists in question are shaped through the interactive relations operating at discourse level, in this study Genette's narrative model is chosen to study the protagonists of *A Hero of Our Time* and *Wuthering Heights.*

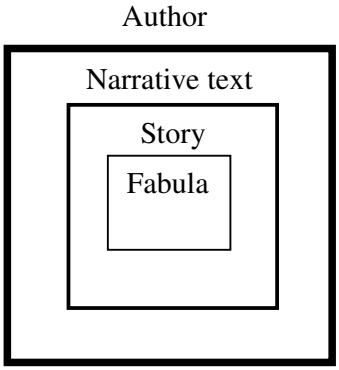
The theories preceding Genette's theory of narrative offer limited and completely structural roles for characters and restrict the scope of character analysis disregarding the attributes of an individual character and focusing mainly on the plot. However, the qualities that determine a character are not only the actions of that character which appear on the story level. Genette does not provide a comprehensive typology or set of roles designated for characters. He does not offer special criteria for character composition, either. But characterization strategies employed can be studied by using the techniques introduced by Genette. When narrative is analysed under the light of the three aspects proposed by Genette, *narrative*, *story*, and *narrating*, the analysis of the mutual relationships among the narrative layers can expose the process of character composition. Therefore, it can be said that any character is best comprehended through an analysis of these relationships because the character fully emerges at discourse level with all his psychological and physical attributes as a result of these relationships especially if he is a highly individuated

character furnished with psychological complexity. To be more specific, *anachronies*, *ellipse*s, *summaries* as well as *repetitions* and *iterations* that Genette defines in his narrative model can be designed in such a way that they could give necessary and functional information about characters. As an example, *anachronies* can provide insight into the process and content of the character's previous experiences. Descriptive *pauses* can present a detailed picture of the physical and mental state of the character. *Repetitions* and *iterations* may alert the reader to the significant facts regarding the character and also give information about the habits and routines of that character. Besides the narrative movements that regulate the narrative time, *mood* and *voice* also determine character composition. For example, the things which a character says and the things which other characters say about him as a narrator are designated by the data of the narrative voice. The perspective and the distance which are the agents of the narrative *mood* may be used functionally as well to control and define a character. As seen, with the guidance of these narrative strategies a close narratological examination can expose the factors and conditions that produce a character.

Narratological analysis disregards the historical, thematical or archetypal approaches to the text. Modern narratological analyses examine only the structure of a given text and the combination of the different layers composing the structure. The three dimensional analysis of narrative within the context of narrative relationships is the fundamental aspect of Genette's narrative model. Genette's distinction between the layers of narrative is, in fact, the refinement of the separation between *fabula*, the 'raw material' that is not shaped in the hands of the writer and *sjuzet*, the artistic completion of the fabula made by the Russian Formalists (Selden 76). Compared to the previous theories in the field of narrative, the model developed by Gérard Genette in *Narrative Discourse* is more systematic and comprehensive. Genette's theory and methodology is an elaboration on the specific relations possible among the elements of *narrative*, *story*, and *narrating*. These interactive relations operate according to three main categories; *tense*, *mood* and *voice* (Genette 32). Moreover, Genette analyses the categories which have not been discussed adequately before like *frequency* of the events within the context of time, and he differentiates the notion of *narration* from *focalization*. Genette both offers the necessary terms for identifying

the constituents of narrative and exemplifies the application of his narratological theory.

Mieke Bal and Shlomith Rimmon-Kenan are other significant contemporary narratologists who have made valuable contributions to the science of narratology. They offer definite and clear-cut definitions for the common and widespread usage of *narrative*. Mieke Bal in her book *On Story-Telling* first explains that *narrative* is not a genre and then clarifies the term as "a mode of discourse, ubiquitous but variably present and relevant and with specific effects" (1). According to Bal, narratology is the theory which improves the appreciation of 'narrative texts' (*Narratology*, 3). Bal's theory and analyses of narrative are concentrated on 'a narrative text', which is explained and formulated within a three dimensional construct that is similar to Genette's three dimensional analysis of narrative. Bal in her book *Narratology* aims to offer a systematic view about the science of narratology and explains the concepts of narrative theory. Similar to Genette, Mieke Bal distinguishes three levels of analysis which are *fabula*, *story* and *text* (Onega 6). She says, "a *text* is a finite, structured whole composed of language signs…," and adds, a "*narrative text* is a text in which an agent relates ('tells') a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof" (*Narratology* 5). The definitions Bal makes for *story* and *fabula* are: "A *story* is a fabula that is presented in a certain manner. A *fabula* is a series of logically and chronologically related events that are caused or experienced by actors" (*Narratology* 5). In Bal's theory of narrative, the three levels are established with different components, which makes separate analyses of these layers possible. Though Bal is against the idea that the "layers can 'exist' independently of one another", the layers with different contents and the possibility of separate analyses cause the reader to perceive the layers as independent units (*Narratology* 6). The levels of analysis mentioned are represented in the figure below:



(Onega 7).

Genette's three-dimensional distinction is different from Bal's in that he assumes these three dimensions as three aspects of a narrative rather than layers. Although Bal analyzes each level separately with its own components, Genette avoids presenting the levels as independent and complete wholes. He prefers to examine the levels in relation to each other rather than as independent units.

According to Bal, the layer of *fabula* includes the following components: 'events', 'actors', 'time', and 'location' and they are called *elements* (*Narratology* 7). The *elements* of *fabula* are supposed to experience certain processes in order to shape the *story* level. Actors being transformed into individuated characters, the rearrangement of time, order and duration, and focalization are some of these processes (*Narratology* 8). These processes constitute the special features of the *story* level, and they are named *aspects* (8). On the *text* layer the act of narrating is the determinant factor. Thus narrator becomes the most important concept in the analysis of a narrative text. Bal defines it as an "agent who 'utters' the signs" (*Narratology* 8). The other features of the *text* are the descriptive parts, non-narrative comments and levels of narration. For example, the difference between the style of the narrator and characters is evident in *text* (8-9). Bal's analysis of *anachrony*, *achrony*, *ellipsis*, *pause*, *scene*, and *frequency* as the *aspects* of *story* time is almost the same with Genette's analysis of narrative time, and most of the terminology has been borrowed from Genette. Mieke Bal herself acknowledges that Genette's systematic theoretical study includes the most developed and detailed time theory of narrative and other narratological distinctions like *focalization* in a single work

(*Narratology* 171, 172). Compared to Genette's study Bal's theory and method are more abstract. Moreover, it may be confusing to divide a literary work into three levels and analyse each element of the work according to the different components of the different levels. As an example, character is examined in three layers with three different names: 'actor' in the study of *fabula*, 'character' in the study of *story*, and 'speaker' in the study of *text* (*Narratology* 9).

Shlomith Rimmon-Kenan's study of narratology is also based on the distinction of three narrative levels. The narrative analysis Rimmon-Kenan makes is more similar to Genette's distinction of narrative levels. She names the aspects of narrative, in a similar way to Genette, as *story*, *text*, and *narration* (Rimmon-Kenan 3). Not only the names of the narrative levels but also the definitions of the terms are similar (3). Rimmon-Kenan points out that her study is not a new theory or method but rather a synthesis of the existing theories (5). Although Rimmon-Kenan's distinction of narrative aspects resembles Genette's distinction, her approach to narrative analysis reminds one of Bal's treatment. Similar to Bal, she analyzes the aspects separately and each aspect has its own factors. Regarding the aspect of *story* Rimmon-Kenan examines 'events' and 'characters' (Rimmon-Kenan 6, 29). She discusses them under the light of the previous structuralist models, and thus reevaluates the previous structuralist methods on narrative. The components of the second level, that is, *text* are 'time', 'characterization', and 'focalization' (Rimmon-Kenan 43). Similar to Genette, Rimmon-Kenan examines 'time' in relation to *story* level (43). She acknowledges that since "the most exhaustive discussion of the discrepancies between story-time and text-time is Genette's", her time analysis is done according to Genette's model (46). That is, the three aspects of time: *order*, *duration*, and *frequency*, as well as the terminology that has been developed by Genette related to time analysis such as, *analepsis*, *prolepsis*, *ellipsis*, *singulative*, *iterative* and etc., are employed in the same way (Rimmon-Kenan 46-58). The classification of 'characterization' under the heading of *text* level seems to be an original contribution of Rimmon-Kenan's work (59). Nevertheless, her approach to characterization is traditional. She examines the two conditions that constitute 'characterization': "Direct definition" and "Indirect presentation", through *action*, *speech*, *external appearance* and *environment* (Rimmon-Kenan 60-67). Rimmon-

Kenan's theory except for semiotic characterization is neither a different nor a new theoretical development in the field of character analysis. Under the heading of *narration* Rimmon-Kenan introduces 'levels and voices' (86), and 'speech representation'(106). 'Levels and voices' is produced under the influence of Genette's *voice* and 'speech representation' is developed according to Genette's *mood*. Different from Genette, Rimmon-Kenan analyses characters' speech as the element of *narration*. According to Genette, characters' speech is formed within the relation between the *story* and *narrative*, and it is the fact of *mood,* not *voice*.

In narratological analysis, it is believed that all kinds of narrative texts have common shared elements like point of view, plot, narrator, etc., and the narratologists are after the universal formulations of these features. The term 'narratology' has been used to designate the field of studies that attempt to decipher the secret code of narrative, that is to explain the techniques underlying the narrative (Prince 110). This quality of narratology becomes the reason for the choice of narratological analysis in this comparative study of the characterization techniques in *A Hero of Our Time* and *Wuthering Heights*. As the works studied belong to different cultures, the thesis emphasizes the universality of the techniques of narratological analysis. For Genette, although the narrative text (he refers to *Remembrance of Things Past* by Proust) carries seemingly *irreducible* features that claim for the 'specificity' of that narrative, "that specificity is not undecomposable, and each of its analyzable features lends itself to some connection, comparison, or putting into perspective" (Genette 23). The critic is after the universal and transindividual elements functioning in the narrative, and he says, "… by seeking the specific I find the universal…" because "… the general is at the heart of the particular, and therefore (contrary to the common preconception) the knowable is at the heart of the mysterious" (Genette 23). Compared to Bal and Rimmon-Kenan, Genette not only offers the common rules and terms for narratological analysis but also provides specific examples from Proust's complex novel *Remembrance of Things Past*. His study is more like a theory in application delving deeper into the relationships among the different layers of narrative. In fact, Genette's study is the turning-point in the field of modern narratology and Mieke Bal, Shlomith Rimmon-Kenan and other contemporary narratologists have only made some alterations to his model.

In the second chapter of the thesis, Genette's theory of narrative discourse is introduced; the five main elements of narrative discourse: *order*, *duration*, *frequency*, *mood* and *voice* are analyzed; and the new terms coined by Genette, like *analepses*, *prolepses*, *iterative*, *focalization*, and the others are examined. After the theoretical background, in the third chapter, the narrative strategies employed in *A Hero of Our Time* by Mikhail Lermontov are discussed under the light of Genette's narrative model. The creation of the protagonist of the novel, Pechorin, is examined in various aspects of narrative discourse. The first three of them are *order*, *duration*, and *frequency* which constitute the time organisation of the novel. Application of Genette's theory creates an awareness of the functional use of time in the novel. In fact, violation of the chronological order of events gives the reader a fragmented picture of the protagonist, which contributes to the perception of some discontinuities in Pechorin's character. The descriptions made by the protagonist cover a large space in *duration*. This provides familiarization with his thoughts. The use of *iterative* is also significant for the composition of his routines and habits, so the reader gains insight into Pechorin's inner self. Then distance and perspective of the novel as well as the effect of these factors on the portrayal of the protagonist are analysed. To illustrate, how the reader gradually approaches the protagonist through the adjustment of *distance* and *focalization* and how he becomes intimate with the character and adopts a more sincere and favorable view about him toward the end of the novel are discussed. Furthermore, the extraordinary qualities of the protagonist are delivered by *internal focalization*. Lastly, the working of the final category of Genette's narrative model, *voice*, in the creation of Pechorin as an impressive and authoritative as well as an ambiguous character is investigated.

In the fourth chapter, the elements of narrative discourse introduced by Genette are applied to Emily Bronté's, *Wuthering Heights* and their contribution to the character composition of the protagonist, Heathcliff, is studied. The role of the elements of narrative discourse in the portrayal of Heathcliff as a charismatic character despite his dark and evil characteristics is discussed. Since this study will try to examine character composition through an analysis of the interactive relationship of different layers composing narrative discourse, Genette's model is used to elucidate first the temporal dimension of the novel. The novel starts in medias-res, so the reader feels a need for a causal connection with what preceeds the

present state of the protagonist. In fact, the past predominates and determines Heathcliff's character, so the operation of *analepses* is crucial to reveal his past. *Wuthering Heights* is constructed mainly of alternating *scenes* and *summaries*, yet the reader observes the discontinuities in time. The careful temporal analysis brings out that besides anachronies, *ellipses* and *iterations* also disturb the chronological order. Therefore, some significant facts in the protagonist's life are left in the dark. Moreover, the use of different narrators and different focalizations create a polyphonic quality in the novel. All these factors contribute to the creation of the unusual, mysterious protagonist with contradictory features. Hence the complex use of *tense*, *mood* and *voice* adds a crucial dimension to the compositon of the protagonist. While studying the contribution of the elements of narrative discourse to the character composition of Heathcliff, this chapter discusses to what extent the novels by Bronté and Lermontov share certain properties in regard to their narrative discourse and examines the role of narrative discourse in the creation of similar characteristics of Pechorin and Heathcliff. The last chapter is the conclusion. Here the results of the comparative analysis of these two novels are given.

CHAPTER II

GÉRARD GENETTE'S NARRATOLOGICAL MODEL

As the title of Genette's book implies his study is based on the analysis of *narrative discourse* or narrative *text* (26). Genette distinguishes three aspects/levels of narrative discourse as *narrative*, *story* and *narrating* (27) and suggests that each level depends on and informs the others. They together create narrative discourse; therefore, the study of narrative discourse is an exploration of the various relations among *narrative*, *story* and *narrating* (29). Genette proposes three categories that regulate the interactive relations among these levels. These categories are *tense*, *mood*, and *voice* (32). *Tense* and *mood* arrange the relations between *story* and *narrative*; whereas, *voice* regulates the relations between *narrating* and *narrative* and *narrating* and *story* (32).

II. 1. TENSE

Under the heading of *tense* Genette discusses the relations between the time of the story and the time of the narrative (35). There exist three groups that construct time within the context of these relations. They are *order*, *duration*, and *frequency* (35).

II. 1. i. Order

The order of the events in the story does not appear in the same line in the narrative. The analysis of *order* involves the comparison between the order of the succession of events in the story and the order of their telling in the narrative. When the events of the story are not presented in their true chronological order, discordances of time occur in the narrative. Genette calls the discordance between the orderings of the story and the narrative *anachrony* (Genette 35). Anachronies form the second narrative within the first narrative into which they are inserted. According to Genette, there are two types of anachronies; *analepsis* and *prolepsis* (40). While *analepsis* provides the reader with the past information about a character, *prolepsis* functions to inform the reader about the following events in advance (40).

There are two factors shaping *analepsis* and *prolepsis*; *reach* and *extent* (48). *Reach* is the distance an anachrony goes back or forward in time. The period it takes in story time is called *extent*. It tells how long an anachrony lasted or how long it is going to last (48). Genette distinguishes three types of *analepses*: *external analepsis*, *internal analepsis* and *mixed analepsis* with respect to their reach and extent (49). *External analepsis* reaches back before the starting point of the first narrative and also ends before that. Its function is to inform the reader about something which happened before (49). On the other hand, the starting point of *internal analepsis* is after the first narrative's starting point (49). Further Genette introduces two types of *internal analepsis* concerning their interference with the first narrative. They are *internal heterodiegetic analepsis* and *internal homodiegetic analepsis* (50-51). *Internal heterodiegetic analepsis* deals with a different story line, so it is about a different content. Genette has accordingly introduced two categories under the heading of *homodiegetic analepsis*: *completing analepsis* and *repeating analepsis* (51). *Completing analepses*, or rather "returns" as Genette calls them, exist to fill in the gaps (51). These gaps are the omissions in the narrative continuity. *Repeating analepsis*, which is also named as "recalls" acts as reiteration (54). *Repeating analepsis* gives readers the chance to compare past and present (56). As Genette explains, *mixed analepsis* pertains to the event whose "reach goes back to a point earlier and whose extent arrives at a point later than the beginning of the first narrative" (49).

Prolepsis has two forms according to their temporal reach: *external* and *internal prolepses* (68). *External prolepsis* reaches beyond the temporal field of the first narrative, so it does not interfere with the first narrative. If the temporal area of the anticipatory part interrupting the first narrative coincides with the first narrative, that anticipation of future events is termed *internal prolepsis*. *Internal prolepsis* also consists of two types: *heterodiegetic internal prolepsis* and *homodiegetic internal prolepsis* (71). *Homodiegetic internal prolepses* are composed of *completing prolepses* and *repeating prolepses* (71). As Genette explains, *completing prolepsis* fills the future gaps of time in narrative, whereas *repeating prolepsis* doubles the coming parts (77). Genette also introduces complex anachronies like *analeptic prolepsis* and *proleptic analepsis* (83). They are double structures. *Analeptic*

prolepsis is the narration of the future events within the past (83). *Proleptic analepsis* is the narration of the past events within the future (83).

II. 1. ii. Duration

Under the heading of duration Genette examines the variations in the speed of story and narrative. While story time is measured in minutes, hours, days, months, or years, narrative time is measured in the number of words, lines, or pages of a text. Thus, the variations in speed or *anisochronies*, as Genette calls them, are unavoidable because a narrative where story time would be equal to discourse time is impossible (88). Genette introduces four basic forms of narrative movements: *summary, pause, ellipsis* and *scene* (95).

Genette defines *summary* as the narration of a long time in a concise form, such as in few sentences or paragraphs which occupy short duration in a narrative (95-96). *Pause* in the narrative does not correspond to any time in the story (95). Descriptions are the usual way of *pause*. Genette emphasizes the importance of descriptive passages, relating them to the character contemplation because the descriptive passages exposing the "*labor* of perception" of the character in any novel contribute to the character analysis (100,102). *Ellipsis* occurs in a narrative when a particular temporal period of story is omitted in the narrative (106). Genette defines two types of *ellipsis* according to the temporal point of view: *definite ellipsis* and *indefinite ellipsis* (106). *Definite ellipsis* is a certain period of time indicated by phrases such as 'one week' or 'two years'. *Indefinite ellipsis* is explained with examples like 'many years' or 'long years', but the exact duration of time which passes in story time is not mentioned in narrative (106). In traditional novelistic narrative, *summary* and *scene* alternation is observed (109). While *summary* gives only the necessary background information, *scene* presents detailed and long passages. *Scene* mostly appears as a dialogue (94). Unlike *summary*, *scene* gives the 'dramatic' content (109). The *typical* or illustrative *scenes* are regarded by Genette as the narrative movements, "where action is almost completely obliterated in favor of psychological and social characterization" (111).

II. 1. iii. Frequency

The third category of narrative temporality introduced by Genette regards the number of times an event occurs in the story and the number of times it is narrated. If the narration tells once what happened once, or tells several times what happened several times, it is called *singulative narrative* (114). However, the repetitions in the story do not always correspond to the repetitions in the narrative. For this reason Genette introduces the terms *repeating narrative* to explain narrating several times what happened once and *iterative narrative* to identify narrating once what happened several times (115-116). Genette states that the "moral portrait" is a kind of descriptive genre and it is usually presented through *iterative* narrating (117).

II. 2. MOOD

Mood is discussed in relation to narrative *distance* and *perspective* (162). Genette says that *distance* and *perspective* are the "modalities of *regulation of narrative information*" (162).

II. 2. i. Distance

The distance separating the reader from the narrative text determines the reader's apprehension of the text. The distance is regulated according to the amount of the narrative information and its way of presentation (162). As Genette states, the concept of *distance* was first studied by Plato in *The Republic* (162). Plato defines the term *mimesis* to explain the narrative where the poet assumes the role of a character (162). It is the narrative based on imitation. The opposite kind of narrative is the one where the poet acts as himself. Genette points out that his translation for the latter type of narrative, which was defined as *haple diegesis* by Plato, is *pure narrative* (162). In a "pure narrative" direct interference from the narrator is observed; on the other hand, there are fewer direct characters' speeches (163). Therefore, "pure narrative" is regarded as more "*distant*" than "imitation" by Genette (163). According to Genette, unlike the dramatic representation, the narrative cannot imitate anything since it is the fact of language, and "language signifies without imitating" (164). Therefore, narrative can only create an *illusion of mimesis* not true mimesis (164). With regard to mimesis in narrative Genette's claim is that, "all we

have and can have is degrees of diegesis" (164). So Genette makes a distinction between the *narrative of events* and the *narrative of words* to present the degrees of imitation in narrative (164). The narrative of events is the change of nonverbal actions of the characters into verbal narrative (165). Genette evaluates the mimetic effect in narrative of events according to the quantity of information and the existence of the narrator. That is, the textual mimetic factors increase when the narrator is absent and when there is a lot of information (166). However, narrative of events is more distant than the narrative of words, so narrative of events creates less mimetic effect compared to narrative of words.

Narrative of words is the change of a verbal text into another form of a verbal text. Therefore narrative of words is a more real mimesis, yet it is also illusory because in any case there is a narrator existing in a narrative text. Genette examines various kinds of characters' speech to see whether it is uttered or inner speech in relation to the existence of the narrator. Similar to narrative of events, in narrative of words too much existence of the narrator weakens the mimetic illusion. Narrative of words is classified as *narratized* (or *narrated*) *speech*; *transposed* (or *indirect*) *speech*; and *imitated* (or *reported*) *speech* (170). In a *narratized speech* the speech of a character is narrated like the narration of an event, so it loses its feature of a speech. Therefore the *narratized speech* is "the most distant" and "the most reduced" form of narrative of words (171). Instead of giving the dialogue between the characters, the narrator prefers to relate it in few sentences, in a more condensed way. Such as, "I informed my mother of my decision to marry Albertine" ; or "I decided to marry Albertine" when the thoughts of a character are referred to (qtd in Genette 171). *Transposed speech* is supposed to be more mimetic so closer than the *narratized speech*, yet the presence of the narrator is still apparent. Genette provides two examples for *transposed speech*; one for the transposed uttered speech, and one for the transposed inner speech respectively: "I told my mother that I absolutely had to marry Albertine", "I thought that I absolutely had to marry Albertine" (171). The most mimetic form is the *imitated speech*. Genette defines this kind of character speech in novels as the form "where the narrator pretends literally to give the floor to his character: 'I said to my mother (or: I thought): it is absolutely necessary that I marry Albertine' " (172). The use of *imitated speech* without quotation marks and

without the intermediary of the narrator is termed as *immediate speech* (173). It is traditionally known as interior monologue.

II. 2. ii. Perspective

Gérard Genette argues that the works written on the notion of point of view are confusing because most critics have not considered the difference between the question, "*who is the character, whose point of view orients the narrative perspective?*'and the other question, '*who is the narrator?*" (186). The eyes through which the reader sees the narrative is perspective, and it is the research area of *mood*; whereas the category looking for the possible answers to the question '*who speaks*?' is *voice* (186). Thus, the difference between narration and focalization is introduced. *Focalization* is a new term that Genette proposes for the analyses of narrative perspective (189). Mieke Bal defines *focalization* as "vision in language" (*On Story-Telling* 3). She states that the most innovative aspect of Genette's theory is the division he made between narration and focalization (*On Story-Telling* 75). Bal says:

> The distinction between "the one who sees" and "the one who speaks" is essential, and it very decidedly advances the theory of narratology as well as the practice of textual analyses. Never before has the confusion between the two agents been explicitly exposed, and never has the remedy for it been presented so lucidly (*On Story-Telling* 80).

Although Mieke Bal develops new categories under the heading of *focalization* like "the focalizer", "the focalized object", and "levels of focalization", she mostly uses the concepts and terms of *focalization* developed by Genette (Onega 115-128). What Bal does is not invalidation of Genette's innovation but radicalization of it as she herself remarks (*On Story-Telling* 93). The creative distinction Genette made is essential because as Bal states, "the focalizer influences how the reader perceives the character seen" (*On Story-Telling* 87). Shlomith Rimmon-Kenan follows Genette and defines the mediation through which the reader sees the characters and events as *focalization* (71).

Genette states that only the instances where the first person narrative is related through the present-tense interior monologue are the states where the distinction between the focalization and narration disappears (194). He identifies three types of narrative with regard to narrative perspective. The first type is *nonfocalized* narrative, or narrative with *zero focalization* (189). The classical narrative is usually narrative

with zero focalization where the omniscient narrator, who knows more than any other character, is employed (189). The second type is narrative with *internal focalization* (189). In *internal focalization*, the vision of the narrator is equal to that of the character who speaks (189). *Internal focalization* can be *fixed*, *variable*, or *multiple* (189, 190). In f*ixed internal focalization* everything is narrated through the eyes of a single character (189). If the focal character changes through the course of the novel, then it is *variable internal focalization* (189). Thus different perspectives are employed for different situations and events. Genette calls the *focalization* in such a narrative also "omniscience with partial restrictions of field" (194). *Restriction* is the key word used to make the reader realize focalization, and to distinguish *variable focalization* and *nonfocalization* (192). In fact, *focalization* is defined as a restriction imposed on the information provided by a narrator about his characters. In *multiple internal focalization* the same event is narrated several times through the eyes of different characters (190). The third type of focalization is *external focalization* (190) where the knowledge of the narrator is limited (189). The narrator follows the actions of the characters but does not know their thoughts and feelings (189). Genette's typology of focalizations consisting of three parts is based on a diminishing degree of access to the psychology of characters.

II. 3. VOICE

To explain the last component of narrative discourse, that is, *voice*, Genette refers to the narrating instance. The narrating instance is not the same with the instance of writing, similar to the narrator's not being the same with the author (213-214). According to Genette, the elements constituting the narrating instance are *time of the narrating*, *narrative level* and *"person"* (215). Time of the narrating is the time of telling relative to the story, and it has four types: *subsequent* narrating which tells what happened, *prior* narrating which tells what is going to happen, *simultaneous* narrating which tells the event at the moment it occurs, and *interpolated* narrating which is a combination of *prior* and *simultaneous* narrating (217). The second category of *voice*, that is, *narrative level* is explained as embedding which occurs when one narrative is embedded into another narrative in narrating. Thus, the first and the second level narratives appear. The first narrative frames the second one and the narrator of the second narrative can function as a character in the first one (228).

Shlomith Rimmon-Kenan restates Genette's formulation regarding the narrative levels as, "Such narratives within narratives create a stratification of levels whereby each inner narrative is subordinate to the narrative within which it is embedded" (91). Genette defines the narration and the author functioning at the first level as *extradiegetic* (228). The events and the characters included within the first narrative are defined as *diegetic*, or *intradiegetic* (228). The *metadiegetic* level, or second-degree narrative describes the events and the characters contained in the second narrative (228). Change in narrative levels is usually achieved through the narrating instance (234). However, there can happen other ways of transition from one level to another. Genette regards those irregular transitions as transgressions, and names them as *narrative metalepses* (235).

The last category of the narrating instance, "person" signifies both the narrator and the narratee. Genette categorizes narrative in relation to the presence of the *narrator* in the story told. If the narrator is outside the story, then it is *heterodiegetic* narrative (244-245). If the narrator acts as a character in the story told, it is a *homodiegetic* narrative (245). When the narrator tells his own story, it is *autodiegetic* narrative (245). The narrator's status is defined both according to his relationship to the story and according to the narrative level he is placed in. Thus, the narrator can be *extradiegetic-heterodiegetic*, *extradiegetic-homodiegetic*, *intradiegetic-heterodiegetic*, or *intradiegetic-homodiegetic* (248). *Narratee* signifies the person addressed in the narrating situation and shares the same diegetic level with the narrator (215).

CHAPTER III

GENETTE'S THEORY OF NARRATIVE APPLIED TO LERMONTOV'S *A HERO OF OUR TIME*

A Hero of Our Time is composed of five stories which were written between 1838 and 1840. In the first chapter "Bela" the first narrator, an unnamed traveller gathering stories in the Caucasus meets an old officer, Maxim Maximych. It is about the 1830's. At the inn where they are forced to take refuge for the night, Maxim tells of his friendship with Grigory Pechorin and Pechorin's adventures. The old officer's narrative mainly focuses on Pechorin's abduction of Bela, the beautiful daughter of a local chieftain and her painful death.

The second chapter, "Maxim Maximych", relates the unnamed traveller's unexpected second meeting with the old officer at an inn, this time in Vladikavkaz. There they learn that Pechorin is expected to arrive as an important guest. Happy in the thought of seeing Pechorin again, Maxim sends a servant to carry his regards to his former friend. When Pechorin arrives, he prevents Maxim's intended embrace by coldly offering his hand and leaves immediately. Maxim wants to throw away Pechorin's journal which he has been saving for years, but the unnamed traveller-narrator takes it from the old man and leaves the next day.

In the third chapter, "Pechorin's Journal, Foreword" the traveller-narrator learns about Pechorin's death and decides to publish three stories from the dead man's journal changing the names in these stories.

The last three chapters of the novel "Taman," "Princess Mary," and "The Fatalist" recount, in the form of a diary, Pechorin's experiences. In "Taman", Pechorin, as a young army officer, has to stay in a little cottage in a Black Sea port on his way to the Caucasus. There he is nearly murdered by smugglers. The following story "Princess Mary" takes place in a fashionable spa. Pechorin meets Grushnitsky, a

wounded cadet whom he has known previously. They are both attracted to Princess Mary. Pechorin gets angry since Mary pays more attention to Grushnitsky, and he opens a campaign of revenge against Mary and Grushnitsky. Pechorin uses Mary as a cover for his illicit affair with Vera, his former lover who is now married. Moreover, Pechorin intentionally arouses Grushnitsky's hatred and finally kills him at a duel. In the last story, "The Fatalist," Pechorin is seen with a group of Cossack officers. They ridicule the fatalism of Muslims. Vulich, a renowned gambler, aims a pistol at his head and pulls the trigger to prove his faith in fatalism. No shot is fired. Then he aims at a cap hanging on the wall, and it is blown to pieces. He wins his bet against Pechorin. However, Pechorin prophesies that Vulich is going to die. Vulich is killed the same night in the street in a very strange way by a drunken Cossack. The next day Pechorin decides to test his own fate by risking his life to capture the killer. He is successful.

III. 1. Tense

III. 1. i. Order

Linearity of time is important in a literary text since it helps describe a character as a unified whole. However, *A Hero of Our Time* has an episodic structure in which the story of each chapter takes place at a different time, so the chapters seem independent from each other. In the novel, the chronological order is disrupted, and the result is a fragmented, partial and broken narrative. However, since the fractures in time serve to depict the various periods in the protagonist's life, movements in time provide the narrating elasticity, expand the character portraiture, and thus introduce several personality traits of the protagonist, Pechorin (Foote 14). The discordances in time order, *anachronies* (Genette 35) are the narrative strategies used by Lermontov to create this fragmented time structure of the novel. The *anachronies* in the novel provide the reader with a surprising and sometimes confusing journey of exploration into Pechorin's personality. As the temporal organization of the events in the novel prevents the reader from seeing a unified profile of the protagonist, the chronology violation helps to present Pechorin as a man with an unidentified identity.

The effects of particular narrative movements created through *anachronies* are various in each chapter. The novel starts in *medias-res*, and the time order of the first chapter, "Bela" reveals that the first temporal section in the narrative is not the first temporal section in the story order. The first narrative in the novel belongs to the first narrator about whom the reader is not informed in detail. He is an anonymous traveller-narrator. The novel starts with his journey through the mountains of the Caucasus during which he confronts an old soldier, Maxim Maximych. Then the second temporal section begins when the second narrator, Maxim Maximych starts to tell Pechorin's story to the first narrator. The use of *anachrony* signifies the beginning of the second temporal level. Thus, the first and the most significant *anachrony* in the novel, which appears in the form of *analepsis* since it goes five years back in time, is used to introduce the protagonist, Pechorin. As the entire extent of the analepsis remains external to the extent of the first narrative time, it is *external analepsis*. The order of events in the story, unlike the one in the narrative, starts five years earlier in autumn when Maxim Maximych was with Pechorin's company in a Russian fort over the Terek river (Lermontov 27). The second narrative, which presents the story of the protagonist within a long *external analepsis*, makes Pechorin fascinating for the reader. This *external analepsis* introduces Pechorin to the reader in the oriental and exotic story of the past in which the tragic love-affair between Pechorin and the young Circassian girl, Bela, is narrated.

Before the story of the protagonist starts, there is a dialogue between the first narrator and Maxim. The dialogue contains significant remarks uttered by Maxim about Pechorin, and they give some information about the protagonist in advance:

> 'Did he stay long?' I asked.
> 'About a year, it was. But how well I remember that year!
> He led me a dance all right, though I don't hold it against him- after all,
> some people are fated to have unusual things happen to them.'
> 'Unusual?' I exclaimed with curiosity, giving him some more tea.
> 'Let me tell you. ...' (Lermontov 28).

Gennete calls this kind of anachrony, in which the information about future is placed within the recollection of past, *analeptic prolepsis* (Genette 83). The *analeptic prolepsis* which foreshadows Pechorin's unusual fate is indicative, for it prepares the reader for the unconventional experiences of the protagonist. In this way the second narrator provides the first impression about Pechorin and propagates his image as an unusual man. R. L. Kesler draws attention to the function of the special arrangement of events within the structure of *A Hero of Our Time* in creating an impression of the

protagonist as predestined to experience unusual things (485). Thus, the *analeptic prolepsis* mentioned above and the other *anachronies* of all kinds may be evaluated as "constraints of form" that operate to prepare the reader by alerting or exciting him for the planned outcome, and help create a protagonist of the unconventional kind in *A Hero of Our Time* (Kesler 487).

Pechorin's confrontation with Bela occurs at a wedding ceremony of the Circassians where Maxim Maximych and Pechorin are invited. The wedding is broken up with the quarrel between Azamat, the brother of Bela and Kazbich, an old admirer of Bela. Here, Maxim Maximych interrupts his story and again goes back to a different time section to introduce Kazbich, the main antagonist and rival of Pechorin in the first chapter and his beloved horse Karagyoz, which has a significant role in the abduction of Bela (30). This *analepsis*, which gives some information about another story of the past time, will later be used by the reader to develop an understanding of Pechorin's character. Maxim Maximych eavesdrops on a conversation between Azamat and Kazbich about Karagyoz. Azamat wants to get Karagyoz and he offers to give Bela to Kazbich in exchange for the horse, but Kazbich does not consent to give his horse because it is the most valuable thing for him. This information would later help Pechorin to possess Bela, for he acquires an idea of how to get her. Through an *internal repeating prolepsis* Maxim Maximych tells the first narrator how he reported the conversation between Kazbich and Azamat to Pechorin:

> One thing I'll never forgive myself, though. When we got back to the fort I was fool enough to tell Pechorin what I'd heard behind the fence. He laughed, the cunning beggar. He was up to something himself (34-5).

This *internal repeating prolepsis* displays the importance of the *analepsis* about Kazbich and the dialogue between him and Azamat. Maxim Maximych here implies that Pechorin is a shrewd man who can understand the situation quickly and use this understanding to his own advantage. Later, Pechorin makes use of Azamat to abduct his sister. In return he gives Kazbich's beloved horse to Azamat by devious means. Maxim Maximych makes it clear that he couldn't understand Pechorin's immoral conduct at first. His remark, "I did get to the bottom of it later", emphasizes his later recognition of Pechorin's plan (35). This remark is *internal completing analepsis* which supports the *internal repeating prolepsis* above and is used to emphasize Pechorin's sinister wisdom and calculating character. As Genette formulates, *internal*

completing analepses exist to complete the missing parts within the information belonging to the past (Genette 51).

In the second chapter of the novel, "Maxim Maximych", the first narrator by chance confronts Maxim for the second time at the hotel where travellers stay (62). The narration follows mostly a chronological order in this chapter. Not many noteworthy fractures in time sequence are observed. The most significant event of the chapter is Pechorin's unexpected arrival at the same hotel and their meeting. In this chapter, the *internal repeating prolepses* that are not realized help characterize Pechorin as an unfriendly and distant man. Before Pechorin comes, his carriage and servants arrive. Maxim Maximych is excited upon hearing his old friend's name. His exclamations display his excitement and the affinity he feels to Pechorin. He announces that they have been good friends and Pechorin will come to visit him as soon as he hears about him (65). These announcements play the role of *internal repeating prolepses*. One of these *prolepses*, " 'You see. He'll be round at once,' Maxim Maximych told me with a triumphant look. 'I'll go and wait for him outside the gate' " creates an expectation in the first narrator as well as the reader about Pechorin (65). However, Pechorin does not come to see his old friend Maxim. The *prolepses* are not realized, and they cause disappointment not only in Maxim Maximych but also in the reader. The reason is that the real function of the *internal repeating prolepsis* is to create an expectation that is to be fulfilled (Genette 74). The *internal repeating prolepses* at the beginning are functional for creating an image of Pechorin as a good friend. However, this image disappears, so the protagonist appears as a cold and distant character.

The last three chapters of *A Hero of Our Time* are the parts taken from Pechorin's journal. They precede the first two chapters in true chronological order. The first narrator decides to publish them and he presents his own foreword for the journal, "Pechorin's Journal, Foreword", which constitutes an *external prolepsis* as a whole. In this chapter, the reader is informed of Pechorin's death, so the rest of the story belongs to someone who is not alive. As Gennete suggests, *external prolepsis* acts like an epilogue in a novel (Genette 68). The Foreword is the first narrator's contribution to Pechorin's characterization. He makes his own comments about the protagonist and even explains his choice for the title of the novel. He says, "…the people mentioned in it will probably recognize themselves. They may also find some

excuse for things done by this man (now no longer of this world), for which they censured him at the time- we practically always excuse things when we understand them" (75-76). There is a prediction about the reaction of people to Pechorin (Barratt 45). It is hinted within the *external prolepsis* that the reader may feel sympathy for Pechorin. The title of the novel may arouse a kind of admiration for Pechorin, as well. Both the Foreword and the title are put not to inspire glorification for the protagonist or to satirize him but to create a true appreciation of him.

"Taman", the fourth chapter, constitutes the first part of Pechorin's Journal. Taman is a seacoast town in the Black Sea region near the Caucasus. As an officer Pechorin travels on duty and he stays two nights and a day in Taman. He stays there in a small hut right on the edge of the sea. In that hut live a blind boy, a girl and an old woman. That night Pechorin secretly follows the blind boy to the beach. On the beach the boy meets with a woman. They are waiting for someone there and after a while a sailor in a boat appears (81). They begin to carry something from the boat. After watching them, Pechorin decides to uncover the mysterious events evolving around the house he stays in. It is evident that the protagonist is anxious and keen on finding the truth. Although Pechorin seems clear-sighted and a clever character, the comment he himself makes, "I practically starved to death there, then on top of that someone tried to drown me", reveals the fact that he is sometimes unable to follow his true intuitions (77). Pechorin tells the girl that he saw them because he aims to learn their secret. As she does not utter a word, he threatens her that he will inform the commandant of the event, but adds in his journal that later he would regret this warning (86). While they are sailing in a boat, she tries to drown him as he is a threat for them, but in the end he pushes her into the sea. When Pechorin arrives at the house, he finds out that his valuable sabre and dagger are stolen. His final words at the end of the chapter, "..there was nothing I could do. I could hardly go and complain to the authorities that I'd been robbed by a blind boy and very nearly drowned by a girl of eighteen", remind his previous comment (90). Both his comment and his final remark are *internal repeating analepses* which provide a comparison of the previous thoughts and plans of the protagonist at the beginning of the chapter and his later awareness and regret. This comparison enables the reader to see his ignorance and at the same time to criticize his farsighted intellect (Barratt 54). According to R. L. Kesler, Pechorin cannot foresee the following events or the

results of his actions in this chapter; therefore, he emerges as an isolated and alienated character to the surrounding narrative context (499). R. A. Peace takes the discussion a step further and proposes that "Taman" is the chapter in which Pechorin's "supposed superiority is shattered" and he becomes only the "plaything of the girl and the blind boy" (24). This new image of the protagonist contradicts with the one in the other chapters.

In the fifth chapter, "Princess Mary" the events are read in 18 episodes following a chronological order. Each episode is given a date like entries in a real journal. They start with the 11th of May and end with the 16th of June. Pechorin arrives in Pyatigorsk, a city on the outskirts of the mountain Mashuk in the range of Caucasus mountains which is famous for its thermal springs. There Pechorin is seen among the members of the high society. Different from the previous chapter he appears as a powerful man who is always in control. The *prolepses* used in this chapter give him this powerful image. Pechorin often makes use of *prolepses* to refer to his plan regarding the love-triangle that involves himself, Princess Mary, an inexperienced young girl from Moscow, and Grushnitsky, his old acquaintance. Pechorin announces that he does not like Grushnitsky and makes his dislike obvious in one of his anticipatory remarks classified as *prolepses*. He says, "I fancy one day our paths will cross and one of us will come off worst" (94). This remark warns the reader and foretells the fatal end Grushnitsky will have in the duel with Pechorin. With the realization of the *repeating prolepsis* that is by predicting Grushnitsky's fatal end Pechorin acquires an effective and controlling role in the eyes of the reader.[1] Similarly, Pechorin's remarks like, "I see what your game is, Princess, so beware! You want to pay me back, to wound my pride, but you won't suceed. Declare war on me, and I'll show you no mercy" (124), or "She was triumphant, Grushnitsky too. Enjoy your triumph while you can, my friends – it'll be short-lived" (124) are *repeating prolepses* which designate the anticipated end of Pechorin's plan, and thus emphasize his control. Pechorin appears vindictive through these *repeating prolepses*, as well.

The *prolepses* in this chapter present Pechorin also as a plotting and artful man because by using proleptic remarks the protagonist informs the reader about the

[1] In this study predictions which come true will also be referred to as *prolepses*.

sinister details of his complicated plan against Mary and Grushnitsky. The reader is informed step by step about the things Pechorin is planning to do. The conversation between Pechorin and Doctor Werner, for example, contains some of these *prolepses* regarding the love-intrigue with Princess Mary. Although the doctor suggests introducing him to the girl, Pechorin rejects him. Pechorin's answer is indicative of his personality:

> 'Heroes are never introduced. There's only one way for them to meet the girl, and that's to save her from certain death.'
> 'Are you really going to court the young princess then?'
> 'No, no, quite the contrary. ... I never give away my secrets. I like people to guess them, then I can always reject them when it suits me (103).

At the subscription ball at the restaurant saloon he saves Mary from the humiliating position in which she is and protects her against the possible insults by saving her from the advances of a drunken dragoon captain, for which he receives the gratitude of both Mary and her mother (119). Kesler argues that though some behaviour of him seem romantic, Pechorin is not a romantic hero who can face any kind of danger for another person (491). Pechorin's every step is planned in advance. According to Kesler, "it is difficult to interpret Pechorin's actions as "spontaneous expressions of any impulsive inner feeling" (491). Pechorin is not a "naive" or "impulsive" character; on the contrary he is the one "who calculates his actions deliberately for the effects they were likely to produce" (Kesler 491). With regard to these explanations the above mentioned *prolepsis* can be seen as a technique foregrounding the protagonist's calculative personality. Doctor Werner's prediction that Grushnitsky is going to be Pechorin's victim is also *repeating prolepsis* and foreshadows the events in advance (103). This *prolepsis* also shows Pechorin as a master and Grushnitsky as a poor victim of his play. *Repeating prolepses* in this chapter give the impression that everything is predestined by Pechorin, and he is directing the play and is in a superior position.

When Doctor Werner mentions a new lady he met at Princess Ligovskoy's house that morning, Pechorin immediately recognizes her from the doctor's description. He says, "Though I've not yet seen her, I'm sure from your description that it's an old flame of mine" (105). His recollections about Vera are *external analepsis* since they refer to a distant time and give fragmented information about his past:

> When he'd gone, I felt a desperate pang of sadness. Here in the Caucasus our paths had crossed once more. Or had she come on purpose, knowing she would meet me? How would we meet? And, anyway, was it her? My premonitions have never deceived me. There's no one so susceptible to

> the power of the past as I am. Every memory of past joy or sorrow stabs at my heart and strikes the same old chords. It's silly the way I'm made: I forget nothing – absolutely nothing (105).

Hence, with the help of this *external analepsis* the protagonist preserves his mysterious and charming quality for the reader. Furtermore, the passage above shows that he has some painful memories regarding his love relations, and this information revealing his vulnerable and sensitive side makes the reader question his superior posture. His recollections in this chapter provide the necessary details about his past life and enable the reader to discover his previous experiences step by step. His words are expressive in showing his contradictory nature to the reader. Although he seems indifferent, his confessions mentioned in the passage above reveal his opposite feelings. His tough and detached posture is shattered, only to be restored later by Lermontov.

Once again through *prolepses* Pechorin emerges as a man in a superior position compared to the other characters in this chapter. The reason is that his predictions about both the results of the following events and feelings of other characters, which are *prolepses*, come out to be true. Pechorin is crafty in carrying out his well-organized plan. He intends to prepare everything necessary for his love-affair with Mary. Although Vera is married, she decides to have an affair with Pechorin. Pechorin's remark that she is going to deceive her husband is the *repeating prolepsis* that shows what will happen. It is also the evidence of his control over the woman (111). Vera lives next door to Princess Ligovskoy and her daughter Mary, and to disguise her relationship with Pechorin she wants him to show an interest in Mary. Pechorin accepts her plan as he has already determined to charm Princess Mary. In this way, he will be able to control everyone around him while he seems to be inculpable. His remark, "I promised Vera I would get an introduction to the Ligovskoys and show an interest in the daughter so as to divert attention from her. This doesn't in the least interfere with my plans. I shall enjoy myself", foreshadows that he will enjoy himself through the course of the events (111). This *repeating prolepsis* is the sign of his manipulative personality.

Pechorin becomes successful in his plan and triumphs over Grushnitsky, who cannot accept his failure, engages in an intrigue against him, and prepares a fake duel with his friends to disgrace him. Pechorin manages to spoil the secret plan of Grushnitsky and kills him in the duel. Moreover, he entices Mary and hides his affair

with Vera. The realization of the *prolepses* at the end of this chapter exposes Pechorin's determination and power to control his environment and the events, which is deeply in contrast to his ignorance and farsighted intellect presented in "Taman".

"The Fatalist" is the last part of Pechorin's Journal and the last chapter of the book, as well. Pechorin recounts a very strange event he has experienced in a Cossack village. The chapter contains interesting *internal repeating prolepses* revealing Pechorin's unusual powers of prophesying the future events. These *prolepses* render the protagonist as a mighty character able to control even fate because in this chapter his prophecies not only highlight the future events of the novel, but also imply his seemingly supernatural power to shape destiny. In this chapter, the story of lieutenant Vulich is narrated. Vulich makes a bet with Pechorin about predestination. At a card game, Pechorin predicts Vulich's imminent death by discerning the mark of death in his face (177). Vulich shoots himself. The pistol does not fire though he pulls the trigger and he wins his bet against Pechorin. However, he is killed the same night in a very strange way by a drunken Cossack. R. L. Kesler asserts that Vulich's strange death is the natural outcome of the narrative tecniques (487). The critic supports the view that the special design of the narrative elements contributes to the working of the concept of fate in the novel (487). So, the reader can observe Pechorin's complex fatalistic reasoning and attitude in addition to his supernatural powers. Similar to Kesler, according to Heidi E. Faletti in "Elements of the Demonic in the Character of Pechorin in Lermontov's Hero of Our Time", the novel owns a mythic dimension; and some features of the novel like the context and structure represent the supernatural attributes of the protagonist (Faletti 366). Faletti suggests that Pechorin's "wilful anarchy and aimlessness", his frequent references to the concept of fate and predestination, and "the quasi-fantastic design of the tales, 'Taman' and 'The Fatalist'" are the qualities which contribute to the mythical dimension of the novel as well as intensify the demonic aspect of Pechorin's character (366). *Prolepses* are the essential parts of this "quasi-fantastic design" which attribute extraordinary qualities to Pechorin.

III. 1. ii. Duration and Frequency

The traditional *summary* and *scene* succession is replaced with the alternating *iterative* and *singulative* narrative in *A Hero of Our Time*. The speed and rhythm of the novel is thus determined mainly by the agents of frequency and specifically by *iterative* structures. The study of the *iterative* structures spreading over the novel exhibits the fact that these structures together with the elements of *duration* provide the reader with clues to the personality of the protagonist. For this reason, the *duration* and *frequency* in the novel are analysed together in this part of the study.

In the first chapter of the novel, the elements of *duration* and *frequency* make the second narrative about the protagonist more fascinating than the first narrative. The action proceeds more slowly in the first narrative because of the descriptive *scenes* of the setting and *pauses*, whereas the speed of the second narrative is quite fast owing to some *summaries*, *ellipses* and *iterative* passages. When Maxim starts to narrate his tale about Pechorin the speed and rhythm change and *ellipses*, which omit the past of the protagonist, occur. The reader is denied the knowledge of Pechorin's distant past, which renders him a mysterious and more fabulous character.

Furthermore, *iterative* narrating, the result of which is the effective narration of what happened several times with a few words, dominates the novel and introduces the habits and life style of Pechorin. In this chapter, for example, the *iterative* narrating used by Maxim illustrates Pechorin's habits and routines.

> A grand fellow he was, take it from me, only a bit odd. For instance, he'd spend the whole day out hunting in rain or cold. Everyone else would be tired and frozen, but he'd think nothing of it. Yet another time he'd sit in his room and at the least puff of wind reckon he'd caught a chill, or a shutter might bang and he'd shiver and turn pale. Yet I've seen him go for a wild-boar single-handed. Sometimes you wouldn't get a word out of him for hours on end, but another time he would tell you stories that made you double up with laughter... (Lermontov 27).

In this passage the *iterative* narrative provides clues to Pechorin's passion for nature and his free soul. At the same time, he appears fearless since he goes wild-boar hunting single-handed (27). In the following chapters the reader observes better Pechorin's attachment to nature in the *scenes* depicting how he spends time in nature for meditation and in the *scenes* where he portrays nature from his own perspective. In all these *scenes* nature is used as a vehicle to reflect his constantly changing mood

and feelings. Barratt and Briggs also draw attention to the "unpredictable nature" of the protagonist revealed in the quoted passage above (27). In the following *scene* the protagonist's attachment to nature is accentuated by *iterative* statements, as well:

> When I reached home, I got on my horse and galloped out into the steppe. I love galloping through long grass on a fiery horse, with the desert wind in my face. I gulp the scented air and peer into the blue distance, trying to make out the hazy shapes that show up more distinctly every minute. Whatever sorrow weighs on the heart, whatever anxiety troubles the mind, it vanishes in a moment. You feel peace at heart, and the troubled mind is cleared by bodily fatigue. There's no woman whose eyes I wouldn't forget when I see the blue sky and the wooded mountains, lit by the southern sun, or hear the roar of a cascading torrent (112-113).

The passage demonstrates that the protagonist takes refuge in nature. Similar to the previously quoted passage, this one reveals Pechorin's free soul in association with his passion for nature. As Pechorin himself acknowledges, he can do any kind of sarifice except relinquish his freedom (148).

The succession of *iterative* and *singulative* narratives and the composition of the inner rhythm of *singulative scenes* contribute to the characterization of the protagonist. *Singulative scenes* coming after the *iterative* statements support and strengthen them. To give an example, Maxim describes the companionship between Pechorin and Azamat which is based on profit with *iterative* sentences:

> Pechorin always used to give Azamat nice bits to eat… And if I started talking about anything else he'd at once get the conversation back to Kazbich's horse. Whenever Azamat came the same thing happened… Pechorin had so teased the boy he was fit to drown himself (35).

The *iterative* narrative includes the period that lasts for about three weeks. The statements above expose Pechorin's persistent and pressing character and his determination to reach his goal. Then they are followed and supported by a *singulative scene* verifying the information above with the details about the manipulative and calculating side of the protagonist's personality. Leatherbarrow, referring to the manipulative nature of Pechorin, likens him to a "tempting demon" (1005). In this *scene* Maxim in detail relates the dialogue between Azamat and Pechorin:

> He said to him once: "I see that you're crazy about that horse, Azamat, but you've no more hope of getting him than you have of flying. Tell me what you'd give to anyone who got him for you."
>
> " Anything he liked," answered Azamat.

> " Then I'll get him for you, only on condition. Swear you'll do what I ask…"
>
> " I swear it. … But you swear too."
>
> " All right, I swear you shall have the horse. But I want your sister Bela in return. Karagyoz will do as bride-money for her. I hope the deal suits you" (35).

At last Pechorin manages to persuade the boy and obtains his sister (36). When the period during which Pechorin struggles to subjugate Bela is examined, it becomes clear that the particular succesion of the elements of *frequency* and *duration* helps create Pechorin's tenacious and determined character in a similar way (39). The *iterative* sentences like, "… everyday Pechorin gave her a present of some kind" and "Pechorin had a long struggle with her. Meanwhile he learned to speak Tatar…" (39) can be given as examples. Thus, an image of a man with great desire and will power is created in the mind of the reader.

The descriptions of landscape pervade the novel. These descriptions are given through *scenes* and *pauses*. Cynthia Marsh argues that the landscape descriptions, besides giving the reader aesthetic pleasure, function in structuring the narrative and thus shaping the reader's perception of the protagonist in *A Hero of Our Time* (36). According to her, the landscape descriptions add colour of Romanticism to the narrative and as a result the Romantic voice heard in the background introduces Pechorin as "escapist" and "idealist" (Marsh 39). The *singulative scenes* and *pauses* which present an exotic and oriental setting in the Caucasus, a distant and remote part of the Russian Empire, are instrumental in creating an eccentric protagonist alienated from society. In a similar way, in the descriptive *pauses* and illustrative *scenes* in the narration of both Maxim Maximych and Pechorin himself, he mostly appears in Circassian costumes, which minimizes his Russian identity. For example, one of these illustrative *scenes* is described by Pechorin as:

> I fancy the Cossacks gazing idly from their watch towers must have puzzled long over the sight of me galloping without cause or purpose, for from my clothes they must have taken me for a Circassian. Actually, I've been told that on horseback and in Circassian dress I look more like a Kabardian than many Kabardians themselves (113).

These strategies contribute to the creation of a protagonist who has an obscure identity and phantasmagorical qualities. Marsh claims, "Set in a remote, exotic area of the Empire, the novel presents a hero who communes with nature not to

demonstrate his stifled, innate goodness, but to show himself a child of nature sharing all her inconsistencies of behaviour, and her disregard of a moral code" (46).

In the second chapter, there is a significant description of the appearance of the protagonist made by the anonymous traveller-narrator. The portrayal reflects the narrator's investigation into the paradoxical nature of the protagonist. Pechorin is about to leave the place, so he orders his servant to make arrangements for their journey. The first narrator starts to examine him and relates his impressions to the reader. In his description, the narrator illustrates the protagonist's gestures and movements, too, which makes the portrayal a *scene* rather than a *pause*. The traveller-narrator observes:

> When Pechorin sat down on the bench his erect figure bent as though he hadn't a bone in his back. His whole posture gave the impression of nervous exhaustion. He sat in the manner of Balsac's *femme de trente ans* sitting in her cushioned armchair at the end of a fatiguing ball. On first seeing his face I would have thought him no older than twenty-three, though later I would have taken him for thirty. There was something childlike in the way he smiled (67-68).

This descriptive *scene* provides the reader with a close and realistic observation of the protagonist. Although it is the reader's first direct confrontation with the protagonist, he is influenced with the precise and vivid portrayal of him. The reader is actually amazed at the contradictory aspects of the protagonist (Barratt 39). The paradoxical personality of the protagonist is reflected through his external features. Firstly, his conflicting feminine and masculine qualities stand out. He has a strong body, but there is a feminine elegance in his manners, for example, he is sitting like a "thirty-year-old Balsac coquette" (Barratt 38, 39). Similarly, his nervous reflection contradicts with his peaceful posture. He invokes an impression of an older man despite his age and childlike smile. The narrator may also refer to Pechorin's innate goodness when he says he has a childlike smile. Especially the description of Pechorin's eyes is significant:

> I must say a little more about his eyes. In the first place, they never laughed when he laughed… It is either the sign of an evil nature or of a profound and lasting sorrow. His eyes shone beneath his half-lowered lids with a kind of phosphorescent brilliance. This brilliance was not the outward sign of an ardent spirit or a lively imagination. It was like the cold dazzling brilliance of smooth steel. When he looked at you, his quick, penetrating, sombre glance left you with the unpleasant feeling that you'd been asked an indiscreet question. It would have seemed insolent, if it hadn't been so calm and indifferent (68).

Even the message his eyes send is paradoxical as they can be "penetrating" and "indifferent" at the same time (68). According to Faletti, in *A Hero of Our Time* in the descriptions of the characters "eyes are the reflectors of their souls" (368). Faletti in her article, where she analyses Pechorin's scrutiny, suggests his eyes are like a mirror reflecting his habit of close and critical observation of others. She further claims, "The motif of scrutiny is a prime aspect of Pechorin's demonic manipulation of others. It receives its concrete embodiment in his cold, penetrating stare reflective of the ability to perceive human foibles and to exert will power" (368).

In "Taman", the detailed descriptions made by the protagonist show that he is a very observant and cautious person. Long descriptive *pauses* and *singulative scenes* give the reader a chance to learn about Pechorin's observations. As an illustration Pechorin describes every gesture, word and behaviour of the mysterious girl:

> I was enchanted by the extraordinary suppleness of her figure, the special tilt she gave to her head, the golden tint of her lightly – tanned neck and shoulders, her long auburn hair, and, above all, her well–shaped nose. True, there was something wild and suspicious about her sidelong glances, and an elusive quality in the way she smiled, but such is the power of prejudice that my head was completely turned by her regular nose. I thought I had lighted on Goethe's Mignon, that fabulous product of his German imagination. Indeed, they had much in common – the same sudden changes of mood, from restless activity to complete inertia, the same enigmatic speeches, the same skipping, the same strange songs (84-85).

This *descriptive pause* exposes not only Pechorin's habit of examining the physical features of people and the pleasure he gets from it but also his acquaintance with Western literature. In the passage above, Pechorin identifies the girl with a character from one of the literary works of Goethe. He likes making allusions to literary figures especially to those from Western literature in his character portrayals (Tippner 459-460; Barratt 55). He also uses some French words and phrases. All these facts demonstrate his being well-educated. In fact, during the 19th century in Russia only those people of high birth could have a good education. Pechorin likes showing off his education and knowledge of literature, and the reader appreciates him for his knowledge of literature.

Pechorin does not describe only the people around him. He also gives a full description of nature. As an illustration, he describes nature like a turbulent sea in "Taman" (81). Such descriptions give voice to the protagonist's confusion,

disturbance and fear. Cynthia Marsh supports the idea that Pechorin's descriptions of nature hold a mirror to his own personality. "Nature is seen as capricious, insensitive to human affairs, and amoral, and so by association is Pechorin" (Marsh 39). Nevertheless, Marsh suggests that in "Taman", the protagonist still appears as a "charismatic romantic figure" because of "his loneliness, his implied negative characteristics" (42). The landscape descriptions in the chapter contribute to the creation of a protagonist who is "brooding, isolated, and freedom-seeking" (43).

In the chapter "Princess Mary", the reader can observe the protagonist's inner thoughts and feelings better due to the frequent and abundant use of descriptive passages presented through *pauses*. Pechorin's descriptions in these pauses include brighter images compared to the ones used in "Taman". As it has been mentioned before, the protagonist is keen on describing nature. The following descriptions made just at the beginning of "Princess Mary" by Pechorin reflect a quiet and peaceful atmosphere.

> I arrived in Pyatigorsk yesterday and took lodgings in the outskirts, high up at the foot of Mashuk. When there's a storm the clouds will come right down to my roof. When I opened my window at five this morning, the room filled with the scent of flowers from the modest garden outside. Branches of cherry blossom peep in at my window and the wind sends occasional showers of white petals on to my desk. I have magnificient views on three sides - to the west lies Beshtau with its five blue peaks, like 'the last cloud of the dying storm'; to the North Mashuk towers like a shaggy Persian cap, filling the whole horizon; to the east the view is gayer – below me, in a splash of colour, lies the little town, all neat and new, with the babbling of medicinal springs and the clamour of the multilingual throng (91).

The contrast between the descriptions in "Taman" and the ones in "Princess Marry" reflects Pechorin's inconsistent mood. His long descriptive *pauses* in both chapters give the reader a chance to observe his spiritual and emotional alterations. The images he uses in the previous chapter are dark ones reflecting his misfortune. However, the above remarks show that he feels more relaxed and happier. For example, he continues the above description as, "It's a delight to live in a place like this. Every fibre of my body tingles with joy. The air is pure and fresh, as the kiss of a child, the sun is bright, the sky is blue – what more can one want?" (91). As is seen, everything he sees gives him joy of life.

However, this happy mood does not last long. At the end of the chapter again his description of nature changes in tone reflecting his capricious, changeable and inconsistent personality. Pechorin gives a description of a brigand mariner longing for storms and uses the image of the mariner to give voice to his own feelings:

> I'm like a sailor, born and bred on the deck of a privateer. Storm and battle are part of his life, and if he is cast ashore he pines in boredom, indifferent to the pleasures of shady woods and peaceful sunshine. All day long he walks the beach, listening to the steady murmur of the waves and gazing for the sight of a ship in the distant haze. He looks longingly at the pale strip between the ocean blue and the grey clouds, in hopes of seeing a sail, first like a seagull's wing, that then gradually stands out against the spray and runs in steadily towards the empty harbour (174).

The descriptive *pause* reflects the protagonist's desire for adventure and excitement. As Marsh remarks, "The contrast between the desire for the peace of withdrawal to nature in the first, and the yearning for the storm in the second portrayal reflects the polarity of Pechorin's personality" (45). Heidi Faletti, who suggests Pechorin's waiting for "the distant sail" as his "purposeless striving for its own sake", directs the attention to another aspect of the protagonist's personality; his unabated desire for wandering (375).

Pechorin has a talent of making successful judgements about the other characters just by observing them. As Anja Tippner points out, it is this "physiognomic and psychological expertise" which enables Pechorin to manipulate the other characters simply by reading on their faces "what they want to hide" (Tippner 449). The frequent use of character descriptions either through *pause* or *scene* also enables Pechorin to insert his ridiculing comments about people. In fact, Pechorin's fondness for irony is his distinctive characteristic. With his sarcastic remarks he wants to exhibit his disbelief in human virtue, love and friendship. This disbelief manifests itself in his ironic remarks and black humour as well as his detached posture. While describing Grushnitsky, his main rival, Pechorin employs many sarcastic and exaggerated remarks and makes harsh criticisms. In this way, he can get the opportunity to humiliate Grushnitsky and to shine more brightly in comparison to him. The following description is a striking example for Pechorin's ironic remarks:

> [Grushnitsky] speaks quickly, affectedly, and is one of those people who have a fine sentiment ready for every occasion in life, but lack all sense of beauty and make a solemn display of uncommon emotions, exalted passions and exceptional sufferings. Their greatest pleasure in life is to

> create an effect, and romantic provincial ladies find them madly attractive (93-94).

The protagonist's contempt for his rival is apparent in this *iterative scene*. He makes sarcastic remarks and generalizations about Grushnitsky's character as if he wanted to reduce him to a stock-character. The terms Genette uses for such *iterative* statements are *generalizing* or *external iterations* (Genette 118). This type of *iterative* enables Pechorin to make general judgements and create a general view about the other characters, too. He employs *iterative pauses* with a desire to emphasize his knowledge about people and a desire to humiliate them. The following passage about Grushnitsky is a further example:

> He is quite witty, and his epigrams are often amusing, though never pointed or savage – he'll never slay anyone with a word. He knows nothing of people or of the weaker sides of human nature, since the sole preoccupation of his life has been himself. His ambition is to become the hero of a novel. He's spent so much time trying to convince others that he's not of this world and that fate has some mysterious trials in store for him, that he practically believes it himself (94).

The *iterative pause* elevates the protagonist to a superior status by degrading Grushnitsky's apparently simpler features. Pechorin's hostile manner towards Grushnitsky lasts till the end of the chapter. In fact, this hostility towards others reveals him as an isolated, reserved and unfriendly character. His supposedly heightened abilities cause him to be arrogant and contemptuous as the *iterative pause* above shows. His feeling of superiority isolates him from his peers. The more he isolates himself, the more his isolation feeds his ego. The descriptive passages thus become a way for him to flatter his pride. It has been announced by Pechorin himself that his only ambition is to dominate the people around him, and his "gratified pride" is the source of happiness for him (127).

The reader knows almost nothing about the past of the relationship between Pechorin and Vera. It is only implied that they once had a love affair. This *ellipsis* creates a mysterious air and eventually arouses the reader's curiosity and interest in Pechorin. Meeting with Vera impels Pechorin to go over his previous relationships and his present situation. When the reader examines the past affairs of the protagonist through the *iterative* passage narrated by the protagonist himself, he realizes that Pechorin has never had a satisfactory relationship. Pechorin identifies

his love affairs as a master and servant relationship. It is self-realization on the part of the protagonist. The reader witnesses his self-questioning and confessions:

> It's always puzzled me that I've never been a slave to the women I've loved. In fact, I've always mastered them, heart and soul, without even trying. Why is it? Is it because I never care deeply for anything, while they have gone in constant fear of losing me? Or is it the magnetic attraction of a strong personality? Or have I simply never met a woman of real spirit? I must confess I don't really like strong-willed women. That's not their role in life! (111).

Though some parts of his *iterative* passage seem exaggerated, the passage is a sincere confession of the protagonist displaying his misogynist and narcissistic attitude. He also appears as a man incapable of real love and devotion due to his highly individualized, egocentric and demanding character. "Actually, I do recall one occasion when I loved a woman with a will too strong for me to master. We parted enemies…" (112) is a *singulative* statement that refers to a single incident confirming the previous *iterative* assertions of the protagonist. Pechorin wants to feel superior to not only other men, but also women, even the women he loves (Barratt 27). Unlike a traditional hero possessing a compassionate and humble personality, Pechorin seems more like a villain and makes the reader feel resentment. Clarence Manning calls Princess Mary the "victim" of Pechorin and expresses her opinion about Pechorin in these words: "Pechorin is not really interested in the young girl. As a result, his joy in his conquest and his willingness to take every advantage of a less skilled opponent show him in a repulsive and almost dishonorable light…" (99).

The idea of betraying and humiliating his rival in a duel seems to sadden Pechorin at first, but the deep hatred and desire for revenge overcome his sadness. The sense of superiority is so vital to him that the danger against his self-esteem and pride appears unbearable. Pechorin highly admires himself. His self admiration comes to the surface through his remarks about the other people and their way of life and behavior. The following *iterative,* where he confesses his awareness of the presence of the counter-forces against him and expresses his contempt for them, examplifies his sense of superiority:

> I'm delighted. I love enemies, though not in the Christian way. Being always on the alert, catching their every glance, the hidden meaning of every word, guessing their next step, confounding their plans, pretending to be taken in and then with one fell blow wrecking the whole elaborate fabric of their cunning schemes – that's what I call living! (137).

This passage also displays his alert and competitive personality. Though in advance he discovers the plot arranged against him by Grushnitsky and the dragoon captain, he does not unveil their secret plan. As he himself mentions, he can manage to overcome his enemies with his intellectual abilities in the end.

The duel *scene* is functional in proving that the protagonist is right in his assertions in the *iterative* passage:

> "Grushnitsky," I said, "there's still time. Take back your slander, and I'll forgive you everything. You've not made a fool of me, so my pride is satisfied. Think, we used to be friends…"
> His face flared.
> "Shoot!" he said, his eyes flashing. "I despise myself and hate you. If you don't kill me, I'll stab you in the back some night. The world's too small for both of us."
> I fired.
> When the smoke cleared Grushnitsky was not on the ledge. There was a faint swirl of dust hanging over the edge of the cliff. Everyone cried out.
> "*Finita la commedia*," I said to Werner (167).

As this *scene* reveals, Pechorin seems to give Grushnitsky a chance to survive, yet he is not a character who has mercy or sympathy. He rather appears as a cool-blooded character who aims at a final success, which means the definite acknowledgement of his superiority. According to Faletti, "Grushnitsky is the epigonal version of Pechorin's Byronic self, the melodramatic, furious romantic … who tries to become the 'hero of a novel' but fails. Pechorin's annihilation of him is an affirmation of his own superiority. He is controlled by Pechorin's will…" (370). In addition, Kesler calls attention to the manner Pechorin describes the duel scene. The critic says, "Pechorin describes the situations in which he finds himself with detachment, as if they were scenes from a play that he is watching, even as he joins in their actions" (491). As Kesler points out, the protagonist treats the *scenes* he describes as a fictional event and his remark after the duel "*Finita la commedia*," (167) brings to the surface his desire to show his distant and superior approach to the events and the people around him.

This negative image of the protagonist is, however, undermined in "The Fatalist" again by means of a *scene* where Pechorin jumps through a window into the hut where the Cossack who killed Vulich shuts himself up (184). Pechorin is nearly killed by the drunken Cossack there. He later narrates that moment saying, "There was a shot just by my ear and the bullet ripped an epaulette from my shoulder" (184). He decides to do this dangerous task to test his fate like Vulich. The reader is now fascinated with the protagonists's courageous decision and adventurous personality.

As Faletti suggests, this *scene* at the same time contributes to the creation of the supernatural image of the protagonist and the realization of his "powers of dominance" because he is able to survive also this deadly experiment after the duel (371).

III. 2. Mood

In this part of the study, the *mood* in *A Hero of Our Time* will be discussed considering its two constituents: distance and perspective. The general analysis of the novel shows that in terms of *distance* the novel follows a narrative strategy which brings the protagonist closer to the reader through the reading process. Although the first two chapters employ mainly *transposed speech* and *imitated speech*, in the last three chapters *imitated speech* and the increasing use of *immediate speech* are observed. Thus, as the narrative progresses, the reader is given a sense of immediacy and an opportunity to discover the distinctive features of the protagonist step by step. After the examination of *perspective* in the novel, it becomes clear that the reader confronts the use of *variable internal focalization* through three main focal characters: the traveller-narrator, Maxim Maximych, and Pechorin himself. The reader sees Pechorin first mainly through Maxim Maximych's eyes and then through the traveller-narrator's in the second chapter. Hence, in the first two chapters Pechorin is focalized. However, the last chapters included within Pechorin's Journal carry the features of *internal focalization* whose focal character is Pechorin himself. That is, the reader sees the events and the other characters through Pechorin's eyes. These different perspectives provide the reader with various aspects of the protagonist's character shown from different perspectives.

Narrative of the events is given more prominence in "Bela". In addition, the existence of the two narrators and their great deal of intrusion in the narration of Pechorin's story render this first chapter the most distant one with respect to the reader's familiarity with the protagonist. The dialogues in "Bela" either belong to the first narrator and Maxim or are heard through eavesdropping. In other words, the dialogues that would provide the reader's direct contact with Pechorin and thus that would reveal important aspects about Pechorin's character are rare or not so reliable. The *mood* is adjusted in this particular way on purpose so as to create a distant and

incomprehensible protagonist for the reader at the beginning of the novel because in this way Pechorin is furnished with mystery and attraction and accordingly the reader's curiosity is aroused (Kessler 493).

Maxim Maximych is the first focal character from whose perspective the reader observes Pechorin in "Bela". Though Maxim is the senior officer of the protagonist, he is of a lower social class and he is an uneducated man. The restricted quality of the first focal character helps preserve the distant and incomprehensible image of the protagonist (Tippner 456). For example, the reader does not learn much about the protagonist's real feelings for Bela except the single incident given towards the end of the chapter where Maxim relates Pechorin's speech with *imitated speech (reported speech)* (53-54). Though the presence of the narrator is still apparent in this *imitated speech*, Pechorin's thoughts and feelings are at a closer distance and this brings insight into his psyche. In this particular *imitated speech* Maxim also relates Pechorin's explanations regarding his inconsistent attitude within the context of his relationship with Bela. Maxim reports this speech as:

> "Look, Maxim Maximych," he said. "I've got an unfortunate character… All I know is that if I make other people unhappy, I'm no less unhappy myself… When I saw Bela in my quarters and held her on my knees and kissed her black curls for the first time I was silly enough to think she was an angel sent down to me by a merciful fate. I was wrong again. … If you like, I'm still in love with her. I'm grateful to her for a few moments of relative bliss. I'd give my life for her. But she bores me. I don't know whether I'm a fool or a scoundrel, but one thing I am sure of is that I'm just as much to be pitied as she is, perhaps even more" (53-54).

Until this *imitated speech* Pechorin is a mysterious and unattainable character for the reader because there are very few dialogues between Maxim and Pechorin and from these dialogues the reader may only infer that the protagonist is reserved in communicating his thoughts and feelings. However, this *imitated speech* excites some understanding and sympathy in the reader for the protagonist since it reveals his sincere feelings. According to Foote, in "these moments of doubt and weakness" the reader could "see the tragic nature of Pechorin" because this kind of speech reveals that Pechorin is capable of "intense feelings ... not just a dastardly villain of romance, but a complex figure, worthy of pity and understanding" (12).

There are *imitated speeches* that are used to show the protagonist attractive. Maxim Maximych narrates the Circassian wedding where Pechorin confronts Bela.

He relates the *scene* which describes how the chief's daughter, Bela is attracted to Pechorin. The girl's song is deliberately reported by the second narrator within the narrative discourse to reflect Pechorin's charm:

> Pechorin and I were sitting in the place of honour when the host's youngest daughter comes up to him, a girl of fifteen or sixteen, and sings him a – what shall I say? – a sort of compliment" … it was something like this, I think: "Our young horsemen are graceful and their coats silver-laced, but the young Russian officer is more graceful than they and he wears braid of gold. He's like a poplar among them, though he'll not grow or blossom in our garden" (29).

The reader observes Pechorin through Bela's *focalization*. She describes him as more charming than the other men in her tribe. Bela's first impression given through *internal focalization* appeals to the reader's interest. Pechorin is portrayed as an irresistible man through some other speeches. To illustrate, in the *scene* given through Maxim Maximych's *focalization*, Maxim tells that Pechorin decides to go when he realizes Bela is unhappy away from her family at the fort with them. The protagonist's *imitated speech* and its effect on Bela and Maxim are reported as:

> "Bela," he said, "you know how much I love you. I decided to carry you off thinking you would come to love me when you knew me. I was wrong. Good-bye. All I have is yours to keep. Go back to your father if you want – you're free. I've done you wrong and must punish myself. Good-bye. I'm going away. Where I'll go I don't know. I don't suppose it will be long before I can find death from a bullet or sabre-stroke. Remember me then and forgive me" … He was trembling, and I might say I think he was fit to do what he'd threatened as a joke. That's the sort of man he was, there was no knowing him. But he'd hardly touched the door when she sprang up sobbing and threw her arms around his neck. Believe it or not, but I wept myself as I stood there behind the door. … I confess I was upset that no woman had ever loved me like that (41-42).

Maxim and Bela cannot help being impressed by Pechorin's persuasive speech. According to Maxim, Pechorin really intended to go. It is apparent that the protagonist knows how to affect people as he is an impressive speaker.

The *imitated speech* following the one given above offers another picture of Pechorin. This time he is seen as a man displaced from society:

> "My soul's been corrupted by society. My imagination knows no peace, my heart no satisfaction. I'm never satisfied. I grow used to sorrow as easily as I do to pleasure, and my life gets emptier every day. The only thing left for me is to travel. With luck I'll die somewhere on the way. At least I can be sure that with storms and bad roads to help this final solace will last me a while" (53-54).

This *imitated speech* shows that Pechorin is at odds with society and is usually alienated from it. He appears like an outsider or outcast. In fact, the reader later learns that Pechorin is sent to the fort in the Caucasus as a punishment for his involvement in a duel with Grushnitsky. In the *imitated speech* Pechorin acknowledges the futility and boredom he experiences. He is frustrated by his isolation.

In the second chapter, the reader now sees Pechorin through the traveller-narrator's *internal focalization*. With this new and more sophisticated perspective the reader rediscovers not only the protagonist but also Maxim Maximych. It is significant for the reader to learn about Maxim's personality since he is the first character in the novel who introduces the protagonist. Maxim's narrator identity and his reliability with regard to the knowledge he provides about the protagonist will later be discussed in the part on *voice*. Here, he is analysed as a character who is put in comparison with Pechorin. Maxim is presented as a good and uncomplicated man through the *imitated speeches* reported by the first narrator. Pechorin, however, appears as a repulsive character in comparison to him. The following *imitated speech* examplifies this contrast:

> 'And you, what about you?' the old man mumbled, with tears in his eyes, put out by Pechorin's formal tone. … 'My dear fellow, you must stay on for a bit. We can't part straight away after not seeing each other all this time'.
> 'I must be going, Maxim Maximych,' replied Pechorin.
> 'But merciful heavens, man, what's all the rush? I've got so many things to tell you. … What have you been doing?'
> Pechorin smiled. 'Being bored,' he said.
> 'Do you remember when we were at the fort together? Grand hunting country that! You were a keen shot too, weren't you. And do you remember Bela?'
> Pechorin went a shade paler and turned away.
> 'Yes, I remember,' he said, and almost at once gave an affected yawn. …
> The old man frowned. He was upset and annoyed, though he tried to hide it (69-70).

The *imitated speech*, with the contribution of *immediate* comments of the first narrator, creates a realistic effect. Though Maxim is portrayed as enthusiastic and happy to see Pechorin after four years, the impression Pechorin creates is apathetic. Maxim's childish fondness for Pechorin becomes clear in this chapter with the close *focalization* on him. Thus, Maxim, here, functions as a character who performs an antithetical role to the protagonist and thus reveals the shortcomings of Pechorin. For

Barratt and Briggs, Maxim challenges Pechorin as a character as he owns true human emotions the protagonist lacks (35).

The events in the last three chapters included in "Pechorin's Journal" are viewed mostly through the *internal focalization* of the protagonist himself. Anja Tippner, who analyses the "paradoxes of perception" in *A Hero of Our Time* with references to Genette's *Narrative Discourse* says, "What Lermontov demonstrates here, is embodied seeing by the means of internal focalization, in which a character brings us in direct contact with his own idiosyncratic view of the usual world" (445).

Surprisingly, among the three stories constituting Pechorin's Journal, "Taman" emerges as the most distant one despite the use of *internal focalization*. As Arian remarks, Pechorin intentionally applies distancing on narrative in "Taman" (28). The reader cannot learn more about the feelings and inner speeches of the protagonist. Peace evaluates the protagonist's speeches about himself and his situation in "Taman" like "the continuation of the external portrayal of the hero" (28). As a result, the reader cannot properly penetrate into the psyche of the protagonist; instead he tries to make some inferences from his remarks and observations. As Peace explains,

> Here we have Pechorin, as it were, seeing himself from the outside, much as Maxim and the author-figure have already done. But at the same time through symbol, through irony, through the discrepancy between words and deeds Lermontov does allow Pechorin to reveal himself as a being quite different from the hero he appears to other people. In this sense *Taman* not only concludes the external portrait of Pechorin, it also acts as a bridge to the second part of the novel, and in particular to *Knyazhna Meri*, in which the hero is to unburden his soul (28).

The *imitated speeches* of the other characters reported by Pechorin in this chapter support Peace's opinion. Pechorin's frequent use of *imitated speech* makes the reader think that he is very interested in other people's lives and has a curious personality (Peace 16; Barratt 54). This is deeply in contrast to the image of him as a distant and indifferent man created in "Bela" and "Maxim Maximych". For example, at his first night in Taman Pechorin narrates his going after the blind boy through the cliffs and reports the dialogue he secretly listens to:

> I watched his movements from behind a protruding rock. In a few minutes a white figure appeared from the other direction. It came up to the blind

> boy and sat down beside him. The wind brought me snatches of their conversation.
>
> 'What do you think blind boy?' said a woman's voice. 'It's very rough. Yanko won't come'.
>
> 'Yanko's not afraid of storms,' said the blind boy.
>
> 'The mist's thickening,' said the woman, a note of sadness in her voice… (80).

Pechorin, though very tired, watches and secretly listens to the conversation between the blind boy and the mysterious woman until they leave. Accordingly, the long speech between them is given in its full length. The use of the *internal focalization* creates in the reader a sense that Pechorin's eyes are like a camera following the other characters. This impression adds to Pechorin's curious personality. To illustrate, the following night Pechorin again secretly watches the smugglers:

> The moon was up now and I fancied I saw someone in white sitting on the beach. Filled with curiosity, I crept nearer and dropped down in the grass above the cliff. By raising my head slightly I had a good view of all that was going on below and was not very surprised in fact I was almost glad, to see that it was my mermaid. (88)

The reader observes the protagonist meddling in the lives of the other characters.

Though *internal focalization* provides the reader with a means of better examination of the protagonist, the reader's perspective of him is still limited. *Internal focalization* is used not only to preserve Pechorin's mystery, but also to prepare the conditions for his defeat. Pechorin is deluded and misled in "Taman" because his vision is obstructed (Tippner 446). Peace likens Pechorin's vision in "Taman" to "blindness" (28). This is best illustrated when Pechorin accuses himself of meddling in the other people's lives: "I felt sad. Why did fate toss me into the peaceful midst of these *honest smugglers*? I had shattered their calm, like a stone thrown into a still pool..." (90). While uttering these, he is not aware of being robbed by the blind boy. As Tippner explains, "The theft, more correctly the void it leaves behind, mirrors the way in which Pechorin is now bereft of his assumed intellectual superiority" (447). Pechorin's phrase, "*honest smugglers*" turns into an ironic comment on his blindness.

"Princess Mary" presents a different picture of the protagonist in regard to his perspective and observation. Though *internal focalization* through Pechorin is

commonly used in this chapter, *variable* and *multiple internal focalizations* are seen as well. These variations in *internal focalization*, for example Dr. Werner's supplementary observations, make the protagonist become aware of some necessary details he misses. As it is expressed by Barrat and Briggs, "Werner is picked out by the hero for the part of ally or co-conspirator" (86). Werner's assistance enables Pechorin to regain his intellectually superior position. *Variable internal focalization* also gives the reader an opportunity to examine the other characters' perspectives and to compare them with the protagonist's perspective. As an example, Werner tells Pechorin,

> The old princess said your face seemed familiar. I said she must have met you in Petersburg. She knew your name when I mentioned it. … The princess talked about your escapades – society gossip with something of her own thrown in, I dare say. The daughter was very interested and evidently saw you as the hero of some novel in the modern taste. I didn't argue with the princess, though I knew she was talking nonsense (103).

As it is apparent in the passage, Princess Mary sees Pechorin as a kind of romantic hero, so does her mother because of the gossips about Pechorin's love affairs. After her acquaintance with the protagonist, Mary still regards him as "someone out of the ordinary" (125). However, Werner knows that Pechorin is not the man who has heroic attributes. The passage reveals the different perspectives regarding the protagonist's personality. In addition, Grushnitsky calls him "Petersburg lady-killer" which refers to Pechorin's popular image among women (108). Similarly, Vera characterizes her feelings for Pechorin with a remark echoing the other characters, "You know I'm your slave" … "I never could resist you…" (123). Her feelings for him display the captivating allure of the protagonist. Next, Pechorin himself enunciates his attractiveness, "I really can't think why [Vera] is so fond of me, especially since she is the only woman who's ever properly understood me and all my petty weaknesses and unhealthy passions. Can evil be so attractive?" (125). All these views echo each other about the protagonist's magnetism. Pechorin is thus created as an attractive man despite his repulsive acts.

"Princess Mary" is the most comprehensive chapter due to the great deal of information given about Pechorin through many *immediate speeches*. These *immediate speeches* allow direct access to the psychology of the protagonist. The reader can penetrate deeply into Pechorin's hidden thoughts and feelings since

immediate speech is the tecnique which enables the character to make a self-analysis (Peace 12). When *immediate speeches* are used, *internal focalization* is unavoidable. Such instances often make the distinction between *focalization* and *narration* disappear. In these parts, the reader hears Pechorin's voice and sees the events through his eyes. Anja Tippner comments:

> It is just this god-like position that Pechorin claims for himself with regard to the visible. Very rarely are we told about the visual impressions of other characters in the book. Since Pechorin is also the one whose voice we are hearing, his control over the images we are forming seems to be absolute (446).

Immediate speech and *internal focalization* together cause Pechorin to obtain a more powerful identity. He appears like an omniscient figure.

The instances where *focalization* overlaps with the *narration* create a sense of self-realization on the part of the protagonist. The passage where Pechorin questions his passion for obtaining Mary's love illustrates this point. The passage is narrated in *immediate speech* through *internal focalization* and the reader has the chance to examine Pechorin's inner feelings. Pechorin starts to narrate saying, "I often wonder why I'm trying so hard to win the love of a girl I have no desire to seduce and whom I'd never marry" (126). The *immediate speech* exposes Pechorin's inner desires to attain Mary's love in order to satisfy his pride and to get power over her. The strange hunger Pechorin feels to annihilate and devour all the feelings around him is presented with a flower metaphor:

> And yet there's boundless pleasure to be had in taking posession of a young, fresh blossomed heart. It's like a flower that breathes its sweetest scent to the first rays of the sun. You must pluck it at once, breathe in its scent and cast it on the roadway to be picked up, perchance, by another. I've an insatiable craving inside me that consumes everything and makes me regard the sufferings and joys of others only in their relationship to me, as food to sustain my spiritual powers (126-27).

As this passage exhibits, Pechorin is not afraid of disclosing his flaws. The reader listens to his confessions in this *immediate speech*, and gets the impression that the protagonist is a man who is aware of his deficiencies, confusions and contradictions (Manning 100). Since the reader recognizes a contemplative quality of the protagonist which points to his high intellect, he may have a positive view of him despite his evil desires. Narrative discourse, thus, in a way, persuades the reader and conducts his reactions through the collaboration of *focalization* and *narration*.

Immediate speech and *internal focalization*, which are the dominant techniques in both "Princess Mary" and "Fatalist", increase the mimetic effect and make the complete hero-reader identification possible. The result is a more symphathetic view of the protagonist despite the miserable events he causes, such as the suffering of the female characters and the death of Grushnitsky. Paul Foote explains this paradox as the author's performance. He says, "Lermontov's attitude to his hero is critical, yet sympathetic" (13).

In "Princess Mary", variations in distance, another narrative strategy, present the protagonist in changing intimacy with the reader. The frequent use of different techniques, such as *imitated speech* and *immediate speech* successively used, regulates the distance and creates contradictory feelings in the reader for the protagonist. In *imitated speech*, Pechorin presents the dialogues between the other characters and himself, then in *immediate speech*, he reveals his different thoughts and feelings. In one of these instances for example Pechorin makes a serious speech to Grushnitsky about his love affair with Mary. Pechorin seems considerate and cordial while he is giving Grushnitsky some advice and warning him about Mary (108). This dialogue is presented in *imitated speech*. Then *immediate speech* where Pechorin ridicules Grushnitsky follows the *imitated speech*. Pechorin says, "I laughed to myself, and even smiled a couple of times, though luckily he didn't see me. He's more confiding than ever, so he must be in love" (109). Then, he sees that Grushnitsky has a new ring with a name 'Mary' engraved in it, but he does not mention his discovery (109). It appears that it is Pechorin's another strategy because he continues explaining it in the rest of the *immediate speech* as , "I kept my discovery to myself. I don't want to force confessions from him, I want him to pick me as his confidant – then I'll have fun!" (109). The reader learns that Pechorin thinks and feels differently from the way he expresses himself openly to other characters. Thus, he is presented as hypocritical. A similar example can be seen in the dialogue when Mary confesses her love to Pechorin after he kisses her for the first time. This passage includes successive *imitated* and *immediate speeches*:

> There were tears in her voice. 'Perhaps you wish to make fun of me, to rouse my feelings and then desert me, but that would be so base and vile, the very idea. …No,' she added, her voice tender and trusting, 'there's really no reason why you shouldn't respect me, is there? I must forgive your boldness, for I allowed it to happen. Won't you say something? Won't you answer me? I want to hear your voice.'

> There was so much feminine impatience in these last words that I couldn't help smiling. Luckily it was getting dark. I made no reply.
> 'You are silent?' she said. 'Perhaps you want me to say first that I love you?'
> I said nothing.
> 'Is that what you want?' she asked, turning sharply towards me. There was something terrifying in the resolute expression of her face and voice.
> I shrugged my shoulders. 'Why should I?' I answered (144-45).

A cynical man possessed with wicked aims is the impression the reader gets about Pechorin owing to these differing speeches. Pechorin tries to hide his feelings and he is indifferent to other people's feelings. He says he enjoys this situation.

The protagonist is presented as a powerful and cruel man in "Princess Mary due to his successful observations of the psyche of the other characters and his ability to manipulate them using the information he gathers. Principally *internal focalization* reveals these characteristics of him. As Anja Tippner suggests, "Pechorin observes Mary and her behaviour like a scientist observes an insect under the still new microscope. Reading the signs of confusion and distress on her face gives him a twisted pleasure" (449). Tippner calls this ability of the protagonist his "visual hegemony" over the other characters (451). Pechorin also prefers *narratized inner speech*, to convey the other characters' thoughts and feelings. His observations about them are like character analyses. He makes presuppositions about their inner thoughts, but he is almost always right in his assumptions, especially about women. It is the evidence of his being a knowledgeable and experienced character in human relationships. When Pechorin informs the reader about Vera's jealousy or Mary's initial dislike for him, such as "as her eye fell on me, she looked annoyed, despite her efforts to appear indifferent" (105), or "Princess Mary positively hates me" (106), he uses *narratized inner speeches* which reflect the true feelings of these women. One of these speeches is very significant in exposing not only the validity of Pechorin's suppositions but also the pleasure he gets from Mary's subjugation. In this *narratized inner speech* Pechorin reports Mary's reaction to his indifference upon her declaration of love,

> There was a feverish quality in her movements. She ignored me completely. Everyone noticed her unusually high spirits, and her mother was inwardly delighted to see her daughter like this, though in fact it was just a state of nerves. She'll be awake all night crying. The thought gives me enormous satisfaction. There are times when I can understand the Vampire, and yet I still pass for a decent fellow and try my best to be thought so (145).

This *narratized inner speech* reveals the penetrating observation of the protagonist as well as his evil nature. According to Paul Foote, "Pechorin is not just indifferent to

the feelings of other people – he positively enjoys persecuting them, and though in some cases the havoc he wreaks on people's lives is unplanned, in others he sets out deliberately to destroy his victims" (10-11). Similarly, Faletti suggests that Pechorin's "study of human soul" arises from his quest for power and control (368).

However, Pechorin is shown as quite attractive in the scene where he challenges Grushnitsky to a duel. This *focalization* through the protagonist shows him as a righteous man. While lunching at a restaurant Pechorin overhears Grushnitsky telling people that Pechorin was with Mary the night before.

> At that moment [Grushnitsky] looked up and saw me facing him in the doorway. … I went up to him and said slowly and clearly:
> …
> "I ask you to take back what you've said this instant. You know very well it's untrue, and I don't think a woman's indifference to your brilliant qualities merits this terrible revenge. Think seriously what it means. You stand by what you said, and you lose the right to be called a man of honour – and are in danger of your life" (153-154).

Pechorin's attempt to save Mary from the ugly rumours may be regarded as a noble behaviour. He risks his life for Mary. This *focalization* causes the reader to feel affinity for the protagonist and the reader admires him for his moral behaviour.

After the chapter "Princess Mary" that evolves around the theme of love and revenge, "The Fatalist" appears rather extraordinary with the ambiguous discussions about the belief in predestination in Christian and Muslim religions and the protagonist's inner contradictory thoughts regarding the same subject. As an example, the reader sees the strange bet on predestination through the *internal focalization* of the protagonist (177-179). This technique shows that the protagonist is not only curious about the mysterious events and people but also inclined to see them around. Although he bets Vulich that there is no such thing as predestination, he gives the reader the impression that he believes in fate: "I have noticed it myself, and I've heard a lot of old soldiers say the same, that a strange mark of inevitable doom can often be seen on the face of a man a few hours before he dies. Anyone with an eye for it is rarely mistaken" (178). Pechorin has a strong inclination for the mysterious and incomprehensible. He manages to create a mysterious effect about his character, as well. The *immediate and imitated speeches* of the protagonist where he repeatedly says that he can see the sign of death in Vulich's face produce a mystical and mysterious air around him (177, 178, 179). Faletti explains Pechorin's repetitive comments on the sign of death as a "penchant for observing human

destiny" (369). There exist other perspectives in this last chapter which contribute to the protagonist's image as an unusual and mysterious man. The *internal focalization* where the three officers narrate Vulich's death and the *imitated speech* made by Vulich himself strengthen this image (182). Vulich's *imitated speech* reported by the officers and Pechorin's own *immediate* comments are:

> … he was on the point of death and said only three words: 'He was right'. I alone realized what these mysterious words meant – they referred to me, for I had unthinkingly foretold the poor fellow's death. My instinct hadn't failed me – I had in fact seen the mark of death in the changed look on his face (182).

To sum up, the agents of *mood* like the agents of *order*, *duration* and *frequency*, function to present a protagonist full of contradictions.

III. 3. Voice

Similar to the other elements of narrative discourse, *voice* also shows variations in the novel. The complex narrative mechanism of the novel involves three main narrators, so three basic kinds of narrating instances exist. Nonetheless, if the novel's *diegesis* is considered, then it may also be suggested that there are four narrators as Vera's letter constitutes another *meta-metadiegesis* within the *metadiegesis* of Pechorin's Journal. There are many narrative levels embedded. As a result, *A Hero of Our Time* emerges as a many layered narrative. According to Barratt and Briggs, the polyphonic quality of the narrative scheme essentially attracts the reader's attention by making the protagonist's story more interesting and fabulous (12).

In "Bela", there are two narrators, so there exist two narrating instances. The first narrating instance is created through the travel notes of the first narrator. According to Genette's theory, the first narrator is an *extradiegetic-homodiegetic* narrator (248). He is *extradiegetic* because his narrative is in the first narrative level that contains the second-degree narrative narrated by Maxim Maximych. Therefore the first narrator's personal narrations constitute the material of the *extradiegetic* level. The first narrator is also *homodiegetic* since he is a character in the story he tells, but he is not a hero of this story and his role in the story is that of an observer (Genette 245). The first narrator introduces himself in one sentence, "I told him" after Maxim's introduction (23). The reader is not given any information about him except the fact that he is a travelling writer (21). Barratt and Briggs state, "This story-teller is not an

average citizen but a particular breed of man, a man of letters. He went to the Caucasus with notebooks; he had every intention of writing about the region and recording any adventures" (23). Such a narrator colours the narrative by adding interesting details of his journey through the mountains and providing the reader with the necessary facts concerning the setting, the place where the protagonist had adventures. His being an anonymous traveller-narrator is a narrative strategy which is classified as *paralipsis*. The information about him is "sidestepped" by the author (Genette 52). He is introduced as an outsider in the universe of the protagonist, which turns him into a less reliable narrator (Barratt 12). In the first chapter, with regard to the characterization of the protagonist, the traveller narrator has a more important role as an *intradiegetic narratee* since he is the first listener of the second narrator. By asking questions about the details of the protagonist's story the first narrator creates suspense about Pechorin (Barratt 11; Marsh 41). As an illustration, he asks Maxim, "You must have had lots of adventures?" (25), "What happens at their marriage celebrations?" (28), "Now you can finish your story about Bela. I'm sure that wasn't the end of it. … An unusual beginning must have an unusual end" (48), and "What about Pechorin?" (60). Genette explains the narrator's curiosity as, "Most often, the curiosity of the intradiegetic listener is only a pretext for replying to the curiosity of the reader…" (232). So the first narrator assumes the role of the reader who wonders about the story of the protagonist.

The second narrating instance involves the telling of the protagonist's story, and Maxim Maximych is the narrator in the second narrative degree. Maxim is an *intradiegetic* narrator but also in the status of a *homodiegetic* narrator, like the first narrator with the same reasons. Maxim's story about Pechorin forms a *metadiegetic* level embedded within the *intradiegetic* universe of the first and the second narrators. It can be suggested that Maxim Maximych is presented as an ignorant old man and an insufficient narrator who is unable to evaluate the sophisticated protagonist (Barratt 17; Manning 95). Though it is acknowledged by Maxim himself that he is "an ignorant old man", and cannot appreciate men like Pechorin and the first narrator (73), this "bitter self-deprecation of his description of himself" is aimed to appeal to the "superficial sympathy" of the traveller-narrator and Pechorin (Barratt 35). Maxim is, actually, a responsible, sensitive, brave and righteous man. However, compared to the first narrator and Pechorin, he is less educated and simple, which makes him a

less reliable narrator. Barratt and Briggs believe that there exists a competitive spirit between the traveller-narrator and Maxim, and the first narrator tries to assert his superiority over Maxim (14, 17). It is true that the first narrator undermines Maxim's authority as a narrator by underestimating his intelligence and knowledge. For example, the first narrator relates that Maxim cannot comprehend what he narrates about the new movements in Russia as "The captain could not understand these subtleties" (Lermontov 54). For these reasons, the reader suspects Maxim's comments and concludes that he is unable to appreciate the protagonist truly. However, Maxim's ignorance in comparison to Pechorin's intellect makes him a useful narrative device to foreground the superior qualities of the protagonist. Maxim manifests his comparatively inferior condition while talking about how Pechorin once philosophized about life and its meaninglessness: "What he said made a deep impression on me, for it was the first time I'd ever heard such things from a man of twenty-five, and God grant it may be the last. It's quite beyond me" (54). He confesses that Pechorin's remarks are beyond his understanding and his acceptance of his own ignorance renders Pechorin an intellectually superior man.

Maxim Maximych usually identifies Pechorin with his instincts. According to him Pechorin is a headstrong man who mostly follows his main drives. For example, Maxim narrates Pechorin's first impression of Bela as, "Pechorin was completely absorbed, his eyes never left her" and he reveals the fact that Pechorin is sexually attracted to Bela (29). He narrates at least three incidents when Pechorin tries to seduce Bela all of which show Pechorin's determination to follow his drives. Furthermore, Maxim continually repeats Pechorin's desire to submit Bela to his will by quoting him, "she belongs to me, … she'll belong to no one else" (39), or "she'll be mine" (40, 41). It is clear that Maxim overemphasizes this image of the protagonist as a headstrong man and even at the end of the chapter one of his last remarks about Pechorin is: "He was like that. He'd get something into his head and not be content till he got it. He must have been spoilt as a child" (55). While Maxim is expressing his discontent with the abduction of Bela in exchange for Kazbich's horse, he directs the reader's attention to Pechorin's insolence and irresponsibility,

> A bad business it was too. I told Pechorin so afterwards, but he only answered that an uncivilized Circassian girl should be glad to have a nice husband like him, since, after all, according to their ways he would be her husband. And Kazbich, he said was a brigand and deserved to be punished (36).

The impression of an insensitive protagonist with impulsive behaviours is thus created for the reader through Maxim's narration. As Clarence Manning suggests,

> [Pechorin] was constantly changing, and in satisfying his whims and desires, his personal safety, danger or responsibility played almost no part. The desire to possess Bela led him to neglect duty, the possible danger to the fortress, and all obligations to his commanding officer and the army. When that whim passed, and he became bored, he began to neglect her (96).

Maxim's narration also helps picture Pechorin as a man with extraordinary intellect to master the others. According to Maxim, even the religious and cultural differences and obstacles between Bela and Pechorin are overcome by Pechorin's impressive manipulations. As an illustration, Pechorin tries to persuade Bela saying, "…does your religion stop you loving me? … Believe me, … Allah is the same for all races and if he allows me to love you why should he stop you loving me in return?" (40). Maxim Maximych does not approve of Pechorin's holding Bela in the fort without her consent. Unfortunately, he is not able to prevent Pechorin. He says, "I agreed again. What else could I do? There are some people you just have to agree with" (39). As Barratt and Briggs comment on this extract, Maxim confesses here "the existence of a much stronger personality" (21). In fact, Maxim should be the one in command because of his military rank and age, but he appears as the subservient character who obeys Pechorin's will power. Since Pechorin owns "demonic strength", Maxim is unable to establish authority over him (Barratt 19).

Lastly, Maxim depicts Pechorin as a man with complicated feelings. Bela's death becomes a great torture for the old man, which can be understood through the long descriptive *scenes* of the dying girl narrated by him. Nevertheless, as narrated by Maxim, this tragic event had less effect on the protagonist.

> His face showed nothing in particular, and that annoyed me. If I'd been in his place I'd have died of grief. In the end he sat on the ground in some shade and started drawing in the sand with a stick. I wanted to console him, more for decency's sake, you understand, than anything else. But when I spoke he lifted up his head and laughed. That laugh sent cold shivers down my spine (60).

Pechorin's reaction frustrates and terrifies not only Maxim but also the reader. Maxim's further explanations suggest that Pechorin endures sufferings, "Poor chap. He was out of sorts for a long time and got very thin. But we never talked of Bela after that. I could see it would upset him, so what was the point?" (60). Yet, the reader is not directly informed of Pechorin's feelings and Pechorin preserves his mystery. Maxim's narration of Pechorin's grief is interpreted by Barratt and Briggs

as, “Pechorin’s behaviour at this stage is near to being incomprehensible and certainly the captain’s capacity for understanding Pechorin, despite their close relationship, is virtually nil” (22).

Since Pechorin is first introduced within a *metadiegetic* narrative, the reader learns about him only through the first and second narrators’ narrations, and the protagonist is thus twice detached from the reader. This distance between the protagonist and the reader created first by the elements of *mood* is strengthened with the multiple layers of *voice*. The reader does not have a direct access to the *metadiegetic* level, so he has to confine himself to the narrations and commentaries of the first and second narrators. The first narrator’s interruptions are *metalepses* occuring between the first and the second narrative levels. And these *metalepses* create an alienation effect on the structural level and prevent the reader’s true identification with the protagonist. Furthermore, the first narrator’s comments about the protagonist’s story are usually ironic. For example, when his opinion about Pechorin’s thoughts regarding futility and boredom is asked, his answer is:

> I said there were a lot of people who did talk like that and very likely some of them told the truth, but disenchantment like any other fashion, having started off among the élite had now been passed down to finish its days among the lower orders. I explained that now the people who suffered most from boredom tried to keep their misfortune to themselves, as if it were some vice (54).

With this *metaleptic* intrusion the first narrator not only transgresses the narrative level but also disappoints the reader about the protagonist’s seemingly cordial confessions about the futility and disillusionment he experiences because the narrator destroys and demystifies Pechorin’s image as a romantic individual suffering weariness.

In the second chapter, the first narrator is the actual narrator. He appears here as an *intradiegetic-homodiegetic* narrator, so the information he gives about Pechorin is now more immediate. His initial remark on Pechorin before their confrontation is: “I must confess I was also rather keen to see this man Pechorin. The impression I had gained of him from the captain’s story was not a specially favorable one, but some features of his character had struck me as remarkable” (65). The reader is stimulated with this remark into the unconventional quality of the protagonist. The *intradiegetic* descriptions of Pechorin include some individual remarks of the narrator. These remarks are *metalepses* because by transgressing the narrative levels the narrator is

addressing the *extradiegetic narratee* which is supposed to be the real reader (Genette 260). His *metaleptic* comments portray a handsome but reserved and nervous man with striking features,

> He was of average height, with broad shoulders and a slender shapely figure that indicated a strong physique, capable of enduring the rigours of a life spent travelling in different climates, and proof against the turmoil of passions and the dissoluteness of city life. … His stained gloves might have been made for his small aristocratic hands, and when he took one off I was astonished to see the slenderness of his pale fingers. … His skin was delicate, like a woman's, and his naturally curly fair hair made a fine setting for the pale, noble brow. Only a prolonged scrutiny of his forehead revealed traces of criss-cross wrinkles that probably showed up much more in moments of anger or stress. Though his hair was fair, his moustache and eyebrows were black. In a man this is as sure a sign of breeding as a black mane and tail are in a grey horse. I will finish my portrait by noting his slightly turned-up nose, brilliant white teeth and brown eyes (67-68).

The narrator's observations about Pechorin's personality are based on his personal impressions of his physical features. He suggests that Pechorin's strong body demonstrates his survival of hard life conditions whether in city or in exotic places. According to the narrator, Pechorin must be of a high-birth because of his delicate features. He concludes his desciption adding, "…[Pechorin] was on the whole rather good-looking, with one of those unusual faces that appeal particularly to society women" (68). The narrator's striking *metaleptic* comments on the protagonist render Pechorin attractive and fascinating for the reader. The first narrator informs the reader that his analysis is rooted in a tendentious understanding of Pechorin's character because of his previous knowledge about his life (68). He continues presenting his own impressions through *metalepses* as: "…I noticed that he did not swing his arms – a sure sign of reserve in a man. However, these are personal views based on my own observations and I have no wish to force them on other people", or "possibly he would have made an entirely different impression on someone else. Still as you will hear nothing of Pechorin except from me, you must be content with the picture I give you" (68). The narrator's aim is to impose his impressions on the reader and to influence him though he claims the opposite (Barratt 38). Nevertheless, because his knowledge of Pechorin is limited to the visual impressions he gets from a single meeting, the first narrator appears less reliable than Maxim Maximych (Barratt 25; Manning 95).

"Foreword" is narrated in the *extradiegetic-heterodiegetic* voice of the first narrator which enables him to comment on the protagonist freely and to address the *extradiegetic narratee*, the real reader. Learning about the opinion of the narrator inevitably affects the reader, so the statement where he indicates his judgment of Pechorin's character is significant in forming the reader's impression of the protagonist: "Some readers might like to know my own opinion of Pechorin's character ... My answer is given in the title of this book. 'Malicious irony!' they'll retort. I don't know" (76). He suggests that Pechorin does not have supreme and excellent qualities that would render him a hero in the traditional sense, but ironically the narrator regards him as the hero of the time and society he belongs to.

The Journal is written by the *autodiegetic* narrator who is the protagonist himself, so the monopoly by the protagonist is observed in the last three chapters. The clash of the voices is not observed in the first chapter of the journal, "Taman", because the protagonist is both the narrator and "*the hero*" (Genette 252). "Taman" is the report of the past events voiced in *subsequent* narrating. The *metalepses* he uses also show that he worries about the ominous signs which he assumes point to evil forces, such as: "There wasn't a single icon on the walls – a bad sign" (79). Nevertheless, Pechorin cannot escape appearing as a less experienced man who is deceived despite his advanced intuitions. Therefore, Pechorin becomes the third unreliable narrator for the reader in "Taman", and his "hero image" is undermined.

In "Princess Mary", being an *autodiegetic* narrator provides Pechorin with an individualized voice to authenticate and illuminate his own spiritual experience. As an illustration, in the following speech, Pechorin narrates his previous experiences to Mary in these words:

> Everyone saw in my face evil traits that I didn't possess. But they assumed I did, and so they developed. I was modest, and was accused of being deceitful, so I kept to myself. I had a strong sense of good and evil; instead of kindness I received nothing but insults, so I grew resentful. I was sullen, while other children were gay and talkative. I felt superior to them, and was set beneath them, so I became jealous. I was ready to love the whole world, but no one understood me, so I learned to hate. I spent my blighted youth in conflict with myself and the world. Fearing ridicule, I hid my best feelings deep within me, and there they died. … I became a moral cripple. One half of my soul had ceased to exist. It had withered and died, so I cut it off and cast it away (130).

Pechorin emphasizes that his evil features have developed as a result of the society's maltreatment of him. He was treated badly and degraded by other people. Therefore, he is filled with hatred. His jealousy stemmed from his being hampered by his fellows. He experiences an outcome of moral corruption. Thus he appears merciless and cruel. The protagonist's painful past experiences are exposed, so the reader may be inclined to show understanding for his flaws. This speech is also an *internal completing analepsis* that completes some gaps regarding Pechorin's incomprehensible sorrow and bitterness. It provides the reasons for the protagonist's evil behaviour by giving necessary insight about his miserable childhood experiences. Similarly, Paul Foote explains Pechorin's evil treatment of other people as, "His own frustrated ambition and resentment against life turn him into a predator in the grand style" (11). The *analepsis* given in the *autodiegetic voice* renders Pechorin an influential and persuasive narrator whose narrations invoke sympathy.

Although the *autodiegetic* voice of the protagonist is necessary for the reader to understand the flaws of the protagonist, the use of two different kinds of voices, the voice of the protagonist and the voice of the narrator, within the frame of an *interpolated* narrating complicates the reader's perception of him because the voice appears paradoxical and changeable in itself. In "Princess Mary" the diary form is emphasized with the narration of daily events under certain italicized dates. Therefore, the *interpolated* narrating, which uses both present and past tense, rules the discourse of the protagonist. Such as, just after informing the reader of the past-time events, the narrator inserts his present-time thoughts and feelings. The discourse of the "narrator", the narrating identity and the discourse of the "hero", the narrated identity, thus become different though both the narrator and the hero are the same. The narrator identity of Pechorin not only writes down the events but also comments on them. As Genette notes, such a differentiation of identity through *voice* provides the narrator identity of the character with ironic superiority over his hero identity (252). For example when Pechorin writes down that he is waiting for Mary in Kislovodsk where he has gone to fulfill Vera's wish, he describes himself looking forward to Mary's arrival: "*10 June*… Every time I look at this road I fancy I see a carriage with a rosy face looking through the window. Many carriages have passed along the road, but not yet this one" (141). However, then he ironically remarks that

it would be something stupid to fall in love with Mary, "*11 June*… They've arrived at last. I heard their carriage as I sat at my window, and my heart missed a beat. What does it mean? Can I be in love? The stupid way I'm made, it's the sort of thing you might expect" (141). He is unable to confess his genuine feelings to himself; instead he prefers to ridicule his passion for Mary. Thus, it becomes the technique that creates a character having a split identity (Tippner 459). The *tense* disorders help build a fragmented picture of the protagonist without a definite identity. Similarly, the divided *voice* helps create a divided identity. For example, after the sentimental speech he gives to Mary about his painful experiences, Pechorin pretends to be indifferent and talks about the effect of his speech on Mary as if the speech belonged to someone else. He says:

> Our eyes met at this moment. Hers were welling with tears, her hand trembled on my arm, her cheeks were flushed. She pitied me. Sympathy, that feeling which preys so easily on women, had sunk its claws into her innocent heart. The whole walk she was preoccupied and didn't even flirt with anyone, and that's great sign (130).

Pechorin appears remote, unemotional and calculating as if his speech was made on purpose to impress Mary. Similarly, Paul Foote explains Pechorin's confession as a speech which is "calculated to impress Princess Mary and win her sympathy" (12). Manning also emphasizes that Pechorin's confession is made to "fascinate" Mary (99). Similar to this contradiction, Pechorin's narratives before and after the duel are contradictory. Before the duel the voice of error and tribulation is heard,

> It's two in the morning. I can't sleep, though I ought to get some sleep if I'm to have a steady hand in the morning. … What if my star lets me down at last? … And perhaps tomorrow I'll die, and then there'll be no one who could ever really understand me (156-57).

After the duel the voice of understanding and wisdom replaces the previous one, "It's funny to read over the last page. I thought I might die. But that was impossible – even now I've not yet drained my cup of suffering, and feel I still have long to live" (158). The protagonist discloses his split personality with the remarks he makes in his narrator identity: "For a long time now I've lived by intellect, not feeling. I weigh and analyse my emotions and actions with strict attention, but complete detachment. There are two men within me – one lives in the full sense of the word, the other reflects and judges him" (160). Paul Foote by referring to Pechorin's contradictory personality says, "Pechorin is also a psychological type, the dual character, in

conflict with himself, torn between good and evil, between idealism and cynicism, between a full-blooded desire to live and a negation of all that life has to offer" (13).

In order to relate his feelings and thoughts and to comment about people the protagonist often interrupts the narrative. His insertions as a narrator occur as *metalepses* because they violate the boundary between the *intradiegesis* and *metadiegesis.* Since Pechorin appears in his narrator identity at *intradiegetic* level, but in his hero identity at *metadiegetic* level, he overreaches to the *intradiegetic* level to make interpretations as a narrator. Owing to the *metalepses*, Pechorin not only accomplishes a direct relationship with the reader, but also rises to a high ruling position. He can rule the narrative and direct the reader with his controlling *autodiegetic* discourse strengthened with *metalepses*. One of the most effectual *metalepses* occurs when Pechorin makes a diagnosis about his situation in his relationships within the context of the triangular love case:

> Is it my sole function in life, I thought to be the ruin of other people's hopes? Through all my active life fate always seems to have brought me in for the *dénouement* of other people's dramas. As if nobody could die or despair without my help. I have been the indispensable figure of the fifth act, thrust into the pitiful role of executioner or betrayer (135).

The use of *metalepsis* enables Pechorin to resort to rhetoric. In this way he can profoundly influence the reader. The protagonist manifests his self-pity in the above passage. He is conscious of his fatal role in other people's lives, so he likens himself to a fictional figure of drama who takes part in the last act and leads to catastrophe.

Being an *autodiegetic* narrator makes the protagonist powerful over both the narrative and the reader. Everything seems to be in Pechorin's control in "Princess Mary". For Leatherbarrow, in "Princess Mary", by the help of the narrative Pechorin could "assert his superiority over the others" and thus he appears like a "demonically manipulative monster" (1009). To be powerful is actually Pechorin's main desire. His following speech, an example to *metalepsis*, proves this notion.

> … ambition is nothing more than a lust for power and my chief delight is to dominate those around me. To inspire in others love, devotion, fear – isn't that the first symptom and the supreme triumph of power? To cause another person suffering or joy, having no right to do so – isn't that the sweetest food of pride? What is happiness but gratified pride? If I thought myself better and more powerful than everyone else in the world, I should be happy (127).

Pechorin reveals the real motive beneath his desire for Mary's love: the desire for power. This speech is in contrast to the previous speech where he likens himself to a figure in the fifth act (135). He is no longer a man pitying himself but a man boasting of his power. To sum up, it may be suggested *metalepses* in *A Hero of Our Time* arouse contradictory feelings in the reader for the protagonist.

Vera's letter in the novel is a determinant agent of *voice* because it involves another narrator. It is her farewell letter to Pechorin where she confesses her love for Pechorin. Vera's narrations, a *meta-metanarrative*, emerge in a letter form embedded within the *metadiegetic* universe of the protagonist-narrator. Vera is the only female voice (*meta-metadiegetic narrator*) that describes and defines the protagonist in the novel dominated by the male narrators. Vera asserts that she sacrificed herself for him but could never acquire an essential place in his life. Vera's letter illustrates the protagonist in all his magnificence and with all his vices. The following extract from this letter describes the protagonist as an imperfect yet irresistibly attractive man.

> My heart has given all it had, all its tears and hopes to you. A woman who has once loved you will always feel disdain for other men – not because you are better, no, because there's something special in you that others haven't got, something proud and mysterious. Whatever you say, your voice has an irresistible power. No one is so persistent in his desire for love. In no one is evil so attractive. No one promises so much happiness in a look. No one knows better how to use his advantages. And no one can be so genuinely unhappy as you, because no one tries so hard to persuade himself that he isn't (168-69).

Vera appears as a narrator who verifies the mysterous charm of the protagonist. Pechorin is described with superior qualities that other men do not own. He is shown as the one with a high opinion of himself. In addition, he is naturally gifted in cleverly displaying his superior aspects like his high intellect. His speech appears to have a captivating power on Vera most probably due to its eloquence. Vera seems to be bewitched by him despite his wickedness. She also asserts that Pechorin bears great unhappiness though he tries to appear the opposite. He denies the unhappiness that seems to be the natural part of his personality. Therefore, Pechorin may be defined as escapist. Vera's letter is effective for invoking admiration in the reader since she attributes heroic qualities to Pechorin. However, it should also be noted that the narrator of the letter does not deny his wicked personality. The letter has a great effect on Pechorin. He cannot stand Vera's departure and immediately rushes after

her. The protagonist describes himself galloping for hours until his horse dies. He narrates his suffering as,

> I lay there, weeping bitterly, not attempting to hold back the tears and sobs. I thought my chest would burst. All my coolness and self-control vanished, my heart wilted, reason deserted me. Anyone seeing me at that moment would have turned away in contempt (170).

It is the only scene in the novel where Pechorin is shown crying and suffering. His reaction is surprising for the reader as it is unexpected. Though the reader observes the moments of the protagonist's unburdening himself, he does not anticipate Pechorin's emotions to become so highly aroused. His detached, indifferent and invulnerable image is greatly damaged by his sentimental reaction.

In "The Fatalist", Pechorin emerges in his most sophisticated and mature form owing to his *autodiegetic* voice making metaphysical discussions. The metaphysical discussions are narrated in *immediate speech* through *internal* focalization. After having a strange experience with Vulich concerning the function of fate, Pechorin narrates his self-questioning on the meaning of his behavour. He thinks of himself in comparison to the previous generations who were capable of heroic deeds:

> And we, their pitiful descendants, drift through the world, without beliefs, pride, pleasure or fear, except that automatic fear that grips us when we think of the certainty of death. We can no longer make great sacrifices for the good of mankind, or even for our own happiness, because we know they are unattainable. And as our ancestors rushed from illusion to illusion, so we drift indifferently from doubt to doubt. But, unlike them, we have no hope, nor even that indefinable but real sense of pleasure that's felt in any struggle, be it with men or destiny (180).

His speech reveals his lack of purpose because he says he believes in the futility of life. He describes himself as incapable of any heroic deeds and as a sceptic who finds no meaning in life, and thus suffers from inertia. His following comments referring to life as, "boring and disgusting, like reading a poor pastiche of a long familiar book" (180), are identical. However, as Paul Foote also states, though Pechorin recalls a "superfluous man", a literary character common to Lermontov's age, who is hopeless and lacks strength of will, he is not such a man (10). The reader knows that Pechorin is not so inactive and not a lifeless character though he pretends to be. His courageous act to capture the murderer of Vulich is the proof. The dangerous operation he is subsequently involved in is done to test the fate. Though Pechorin seems to believe in neither the glorious aims of the ancient heroes nor any idealizations in life, he is not altogether inactive (Foote 11). Moreover, Pechorin's

continuous self-examination shows that he owns a highly developed personality. Foote describes Pechorin as follows,

> Unlike the classic type of 'superfluous' men, Pechorin is cast more in the mould of Byron's heroes, a strong individual at odds with the world. He is proud, energetic, strong-willed, ambitious, but, having found that life does not measure up to his expectations of it, he has grown embittered, cynical and bored (10).

Though in the beginning Pechorin had high opinions about people, and praiseworthy qualities like high-spirit, ambition and ardour for life, he gets disappointed owing to the experiences he had. He is dissatisfied with the things that life has offered to him. In the end, he is filled with painful and bitter feelings. Now he is a bored, cynical man. The last remark concerning the protagonist identity of Pechorin would be that his mysterious and fabulous personality mostly arises from his contradictions. In fact, the overall effect of his contradictions determined through narrative techniques makes Pechorin an enchanting narrative entity and an attractive character, yet not a 'hero' for the reader.

CHAPTER IV

GENETTE'S THEORY OF NARRATIVE APPLIED TO BRONTÉ'S *WUTHERING HEIGHTS*

Wuthering Heights starts with the date of 1801, suggesting a diary entry. The first narrator, Lockwood, the new tenant of Trushcross Grange, visits his landlord Mr. Heathcliff, a wealthy man who lives in the ancient country estate of Wuthering Heights. Mr. Lockwood in the early days of his tenancy made two calls on his landlord. On his first visit, he is unwelcome. Nevertheless, he goes to Wuthering Heights a second time, and meets the other members of the strange household: a rude, unkempt but handsome young man named Hareton Earnshaw and a pretty young woman, who is the widow of Heathcliff's son. The weird household at Wuthering Heights as well as Heathcliff's unusual appearance tempts Lockwood to find out about this strange man from his housekeeper Ellen (Nelly) Dean. Nelly tells the story of Heathcliff and the strange inhabitants of Wuthering Heights.

When Nelly is a young maid at Wuthering Heights her master, Mr. Earnshaw finds Heathcliff in the streets of Liverpool, brings him to Wuthering Heights and rears him as one of his children. After Mr. Earnshaw's death, bullied and humiliated by his son, Hindley, Heathcliff turns his affection to Earnshaw's daughter Catherine and falls in love with her. But overhearing Catherine tell Nelly that she cannot marry him because it would degrade her, he leaves the house. After three years of absence, he returns as a rich man, now ready to offer his love to Catherine, but finds her married to Edgar Linton. To take revenge on the Earnshaws and the Lintons Heathcliff marries Edgar's sister, ill-treats her, and hastens Catherine's death as she is about to give birth to a daughter. After Catherine's death, Heathcliff's destructive power on people around him, including his own son, cannot be checked. Nothing can quench his desire for revenge, but this desire finally wears him out and he chooses death which he hopes will reunite him with Catherine.

IV. 1. Tense

IV.1. i. Order

The chronological order in *Wuthering Heights* is interrupted with the stories of different time periods. The purpose of the fractured narrative *order* is the same with the one in *A Hero of Our Time*: to introduce the various life periods of the protagonist, Heathcliff. Like Lermontov, Bronté makes use of *anachronies* to keep different narratives together and provide the reader with the past and present of the protagonist. The *anachronies* in the novel add to the complexity of the protagonist's identity.

Heathcliff's character can be analysed in six phases according to the movements of *analepses* and *prolepses* that signal the significant changes in his life. The first time period is the year 1801. It is the present moment of the narrative, and it includes the first three chapters of *Wuthering Heights*. In these chapters two significant time movements with regard to the characterization of the protagonist are observed. The first characterization technique appears in the form of a *repeating prolepsis* used by the first narrator Lockwood. It is actually the first sentence of the novel. It says, "1801. – I have just returned from a visit to my landlord – the solitary neighbour that I shall be troubled with" (Bronté 21). Hence, the reader is warned against Heathcliff just from the beginning, and is prepared for Heathcliff's troublesome existence. The *prolepsis* foreshadows the cruel treatment Lockwood will receive from his inhospitable landlord. This *prolepsis* is reminiscent of the *analeptic prolepsis* used by Maxim to refer to Pechorin's problematic existence before telling his story (Lermontov 28). The difficult personalities of both protagonists are thus exposed through the *prolepses* from the beginning.

The second time movement within the first phase appears in the form of an *external analepsis*. Past-oriented temporality, achieved through the narration of the protagonist's tale within *analepses*, emphasizes the importance of establishing a causal connection with the past of the protagonist whose previous experiences are fundamentally significant for his present corrupted personality and conduct. In this sense the very first *analepses* that illuminate Heathcliff's past come in the form of a diary. In his second visit to Wuthering Heights, Lockwood has to stay there. In the

chamber where he spends the night, he finds some old books with the name Catherine Earnshaw on them (38). While examining the books, he finds out the girl's handwritings in the diary form. They were written many years before. The linear time is thus challenged for the second time by Catherine's diary introducing another time period. Lockwood reads some entries which evoke a time in which Catherine and Heathcliff were playmates living together:

> "All awful Sunday! commenced the paragraph beneath. "I wish my father were back again. Hindley is a detestable substitute – his conduct to Heathcliff is atrocious – H. and I are going to rebel – we took our initiatory step this evening (38).

The *external analepsis* arouses interest in the reader for these children. After reading the first remarks about the childhood experiences of the protagonist the reader cannot help feeling sympathy for the protagonist because of the cruel treatment he had to endure. In addition, he is described as a revolutionary child resisting adult authority. Further explanations written by Catherine increase the reader's sympathy for Heathcliff.

> "... Poor Heathcliff! Hindley calls him a vagabond, and won't let him sit with us, nor eat with us any more; and, he says, he and I must not play together, and threatens to turn him out of the house if we break his orders. He has been blaming our father (how dared he ?) for treating H. too liberally; and swears he will reduce him to his right place – (40).

The unequal and inhumane treatment the protagonist gets from Hindley is apparent. Hindley turned him into a servant and threatened to throw him out. The *analepsis* explains the degradation and humiliation Heathcliff experiences as a result of Hindley's oppressive treatment. The separation of Catherine and Heathcliff seems to be the worst form of punishment for the children. These *analepses* are to illustrate the childhood abuse Heathcliff has to endure. They initiate in the reader a desire to justify the protagonist's inhospitable and wild manners in the initial chapters. Nevertheless, the details regarding Heathcliff's character are insufficient at the first phase because this information is limited to the two visits of the first narrator and the diary of Catherine about whom the reader does not know anything.

The second phase starts with Nelly's story about the protagonist, and it includes chapters 4, 5, and 6. In this period the protagonist's entrance into a new place and milieu and the early stage of his childhood are narrated. The second phase lasts about

six years. The first introduction of Heathcliff to the family occurs 30 years before. Nelly recounts this *external analepsis* beginning with Mr. Earnshaw's visit to Liverpool and his return from this long journey. It is narrated that it was a hard journey for Mr. Earnshaw since he had to carry a child:

> "And at the end of it, to be flighted to death!" he said, opening his great-coat, which he held bundled up in his arms. "See here, wife! I was never so beaten with anything in my life: but you must e'en take it as a gift of God; though it's as dark almost as if it came form the devil." (54).

The *analepsis* does not only own an introductory function. It is also indicative of Heathcliff's unexpected and disturbing presence. Miriam Allott in "The Rejection of Heathcliff" describes the protagonist using the lenses of the other family members as a figure of "discord" and "distress" (60). In their eyes, he carries the features of the devil, but for Mr. Earnshaw he should be treated as God's favor. The following part of the *analepsis* shows that Heathcliff's introduction to Wuthering Heights unsettles the family members:

> We crowded round, and over Miss Cathy's head I had a peep at a dirty, ragged, black-haired child; big enough both to walk and talk: indeed its face looked older than Catherine's; yet when it was set on its feet, it only stared round, and repeated over and over again some gibberish, that nobody could understand. I was frightened, and Mrs Earnshaw was ready to fling it out of doors: she did fly up, asking how he could fashion to bring that gipsy brat into the house, when they had their own bairns to feed and fend for? (54-55).

He appears in this *analepsis* as a terrifying creature and an unwelcomed stranger in the universe of the Earnshaws. He has an unidentified identity since he speaks an unknown language and owns a gipsy-like dark appearance. Heathcliff reminds the reader of Pechorin, whose obscure and phantasmagorical appearance is foregrounded and whose national identity is underestimated. This effect in both novels is created by descriptive and *iterative scenes* and *pauses*. Heathcliff becomes the one who initiates the serious disagreements among the family members; Mrs. Earnshaw and Nelly show adverse reactions to the child while for Mr. Earnshaw, he is worth carrying in the arms from a far distance. After a few days Nelly observes the contradictory feelings of Mr. Earnshaw's children for the boy: he gains Catherine's favour but arouses hatred in Hindley. Cathy and Heathcliff are described as wild and happy children who do not care of any religious or social constraints.

Heathcliff is frustrated with Mr. Earnshaw's death and Hindley's return to the Heights. Nelly narrates the change in Heathcliff's position in the house after three years:

> … Hindley became tyrannical. A few words from her [Frances], evincing a dislike to Heathcliff were enough to rouse in him all his old hatred of the boy. He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead; compelling him to do so as hard as any other lad on the farm (64).

As the *repeating analepsis* reveals Hindley brings home new manners and rules. He treats Heathcliff as a servant, stopping his education and making him work in the fields like any farmboy. This *repeating analepsis* verifies the *analepses* in Cathy's diary by illustrating Heathcliff's degradation and his exclusion from the family.

The third period, including chapters 7, 8, and 9, involves the protagonist's real sufferings initiated by Cathy's necessary stay at Thrushcross Grange with the Lintons because of the injury on her foot. This phase reveals the crucial reasons beneath Heathcliff's metamorphosis into a predatory person. The reasons for the changes in his character are given in the *analepses* and the hints of his future evil deeds are offered in the *prolepses*. Heathcliff is neglected during Cathy's absence. After five weeks she returns, but their relationship changes because she adopts more cultivated and civilized behaviours like the Lintons' children. Although Cathy's affection for Heathcliff does not change, she feels an urge to behave differently. According to Nelly, not Hindley's punishments but her changed behaviour signal the end of their time of happiness and perfect understanding (64, 88). She states that Cathy's new friends and family encourage her transformation by isolating Heathcliff from her (69). As a result Cathy adopts a "double character without exactly intending to deceive anyone" (85). Similarly, Queenie Leavis regards Cathy's transformation as a crucial point in the novel, and believes that the change in her begins a new period in the protagonist's life (208). Catherine aims to get admiration and approval from her family and friends but without rejecting Heathcliff's love. This paradox is narrated as:

> In the place where she heard Heathcliff termed a "vulgar young ruffian," and "worse than a brute," she took care not to act like him; but at home she had small inclination to practise politeness that would only be laughed at, and restrain an unruly nature when it would bring her neither credit nor praise (85).

The *external analepsis* not only explains Cathy's transformed behaviour but also displays how other people see Heathcliff. He is a "vulgar young ruffian," and "worse than a brute" (85). He is regarded "unfit to associate with Catherine" (Leavis 208). Moreover, the *analepsis* gives an idea about the effects of Hindley's maltreatment on Heathcliff's character as well as on his friendship with Cathy. Heathcliff is transformed into a person whose company is not desired as much as before and who is identified with savage wildness.

Another *external analepsis* more emphatically draws the reader's attention to the effects of bad treatment on Heathcliff's life by displaying his distorted appearance. Nelly says:

> He [Heathcliff] had reached the age of sixteen then, I think, and without having bad features, or being deficient in intellect, he contrived to convey an impression of inward and outward repulsiveness that his present aspect retains no traces of. In the first place, he had by that time lost the benefit of his early education: continual hard work, begun soon and concluded late, had extinguished any curiosity he once possessed in pursuit of knowledge, and any love for books or learning. His childhood sense of superiority, instilled into him by the favors of old Mr Earnshaw, was faded away (86).

The *analepsis* reveals that he is totally deprived of education and civility, which is reflected in both his attutudes and appearance. He has reached adolescence then, and invokes only unpleasant feelings like, "disgust" (86) in the people around though he is neither an ugly boy nor an idiot. The extreme labour and degradation he is submitted to by violence prevent his development into a desirable person. In the continued part of the *analepsis* it is pointed out that Heathcliff is not himself responsible for his ignorance and vulgarity. He is rejected from the normal society and deprived of humane treatment. He has to curb his enthusiasm for a more civilized life of high quality. In the end, he is "toughened" and "embittered" as a result of harsh treatment (Watson 153). Since he cannot help his degradation, he adopts a negative approach to the society by displaying his uncivilized and retarded personality recklessly. This awakens sympathy in the reader for the protagonist (Leavis 208). Arnold Kettle claims, "Heathcliff retains our sympathy … because instinctively we recognize a rough moral justice in what he has done to his oppressors and because, though he is inhuman, we understand why he is inhuman" (169). This *analepsis* is similar to the one in *A Hero of Our Time* in which Pechorin

has to undergo unequal and inhumane treatment as a child. It is presented as a kind of excuse for his present distorted personality. The degradation imposed by the society becomes the common reason for the character transformation which both protagonists undergo. By presenting to the reader an excuse for the protagonists through *analepses*, the narrative discourse provides the means for the justification of their evil behaviour.

To compensate for his sufferings, Heathcliff decides to take revenge on Hindley. The *analeptic prolepses* are significant for informing the reader about Heathcliff's prospective revenge. In one of them Nelly gives information about Heathcliff's reaction to his maltreatment: "He complained so seldom indeed of such stirs as these, that I really thought him not vindictive: I was deceived completely, as you will hear" (58). She informs the reader in advance that Heathcliff is a rancorous and vengeful child who does not forget anything. Later Heathcliff's own acknowledgements, functioning as *repeating prolepsis*, foretell his plans concerning Hindley.

> "I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it at last. I hope he will not die before I do!" "For shame, Heathcliff!" said I. "It was for God to punish wicked people; we should learn to forgive". "No God won't have the satisfaction that I shall," he returned. "I only wish I knew the best way! Let me alone, and I'll plan it out: while I'm thinking of that I don't feel pain" (78-79).

This *prolepsis* points to Heathcliff's vindictive and calculating personality. As in *A Hero of Our Time*, the *prolepses* in this novel prophesy the revenge to be successfully exacted by the protagonist. Heathcliff, like Pechorin, is obssessed with the idea of revenge, and like Pechorin, he is merciless to his victims. Behind their motivation for revenge lies their desire for power. At the end of the 9th chapter, Heathcliff leaves home after hearing that it would degrade Catherine to marry him and therefore she will marry Edgar Linton. This event shows the last point of Heathcliff's humiliation and dismissal from the society, and a landmark for his metamorphosis. Mary Burgan in her article, "Identity and The Cycle of Generations in *Wuthering Heights*" examines the relationship between Heathcliff and Cathy and concludes that their deep attachment is mainly based on their deprivation of parental care and affection, that is, their identity confusion or an absence of sense of self (135). Since Cathy and Heathcliff suffer an identity crisis during their adolescence, they see each other as the "psychological equivalent of identical twinship" and "only

by clinging to one another" do they try to survive (Burgan 134-135). For this reason, Heathcliff leaves Wuthering Heights as soon as he learns that Cathy gives preference to Edgar because he feels deprived of his only source of identity. He goes off in quest of a new identity (Burgan 141).

Heathcliff's return after three years of interval signals the beginning of the fourth period. In this period, Heathcliff acquires the power he needs to overcome his enemies. He is now rich and refined. Heathcliff redefines his new identity through power (McKinstry 143). The fourth phase covers the narrative time between the chapters of 10 and 16. The period between these chapters lasts for four years in true chronological order. The *analepses* and *prolepses* particular to this period designate the protagonist's efforts to attain power and reunion with Catherine. It is mentioned in the only *analepsis* referring to his absence from Heights: "You were really sorry for me, were you? Well, there was cause. I have fought through a bitter life since I last heard your voice; and you must forgive me, for I struggled only for you!" (116). The *completing analepsis* provides some details about the time he spent away from the Heights. It refers to his miseries. At the same time, it can be inferred from the statement that his main desire is to attain a union with Catherine and he is very passionate to achieve it. Therefore, her husband, Edgar Linton and his sister become the target of Heathcliff's treacherous designs. The *repeating prolepsis* by Nelly about his plans regarding Isabella illustrates this point:

> From [Catherine and Heathcliff's] tongues, they did dismiss it; and Catherine, probably, from her thoughts. The other, I felt certain, recalled it often in the course of the evening. I saw him smile to himself – grin rather and lapse into ominous musing whenever Mrs Linton had occasion to be absent from the apartment (127).

With this *analeptic prolepsis* Nelly refers to Heathcliff's calculating personality because she notices the signs of his dark plans on his facial expression and smile after his discovery of Isabella Linton's secret love for him. Nelly's comment is reminiscent of the remark used by Maxim to point to Pechorin's sinister laugh as an ill omen for his plans concerning Bela's abduction (Lermontov 34-35). This *repeating prolepsis* is used to show Pechorin as a shrewd and dangerous man who can take advantage of every situation and control it for his own benefit. A similar example shows the reader Heathcliff's dangerous existence at Wuthering Heights. Nelly says:

> Mr Earnshaw invited *him*! and he called on Mr Earnshaw! I pondered this sentence painfully, after he was gone. Is he turning out a bit of a hypocrite, and coming into the country to work mischief under a cloak? I mused: I had a presentiment in the bottom of my heart that he had better have remained away (117).

Nelly predicts Heathcliff's treacherous behaviour to Hindley. The *prolepsis* represents the protagonist as a hypocrite engaging in sinister plans. Nelly as the second narrator serves to draw the reader's attention to the dangerous personality of the protagonist. He is depicted as a an approaching threat for both the Earnshaws and the Lintons.

Heathcliff has never abandoned the idea of being with Catherine. He does not miss any chance to be with her, so he keeps visiting Thrushcross Grange. He abuses Isabella's love for him in the way Pechorin takes advantage of Mary's love for him to reunite with Vera in *A Hero of Our Time*. Besides, he uses *proleptic* remarks defining his manipulative power just like Pechorin. To give an example, in a *repeating prolepsis* he tells Catherine his plans regarding Isabella: "… if you fancy I'll suffer unrevenged, I'll convince you of the contrary, in a very little while! Meantime, thank you for telling me your sister-in-law's secret: I swear I'll make the most of it. And stand you aside!" (132). The *repeating prolepsis* not only confirms Nelly's suspicions but also reveals the protagonist's determination regarding his revenge on the Lintons. Thus, his vindictive and manipulative personality is again emphasized through this *prolepsis*. Later, the reader is informed by Nelly that: "For two months the fugitives [Heathcliff and Isabella] remained absent: in those two months, Mrs. Linton encountered and conquered the worst shock of what was denominated a brain fever" (154). Heathcliff becomes successful not only in alluring the young girl but also in controling the others' lives. Like Pechorin, who threatens to destroy Mary and Grushnitsky and who becomes successful, he appears a dominant and imposing character for the reader. The following *repeating prolepsis* further exemplifies the controlling force of the protagonist. On her visit to Wuthering Heights Nelly is demanded by Heathcliff to provide a meeting with Catherine. Despite Nelly's refusal he insists on seeing her: "and can you compare my feelings respecting Catherine to his? Before you leave this house, I must exact a promise from you, that you'll get me an interview with her: consent, or refuse, I *will* see her! What

do you say?" (168). The *prolepsis* manifests Heathcliff's overwhelming personality as Nelly cannot resist him. Heathcliff is as persistent and ambitious as Pechorin is.

In the fifth period, Heathcliff's devastating force on the second generation of the Lintons and the Earnshaws including his own son is observed. It starts with the 17th chapter and lasts until the 30th chapter. It comprises about eighteen years. Catherine's death causes Heathcliff to be devoid of any chance of happiness. The great catastrophe for the protagonist marks the beginning of this phase. Eventually Heathcliff is completely transformed into a cruel man. Arnold Kettle says, "Heathcliff becomes a monster" to indicate how the protagonist's transformation is completed (168). In the previous chapters though the reader notices Heathcliff's desire for revenge and his terrifying identity, he cannot help admiring the protagonist for his great love for Catherine. He seems like a tragic hero in those chapters. However, compared to the previous periods, in this period he is identified only with wickedness.

Although it can be inferred from the narrative that Heathcliff's vindictive and hateful personality develops as an outcome of the other people's brutal treatment of him, Heathcliff's identity and personality is not understandable. His continuing ferocious opposition to the Linton and Earnshaw families and hatred even reaching the next generation are inexplicable and terrifying for the reader (Kettle 168). John Beversluis regards "hardness", "cruelty", and "revenge" as the essential part of his personality (112). The *analepses* and *prolepses* peculiar to this period show his hatred and hostility. The *repeating prolepsis* that points to his cruel designs about Hareton, Hindley's son is an example. After Hindley's death Nelly wants to take Hareton back to the Grange, but Heathcliff rejects this demand by declaring that he would keep Hareton to degrade him as much as he himself was degraded. Heathcliff's hatred is projected to his future plans involving Hareton's upbringing: "… he lifted the unfortunate child on to the table and muttered, with peculiar gusto, 'Now, my bonny lad, you are *mine*! And we'll see if one tree won't grow as crooked as another, with the same wind to twist it!' (206). This *prolepsis* foreshadows Heathcliff's deprivation of Hareton as the pay for his own corruption. His ill intentions about the child make him appear cruel and merciless. Furthermore, the

following *repeating analepsis* examplifies the deep-seated grudge Heathcliff bears against Hindley and his family:

> The guest was now the master of Wuthering Heights ... Hareton, who should now be the first gentleman in the neighbourhood, was reduced to a state of complete dependence on his father's inveterate enemy; and lives in his own house as a servant, deprived of the advantage of wages; quite unable to right himself, because of his friendlessness, and his ignorance that he has been wronged (207).

The *analepsis* shows that by using Hindley's weakness of gambling Heathcliff gradually takes possession of his wealth and deprives Hareton of his possession.

The second victim of Heathcliff is Catherine and Edgar's daughter, Catherine. Catherine is punished similarly by being deprived of her wealth and comfort through her marriage to Heathcliff's son. She does not marry Linton Heathcliff of her own volition. Heathcliff forces her to marry. He determines the conditions beforehand and expresses his ill intention to Nelly in a *repeating prolepsis* as such:

> "My design is as honest as possible. I'll inform you of its whole scope," he said. "That the two cousins may fall in love, and get married. I'm acting generously to your master: his young chit has no expectations, and should she second my wishes, she'll be provided for at once as joint successor with Linton."
>
> "If Linton died," I answered, "and his life is quite uncertain, Catherine would be the heir."
>
> "No, she would not," he said. "There is no clause in the will to secure it so: his property would go to me; but, to prevent disputes, I desire their union, and am resolved to bring it about" (234).

The reader can observe the anger and malevolence of the protagonist. The virulent hatred Heathcliff develops for Edgar and Hindley reaches their children. He is determined to realize his desire. He desires his son and Catherine Linton's marriage to take possession of Edgar Linton's wealth. The *prolepsis* helps to show him as insensitive. The realization of the *prolepses* concerning the second generation arouses hatred in the reader for his power. When Pechorin becomes successful in his predetermined plans to triumph over Grushnitsky and Mary, the reader's emotional reaction is the same.

Linton Heathcliff, the protagonist's son cannot escape the terrifying revenge of his father and becomes the last victim of the second generation. Heathcliff's hatred for his son arises mainly from Linton's weak personality and his striking resemblance to

his mother's family and especially his uncle Edgar Linton. He is used by his father as a base device for his ill intentions (Burgan 143). To illustrate, the *completing analepsis* informs the reader that Linton is treated harshly by his father. Nelly says:

> I could not picture a father treating a dying child as tyranically and wickedly as I afterwards learned Heathcliff had treated him, to compel this apparent eagerness: his efforts redoubling the more imminently his avaricious and unfeeling plans were threatened with defeat by death (278).

Though his son is deadly sick, Heathcliff does not abandon his demand concerning Linton and Catherine's marriage. On the contrary, he uses excessive violence to satisfy his blind desire, as a result of which he appears violent, senseless and greedy. The following *completing analepsis* uttered by the protagonist himself supports Nelly's ideas:

> I was embarrased how to punish him when I discovered [Linton's] part in the business: he's such a cobweb, a pinch would annihilate him; but you'll see by his look that he has received his due! I brought him down one evening, the day before yesterday, and just set him in a chair, and never touched him afterwards. I sent Hareton out, and we had the room to ourselves. In two hours, I called Joseph to carry him up again; and since then my presence is as potent on his nerves as a ghost; and I fancy he sees me often, though I am not near. Hareton says he wakes and shrieks in the night by the hour together, and calls you to protect him from me…" (305).

The *completing analepsis* includes Heathcliff's psychological harassment of his son as a way of punishment for his help to young Catherine to run away. As Heatchliff describes, the cruel torture lasts for two hours. In the end, Linton is terrified to death. Apparently, the *analepsis* shows the protagonist as a horrific man recalling a monster.

The last period is narrated within chapters 31 and 34. The events are narrated in 1802 at Lockwood's return to the Grange, three months after Heathcliff's unexpected death. The period can be identified with Heathcliff's spiritual transformation. The change that the protagonist experiences is not a kind of regret or anagnorisis (recognition) that a tragic hero feels after he realizes his flaws. By disappointing the reader's expectations Heathcliff does not reform. It is asserted by David Cecil that ruthlessness and fierceness are the fundamental and inseperable aspects of Heathcliff's personality (148). However, the reader is amazed at the protagonist's unbearable spiritual sufferings. Heathcliff cannot endure Catherine's absence any

more and starts hallucinating. Union with Catherine, the spiritual one in this case, becomes the protagonist's greatest desire (Watson 154). Heathcliff's death seems to be initiated by supernatural events and signs because the protagonist makes strange predictions about his death. He says: "Nelly, there is a strange change approaching: I'm in its shadow at present" (341); also, he says: "I'm too happy; and yet I'm not happy enough. My soul's bliss kills my body, but does not satisfy itself" (351). While he is enjoying the hallucinatory experiences which inform him of his approaching reunion with Catherine, he is aware of the fatal consequences of them. The *prolepsis* in which Heathcliff predicts his unexpected and mysterious death is similar to the *prolepsis* in which Pechorin predicts Vulich's death (Lermontov 177). Therefore, this *prolepsis* provides Heathcliff with superior and supernatural features just like the ones Pechorin has.

IV.1. ii. Duration and Frequency

Wuthering Heights has a traditional form of *duration* where mostly *summary* and *scene* alternation is observed. Nevertheless, the *iterative* structures have an effective role in defining the rhythm in the novel. Lockwood's narrative is slower than Nelly's narrative due to the use of *singulative scenes*. It is full of detailed descriptions of the setting. Nelly's narrative embodies *iterative* passages which have an accelerating quality. Therefore, it is useful to analyse *duration* and *frequency* of the novel together with regard to the characterization of the protagonist.

The novel has its setting in an isolated part of England, and through the descriptive *pauses* and *scenes* Heathcliff is presented as a person alienated from society. For example, the following descriptive *pause* introduces the protagonist in relation to the setting. Lockwood says,

> This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's heaven: and Mr Heathcliff and I are such a suitable pair to divide the desolation between us (Brontë 21).

The descriptive *pause* shapes the reader's perception of the protagonist as it does in *A Hero of Our Time*. A distant setting contributes to the portrayal of the protagonist isolated from society in *Wuthering Heights*, too.

The descriptive *pauses* and *scenes* reflecting nature, similar to the ones in *A Hero of Our Time*, are used to depict the protagonist's personality and to present his feelings. In *A Hero of Our Time,* Pechorin's description of the mariner waiting for the storm (Lermontov 174) and the view of a turbulent sea (81) reflect his confusion and excitement. Similarly, nature descriptions are used to identify Heathcliff's disturbing and severe personality in *Wuthering Heights*. To illustrate:

> Wuthering Heights is the name of Mr Heathcliff's dwelling. 'Wuthering' being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times indeed: one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun (22).

Turbulent winds particular to the Heights, as Miriam Allott suggests, reflect the violent and wild nature of the protagonist (65-66). In addition, Mary Burgan regards nature as the source of Heathcliff's new identity. To quote Burgan,

> after old Earnshaw's death, Heathcliff has had to develop in a void. Neither brother nor servant under Hindley's regime, he is deprived of most human contact. … Thus Heathcliff experiences nature as his only home. … He therefore revels in the violent aspects of the moors; he embraces random wildness as his only model for behaviour (139).

Heathcliff seeks shelter in wild nature away from society and since he identifies himself with it, he develops similar behaviour.

Lockwood employs a descriptive *pause* with *iterative* characteristics to introduce Heathcliff. He describes the protagonist as:

> Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose (23).

The description embodies distinctive features of the protagonist, such as his non-English origin defined with the dark colour of his skin. His dark skin may also indicate his lower class origin (23). However, the protagonist has an elevated style that suggests his wealth. Having such paradoxical qualities regarding his identity is unusual for a man represented in that period and society because the Victorian society would regard anyone from low social class and non-English origin as not suitable for the role of a gentleman. Furthermore, the protagonist's values, ideas and

behaviour are unlike the society's norms. Nevertheless, Heathcliff emerges as a charismatic character that inspires fascination in the reader by his surprising features. Heathcliff's contradictory features regarding his appearance are exposed through the mediation of descriptive *pauses* and *scenes*, similar to the protagonist of *A Hero of Our Time* (Lermontov 67-68). Both Heathcliff and Pechorin are presented as attractive and charismatic characters through the descriptions of their contradictory physical features.

The use of *ellipses* is also significant for the portrayal of the protagonist in *Wuthering Heights*. Mr. Lockwood is curious about Heathcliff's story and asks questions about his past. Nelly's says:

> It's a cuckoo's, sir – I know all about it: except where he was born, and who were his parents, and how he got his money, at first… (53);
>
> … all that I could make out… was a tale of [Mr Earnshaw's] seeing [Heathcliff] starving, and houseless, and as good as dumb, in the streets of Liverpool; where he picked it up and inquired for its owner. Not a soul knew to whom it belonged, he said… (55).

Nothing is known about Heathcliff's past and origin. Heathcliff's life before his arrival at the Heights is unknown, so the reader fails to learn about his family and/or nationality. The *ellipses* render the protagonists of both *A Hero of Our Time* and *Wuthering Heights* mysterious and fascinating. Another elliptical moment occurs during the narration of the love between Heathcliff and Catherine (Marsh 111). The reader is not informed how the love between Heathcliff and Catherine has developed. Even Nelly herself is not informed about this period. She narrates the first negative impression Catherine has about Heathcliff and a change in Catherine's behaviour afterwards in the following manner:

> …and Cathy, when she learned the master had lost her whip in attending on the stranger [Heathcliff], showed her humour by grinning and spitting at the stupid little thing. ...on coming back a few days afterwards… I found they had christened him 'Heathcliff'. … Miss Cathy and he were now very thick…(55-56).

Thus, the *ellipsis* helps increase the mystery and interest about the protagonist as it does in *A Hero of Our Time,* when the necessary past information about Pechorin's love affair with Vera, who seems to be the most significant female character in his life, is omitted (Lermontov 105). A similar effect is created by the use of the *ellipsis* which indicates the period of Heathcliff's sudden disappearance for three years.

After that period Heathcliff comes back as a wealthy and cultivated man (111). The *ellipsis* is a *definite* one as it is referred to by Nelly: "I stated before that I didn't know how he gained his money; neither am I aware of the means he took to raise his mind from the savage ignorance into which it was sunk…" (111). It is a mystery for the reader how the protagonist could change into a completely different man. Queenie Leavis suggests that Heathcliff becomes "an unsatisfactory composite", and the reader observes "no continuity of character" because of the "empty places in his history" (210). Heathcliff is an "enigmatic figure" owing to this technique (Leavis 210).

The *iterative* statements, unlike the *ellipses*, function to accentuate what Heathcliff habitually and consistently does during his childhood. The *iterative* structures, like the ones in *A Hero of Our Time*, which present the protagonist as a person careless of the danger or the effect of his behaviour on himself and other people, highlight the protagonist's typical behaviour. Heathcliff's tenacious and fearless personality is portrayed through Nelly's *iterative* statements:

> He seemed a sullen, patient child; hardened perhaps, to ill treatment: he would stand Hindley's blows without winking or shedding a tear, and my pinches moved him only to draw in a breath and open his eyes, as if he had hurt himself by accident and nobody was to blame (56).

The *iterative* narrative shows the protagonist as reckless and utterly without fear. Heathcliff does not care about the corporal punishments. He endures them bravely. Nevertheless, it is emphasized later in the *iterative* narrative that as a child Heathcliff is not submissive. He is characterized as conscious of his power on Mr. Earnshaw and cognizant how to use it against Hindley:

> I couldn't dote on Heathcliff, and I wondered often what my master saw to admire so much in the sullen boy, who never, to my recollection, repaid his indulgence by any sign of gratitude. He was not insolent to his benefactor, he was simply insensible; though knowing perfectly the hold he had on his heart, and conscious he had only to speak and all the house would be obliged to bend to his wishes (57).

Thus the *iterative* is used to highlight Heathcliff's vigilant and calculating personality. The passage shows the protagonist as self-seeking because he does not show love and sympathy to his benefactor. Although Mr. Earnshaw has saved his life, he does not get affection from Heathcliff.

The *singulative scenes* coming after the *iterative* narratives provide illustrative details and thus contribute to the characterization of the protagonist. To give an example, there follows a *singulative scene* after the *iterative* passages above to show the protagonist's enduring and self-centered personality. Nelly narrates the *scene* which she witnessed as,

> I remember Mr Earnshaw once bought a couple of colts at the parish fair, and gave the lads each one. Heathcliff took the handsomest, but it soon fell lame, and when he discovered it he said to Hindley –
>
> "You must exchange horses with me: I don't like mine; and if you won't I shall tell your father of the three thrashings you've given me this week, and show him my arm, which is black to the shoulder." Hindley put out his tongue, and cuffed him over the ears. "You'd better do it at once," he persisted, escaping to the porch (they were in the stable): you will have to; and if I speak of these blows, you'll get them again with interest." "Off, dog!" cried Hindley, threatening him with an iron weight used for weighing potatoes and hay. "Throw it," he replied, standing still, "and then I'll tell how you boasted that you would turn me out of doors as soon as he died, and see whether he will not turn you out directly." Hindley threw it, hitting him on the breast, and down he fell, but staggered up immediately, breathless and white; … "Take my colt, gipsy, then!" said young Earnshaw. "And I pray that he may break your neck: take him, and be damned, you beggarly interloper! … Heathcliff had gone to loose the beast, and shift it to his own stall; he was passing behind it when Hindley finished his speech by knocking him under its feet, and without stopping to examine whether his hopes were fufilled, ran away as fast as he could. I was surprised to witness how coolly the child gathered himself up, and went on with his intention; exchanging saddles and all, and then sitting down on a bundle of hay to overcome the qualm which the violent blow occasioned, before he entered the house (57-58).

In this *scene,* Heathcliff is described as the person who is after his interest and can withstand anything until he achieves it (Marsh 44). To get the better colt Heathcliff endures the physical pain. However, he does not appear brave in this *scene* because he achieves his aim by unfair means. Heathcliff extorts the horse from Hindley. Like Pechorin, he takes advantage of people's weaknesses to get what he wants. As the succession of *iterative* and *singulative* narratives in *A Hero of Our Time* emphasizes Pechorin's desire and will power by foregrounding the manipulative and calculating side of his personality, the above alternation of *iterative* structures and *singulative scenes* is used to display the same features of the protagonist in *Wuthering Heights*.

Furthermore, in *Wuthering Heights* the *iterative* structures are used to portray the protagonist's passion for nature and his free soul. The protagonist of *A Hero of Our Time* has the same features represented through *iterative* narrative (Lermontov 27). In *Wuthering Heights* it is narrated that Heathcliff and Catherine spend most of their

time away from home together on the moors. Thus it is apparent that both Heathcliff and Catherine desire to live freely. As Queenie Leavis puts it, "the moor means freedom from restraint" for Catherine and Heathcliff (212). Their unchanging and self-consistent attitude despite all the punishments they have to endure is indicated by the *iterative* structures,

> But it was one of their chief amusements to run away to the moors in the morning and remain there all day, and the after-punishment grew a mere thing to laugh at. The curate might set as many chapters as he pleased for Catherine to get by heart, and Joseph might thrash Heathcliff till his arm ached; they forgot everything the minute they were together again: at least the minute they had contrived some naughty plan of revenge; and many a time I've cried to myself to watch them growing more reckless daily, and I not daring to speak a syllable, for fear of losing the small power I still retained over the unfriended creatures (64-65).

The reader discovers that Heathcliff and Catherine are fearless and rebellious children who challenge the social and religious norms by coming against the figures representing the authority. Walter L. Reed emphasizes the importance of "evocation of childhood" claiming that it forms the basis of Heathcliff's identity; Heathcliff's rebellious personality emerges from his childhood "resistance and rebellion against adult authority" (76-77). Arnold Kettle express it in another way saying, "in their revolt [Heathcliff and Catherine] discover their deep and passionate need of each other"; they are free souls, their love originates from this need to be free and Heathcliff's rebellion excites the reader's sympathy (165).

Then a *singulative scene* follows the *iterative* passage for illustration. The *scene* is the evidence of the rebellious runaway of the children, Heathcliff and Catherine. The *scene* is significant because in this scene the reader sees the protagonist's *internal focalization* on society. In this *scene* through Heathcliff's *focalization* the reader observes the Lintons' children:

> The light came from thence; they had not put up the shutters, and the curtains were only half closed. 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 by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers. … Edgar and his sister had it entirely to themselves. Shouldn't they have been happy? We should have thought ourselves in Heaven! (66).

The *scene* includes the protagonist's vivid descriptions that convey his surprise and amazement at the luxury he sees. Heathcliff likens the place to Heaven, which points to his poor conditions at Wuthering Heights. Then he continues relating his further observations about the Lintons:

> And now guess what your good children were doing? Isabella – I believe she is eleven, a year younger than Cathy – lay screaming at the farther end of the room, shrieking as if witches were running red-hot needles into her. Edgar stood on the hearth weeping silently, and in the middle of the table sat a little dog… which, from their mutual accusations we understood that they had nearly pulled in two between them. The idiots! That was their pleasure! to quarrel who should hold a heap of warm hair, and each begin to cry because both after struggling to get it, refused to take it. We laughed outright at the petted things; we did despise them! ... I'd not exchange, for a thousand lives, my condition here, for Edgar Linton's at Thruscross Grange – not if I might have the privilege of flinging Joseph off the highest gable, and painting the house-front with Hindley's blood! (66).

Heathcliff's surprise and amazement double when he realizes the matter of disagreement between the children. He is scornful of them and he despises them for their simple disagreement over a puppy. It is a nonsensical behaviour according to Heathcliff. His evaluation is full of contempt and disdain. Heathcliff's contemptuous descriptions reveal his feeling of superiority over the Lintons, who represent high class people with their ordinary conventions. Since the *scene* is related through the *internal focalization* of the protagonist, the reader sees him as superior and unusual in comparison to the Lintons. Queenie Leavis expresses that this view is deliberately put to highlight young Heathcliff's "natural goodness" in comparison to the Lintons' corrupted instincts (210). In contrast, in *A Hero of Our Time*, the descriptive *pauses* and *scenes* are used to show Pechorin's humiliating descriptions of Grushnitsky, but these *pauses* and *scenes* where he insults Grushnitsky do not arouse the reader's sympathy (Lermontov 94).

The reader does not always share the protagonists' scorn for their rivals in *A Hero of Our Time* and *Wuthering Heights*, yet the narrative strategies influence the reader by drawing attention to the protagonists' superior qualities. In this respect the agents of *duration* and *frequency* function to highlight the protagonists' thoughts and feelings. For example, the *iterative* passage where Heathcliff makes a comparison between himself and Edgar is remarkable:

> You know as well as I do, that for every thought [Catherine] spends on Linton, she spends a thousand on me! … Yet I was a fool to fancy for a moment that she valued Edgar Linton's attachment more than mine. If he loved with all the powers of his puny being, he couldn't love as much in eighty years as I could in a day. And Catherine has a heart as deep as I have: the sea could be as readily contained in that horse-trough, as her whole affection be monopolized by him. Tush! He is scarcely a degree dearer to her than her dog, or her horse. It is not in him to be loved like me: how can she love in him what he has not? (169).

Heathcliff despises Edgar's feelings. According to him, Edgar's love for Catherine is superficial compared to his love. Edgar is described as incapable of strong feelings, unlike Heathcliff. Thus, the reader is triggered to favour the protagonist. Further humiliating descriptions which show Edgar as incompetent and weak are presented in the *scene* in which the conflict between Heathcliff and Edgar reaches the climax. At Thrushcross Grange Heathcliff tells Catherine: "God keep [Edgar] meek and patient! Everyday I grow madder after sending him to Heaven!" (131). The tension increases upon Edgar's arrival. Heathcliff insults Edgar saying,

> Cathy, this lamb of yours threatens like a bull! ... It is in danger of spliting his skull against my knuckles. By God! Mr Linton, I'm mortally sorry that you are not worth knocking down!… I wish you joy of the milk-blooded coward, Cathy! … I compliment you on your taste. And that is the slavering, shivering thing you preferred to me! I would not strike him with my fist, but I'd kick him with my foot, and experience considerable satisfaction. Is he weeping, or is he going to faint for fear? (134-135).

Contemptuous irony is observed in his descriptions (Sonstroem 30-31). Heathcliff is humiliating his rival with the sarcastic descriptions of him just like Pechorin, who insults his rival. Heathcliff feels superior and shows his superiority by exposing Edgar's soft and effeminate personality in contrast to his strength and toughness.

Owing to the *repeating* narrative, the reader observes that Isabella Linton, like her brother, suffers from Heathcliff's humiliation. When Catherine warns Heathcliff to stay away from Isabella, Heathcliff's answer to Catherine is full of contempt and hatred:

> And I like [Isabella] too ill to attempt it, … except in a very ghoulish fashion. You'd hear of odd things if I lived alone with that mawkish, waxen face: the most ordinary would be painting on its white the colours of the rainbow, and turning the blue eyes black, every day or two: they detestably resemble Linton's (126).

Heathcliff treats Isabella as his inferior. His derogatory remarks about Isabella display his disdain for her: "[Isabella] even disgraces the name of Linton; and I have

sometimes relented, from pure lack of invention, in my experiments on what she could endure, and still creep shamefully cringing back!" (171). Apparently Heathcliff feels superior to Isabella Linton. His disdain recalls the *iterative* narrative in *A Hero of Our Time* which exposes the protagonist's narcissistic and misogynistic attitude to women. The *iterative* narrative reveals that Pechorin treats women as objects to be mastered and sees himself as superior to them. The quoted passages above display a similar superior and humiliating attitude. Different from Pechorin, Heathcliff uses violence against women and humiliates only the female members of the Lintons, Isabella and young Catherine.

As it has been stated, the descriptive *pauses* and *scenes* help illustrate Heathcliff's unusual and distinctive features. One of the most peculiar features of Heathcliff is his eyes. His eyes are reminiscent of Pechorin's eyes. In *A Hero of Our Time*, Pechorin's eyes are depicted as "penetrating" and with "cold dazzling brilliance" (Lermontov 68). The protagonists' eyes reflect their impressive personalities. Similar to Pechorin's, Heathcliff's eyes shine with extraordinary light. For example, Nelly says to Heathcliff:

> Oh, Heathcliff, you are showing a poor spirit! Come to the glass, and I'll let you see what you should wish. Do you mark those two lines between your eyes; and those thick brows that instead of rising arched, sink in the middle; and that couple of black fiends, so deeply buried who never open their windows boldly, but lurk glinting under them, like devil's spies? (74-75).

In *A Hero of Our Time*, Pechorin's eyes are described as "they never laughed when [Pechorin] laughed" (Lermontov 68), and similarly Heathcliff's eyes seem to reflect his sinister and dark personality. Heathcliff's eyes are darker and more frightening than Pechorin's eyes. When Heathcliff returns after three years Nelly recognizes him by his eyes. She says: "A ray fell on his features; the cheeks were sallow, and half covered with black whiskers; the brows lowering, the eyes deep-set and singular. I remembered the eyes" (112). The description reveals that the protagonist owns unique and remarkable eyes. Except for his eyes his features have changed. The change in Heathcliff's appearance is described fully in a *pause*:

> Now fully revealed by the fire and candlelight, I was amazed, more than ever, to behold the transformation of Heathcliff. He had grown a tall, athletic, well-formed man; beside whom my master seemed quite slender and youth-like. His upright carriage suggested the idea of his having been in the army. His countenance was much older in expression and decision

> of feature than Mr Linton's; it looked intelligent, and retained no marks of former degradation. A half-civilized ferocity lurked yet in the depressed brows and eyes full of black fire, but it was subdued; and his manner was even dignified: quite divested of roughness, though too stern for grace (115).

The descriptive *pause* accentuates that Heathcliff is transformed into a handsome and desirable man after three years. However, his eyes have not changed; they are still threatening. His fierce look recalls his vicious personality. Isabella's descriptions of Heathcliff's eyes like, "his basilisk eyes" or (199) or "the clouded windows of hell" (200), support this idea. His devilish eyes, which are the reminder of his evil soul, are repeatedly described. Even after he dies his eyes continue to affect the reader. Nelly describes the *scene* when she tries to close his eyes: "I tried to close his eyes: to extinguish, if possible, that frightful, lifelike gaze of exultation before anyone else beheld it. They would not shut: they seemed to sneer at my attempts; and his parted lips and sharp white teeth sneered too!" (353). The *scene* is fascinating since it displays the incredibly amazing look of the protagonist which creates an impression that he is still alive.

In many *scenes*, where his violent acts are described, Heathcliff is presented as a terrifying person. One of these violent *scenes* occurs when Hindley tries to prevent Heathcliff from entering Wuthering Heights. Heathcliff manages to break into the house. Isabella describes this violent *scene*:

> The charge exploded, and the knife, in springing back, closed into its owner's wrist. Heathcliff pulled it away by main force, slitting up the flash as it passed on, and thrust it dripping into his pocket. He then took a stone, struck down the division between two windows, and sprang in. His adversary had fallen senseless with excessive pain and the flow of blood, that gushed from an artery or a large vein. The ruffian kicked and trampled on him, and dashed his head repeatedly against the flags, holding me with one hand, meantime, to prevent me summoning Joseph. He exerted preterhuman self-denial in abstaining from finishing him completely; but getting out of breath he finally desisted, and dragged the apparently inanimate body on to the settle (197).

Heathcliff wounds and beats Hindley mercilessly. This *scene* recalls the duel *scene* in *A Hero of Our Time* because there the protagonist is also merciless to his enemy (Lermontov 167). Heathcliff's violent attacks terrify the reader. Another violent *scene* which distances the reader from the protagonist is the one where Heathcliff beats young Catherine and Nelly to detain them at Wuthering Heights:

> Heathcliff glanced at me a glance that kept me from interfering a moment. Catherine was too intent on his fingers to notice his face. He opened them suddenly, and resigned the object of dispute; but, ere she had well secured it, he seized her with the liberated hand, and, pulling her on his knee, administered with the other a shower of terrific slaps on both sides of the head, each sufficient to have fulfilled his threat, had she been able to fall.
>
> At this diabolical violence I rushed on him furiously. 'You villain!' I began to cry, 'you villain!' A touch on the chest silenced me: I am stout, and soon put out of breath; and, what with that and the road, I staggered dizzily back, and felt ready to suffocate, or to burst a blood-vessel. The scene was over in two minutes… (289-290).

Heathcliff appears as a merciless tyrant who cruelly and unjustly dominates the people around him. The *scene* incites aversion in the reader to Heathcliff for the violence he inflicts on women.

Lastly, *iterative* passages are used to reveal the protagonist's strong inclination for the supernatural. He has a belief in ghosts. The following *iterative* passage highlights his belief that he has been haunted by Catherine's ghost for eighteen years:

> And since then, sometimes more and sometimes less, I've been the sport of that intolerable torture! Infernal! keeping my nerves at such a stretch, that, if they had not resembled catgut, they would long ago have relaxed to the feebleness of Linton's. When I sat in the house with Hareton, it seemed that on going out I should meet her; when I walked on the moors I should meet her coming in. When I went from home, I hastened to return: she *must* be somewhere at the Heights, I was certain! And when I slept in her chamber – I was beaten out of that. I couldn't lie there; for the moment I closed my eyes, she was either outside the window, or sliding back the panels, or entering the room, or even resting her darling head on the same pillow, as she did when a child; and I must open my lids to see. And so I opened and closed them a hundred times a night – to be always disappointed! It racked me! … It was a strange way of killing: not by inches, but by fractions of hairbreadths, to beguile me with the spectre of a hope, through eighteen years! (308-309).

The *iterative* passage displays that the protagonist is obsessed with Catherine's ghost. Heathcliff narrates his great sufferings by accentuating his persistent idea of being haunted. Heathcliff's narration of his sufferings evokes horror and pity in the reader. At the same time, the reader is impressed by Heathcliff's obsessive idealization of his love for Catherine. The protagonist owes most of his glamour to his love.

IV. 2. Mood

Similar to *A Hero of Our Time*, *Wuthering Heights* provides the reader with *variable internal focalization*. The *focalizations* through different focal characters

present various views which confuse and challenge the reader (Sonstroem 27, 38). The novel starts with the *internal focalization* through Lockwood, who uses *immediate speech*. He is the first focal character in the novel. Owing to the narrative strategies Lockwood can establish a direct contact with the reader. *Internal focalization* and *immediate speech* are used to form an intimate tie between the first narrator and the reader. Therefore, Lockwood gains a seemingly reliable status. On the other hand, since Heathcliff is mostly presented through the narrative of events and with some *imitated speeches* within the first narrative, he appears distant. Similar to *A Hero of Our Time*, *Wuthering Heights* owns a narrative discourse which gradually approximates the protagonist to the reader. However, the protagonist's *focalization* is not foregrounded as in *A Hero of Our Time*. Different from Pechorin, Heathcliff is mostly presented as focalized. As a result, Heathcliff keeps a distance between himself and the reader until the end (Reed 87). He mostly preserves his mystery. John T. Matthews thinks that the distance between the reader and the protagonist shows the protagonist as mysterious, "deepens our impression of [Heathcliff and Catherine's] mysterious, suprapersonal passion", and accordingly arouses sympathy for them (152).

Lockwood is a stranger in the universe of the novel. His observations of the protagonist are based on his own experiences. Heathcliff is shown as unfriendly and inhospitable through his *focalization*. Lockwood's *immediate speech* that describes Heathcliff reflects his gradually developing dislike of and irritation with the protagonist. To give an example, when Lockwood reports the dialogue between Heathcliff and his daughter-in-law, he presents the protagonist as coarse and offensive.

> "Are you going to mak' th' tea?" demanded he of the shabby coat, shifting his ferocious gaze from me to the young lady.
>
> "Is he to have any?" she asked, appealing to Heathcliff.
>
> "Get it ready, will you?" was the answer, uttered so savagely that I started. The tone in which the words were said revealed a genuine bad nature. I no longer felt inclined to call Heathcliff a capital fellow (30).

The protagonist's harsh talk in this *imitated speech* reflects his violent and aggressive nature. The reader is also affected by Lockwood's comments on Heathcliff's personality because through *immediate speech* the narrator can openly criticize the

protagonist and influence the reader. Heathcliff's treatment of his daughter-in-law is described as atrocious. The following quotation is presented to display Heathcliff's brutality,

> "And you, you worthless –" he broke out as I entered, turning to his daughter-in-law, and employing an epithet as harmless as duck, or sheep, but generally represented by a dash –. "There you are, at your idle tricks again? The rest of them do earn their bread – you live on my charity! Put your trash away, and find something to do. You shall pay me for the plague of having you eternally in my sight – do you hear, damnable jade?" (48).

The narrator associates Heathcliff with the wild and evil. Compared to Lockwood, who speaks kindly, Heathcliff appears as uncivilized and brutal due to the narrative discourse that juxtaposes two different kinds of speech,

> "Mr Lockwood, your new tenant, sir. I do myself the honour of calling as soon as possible after my arrival, to express the hope that I have not inconvenienced you by my perseverance in soliciting the occupation of Thrushcross Grange: I heard yesterday you had had some thoughts – "
>
> "Thrushcross Grange is my own, sir," he interrupted, wincing. "I should not allow anyone to inconvenience me, if I could hinder it – walk in!"
>
> The "walk in" was uttered with closed teeth, and expressed the sentiment, "Go to the Deuce"… (21).

By comparing himself with Heathcliff and introducing Heathcliff as a villainous man, Lockwood exposes the protagonist's evil nature. On his second visit to Wuthering Heights Lockwood has to stay there although he is not welcome by Heathcliff. He presents Heathcliff's *imitated speech* displaying his anger and annoyance:

> "I hope it will be a lesson to you to make no more rash journeys on these hills," cried Heathcliff's stern voice from the kitchen entrance. "As to staying here, I don't keep accomodation for visitors: you must share a bed with Hareton or Joseph, if you do."
>
> "I can sleep on a chair in this room," I replied.
>
> "No, no! A stranger is a stranger, be he rich or poor: it will not suit me to permit anyone the range of the place while I am off guard!" said the unmannerly wretch (34-35).

The protagonist appears as inhospitable and rude in this speech. The reader is annoyed by Heathcliff's reaction. Similarly, when in *A Hero of Our Time*, Pechorin is presented as a repulsive, insolent and inconsiderate man in comparison to Maxim the reader feels resentment for the protagonist.

Another function of the first narrator's *internal focalization* in *Wuthering Heights* is to reflect the mystery surrounding the protagonist. Lockwood observes that there are some inexplicable facts about his landlord. To illustrate, he is warned by Heathcliff's housekeeper, Zillah, that Heathcliff has "an odd notion about the chamber" he has to stay in and "never let[s] anybody lodge there willingly" (37). Lockwood asks for the reason, but the answer he gets is: "she had only lived there a year or two; they had so many queer goings on, [Zillah] could not begin to be curious" (37). The *narratized speech* arouses curiosity for the protagonist in the reader. Later, Lockwood relates that his landlord comes to the chamber as soon as he hears his frightening screams because of the horrible nightmare he has seen. Heathcliff's appearance and weird behavior shown through Lockwood's *focalization* reflect his bewilderment. Heathcliff's reaction surprises and confuses the reader. Owing to the *focalization* techniques and characters' speeches the reader is convinced that the house is haunted. The effect of Lockwood's dream on Heathcliff is amazing:

> … I did not know whether to resent this language or pursue my explanation; but he seemed so powerfully affected that I took pity and proceeded with my dreams; … Heathcliff gradually fell back into the shelter of the bed, as I spoke; finally sitting down almost concealed behind it. I guessed, however, by his irregular and intercepted breathing, that he struggled to vanguish an excess of violent emotion (45-46).

The reader shares Lockwood's observation of the protagonist's great suffering and despair in this *scene*. Lockwood's description of him has a strong visual impact on the reader. Heathcliff appears deeply vexed. Different from the previous scenes, this scene shows him as desperate and disconsolate, which surprises the reader. The protagonist's suffering evokes pity in Lockwood and the reader. In the rest of the *scene* Lockwood pictures Heathcliff's despair and points out that it is unexpected for Heathcliff to show his feelings openly,

> … I stood still, and was witness, involuntarily, to a piece of superstition on the part of my landlord, which belied, oddly, his apparent sense. He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears. "Come in! come in!" he sobbed. "Cathy, do come. Oh, do – *once* more! Oh! my heart's darling! hear me *this* time, Catherine, at last!" … (46).

It is strange that Heathcliff believes in Lockwood's dream and speaks to Catherine's ghost. Lockwood identifies him as superstitious. Heathcliff is exposed as

incongruous through Lockwood's *focalization* because when Heathcliff's previously created image is considered his emotional and seemingly irrational reaction to Lockwood's dream produces a paradoxical effect on the reader. The reader experiences a similar paradoxical effect while viewing Pechorin's agony after Vera's departure in *A Hero of Our Time* (170). The only difference lies in the technique. While Pechorin's painful experience is narrated through his own *immediate speech* as an *autodiegetic* narrator, Heathcliff's woe is reflected through Lockwood's *focalization* and speech. Only later, while narrating her tale about Heathcliff, does Nelly deliver the speech between Heathcliff and Catherine, which forms the ground for Heathcliff's belief in the supernatural. She reports Catherine's *imitated speech* foreshadowing the troubled and disturbed future for the protagonist. Catherine says, "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!" (146). Catherine's words, uttered in delirium, prophesy Lockwood's strange dream. The reader is amazed at the strong and mysterious bond between the lovers.

Through Lockwood's *focalization* the reader discovers another surprising feature of the protagonist which contradicts his detached posture and unfriendly behaviour. The reader infers that although Heathcliff is emotionally disturbed, he does not remain indifferent to Lockwood's situation. Surprisingly, he offers Lockwood to stay in his room. Heathcliff is angry with Lockwood, whom he regards as an intruder, but he is ready to ignore his guest's rude behaviour of staying at the chamber without his permission. He says,

> Take the candle, and go where you please. I shall join you directly. Keep out of the yard though the dogs are unchained; and the house – Juno mounts sentinel there, and nay, you can only ramble about the steps and passages. But, away with you! I'll come in two minutes! (46).

The *imitated speech* reveals that Heathcliff is quite thoughtful because he warns Lockwood against the dangers he may encounter. In addition, Heathcliff will later accompany Lockwood to Thrushcross Grange, which is narrated as:

> My landlord hallooed for me to stop, ere I reached the bottom of the garden, and offered to accompany me across the moor. … my companion found it necessary to warn me frequently to steer to the right or left, when I imagined I was following, correctly, the windings of the road (49).

This narrative through Lockwood's *focalization* shows Heathcliff as helpful and considerate. It is evident from the description of the perilous journey across the moor that without his help Lockwood would eventually perish.

After Lockwood's narration, Nelly's perspective rules the narrative and Heathcliff's story is presented to the reader mainly through Nelly's *internal focalization* mostly on his unique love for Catherine. The extreme and intense feelings Heathcliff experiences for Catherine are regarded beyond reason and convention by the reader. Heathcliff is ruled by his great passion for her. The reader generally identifies him with his love. Walter L. Reed in his article, "Heathcliff: The Hero Out of Time", analyses Heathcliff as 'the hero' and concludes that "Heathcliff's heroism is inseparable from his love for Catherine" (Reed 72). Accordingly, the protagonist appears with various attributes in relation to his love. In fact, Heathcliff is exposed with unusual qualities owing to his love for Catherine. The *focalization* through Nelly unveils Heathcliff and Catherine's special world. As an illustration, in the *scene* where Nelly finds the children comforting each other with thoughts of Heaven after Mr. Earnshaw's death, the *mood* is adjusted in such a manner that the reader's attention is focused on the special bond between the children:

> … I 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 (62).

The children imagine Mr. Earnshaw in Heaven, but their view of Heaven is special to them. Nelly is hypnotized by the extremely close relationship between Heathcliff and Catherine, which is reflected onto their vision of Heaven. The children's attachment and their pure and selfless thought of Heaven arouse admiration in the reader.

Through the following *focalizations* the protagonist is ascribed other features in relation to his love. His valor is one of them. Heathcliff exposes himself to danger for Catherine:

> "I had Cathy by the hand, and was urging her on, when all at once she fell down. 'Run, Heathcliff, run!' she whispered. 'They have let the bulldog loose and he holds me!' The devil had seized her ankle Nelly: I heard his abominable snorting. She did not yell out – no! … I did, though: I

> vociferated curses enough to annihilate any fiend in Christendom; and I got a stone and thrust it between his jaws, and tried with all my might to cram it down his throat" (67).

His attempt to rescue Catherine from the dog and his bravery fascinate the reader. The fact that Heathcliff is ardently dedicated and loyal to Catherine is exhibited in this quoted passage. Heathcliff's devotion and attachment to Catherine is best seen in his sublimation of her. He worships her and is ready to put his life in danger for her. The protagonist's own *focalization* reveals how he idolizes Catherine:

> "I left her, as merry as she could be, dividing her food between the little dog and Skulker, whose nose she pinched as he ate; and kindling a spark of spirit in the vacant blue eyes of the Lintons – a dim reflection from her own enchanting face. I saw they were full of stupid admiration; she is so immeasurably superior to them – to everybody on earth, is she not, Nelly?" (69).

In Heathcliff's comparison of Catherine to the Lintons, the reader witnesses his idealized view of her. The *focalization* through the protagonist exposes "his deepest attachment" (Sonstroem 37). Heathcliff's worshipful attitude to Catherine that is apparent in the above *focalization* also discloses the fact that the protagonist is a man who is capable of noble and innocent feelings. His idealized view of his beloved would never change.

The protagonist's contradictory feelings are manifested through *imitated speech*. It is known that Heathcliff despises the Lintons and calls Edgar and Isabella Linton "the idiots" (66). He frequently expresses his scorn for Edgar. However, later the reader observes a yearning in Heathcliff which is deeply in contrast with his scorn. Heathcliff tells Nelly that he wishes he could be more like Edgar: "Nelly, make me decent, I'm going to be good" (73). Heathcliff recognizes that the Lintons are entirely different from him with their civilized manners and fine dresses. At the same time, he realizes that their way of life is the socially accepted one. Cathy tries to behave like them, too. Therefore, he wants to adopt the values accepted by Cathy (Sonstroem 37). The word "decent" used by Heathcliff refers to the Lintons' habits and ways of acting.

> "I'll steal time to arrange you so that Edgar Linton shall look quite a doll beside you: and that he does. You are younger, and yet, I'll be bound, you are taller and twice as broad across the shoulders: you could knock him down in a twinkling, don't you feel that you could?"

> Heathcliff's face brightened a moment; then it was overcast afresh, and he sighed.
>
> "But, Nelly, if I knocked him down twenty times, that wouldn't make him less handsome or me more so. I wish I had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as he will be!" (74).

Apparently, Heathcliff wants to be like Edgar: fair, rich, and well-behaved. It may be suggested that the protagonist feels inferior to the Lintons. In addition, as he knows that Cathy is attracted to Edgar, he wants to own Edgar's features. The *imitated speeches* that belong to Heathcliff thus exhibit contradictory features similar to the ones Pechorin owns. However, it should be stated that Heathcliff's above speech belongs to the early period of his life and his desire to be decent is his innocent and honest wish. Though the protagonist is suffering from poor material conditions and growing depravity then, he is not depicted as devoid of human nature. That is the reader can observe the deep anxiety and unhappiness he feels. His desire to be decent is violently prevented by Hindley. The frustrated protagonist develops sinister and devious behaviour. His dishonest and sneaky personality is best observed while he is tempting Isabella or deceiving young Catherine. In this sense, the *imitated speeches* by the adult Heathcliff are more reflective of his contradictory feelings and accordingly his artful personality. The conflicting *imitated speeches* in both novels cause the reader to believe that the protagonists are dishonest.

Catherine's *focalization* and *imitated speeches* have an essential role in the representation of the protagonist. Her significance for the portrayal of the protagonist is of utmost importance since she occupies the fundamental place in his life. Catherine's description of her love and identification of herself with Heathcliff arouses admiration in the reader for the lovers. Catherine says:

> "… [Heathcliff] shall never know how I love him: and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire." (99).

Catherine draws attention to their strong and violent feelings. In the following part of her speech she describes their love which is also the description of their identity:

> "If all else perished, and [Heathcliff] remained, *I* should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. 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" (101).

Her description is striking and unusual. Love is characterized by Catherine as something that does not involve physical, material, or moral aspects. Her love for Heathcliff constitutes the necessary and fundamental part of her personality (Leavis 213). Catherine identifies herself with Heathcliff as she regards him as identical to herself (Cecil 148; Watson 155). In addition, she is quite aware that Heathcliff is the "sole source of [her] personal being" (Burgan 135). Catherine's great love for Heathcliff that is exhibited through her own *focalization* becomes the most effective discourse element that renders the protagonist extraordinary. Despite all his evil features Heathcliff emerges as an attractive character who is able to inspire sublime feelings. Likewise, in *A Hero of Our Time*, the reader is stimulated to feel admiration for the protagonist by the *imitated speeches* and *focalizations* of the women who are in love with him. Although in each novel the protagonist's love becomes a destructive power and brings misery and death to the women who are in love, the reader does not stop admiring the protagonist.

However, it should also be accepted that Catherine's *imitated speeches* have contradictory effects on the reader with regard to the protagonist's characterization. Her following *imitated speech* reveals that she is keenly aware of Heathcliff's wicked personality. The speech is addressed to Isabella:

> "I'd as soon put that little canary into the park on a winter's day, as recommend you to bestow your heart on him! ... Pray, don't imagine that he conceals depths of benevolence and affection beneath a stern exterior! He's not a rough diamond – a pearl-containing oyster of a rustic: he's a fierce, pitiless, wolfish man. … he'd crush you like a sparrow's egg, Isabella, if he found you a troublesome charge. I know he couldn't love a Linton; and yet he'd be quite capable of marrying your fortune and expectations: avarice is growing with him a besetting sin." (122).

Catherine makes this direct characterization of Heathcliff to convince Isabella of his destructive and malicious personality. Heathcliff is portrayed as a brutal, merciless and avaricious man. According to Leavis, this speech shows that for even Catherine Heathcliff "can be only the monster" (210). Nelly's *imitated speech* supports Catherine's view of him. Nelly advises Isabella: "Banish [Heathcliff] from your thoughts, miss," and says, "He's a bird of bad omen: no mate" for her (123). Nelly

states that Catherine's view of Heathcliff is not an exaggeration. The fact that Catherine knows Heathcliff's evil features and still does not reject him is astonishing for the reader. Catherine's two quoted speeches with contrasting views amaze the reader. A similar effect is created in *A Hero of Our Time* through Vera's letter, which persuades the reader to attribute superior qualities to Pechorin, despite his vices.

In *Wuthering Heights*, the second narrative, created by Nelly's narration, makes the reader feel the protagonist's existence more through *imitated speeches*, a technique which provides a more intimate relationship between the reader and the protagonist. In addition, Heathcliff's speech has its own distinctive qualities. As Nicholas Marsh defines, "[Heathcliff's] diction is contrastingly more vigorous than Mrs Dean's" (18). Then, Heathcliff's speeches reveal not only his violent and cruel nature but also his excessive anger and hatred. One of these *imitated speeches* is about Isabella's initial romantic feelings for him. Heathcliff says,

> "[Isabella] abandoned them under a delusion," ... "picturing in me a hero of romance, and expecting unlimited indulgences from my chivalrous devotion. I can hardly regard her in the light of a rational creature, so obstinately has she persisted in forming a fabulous notion of my character and acting on the false impressions she cherished. But at least, I think she begins to know me… It was a marvelous effort of perspicacity to discover that I did not love her… Now, was it not the depth of absurdity-of genuine idiocy, for that pitiful, slavish, mean-minded brach to dream that I could love her? Tell your master, Nelly, that I never, in all my life, met with such an abject thing as she is" (170-71).

In this *imitated speech* Heathcliff appears as a self-confident man with a devastating and oppressive personality. His sense of superiority is apparent. He sarcastically makes fun of Isabella's romantic views. Evidently, Isabella imagined Heathcliff as a medieval knight with chivalrous attributes, which recalls the influence Pechorin has on Princess Mary in *A Hero of Our Time*. Heathcliff is as cynical as Pechorin. He challenges the accepted norms of behaviour by degrading and humiliating Isabella, who sacrifices all she has for him. Moreover, Heathcliff is not afraid of disclosing his true nature with its deficiencies and demonic sides. He says, "The first thing [Isabella] saw me do, on coming out of the Grange, was to hang up her little dog; and when she pleaded for it, the first words I uttered were a wish that I had the hanging of every being belonging to her…" (171). He impulsively exposes his violent and savage personality. With this quality Heathcliff resembles Pechorin insofar as neither Heathcliff nor Pechorin denies their villanious attributes. However, self-realization

on the part of the protagonist becomes a laudable motive for the reader in *A Hero of Our Time*. Unlike Heathcliff, Pechorin criticizes himself at length and in a more sophisticated style through his *autodiegetic* voice.

The *focalization* adjusted on the protagonist reveals that Heathcliff is not neglectful of his environment. He is as attentive as Pechorin is. As an example, through Lockwood's *focalization* Heathcliff is presented as a vigilant man (37). It is evident that Heathcliff is a watchful and alert character. When Nelly asks Catherine whether she worries about Heathcliff since he stays with Hindley at Wuthering Heights, Catherine's answer indicates that Heathcliff is vigilant: "Have you no fear of the consequences, Mrs Linton?" "None for my friend," she replied: "his strong head will keep him from danger …" (119). However, it should be emphasized that like Pechorin's, Heathcliff's alertness is closely associated with his wicked and even demonic side. Heathcliff shows prudence in taking revenge. To illustrate, the reader is informed by Isabella that he physically and psychologically abuses her, but he is careful in carrying out his plan. Isabella mentions his "diabolical prudence" (172). Heathcliff verifies Isabella's comment while he is talking about the torture he inflicts on her. He tells Nelly, "… I keep strictly within the limits of the law. I have avoided, up to this period, giving her the slightest right to claim a separation…" (171). He gets pleasure from Isabella's subjugation. This satisfaction taken from hurting other people and making them suffer physically and mentally is common to both Pechorin and Heathcliff. The following *imitated speech* illustrates Heathcliff's evil desire to conquer and annihilate his enemies. He tells Catherine:

> "I seek no revenge on you," replied Heathcliff less vehemently. "That's not the plan. The tyrant grinds down his slaves and they don't turn against him; they crush those beneath them. You are welcome to torture me to death for your amusement, only allow me to amuse myself a little in the same style, and refrain from insult as much as you are able" (132).

Like Pechorin, he takes pleasure from other people's miseries. He recalls Pechorin when he tells young Catherine, "Miss Linton, I shall enjoy myself remarkably in thinking your father will be miserable: I shall not sleep for satisfaction" (293). The violent images used by Heathcliff in his speeches indicate his demonic personality,

> "I never would have banished [Edgar] from [Catherine's] society as long as she desired his. The moment her regard ceased, I would have torn his heart out, and drunk his blood! But, till then – if you don't believe me,

> you don't know me – till then, I would have died by inches before I touched a single hair of his head!" (168).

The reader infers from this *imitated speech* that the protagonist owns a frightening demonic ambition to destroy his enemies. To satisfy his desire Heathcliff even wants to drink Edgar's blood. Heathcliff's vampire-like mania shows resemblance to Pechorin's speech where he acknowledges that he acquires a vampire's desire to annihilate the lives around (Lermontov 145).

However, Heathcliff's demonic qualities are undermined in the scene which takes place just before Catherine's death. The *scene*, reflected through Nelly's *internal focalization*, is probably the emotional climax of the novel. The protagonist is pictured as suffering torments. The vision has a great impact on the reader. He cannot help feeling sorry for Heathcliff,

> "[Heathcliff] neither spoke nor loosed his hold for some five minutes, during which period he bestowed more kisses than ever he gave in his life before, I daresay: but then my mistress had kissed him first, and I plainly saw that he could hardly bear, for downright agony, to look into her face! The same conviction had stricken him as me, from the instant he beheld her, that there was no prospect of ultimate recovery there – she was fated, sure to die" (177).

The tragic view of the protagonist causes the reader to think that Heathcliff is capable of deep and strong feelings. Like Catherine, he defines himself with his beloved. It is evident that Catherine's existence is necessary for Heathcliff. He says, "Catherine, you know that I could as soon forget you as my existence! Is it not sufficient for your infernal selfishness, that while you are at peace I shall writhe in the torments of Hell?" (179). The reader is impressed by the magnitude of his love. In fact, Heathcliff's passion is superior to the average. Melvin Watson describes his love as "a superhuman strength" (152), which verifies the protagonist's extraordinary character. The agony the protagonist feels after Catherine's death is portrayed in the view reflected by Nelly, who goes outside to inform Heathcliff of Catherine's death and finds him leaning motionless against an ash tree: "... I saw a pair of ousels passing and repassing scarcely three feet from him, busy in building their nest, and regarding his proximity no more than that of a piece of timber" (186). His silent posture, which is "an extraordinary evocation of his long stillness" is reflected through Nelly's *focalization* and shows his great agony (Marsh 18). This sight representing his torment is intensified with Heathcliff's *imitated speech*:

> "And I pray one prayer – I repeat it till my tongue stiffens – Catherine Earnshaw, may you not rest as long as I am living! 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!" (187).

He curses Catherine and begs her to haunt him. He feels that with her he has lost the meaning of his existence. The lovers' "mutually dependent identity" is expressed once again (Burgan 141). It is one of the most remarkable speeches of the protagonist which exposes his passionate personality (Allott 67). Heathcliff's feelings appear beyond the conventional man's comprehension, which may render him an extraordinary lover and excite the reader's wonder.

Heathcliff's account of opening Catherine's grave is the *imitated speech* that gives the most detailed information about the protagonist's deep feelings. Though the narrator's existence is felt the author does not employ *immediate speech* to convey the protagonist's feelings, but the protagonist appears in the closest distance to the reader because he speaks as if to himself and therefore directly to the reader (306-307). In this speech Heathcliff exposes that he has suffered for eighteen years. It is his second attempt to open the grave. Nicholas Marsh believes that this extract is "at the top of the scale of authenticity" because the reader is presented the most immediate information "from the core of Heathcliff's nature" (43). Heathcliff opens the grave because he feels an urgent need for Catherine's presence: whether it is a dead body or a spirit now. He is relieved after seeing Catherine's dead face. Then, since he aims to gain reunion with Catherine after death, he opens one side of the coffin and gives money to the sexton to do the same with his coffin when he is buried there. The idea of dissolving together is rooted in the notion that they share the same substance. Heathcliff has the opinion that death is not an ultimate end; on the contrary, it signifies the beginning of his reunion with Catherine.

Heathcliff's desire to see Catherine's ghost is closely related to his unyielding and tenacious personality (Marsh 50). The reader observes Pechorin's similar effort in *A Hero of Our Time* when he attempts to test fate. Like Heathcliff, Pechorin appears as the character who takes up a challenge that goes beyond the limits of life. Toward the end of *Wuthering Heights* Heathcliff starts to feel Catherine's presence/Catherine's ghost more than before and he abandons eating and sleeping, which is regarded as

the spiritual transformation and the final degree of Heathcliff's change in the examination of *order* of the novel. Besides displaying the protagonist's supernatural aspect, this event exposes his unceasing efforts to attain reunion with Catherine even after eighteen years. Both Heathcliff and Pechorin disregard death in their attempts. In fact, both Heathcliff's and Pechorin's deaths are presented as a kind of suicide. They do not kill themselves but rather choose to take another route, choose not to exist in this world which they find meaningless and futile.

IV. 3. Voice

In addition to the two main narrators, the narrative mechanism of *Wuthering Heights* involves many narrative levels embedded within each other. To illustrate, Isabella's letter and Catherine's diary contribute to the multi-layered structure of the novel. Genette states that these short narratives embedded within the main narratives compose *metadiegeses* in *Wuthering Heights* (232). Multiple narrators contribute to the portrayal of Heathcliff as an intriguing character. While Lockwood's narrative in the form of a diary constitutes the *intradiegetic* level of the novel, which recalls the travel notes of the first narrator in *A Hero of Our Time*, and allows the intimacy between the narrator and the reader, Nelly Dean's narrative constitutes the *metadiegetic* universe where Heathcliff's story, like Pechorin's story in *A Hero of Our Time*, emerges within a *metadiegesis*. Walter L. Reed asserts that Heathcliff as a character appears as the inseparable product/part of the narrative due to its multi-layered form. That is the protagonist and the narrators are closely related to each other and it is necessary to examine the protagonist and the narrators in relation to each other (84). The many layered narrative in *Wuthering Heights* renders the protagonist fabulous. A story within a story becomes a narrative strategy that draws the reader into the protagonist's story by arousing curiosity. For example, the notes written by Catherine Earnshaw in the form of a diary occur at a *meta-metadiegetic* level. The reader is presented with direct and sudden glimpses of the protagonist's childhood experiences, so he is immediately caught up in the protagonist's story. Reliving the past in imagination through *meta-metadiegesis* creates mystery about the protagonist, as well.

As narrators both Lockwood and Nelly are ignorant of many aspects of Heathcliff's personality (Mengham 73). Lockwood is an *intradiegetic-homodiegetic* narrator, an outsider in the protagonist's world, yet he is part of the novel's *diegesis* (Rimmon-Kenan 96). Rimmon-Kenan also calls Lockwood "subsidiary witness-narrator" (96). With these qualities Lockwood is similar to the first narrator in *A Hero of Our Time*. Both Lockwood and the first narrator of *A Hero of Our Time* are narrators whose knowledge of the protagonists is incomplete and insufficient due to their limited personal involvement in the protagonists' story.

Lockwood's narrative constitutes the first narrative level and the outer framework of the story. His first remarks on Heathcliff are positive, which invokes sympathy in the reader. Heathcliff is depicted with favorable comments by Lockwood:

> 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 (21).

Lockwood's attempt to portray Heathcliff affirmatively gives Heathcliff privilege as a character. That is, Lockwood's fascination with Heathcliff invites the reader's interest. The following quotation illustrates the narrator's sympathy as well:

> Possibly, some people might suspect [Heathcliff] of a degree of underbred pride; I have a sympathetic chord within that tells me it is nothing of the sort: I know, by instinct, his reserve springs from an aversion to showy displays of feeling – to manifestations of mutual kindliness. He'll love and hate equally under cover, and esteem it a species of impertinence to be loved or hated again. No, I'm running on too fast: I bestow my own attributes over liberally on him (24).

Undoubtedly the narrator succeeds in creating sympathy for the protagonist, but the reader later learns that he is wrong when he says Heathcliff must have temperate behaviour and he cannot be a proud man. The first narrator attributes his own qualities to the protagonist as he himself confesses. The narrator's observations based on his own experiences are inserted to impress the *extradiegetic narratee* /or the real reader. Therefore, these commentaries constitute *metalepses* in the narrative frame of the novel. Similar to the *metaleptic* comments of the first narrator in *A Hero of Our Time*, *metalepses* used by Lockwood affect the reader's view of the protagonist. Lockwood's remark about Heathcliff's reserved personality mentioned in the quoted example is a true observation. Reserved personality is the protagonists'

dominant feature highlighted in *metalepses*. Lockwood repeats his observation saying,

> I found him very intelligent on the topics we touched; and before I went home, I was encouraged so far as to volunteer another visit tomorrow. He evidently wished no repetition on my intrusion. I shall go, notwithstanding. It is astonishing how sociable I feel myself compared with him (26).

Besides a reserved personality, Heathcliff is claimed to have remarkable intelligence. In *A Hero of Our Time*, Pechorin's keen intellect is accentuated by the narrator's remarks, as well (Lermontov 54).

In contrast to his previous remarks, Lockwood's later comments about Heathcliff are unplesant. Lockwood illustrates Heathcliff's household as hostile and bewildering. Heathcliff is referred to as an "unmannerly wretch" (35), "malignant master" (36) or with a "diabolical sneer on his face" (31) by Lockwood. These remarks point to the protagonist's evil personality. Moreover, Lockwood stands as a contrast to the primitive uncivilized universe of the novel and his brutal landlord through his kind behaviours and eloquent speech. He compares himself to the people living in that isolated part of England accusing them of being inhospitable. His assertions about his landlord and his family are not regarded as the only truth.

Lockwood is guided and helped by Heathcliff during his journey from Wuthering Heights to Thrushcross Grange, but he does not refrain from blaming his landlord for his illness,

> Mr Heathcliff has just honoured me with a call. About seven days ago he sent me a brace of grouse – the last of the season. 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? (110).

He narrates that Heathcliff visits him during his illness. His accusation of Heathcliff is juxtaposed with his statement expressing gratitude to him. Lockwood is grateful to Heathcliff because Heathcliff shows consideration to him by sending him a present and attending to him during his illness. However, the reader knows that Lockwood has rightful reasons for blaming his landlord for his illness. Heathcliff is thus presented as both ruthless and considerate through the first narrator's reflections. This contradiction confuses the reader.

Lockwood's illness becomes a narrative device to reveal the protagonist's story. Similar to the first narrator in *A Hero of Our Time*, Lockwood prompts the second narrator to tell her story. He creates suspense about the protagonist by asking questions about Heathcliff. Lockwood's questions render the protagonist mysterious and fabulous. The reader does not learn anything about the period when Heathcliff was absent. The narrator excites the reader's curiosity by attributing extraordinary events to the protagonist. In addition, as Rod Mengham has observed, Lockwood treats Nelly's story as a fiction which is "as unconnected with his own life, as a fantastic romance would be" (74). The reader's impression of Heathcliff as an unconventional and /or fabulous man is thus stimulated by Lockwood. In *A Hero of Our Time*, the reader confronts similar narrational stimulations.

As soon as Nelly's narrative starts, Lockwood becomes the recipient of Nelly's story and is converted to an *intradiegetic narratee*. Together with Lockwood the reader is introduced to the details of the protagonist's fascinating and bewildering life. The questions Lockwood asks Nelly Dean arouse curiosity in the reader. For example, he asks: "[Heathcliff] must have had some ups and downs in life to make him such a churl. Do you know anything of his history?" (53). He believes that there must be reasons for Heathcliff's roughness. Likewise, the first narrator in *A Hero of Our Time* creates suspense about the protagonist by asking questions about his life.

Compared to Nelly, Lockwood appears more artificial through his grandiloquent language and overpowering manners. The first narrator uses a sophisticated style to accentuate his educated city-dweller identity. As David Galef has observed Lockwood remains aloof and "genteelly distant" until the end of the novel (248). Thus, he can learn about Heathcliff's tragic end, but he can never attain an ability to understand the protagonist (248). Lockwood has a high notion about himself, which undermines Nelly's authority. Though he states that he has a high opinion of Nelly and praises her intelligence and emphasizes that she is not an ordinary servant with uncivilized manners, he highlights the class difference by referring to Nelly's working class background.

The conversation between Nelly and Lockwood on manners, education and books exposes the narrators' personalities and special features, which shape the

reader's perception of the protagonist. John Mathison verifies this notion saying it is Nelly, "who tells us what events mean, what is right or wrong, what is praiseworthy or despicable or unforgivable behaviour" (180). It is essential for the reader to interpret especially Nelly's particular qualities such as her intellectual capacity unusual to her social class. However, it may also be suggested that Nelly's wisdom and intelligence are not enough to appreciate the man beyond the ordinary like Heathcliff. Although Nelly is not a one-sided and ignorant character like Joseph or Zillah, she is not altogether trustworthy either because she is linked to the narrative as one of the performers in it. That is, she acts by her personal impulses as anyone would do. Rod Mengham identifies one of Nelly's flaws as "tendency to identify with the gentry" or "predisposition for gentility" (76). According to Shunami, Nelly appears insincere and improbable in her speech beacuse she intends to impress Lockwood (463).

Nelly is an *intradiegetic-homodiegetic* narrator who is involved in the action she narrates. Nelly's story of the protagonist comes out to be the second narrative embedded within Lockwood's narrative. The image of Heathcliff that Lockwood creates at the beginning of the novel is damaged more by Ellen Dean's comments. Nelly's first interpretation of Heathcliff's character is: "Rough as a saw-edge, and hard as whinstone! The less you meddle with him the better" (53). Heathcliff is harsh and uncivilized according to her. She inserts other characters' humiliating remarks in her story. As an illustration, the Lintons address Heathcliff as a "vulgar young ruffian", and "worse than a brute" (85). However, at the beginning of her story of the protagonist she points out that people are extremely unfair to him. She accuses especially Hindley of his harsh treatment: "The master's bad ways and bad companions formed a pretty example for Catherine and Heathcliff. His treatment of the latter was enough to make a fiend of a saint." (84). Thus, Nelly directs the reader's attention to the reasons beneath the protagonist's "savage sullenness and ferocity" (84). Nelly's narrative about Heathcliff is a retrospective narrative shaped in the memory, so the reader cannot see all the necessary details regarding Heathcliff's personal experiences.

Although Nelly knows Heathcliff well, she is an ignorant narrator, insofar as she is a servant and comes from a lower social class. In addition, she is ruled by her

morals. Rod Mengham similarly calls her "an inveterate moralizer" (78). Thus, her vision and knowledge about Heathcliff are shaped by her prejudices and are limited (Mathison 180, 182). For similar reasons, in *A Hero of Our Time*, Maxim is regarded as an insufficient and ignorant narrator who cannot appreciate the protagonist with his superior qualities. However it should be accepted that Nelly's perception is different from Lockwood's and her style as a narrator is more attractive for the reader. Not only does she use more vivid and genuine descriptions but also she uses a more sincere and warmer style in relating her story (Watson 157). She uses plain language. Heathcliff becomes a more interesting and fascinating character through her narration.

Nelly's *subsequent narrative* has immediacy due to her style. She brings the reader very close to the action by giving a lot of details regarding the events. Nonetheless, it should be noted that there is an ambivalence in her attitude towards the protagonist. Though she claims a moral stance for herself, it is usually challenged by her hypocritical behaviours (Shunami 456). The narrator's contradictory treatment of the protagonist evokes paradoxical feelings in the reader for Heathcliff. Nelly sometimes expresses her sympathy for Heathcliff as in the following passage:

> I remembered how old Earnshaw used to come in when all was tidied, and call me a cant lass, and slip a shilling into my hand as a Christmas-box; and from that I went on to think of his fondness for Heathcliff, and his dread lest he should suffer neglect after death had removed him; and that naturally led me to consider the poor lad's situation now, and from singing I changed my mind to crying. It struck me soon, however, there would be more sense in endeavouring to repair some of his wrongs than shedding tears over them: I got up and walked into the court to seek him. He was not far; I found him smoothing the glossy coat of the new pony in the stable, and feeding the other beasts, according to custom (72-73).

The passage reveals the narrator's care and affection for the protagonist. The reason for her affection seems to be the change in his status after Mr. Earnshaw's death. She pities Heathcliff and shows sympathy for his sufferings. Walter L. Reed's interpretation of Nelly as a narrator is identical, "[Nelly's] response to Heathcliff is frequently hostile, but she is also capable of sympathizing with him and encouraging him in his rebellion" (86). She even gives him good advice as:

> "And now that we've done washing, and combing, and sulking – tell me whether you don't think yourself rather handsome? I'll tell you, I do. 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. 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!" So I chattered on; and Heathcliff gradually lost his frown and began to look quite pleasant… (75).

Nelly attempts to encourage good and civilized manners in Heathcliff. By praising Heathcliff's unknown family and flattering his pride she wishes to improve his evil conduct. She knows that she can do nothing for herself but at least can help Heathcliff by encouraging him not to feel inferior. Queenie Leavis states that the reader is stimulated to feel sympathy for Heathcliff through Nelly's mediation when Nelly "with her spontaneous maternal impulses supports Heathcliff morally while he is ill-used" (208). Despite her shortcomings, Nelly with her colloquial language provides the reader with vivid images of the protagonist and shapes the reader's reactions about him.

According to Genette's descriptions, Isabella's letter is a *meta-metanarrative* and Isabella is a *metadiegetic* narrator (228, 232). Isabella's letter is the most striking example for the narrators' power with regard to the characterization of the protagonist in *Wuthering Heights*. Isabella's letter resembles Vera's letter in *A Hero of Our Time* owing to its narrative status (168-169). However, Isabella's letter creates a horrible image of the protagonist different from Vera's letter,

> Dear Ellen [it begins]
>
> Is Mr Heathcliff a man? If so, is he mad? And if not, is he a devil? I shan't tell my reasons for making this inquiry; but I beseech you to explain, if you can, what I have married… (156).

Although Isabella is newly married to Heathcliff, her letter reflects her horror and hatred of her husband. She inquires whether Heathcliff is a man or a devil in horror. Her portrayal of Heathcliff as a wicked man undoubtedly impresses the reader. In the following part of the letter she narrates,

> Mr Heathcliff awoke me; he had just come in, and demanded, in his loving manner, what I was doing there? I told him the cause of my staying up so late – that he had the key of our room in his pocket. The adjective *our* gave mortal offence. He swore it was not, nor ever should be, mine; and he'd – but I'll not repeat his language, nor describe his habitual conduct: he is ingenious and unresting in seeking to gain my abhorrence! I sometimes wonder at him with an intensity that deadens my fear: yet, I assure you, a tiger or a venomous serpent could not rouse terror in me equal to that which he wakens. He told me of Catherine's illness, and

> accused my brother of causing it; promising that I should be Edgar's proxy in suffering, till he could get hold of him.
>
> I do hate him – I am wretched – I have been a fool! (164-165).

The letter contains more than her disappointment in Heathcliff. It functions to portray a monstrous protagonist through horrific bestial imagery. Isabella narrates the revulsion she feels for the protagonist. Her narration of Heathcliff's brutal treatment of her at her first night at Wuthering Heights evokes unpleasant feelings in the reader for the protagonist. The reader sees him as a destructive man. Isabella's letter is the narration of suffering and destruction the protagonist causes, which recalls Vera's letter in *A Hero of Our Time*. However, in Vera's letter Pechorin is described as a superior and attractive man despite his evil features.

Nelly's descriptions of Heathcliff as satanic and animal-like, which terrify the reader, reinforce Isabella's narration. Nelly presents the protagonist as a rough and cruel man. However, it should be regarded that since Nelly is a limited narrator because of her moral and religious prejudices, she is unable to comprehend properly the emotional and psychological sufferings the protagonist undergoes. Shunami suggests that the second narrator's personal limitations and "her lack of emotional understanding" prevent her from understanding the spirit of Heathcliff and Catherine's love (456). In the lovers' last *scene* viewed through Nelly's *internal focalization*, which contains Nelly's personal remarks, the reader is presented with a view filtered through the narrator: "Heathcliff had knelt on one knee to embrace her; he attempted to rise but she seized his hair, and kept him down. … The two, to a cool spectator, made a strange and fearful picture" (178). Nelly not only shows what she sees but also adds her personal interpretation that the lovers are frightening and unusual. She continues relating the events in the following manner:

> "In her eagerness she rose and supported herself on the arm of the chair. At that earnest appeal he turned to her, looking absolutely desperate. His eyes, wide and wet, at last flashed fiercely on her; his breast heaved convulsively. An instant they held asunder, and then how they met I hardly saw, but Catherine made a spring, and he caught her, and they were locked in an embrace from which I thought my mistress would never be released alive: in fact, to my eyes, she seemed directly insensible. He flung himself into the nearest seat, and on my approaching hurriedly to ascertain if she had fainted, he gnashed at me, and foamed like a mad dog, and gathered her to him with greedy jealousy. I did not feel as if I were in the company of a creature of my own species: it appeared that he would not understand, though I spoke to him; so I stood off, and held my tongue, in great perplexity" (180).

Nelly's narration of the lovers' reunion is dry and unemotional. The reader is even shocked at the protagonist's dark bestial image reported by Nelly (Marsh 16). Heathcliff's appearance perplexes Nelly because his reaction is extraordinary and inexplicable for her. Mathison explains Nelly's attitude to the unusual as, "The customary always triumphs with Nelly. Admirable feelings in Heathcliff, if strange or uncustomary, are shut out of her mind" (188). The protagonist's personality is made unclear and fearsome through her comments. At the same time, the reader witnesses the protagonist's extreme feelings for his beloved, which causes consternation in the reader. The above scene is identified by Melvin Watson as the exposition of a "savage passion" (154).

The reader, though affected by the second narrator's unfavorable judgments, cannot ignore the protagonist's great love and unbearable sufferings. The following example illustrates Heathcliff's misery: "[Heathcliff and Catherine] were silent – their faces hid against each other, and washed by each other's tears. At least, I suppose the weeping was on both sides; as it seemed Heathcliff could weep on a great occasion like this" (181). The scene is narrated by Nelly. In spite of Nelly's underestimating sarcastic remark regarding Heathcliff's emotional capacity, the reader feels sympathy for him. Now Nelly's comments have an adverse effect on the reader because Nelly's limitations are made clear and the reader not only feels sympathy for the protagonist but also elevates him despite Nelly. The protagonist thus becomes the one who owns superior feelings. A similar emotional reaction is aroused in the reader for Pechorin in *A Hero of Our Time* when he reads about how the protagonist suffers after Vera's departure. After Catherine's death, Nelly reports the protagonist's emotional experience in these words:

> "She's dead!" [Heathcliff] said; "I've not waited for you to learn that. Put your handkerchief away – don't snivel before me. Damn you all! she wants none of *your* tears!". I was weeping as much for him as her: we do sometimes pity creatures that have none of the feeling either for themselves or others. When I first looked into his face, I perceived that he had got intelligence of the catastrophe; … (186).

Although Nelly is conscious of Heathcliff's anguish, she minimizes and disparages it. She depicts herself as sympathizing with Heathcliff's agony but her detached and cold comments prevent the reader's true identification with the protagonist. She represents him as a "creature" devoid of genuine feelings (186). As Mathison states,

Nelly is always "more concerned with her picture of herself" (185). In the quotation below, Heathcliff is again depicted as a brutish being who does not encourage hearty feelings in the narrator:

> He endeavoured to pronounce the name, but could not manage it; and compressing his mouth he held a silent combat with his inward agony, defying meanwhile, my sympathy, with an unflinching, ferocious stare. "How did she die?" he resumed, at last – fain, notwithstanding his hardihood, to have a support behind him; for, after the struggle, he trembled, in spite of himself, to his very finger-ends.
>
> "Poor wretch!" I thought; "you have a heart and nerves the same as your brother men! Why should you be anxious to conceal them? Your pride cannot blind God! you tempt Him to wring them, till He forces a cry of humiliation" (186).

The narrator tries to alienate the protagonist from the reader/Lockwood with her comments. She narrates that Heathcliff wants to conceal his agony since he does not desire any sympathy. According to Nelly, Heathcliff is unsuccessful in his effort to appear powerful. She wants to expose his vulnerability. Thus, she tries to demystify the protagonist by showing him as weak. Nonetheless, she cannot help appearing more superficial and narrow-minded and her explanations help portray an image of a great man who endures unbearable sufferings. Furthermore, Nelly tries to show Heathcliff like a terrifying and animal-like man, but the picture she draws only shows him as superior in his feelings. Heathcliff influences and captivates the reader,

> "He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast being goaded to death with knives and spears. I observed several splashes of blood about the bark of the tree, and his head 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. But the moment he recollected himself enough to notice me watching, he thundered a command for me to go, and I obeyed. He was beyond my skill to quiet or console!" (187).

The reader witnesses Heathcliff's pain and anger at Catherine's death. Although in this passage, the protagonist does not look like a human being, but more like a howling wounded animal, since Nelly is a limited narrator, her narration invites the reader's active participation in the interpretation of the scene (Mathison 180). It may be suggested as a technique that makes the protagonist a challenging and intriguing character which requires a personal interpretation from the reader (Marsh 18).

In the last chapter of the novel, Nelly's comments about Heathcliff show him as a more horrible creature reminding the reader of a vampire. As an illustration, she narrates: "The light flashed on his features as I spoke. Oh, Mr Lockwood, I cannot express what a terrible start I got by the momentary view! Those deep black eyes! That smile, and ghastly paleness! It appeared to me, not Mr Heathcliff, but a goblin…" (347). When Nelly makes this observation, Heathcliff's death is near. She is frightened by his pale face and black eyes. The spiritual transformation he experiences is reflected on his appearance. Nelly's observation suggests more. To give an example, the reader witnesses the narrator's self-questioning regarding the protagonist's identity: "Is [Heathcliff] a ghoul or a vampire?" I mused. I had read of such hideous incarnate demons." (348). Heathcliff is demonized not only through his evil deeds but also by the actual description provided by the narrator. As these remarks also display, Nelly is "not an impartial judge of Heathcliff's character" (Mengham 83). She continuously directs the reader's reactions about the protagonist and mostly in negative way. Nelly's observation recalls Pechorin, who likens himself to a vampire in *A Hero of Our Time*. Moreover, Nelly narrates that the country folk living there believe that Heathcliff's ghost haunts those places. Nelly's narration about the protagonist's ghost reinforces his supernatural image:

> But the country folks, if you ask them, would swear on the Bible that he *walks*: there are those who speak to having met him near the church, and on the moor, and even within this house. Idle tales, you'll say, and so say I. Yet that old man by the kitchen fire affirms he has seen two on'em, looking out of his chamber window, on every rainy night since his death: - and an odd thing happened to me about a month ago. I was going to the Grange one evening – a dark evening, threatening thunder – and, just at the turn of the Heights, I encountered a little boy with a sheep and two lambs before him; he was crying terribly; and I supposed the lambs were skittish, and would not be guided.
>
> "What is the matter, my little man?" I asked.
>
> "There's Heathcliff and a woman, yonder, under t' Nab," he blubbered, "un' I darnut pass'em"
>
> I saw nothing; but neither the sheep nor he would go on; so I bid them take the road lower down. (354).

Heathcliff continues to exist as a supernatural being in the end, and his union with Catherine appears a wonder transcending life. At the end of *Wuthering Heights* Heathcliff's character is still an "enigma" for the reader owing to the narrator's

comments (Marsh 17). In addition, various *focalizations* on the protagonist render him a contradictory and confusing character (Sonstroem 35).

CHAPTER V

CONCLUSION

The thesis has aimed to analyse *A Hero of Our Time* and *Wuthering Heights* under the light of Gérard Genette's narrative model presented in *Narrative Discourse*. While doing so, it is intended to disclose similar narrative strategies functional in creating similar attributes of the protagonists in these novels. In addition, the thesis has displayed that the narrative agents are arranged with a special design in both novels to generate in the reader various reactions to these protagonists.

As a result of the comparative analysis of *A Hero of Our Time* and *Wuthering Heights* it has been realized that the narrative devices used in these novels function similarly in character composition. With regard to the techniques of *order*, first, the *prolepses* used in each novel highlight the protagonist's troublesome existence and render him unusual for the reader. The reader sees the protagonist as an ambigious and enigmatic character with contradictory features. Next, owing to the *analepses* shedding light on their painful past experiences they appear psychologically traumatized characters and thus gain the sympathy of the reader. However, the *repeating prolepses* by presenting their malicious plans show both protagonists as calculating and vindictive. Pechorin and Heathcliff appear plotting and artful characters. Moreover, it has been observed that the *repeating prolepses* mark their persistent desire for power and show them as ambitious, merciless and manipulative. Finally, it can be suggested that the *repeating prolepses* point to the supernatural power attributed to these protagonists, which creates a sense of wonder and excites the reader's interest in them.

The comparative examination of *duration* and *frequency* in *A Hero of Our Time* and *Wuthering Heights* has disclosed that in both novels the descriptive *scenes* and *pauses* contribute to the portrayal of the protagonists too. In *A Hero of Our Time*, for example, the descriptive *pauses* and *scenes* which are used to depict turbulent nature

mirror Pechorin's confusion and excitement. Similarly, the descriptions of violent nature reflect Heathcliff's cruel personality in *Wuthering Heights*. In both novels, the descriptive *pauses* and *scenes* help the portrayal of the isolated and alienated protagonists. While underestimating the protagonists' national identities, by showing them with contradictory features these *pauses* and *scenes* add to their obscure identities and cause them to appear as charismatic characters. The *ellipses* are employed in the same way in both novels. They conceal the significant details about Pechorin and Heathcliff and present both as mysterious and fabulous. The *iterative* patterns and *singulative scenes* in these novels show similarity as well. They not only present the protagonists as obstinate, fearless and pressing characters but also expose their free soul through their passion for nature. Moreover, by means of descriptive *scenes* and *pauses* their contemptuous behaviour and superior attitude, and high self-esteem are displayed. Pechorin is observed humiliating the other characters, so is Heathcliff. Even the descriptions of their eyes resemble each other since the descriptions point to a similar dark and sinister personality. As the study of *scenes* and *pauses* has exposed, the violent *scenes* in *Wuthering Heights* show Heathcliff as cruel and terrifying, and, though Pechorin is not so violent as Heathcliff is, he exhibits the same merciless and destructive attitude towards his enemies.

In both *A Hero of Our Time* and *Wuthering Heights*, the protagonists are introduced through *variable internal focalizations*; therefore, they can be investigated from different perspectives. At the beginning of both novels, the protagonists are deliberately shown as distant and incomprehensible. The reader gets the sense that they are quite reserved in communicating their thoughts and feelings. However, as a result of the change in *focalization*, and the increasing number of *imitated speeches* they are brought closer to the reader, and *mood* helps stimulate the reader emotionally and encourage affinity with the protagonists. What is more, their tragic experiences are gradually revealed and thus they gain the reader's sympathy and understanding. The study has shown that by means of *imitated speeches* and the narrators' *internal focalizations* the protagonists are put in comparison with the narrators. Pechorin appears inconsiderate and repulsive in comparison to Maxim; similarly, Heathcliff appears more violent, coarse and offensive compared to Lockwood. Nevertheless, it has also been noticed that the *focalization* through the first narrator in *Wuthering Heights* shows the protagonist's suffering and great

agony, which clashes with his detached and indifferent attitude. The reader observes a similar contradiction in Pechorin when he unexpectedly experiences an emotional outburst after Vera's departure, which is delivered through his own *focalization*. Although the *imitated speeches* with contradictory features contribute to the characterization of the protagonists as pretentious and hypocritical, it has been discovered that the ones which belong to the female characters in love with them introduce these protagonists as attractive. The protagonists' own *focalizations* confuse the reader more because while trying to establish their authority and taking revenge, both Pechorin and Heathcliff expose themselves as vigilant and cautious and thus appear demonic. They are seen as getting satisfaction from the others' sufferings and displaying their vampire like mania to annihilate the lives around them. Neither Pechorin nor Heathcliff denies their villanious attributes; on the contrary, they insistently expose their hatred and evil desires through various kinds of speeches. These speeches render them superior in all kinds of passions to the average.

The examination of *voice* in *A Hero of Our Time* and *Wuthering Heights* has displayed that there are multiple narrators and accordingly multiple narrative levels embedded within each other. This quality of the novels has added to the creation of the protagonists with fabulous features because each narrator creates his own interpretation and adds to the paradoxical nature of the protagonist. Thus to interpret the protagonists' deeds and thoughts becomes a laborious task for the reader. The first narrator in *A Hero of Our Time* and Lockwood in *Wuthering Heights* are *homodiegetic* narrators. They do not act primary roles in the narratives but belong to the *diegetic* universe of the novels. Both are insufficient and less reliable narrators due to their narrative status though they are more sophisticated characters compared to the second narrators. First, they assume the role of the reader, and by asking questions they create curiosity about the protagonists. Next, with the contradictory judgements they pass on the protagonists they puzzle the reader. To illustrate, the traveller-narrator in *A Hero of Our Time* makes unfavorable comments about Pechorin and sometimes underrates and discredits him, but he still calls the protagonist the hero of his time and society. Similarly, Lockwood in *Wuthering Heights* depicts Heathcliff as an evil man, but he cannot help being fascinated with

him. The second narrators, Maxim and Nelly, who are *intradiegetic-homodiegetic* narrators and whose narration is more immediate and seems more reliable than the first narrators', resemble each other in their simplicity and ignorance. Through them the protagonists' intelligence is foregrounded. In fact, Nelly and Maxim's insufficiency shows the protagonists as superior characters. Moreover, like the first narrators, these *intradiegetic-homodiegetic* narrators have contradictory opinions of the protagonists. Maxim presents Pechorin as a headstrong, insensitive and irresponsible man, but at the same time he appreciates his extraordinary intellect which masters the others. Similarly, Nelly introduces Heathcliff as harsh and uncivilized, but at the same time she justifies his cruel behaviour by explaining the reasons for his savagery. There are only two differences between *A Hero of Our Time* and *Wuthering Heights* in regard to voice. First, while in *Wuthering Heights* Isabella's letter, an example to *meta-metanarrative*, has displayed a monstrous protagonist, Vera's letter in *A Hero of Our Time*, another instance of *meta-metanarrative*, presents the protagonist as superior and attractive despite his vices. Nevertheless, both letters reveal the protagonists' malevolence and prove the destructive role they play in these women's lives. Next, different from *Wuthering Heights*, *A Hero of Our Time* has an *autodiegetic* narrator, Pechorin, who narrates his own story. This narrative strategy provides a closer examination of the protagonist and helps the reader become familiar with the deep thoughts and feelings of Pechorin. While in *A Hero of Our Time* the reader is given an opportunity to hear Pechorin's authenticated personal voice, in *Wuthering Heights* Heathcliff's personal voice can be heard only when it is related by the other narrators. Depending on this difference it may be thought that the reader can penetrate Pechorin's psychology, and unlike Pechorin, Heathcliff preserves his mystery until the end. However, as Pechorin only admits his own cruelties and inconsistencies, the reader is again prevented from complete understanding of and identification with the protagonist in *A Hero of Our Time*.

In conclusion, Genette's theory and methodology illuminate the character creation process in *A Hero of Our Time* and in *Wuthering Heights*. As a result of the comparative discourse analysis in the light of Genette's narratological treatise, it has become clear that the protagonists of these novels carry similar attributes owing to

the similar narrative techniques. The effects of these techniques on the reader are similar. The special narrative pattern of the novels carrying similar features help create the protagonists who are neither heroes nor villains but both and in whom vicious impulses coexist with admirable qualities. Because of the complexity observed in their personality the reader is left with the uneasy feeling created by something not said yet.

REFERENCES

Primary Sources:

Brontë, Emily. *Wuthering Heights*. 1924. United States: Trident Press International, 1999.

Lermontov, M. Yu. *A Hero of Our Time*. Trans. Paul Foote. 10th ed. Harmondsworth: Penguin, 1987.

Secondary Sources:

Allott, Miriam. "The Rejection of Heathcliff?". *Heathcliff*. Ed. Harold Bloom. New York, Philadelphia: Chelsea House Publishers, 1993. 57-69.

Arian, I. "Some Aspects of Lermontov's *A Hero of Our Time*". *Forum For Modern Language Studies*. 4:1. Jan. 1968: 22-32. Oxford: Published for the University of St. Andrews by Oxford Univ. Press, 1965-. *PAO-Periodicals Archive Online*. ProQuest. Selcuk Univ.-Central Lib., Konya. 30 May 2008. <http://www.proquest.com>.

Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 2nd ed. Toronto, Buffalo, London: University of Toronto Press, 1997.

---. *On Story-Telling*: essays in narratology. Ed. David Jobling. Sonoma, California: Polebridge Press, 1991.

Barratt, Andrew and A. D. P. Briggs. *A Wicked Irony*: *The Rhetoric of Lermontov's A Hero of Our Time*. Bristol: Bristol Classical Press, 1989.

Beversluis, John. "Love and Self-Knowledge: A Study of *Wuthering Heights*". *Heathcliff*. Ed. Harold Bloom. New York, Philadelphia: Chelsea House Publishers, 1993. 106-113.

Burgan, Mary. "Identity and The Cycle of Generations in *Wuthering Heights*". *Heathcliff*. Ed. Harold Bloom. New York, Philadelphia: Chelsea House Publishers, 1993. 134-148.

Cecil, David. "Emily Brontë and Wuthering Heights". *Critical Essays on Emily Brontë*. Ed. Thomas John Winnifrith. New York: G. K. Hall&Co.; London: Prentice Hall International, 1997. 144-150.

Faletti, Heidi E. "Elements of the Demonic in the Character of Pechorin in Lermontov's *Hero of Our Time*". *Forum for Modern Language Studies*. 14:4. Oct. 1978: 365-377. Oxford: Published for the University of St. Andrews by Oxford Univ. Press, 1965-. *PAO-Periodicals Archive Online*. ProQuest. Selcuk Univ.- Central Lib., Konya. 30 May 2008. <http://www.proquest.com>.

Foote, Paul. Introduction. *A Hero of Our Time*. By M. Yu. Lermontov. 10th ed. Harmondsworth: Penguin, 1987. 7-17.

Galef, David. "Keeping One's Distance: Irony and Doubling in *Wuthering Heights*". *Studies in the Novel*. 24:3. Fall 1992: 242- 250. Denton, Texas: North Texas State University, 1969-2007. *PAO-Periodicals Archive Online*. ProQuest. Selcuk Univ.-Central Lib., Konya. 30 May 2008. <http://www.proquest.com>.

Genette, Gérard. *Narrative Discourse*: an essay in method. Trans. Jane E. Lewin. Ithaca, New York: Cornell University Press, 1980.

Kesler, R. L. "Fate and Narrative Structure in Lermontov's *A Hero of Our Time*". *Texas Studies in Literature and Language*. 32:4. Winter 1990: 485-505. Austin: University of Texas Press, 1911-. *PAO-Periodicals Archive Online*. ProQuest. Selcuk Univ.-Central Lib., Konya. 30 May 2008. <http://www.proquest.com>.

Kettle, Arnold. "Emily Brontë: *Wuthering Heights*". *Critical Essays on Emily Brontë*. Ed. Thomas John Winnifrith. New York: G. K. Hall&Co.; London: Prentice Hall International, 1997. 161- 173.

Leatherbarrow, W. J. "Pechorin's Demons: Representations of The Demonic in Lermontov's *A Hero of Our Time*". *Modern Language Review*. 99:4. Oct. 2004: 999-1013. Cambridge: Cambridge Univ. Press, 1905-. *Academic Search Complete*. EBSCO. Selcuk Univ.- Central Lib., Konya. 30 May 2008. <http://www. ebscohost.com >.

Leavis, Queenie. "A Fresh Approach to *Wuthering Heights*". *Critical Essays on Emily Brontë*. Ed. Thomas John Winnifrith. New York: G. K. Hall&Co.; London: Prentice Hall International, 1997. 205-215.

Manning, Clarence A. "Lermontov and The Character of Pechorin". *Modern Language Quarterly*. 7:1. Mar. 1946: 93-104. Durham, North Carolina: Duke Univ. Press, 1940-. *Professional Development Collection*. EBSCO. Selcuk Univ.- Central Lib., Konya. 30 May 2008. <http://www. ebscohost.com >.

Marsh, Cynthia. "Lermontov and the Romantic Tradition: The Function of Landscape in *A Hero of Our Time*". *Slavonic and East European Review*. 66:1. Jan. 1988: 35-46. London, etc: Eyre and Spottiswoode Ltd., 1922-. *PAO-*

Periodicals Archive Online. ProQuest. Selcuk Univ.- Central Lib., Konya. 30 May 2008. <http://www.proquest.com>.

Marsh, Nicholas. *Emily Bronté: Wuthering Heights*. New York: St. Martin's Press, 1999.

Mathison, John. "Nelly Dean and the Power of *Wuthering Heights*". *Critical Essays on Emily Brontë*. Ed. Thomas John Winnifrith. New York: G. K. Hall&Co.; London: Prentice Hall International, 1997. 180-197.

Matthews, John T. "Framing in *Wuthering Heights*". *Heathcliff*. Ed. Harold Bloom. New York, Philadelphia: Chelsea House Publishers, 1993. 149-162.

McKinstry, Susan Jaret. "Desire's Dreams: Power and Passion in *Wuthering Heights*". *College Literature*. 12:2. Spring 1985: 141-146. West Chester, Pa.: West Chester State College, 1974-2006. *Periodicals Archive Online*. ProQuest. Selcuk Univ.- Central Lib., Konya. 30 May 2008. <http://www.proquest.com>.

Mengham, Rod. *Emily Bronté: Wuthering Heights*. Harmondsworth: Penguin, 1988.

Onega, Susana and Jose Angel Garcia Landa. Introduction. *Narratology*. London, New York: Longman, 1996. 1-41.

Peace, R. A. "The Role of 'Taman' in Lermontov's *Geroy nashego vremeni*". *Slavonic and East European Review*. 45:104. Jan. 1967: 12-29. London, etc: Eyre and Spottiswoode Ltd., 1922-. *PAO-Periodicals Archive Online*. ProQuest. Selcuk Univ.-Central Lib., Konya. 30 May 2008. <http://www.proquest.com>.

Prince, Gerald. "Narratology". *The Cambridge History of Literary Criticism*. Ed. Raman Selden. Vol. 8: From Formalism to Poststructuralism. Cambridge, New York: Cambridge University Press, 1995. 110-130.

Reed, Walter L. "Heathcliff: The Hero Out of Time". *Heathcliff*. Ed. Harold Bloom. New York, Philadelphia: Chelsea House Publishers, 1993. 70-91.

Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. London and New York: Routledge, 1989.

Selden, Raman, Peter Widdowson and Peter Brooker. "Russian Fromalism". *A Reader's Guide to Contemporary Literary Theory*. 4th ed. London, New York: Prentice Hall/Harvester Wheatsheaf, 1997.

Shunami, Gideon. "The Unreliable Narrator in *Wuthering Heights*". *Nineteenth-Century Fiction*. 27:4. Mar. 1973: 449-468. *Jstor*. 30 Oct. 2008.

<http://hschelp.files.wordpress.com>.

Sonstroem, David. "*Wuthering Heights* and The Limits of Vision". *Emily Brontë's Wuthering Heights*. Ed. Harold Bloom. New York, New Haven, Philadelphia: Chelsea House Publishers, 1987. 27-45.

Tippner, Anja. "Vision and its Discontents: Paradoxes of Perception in M. Ju. Lermontov's *Geroj Našego Vremeni*". *Russian Literature*. 51:4. 15 May 2002: 443-469. North-Holland: Elsevier Science B. V., 1973-. *ScienceDirect Journals*. Serials Solutions. Selcuk Univ.-Central Lib., Konya. 30 May 2008. <http://www. sciencedirect.com >.

Watson, Melvin. "Tempest in the Soul: The Theme and Structure of *Wuthering Heights*". *Critical Essays on Emily Brontë*. Ed. Thomas John Winnifrith. New York: G. K. Hall&Co.; London: Prentice Hall International, 1997. 151- 160.