Contents

	Ack	nowledgements	IX
	Intro	oduction	ΧI
•	Amł	Diguities of Perception in Wuthering Heights	1
	1.1	Dreaming and Ghostly Apparitions in Lockwood's Narrative	
		of His "Terrible Night"	7
		"[T]he air swarmed with Catherines":	
		The Beginning of the Third Chapter	13
		Lockwood's Unambiguous Dream about	
		Jabes Branderham	15
		"[T]he fingers of a little, ice-cold hand":	
		Lockwood's Encounter with Catherine	19
	1.2	"My bodily eye was cheated into a momentary belief": Sensory	
		Delusion and Memory in Nelly's Narrative of Her Experience	
		at the Signpost	24
		Foregrounding Perception as a Basis for	
		Narrating: The Beginning of Nelly's Narrative	25
		"[I]t appeared that I beheld my early playmate":	
		Nelly's Perception of the Child on the Heath	29
		"The apparition had outstripped me":	
		Nelly's Interaction with Hareton	36
	1.3	"Don't you see that face?" Catherine's Vision(s) before	
		Her Death	40
		"I see in you, Nelly": Catherine's First Vision	44
		"I see a face in it!": Catherine's Vision of Herself	50
		"Look! [] that's my room, with the candle in it":	
		Catherine's Vison of Her Afterlife	54
	1.4	"I could <i>almost</i> see her, and yet I <i>could</i> not!": Misperceptions	
		in Heathcliff's Hypodiegetic Narrative	57
		"It seemed that I heard a sigh": Auditory and	
		Tactile Evidence of Catherine's Presence at Her	
		Grave	59
		"I had not one [glimpse]": The Absence of Visual	
		Fyidence	61



VI CONTENTS

	1.5	"[I]t seemed, exactly, that he gazed": Nelly's Perception of	
		Heathcliff before His Death	64
		"[A] monomania on the subject of his departed	
		idol": Mental Illness and Catherine's Presence in	
		Heathcliff's Final Days	65
		Two Layers of Perception: Nelly's Observation of	
		Heathcliff's Perceptions	69
	1.6	Wuthering Heights as an Epistemological Reflection	72
2.	Amł	oiguities of Narration in Wuthering Heights	79
	2.1	Multiperspectivity and Ambiguity	83
		Ambiguity and the Balance between Narrative	
		Voices in Wuthering Heights	86
		Ambiguity and the Division between the	
		Experiencing Self and the Narrating Self	91
	2.2	Narrative Embedding and Ambiguity	98
		Narrative Embedding and Global Ambiguity	101
		Ambiguity and the Illusion of Immediacy in	
		Wuthering Heights	102
		Ambiguity and Embedding in Heathcliff's	
		Hypodiegetic Narrative	114
	2.3	Ambiguity and Time in Wuthering Heights	121
	Ü	Ambiguity and Order	123
		Ambiguity and Frequency	127
		The Dynamics of Ambiguity in Wuthering Heights	133
	2.4	Wuthering Heights as a Narratological Reflection	134
	•	0 0	-01
3∙	The	Ambiguous World of Wuthering Heights	137
	3.1	The Permeability between Humans in Wuthering Heights	139
		Ontological Ambiguities in Catherine's and	
		Heathcliff's Reflections on their Relationship	141
		"Who is to separate us, pray? They'll meet the fate	
		of Milo!": Identity and Separation	148
	3.2	The Permeability between Life and Death in Wuthering	
		Heights	153
		"[A]lmost as death-like": The Juxtaposition of	
		Catherine's Corpse and Her Sleeping Husband	155
		"[I]ncomparably beyond and above": Catherine's	55
		Abode in Afterlife	157

CONTENTS VII

		"I have nearly attained my heaven": The Ambiguity	
		of "Heaven" in Wuthering Heights	162
		" $[\mathrm{U}]$ nquiet slumbers for the sleepers in that quiet	
		earth": The Global Ambiguity Regarding the Nature	
		of Death	166
	3.3	The Permeability between Humans and Nature in Wuthering	
	00	Heights	168
		The Agentive Natural Environment of Wuthering	
		Heights	169
		Heathcliff and Catherine Blend into Nature	174
	3.4	Transcending Boundaries of Time and Space in Wuthering	
		Heights	177
		The Past and the Present in Nelly's Depiction of Her	
		Experience at the Signpost	182
		"[A] personification of my youth, not a human	
		being": Heathcliff's Return to Childhood	184
	3.5	Heathcliff's Ambiguous Nature	186
	00	"Is he a ghoul, or a vampire?" Metaphors and the	
		Ambiguity regarding Heathcliff's Nature	193
		"Is Mr Heathcliff a Man?": Questions and	
		Heathcliff's Ambiguous Nature	194
		"I beseech you to explain, if you can, what I have	
		married": The Problem of Categorizing Heathcliff's	
		Ambiguous Nature	196
		"A man's shape animated by demon life":	·
		The Reception of Heathcliff's Character	197
	3.6	<u>*</u>	200
	3	0	
4.	Con	clusion: Ambiguity in Wuthering Heights: A Global View	207
•	4.1	Ambiguity and Genre	207
	•	4.1.1 Genre Ambiguity Established: the Paratext of Wuthering	
		Heights	210
		4.1.2 The Gothic and Travel Narratives in the Opening	
		Chapters of Wuthering Heights	213
		4.1.3 Gothic Tropes and Emotions and the Narrative Voices of	
		Wuthering Heights	219
		4.1.4 The Gothic and Narrative Embedding	225
		4.1.5 Genre, Global Ambiguity and the World of Wuthering	
		Heights	227

VIII CONTENTS

4.2	The Constitution of Ambiguity in Wuthering Heights	230
	4.2.1 The Ambiguities of Wuthering Heights and Approaches to	
	Ambiguity in Literary Studies	230
	4.2.2 The Contribution of the Concept of Ambiguity for the	
	Study of Wuthering Heights	234
	4.2.3 Wuthering Heights and its Implications for the Research	
	on Ambiguity	241
Bibli	ography	255
Inde	x	273