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Revisiting Emily Bronte's *Wuthering Heights*: A postmodern reading

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Abstract:

This paper attempts a postmodern study of Emily Bronte's novel, *Wuthering Heights*. Set in the Yorkshire moors of England, *Wuthering Heights* was published in 1847, a year before Emily Bronte's death (1818-1848). It is the only novel written by her. She wrote this novel during an era when the ideology of realism was developing on the basis of faith in individualism. Individualism was turning out to be central to the plot of the contemporary novel-writing. But, due to the complexity associated with individualism, an acute problematisation of the idea of classic realism in the novel-genre was inevitable. The notion of reality, and of classic realism, in the novel gets fractured by talking about an individual's external as well as internal life. This paper represents some of the postmodern features responsible for causing this fracture of 'reality' in *Wuthering Heights*. With a brief introduction to postmodern theory, the first part of this paper deals with the unreliable narrator. It discusses how unreliable narrativisation shakes and cracks the narrator's firm ground in the novel-form. The authenticity of the 'author' is questioned, and 'reality' is being suspected. In the second part of the paper, the postmodern feature of intertextuality is discussed, wherein a convergence of multiple 'texts' takes place within a particular text thereby questioning the 'originality' of the text. The third part of this paper deals with the role of hallucinations and dreams in making *Wuthering Heights* a postmodern text. These hallucinations and dreams reveal the simultaneous existence of multiple versions of 'reality', of 'truth' and of 'meaning'. The fourth part of this paper discusses the postmodern feature of indeterminacy of a signifier[i]. It is a condition wherein no single, determinate, and final interpretation of a signifier/text is possible. The conclusive fifth part represents this fracturing of 'reality', of 'originality' and of 'authenticity' in *Wuthering Heights* as the postmodern feature of open-endedness.

Key words: postmodernism, pastiche, intertexuality, indeterminacy, metafiction

I

Professor Nandini Bhattacharya[ii] in one of her revealing lectures on *Shame*[iii] says, "[…]an aesthetic strategy has to suit the subject. In *Shame*, there is an aesthetic strategy of resistance, which is also an ethical strategy. A strategy of the refusal of some norms that classic realism is not the only thing to present 'reality'. This is basic to postmodernism". A same version of unconventional aesthetic strategy is valid for the text of *Wuthering Heights*, wherein a fluctuation of conventions is present. Charlotte Bronte in the Editor's Preface to the New Edition of *Wuthering Heights* (1850) writes:

Men and women who, perhaps, naturally very calm, and with feelings moderate in degree, and little marked in kind, have been trained from their cradle to observe the utmost evenness of manner and guardness of language, will hardly know what to make of the rough, strong utterance, the harshly manifested passions, the unbridled aversions, and headlong partialities of unlettered moorland hinds and rugged moorland squires […]. (Bronte 27)

This argument points towards the refusal of some of the traditional norms of novel writing. In this act of refusal, to a greater extent Emily Bronte embraces, even though unknowingly, the postmodern aesthetic strategy. Postmodernism is usually associated to the literature which came to prominence after World War II. But, taking Jean- Francois Lyotard, one of the prominent theorist of postmodernism,who argues, "Postmodernism is not a specific time period or historical movement so much as a way of organizing knowledge" (Klages 111). So, generalizing it for any period, we can say:

postmodernism is a form of literature which is marked, both stylistically and ideologically, by a reliance on such literary conventions as fragmentation, paradox, unreliable narrators, often unrealistic and downright impossible plots, games, parody, paranoia, darkness and authorial self reference". (Fleming 1)

Some examples of stylistic techniques that are often used in postmodern literature are pastiche[iv], metafiction[v], temporal distortion[vi], magic realism[vii], faction[viii], minimalism[ix], maximalism[x] and intertextuality. As this paper aims a postmodern reading of *Wuthering*

Heights, so a description of some of the postmodern stylistic techniques present in the text is its focus.

When the authenticity of a text is fractured by putting the fantastic in the midst of the real, and when there is an overlapping between the 'real' and the 'fantastic', it is this strategy of narrativisation which is called metafiction. In it, there is a blurring of the boundaries between the 'reality' and the 'fantasy', thereby problematising both the categories and rendering both equally indistinct. And, for metafiction to happen there is a primary role of an unreliable narrator. As far as *Wuthering Heights* is concerned, Bonamy Dobree in his introduction to this novel says, "It really is unique, because unlike novels in general, more even than the works of Dostoievsky which are its nearest counterpart, *Wuthering Heights* ignores society, its pressure on individuals, their effect on its sense of itself […](Bronte 10). But, apart from this uniqueness, 'is it a straight forward plain text?' is a query that arises in the mind. Bonamy Dobree argues, "what we who read the novel ask ourselves is: does this story, this presentation of evil, put us face to face with something so beyond our own experience that we cannot integrate it with our knowledge of people and things; or does it bear some curious relation to our knowledge, so that it influences our attitude towards life?" (Bronte 10). This curiosity leads to a situation where one finds himself/herself travelling a labrynth. Bonamy is right when he says, "[…] yet we may ask ourselves, not 'how did this astonishing thing happen?'- one cannot track down genius in that way- but rather 'by what means did Emily Bronte produce her effects?"(Bronte 10). The first of these 'things' by which Emily creates this effect is the unreliable narrativisation of *Wuthering Heights*. Emily Bronte chose two main narrators for her novel, and furthermore there is a dramatic involvement of the voices of rest of the characters in the plot. It is true that, "she must certainly have pondered the technical side of novel writing, and it surely was deliberately that she chose the two narrators as vehicles for her tale" (Bronte 11). But, even after employing two narrators, she feels certain 'unauthenticities' still prevailed. Finding these Bonamy writes:

But how was Emily Bronte to find someone who would always be, who could plausibly be, there, just when it was absolutely necessary for her to be present? She had recourse to the confidential servant, brought up with the children of the family….But then, how can an

uneducated woman have the knowledge- of complex circumstances, of outrageous sentiments, of words, of artful story-telling- to satisfy the requirements of a story at that level, to be a trustworthy witness? Emily Bronte was quite aware of the difficulty: almost as soon as Ellen Dean begins to take up the tale, she reassures her temporary master: 'I have undergone sharp discipline, which has taught me wisdom: and then, I have read more than you would fancy, Mr. Lockwood. We too are at the moment reassured: and soon we cease to question or to care. (Bronte 12)

But, Bonamy Dobree quite evidently neglects the suspicion that grows in the reader. A suspicion which makes the reader to have a relook of the 'authenticity' of 'truth' being told. Furthermore, Bonamy says:

yet- a further complication, which might have been disastrous- it is not to us, but to Lockwood, that she tells her story. Lockwood even repeats to us what Nelly says somebody else told her was uttered by another person…the question is, can the author, by proper handling of the method, keep up so great a pressure on our consciousness, our recipience, as to justify the price paid in verisimilitude? It must be confessed that once or twice, in the very middle of the book, our belief wavers. (Bronte 12)

This wavering of belief is primarily and largely due to the unreliable narrativisation of events. The confusion of the reader leads him/her to an indecisiveness. Suspicion over 'reality' and over the validity of 'truth' keeps on mounting. It is due to the presence of unreliable narrator that this suspicion grows. Defining an unreliable narrator, he/she can be one who, "is one whose perception, interpretation, and evaluation of the matters he or she narrates do not coincide with the opinions and norms implied by the author, which the author expects the alert reader to share" (Abrams 305). To put it in other words, it is to say that, "I tried to make it as imaginatively true as I could, but imaginative truth is simultaneously honourable and suspect" (Rushdie 10). This method of narrativisation in *Wuthering Heights* leads to multiplicity of 'reality'. It makes the interpretation of the events indeterminate and unauthentic. For instance, take the following description of Heathcliff. The narrator says:

No, I'm running on too fast, I bestow my own attributes over liberally on him. Mr. Heathcliff may have entirely dissimilar reasons for keeping his hand out of the way when he meets a

would-be-acquaintance, to those which actuate me. Let me hope my constitution is almost peculiar. (Bronte 35)

The reader takes the narrator's words as 'unauthentic'. It creates a suspicion over the character of Mr. Heathcliff. The response that Nelly gives to the query of Mr. Lockwood about Heathcliff is equally illusionary. It is a query which demands an answer as to what had been the doings of Heathcliff during his three-year absence from Wuthering Heights. She says, "[…] but I couldn't give my word for any. 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"(Bronte 117).

This shows the unreliability of the narrator which makes the reader to question the reality of Heathcliff. An equally disturbing impact is created on the reader by the distortion of 'reality' by the unreliable narrator. When Edgar Linton reveals to Nelly that he does not want to have any communication with Heathcliff's family, Nelly leaves for Wuthering Heights to convey this message to Isabella. Thinking how to remove the harshness from Edgar Linton's message, she admits, "and all the way from the Grange, I puzzled my brains how to put more heart into what he said, when I repeated it; and how to soften his refusal of even a few lines to console Isabella" (Bronte 169). The reader quite easily finds the distortion of 'reality' by the unreliable narrator within the text. This distortion gives rise to multiple versions of 'reality', thereby leading to indeterminacy within the text, and giving a postmodernistic tone to the novel.

II

Apart from the unreliable narrator another postmodern stylistic technique, which is in close association to it is intertextuality. It is the technique which increases the unreliability of the 'author', and simultaneously gives rise to unauthenticity of the text. It can be defined as:

Intertextuality means the interaction of texts. Coined by Julia Kristeva in response to Mikhail Bakhtin's ideas of heteroglossia, intertextuality posits that a text (literary or non-literary) never exists in isolation. Rather, all texts are made up of references to or quotations from other texts. It is not restricted to the idea of one author being influenced or informed by

another author, but rather encompasses the idea that each text is engaged with preceeding texts. (Klages 44)

Wuthering Heights abounds in such intertextual strands. Quoting Bonamy again, who says, "Emily Bronte had learnt, so that she might apply it here, the complicated law of inheritance which prevailed, not when she wrote, but at the time of the story she was telling" (Bronte 11). The application of this law is quite evident in the characters of Cathy and Linton, in whom heredity plays a big role.

Another intertextual element that is scattered all over the text is the 'awkward' verbatim of Joseph. As an example, just take the one into consideration when Mr. Lockwood visits Wuthering Heights. He says, "whet are ye for? 'T' maister's dahn I't' fowld Goa rahnd by th' end ut' laith, if yah went tuh spake tull him" (Bronte 39). Furthermore, Emily Bronte does not hesitate to include the title of books and the names inscribed on walls in her novel. While Mr. Lockwood feels the pain when he is attacked by 'some beasts' at Wuthering Heights, he says, "…on their peril to keep me one minute longer- with several incoherent threats of retaliation that, in their indefinite depth of virulency, smacked of King Lear" (Bronte 47). The use of "King Lear" is a clear example of intertextuality. Some more intertextual instances are related to Mr. Lockwood's stay at Thrushcross Grange. While in the chamber, he thinks of the names inscribed on the wall-

"*Catherine Earnshaw- Catherine Heathcliff- Catherine Linton*" (Bronte 48).

These are not mere names but 'micro-texts' which have their own significance in the novel. Mr. Lockwood also talks about the fly-leaf entitled, *Catherine Earnshaw, her book*. While reading it, he says that there was written, "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" (Bronte 49).

Another such intertextual strand from the same book finds space in the novel. Mr. Lockwood says that Catherine writes, "Heathcliff has been blaming our Father (how darted he?) for treating H. too liberally; and swears he will reduce him to his right place"(Bronte 49). Mr. Lockwood consistently turns out to be the source through which Emily Bronte

includes these intertextual strands into the novel. Bringing in another such event, Mr. Lockwood says:

I began to nod drowsily over the dim page; my eye wandered from manuscript to print. I saw a red ornamented title- '*Seventy Times Seven and the First of the Seventy First. A Pious Discourse delivered by the Reverend Jabes Branderham in the Chapel of Gimmerden Sough*. (Bronte 51)

Apart from being an intertextual element of the novel, this book turns out to be an intertextual element for Mr. Lockwood's dream, which is dealt in the next section on dreams and hallucinations. All these book-titles and their contents enter the main text of *Wuthering Heights* by means of intertextuality thereby questioning the 'originality' of the novel. The most important intertextual element of the text is associated to Mr. Heathcliff. His character comes from the Bible. He is symbolic of Satan, and in the novel he is the hero. So, he is a Satanic hero. Emily Bronte's treatment of his character is quite enigmatic. He is the villain and he is the hero.

Unlike the majority of her predecessors and contemporaries, Emily does not limit the story to the external world only; she brings in the actions related to the internal world of a character. While introducing Heathcliff, she writes:

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- possibly, some people might suspect him of under-bred pride. (Bronte 35)

But, as the plot gains pace, Heathcliff comes out in his enigmatic shades. At Wuthering Heights while talking to Mr. Lockwood, Heathcliff says, "Guests are so exceedingly rare in this house that I and my dogs, I am willing to own, hardly know how to receive them" (Bronte 38). It is not only Heathcliff who knows and represents his character, but other characters of the novel also present their versions of Heathcliff. Mr. Lockwood at one point of time says, "The tone in which the words were said, revealed a genuine bad nature. I no longer inclined to call Heathcliff a capital fellow" (Bronte 42). Having had a glimpse of

Heathcliff's "diabolic sneer", Mr. Lockwood discusses his enigmatic nature with Nelly as, "Rough as a saw-edge, and hard as whinstone! The less you meddle with him the better" (Bronte 70). This nature of Mr. Heathcliff is confusing not only for Lockwood but also to Nelly who talks of Heathcliff's return after three years as, "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" (Bronte 118). A glimpse of heroic attitude in him ignites the hope of his turning out to be the 'real hero', but this notion of Heathcliff's character gets deflated the very next moment. While admitting her love for Heathcliff, Isabella argues with Catherine, to which Catherine replies, "Tell her what Heathcliff is: an unreclaimed creature, without refinement, without cultivation: an arid wilderness of furze and whinstone" (Bronte 128). Till now Ellen Dean, Lockwood and Catherine presented the character of Heathcliff, but now he speaks for himself as:

I want you to be aware that I know you have treated me infernally- infernally! Do you hear? And if you flatter yourself that I don't perceive it, you are a fool; and if you think I can be consoled by sweet words, you are an idiot; and if you fancy I'll suffer unrevenged, I'll convince you on the contrary, in a very little while! (Bronte 169)

These arguments show the diabolic nature of Heathcliff. Isabella, as his wife, also senses the same about him. She writes to Nelly, "is Mr.Heathcliff a man? If so, is he mad? And if not, is he a devil" (Bronte 169). Cathy also talks about Heathcliff's character and shows her resistance towards the end of the novel. She says, "you are miserable, are you not? Lonely, like the devil, and envious like him?" (Bronte 302). All these descriptions of Mr. Heathcliff's character reveal the devilish nature of the hero of *Wuthering Heights*. He is symbolic of the Biblical Satan, so his inclusion in the novel is an intertexuality which contributes towards the postmodern tone of the novel.

III

A character is not only defined by what he says or how he acts in a conscious state of mind, there is another dimension much more important than this one. That is the sub-concious doings of a mind. And, this very part problematises the notions of interpretation of 'reality', of determinacy and of 'truth' to a greater extent. It reveals the flux which makes a particular

text postmodernistic. M.H.Abrams says, "Freud proposes that literature and the other arts, like dreams and neurotic symptoms, consist of the imagined, or fantasied, fulfillment of wishes that are either denied by reality or prohibited by the social standards of morality and propriety" (Abrams 320).

Wuthering Heights has many such dreams and hallucinations which problematise the notions of 'truth' and 'reality', and put a big question mark on the concept of 'originality'. The first among these is the dream of Mr. Lockwood in Catherine's chamber at the Wuthering Heights. After having a horrible evening by getting injured, he reads the names inscribed on the wall, reads some portion of *Catherine Earnshaw, her book* and also of *Seventy Times Seven and the First of the Seventy First*. Mr. Lockwood says:

And while I was, half consciously, worrying my brain to guess what Jabes B. would make of his subject, I sank back in bed and fell asleep. I began to dream, almost before I ceased to be sensible of my locality. I thought it was morning; and I had set out on my way home, with Joseph for a guide […]

Then a new idea flashed across me, I was not going there: we were journeying to hear the famous Jabes Branderham preach from the text […]

However, in my dream, Jabes had a full and attentive congregation; he preached- good God! What a sermon! Divided into four hundred and ninety parts. (Bronte 56)

Here in the dream Lockwood presents an intermingling of his day's happenings, his book reading and may be some personal experiences also. Doing this subconsciously, he is bringing the real into the space of the fantastic. This reaches its climax when he "in a frenzy of fright" yells out and finds that, "To my confusion, I discovered the yell was not ideal: hasty footsteps approached my chamber door[…] (Bronte 57). Mr. Lockwood takes it to be a frightful nightmare, but Heathcliff senses it to be 'real'. Afterwards while being alone in the chamber Heathcliff "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!" (Bronte 57).

This is how dreams problematise the understanding of the 'fantastic and the real'. Catherine also discusses such a dream with Nelly, she says, "I've dreamt in my life dreams that have stayed with me ever after, and changed my ideas: they've gone through and through me, like wine through water and altered the colour of my mind" (Bronte 108). She further says:

This is nothing, I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy. That will do to explain my secret, as well as the other. (Bronte 108)

This dream of Catherine blurs the distinction between her dream and her life. What to call it now-is the dream a 'reality', or reality is a dream, it is an enigmatic situation for deciding. Another incident that has the same impact is Catherine's hallucination where she is "pushing out the feathers out of a pillow", and says subconciously, "That is a turkey's and that is a wild duck's. This is a pigeon's. Ah, they put pigeon's feathers in the pillow- no wonder I couldn't die! Let me take care to throw it on the floor where I lie down […] (Bronte 147). Her hallucination is a mix-up of her present actions, of her past wanderings, of her disturbed state of mind and many other latent factors. In it 'reality' and 'imaginary' get intermingled, thereby problematising their wholeness and static nature. Leading to their dynamic status, indeterminacy is the only outcome of this process of hallucination. There are more dreams and hallucinations in the novel which shatter the realm of the 'real' world and make this novel an ever fluctuating postmodern text.

IV

Another important characteristic of a postmodern text is its indeterminacy. It is inter-associated with all the postmodern characteristics like the unreliable narrator, intertextuality and the complex real-fantastic experiences. Indeterminacy is the condition where a clear-cut singular, final and determinate interpretation of a signifier is not possible. In postmodernism, a singular interpretation of a text is always questioned, which leads to multiple interpretations of the text. With every reading a new meaning arises, and then collapses in the next reading without giving any final and fixed meaning of a text. In this section the focus is not on the

indeterminate interpretations of *Wuthering Heights*, but on some of the textual contents which prove-out to be indeterminate. Cathy talking to Joseph as:

> "I'll have you all modeled in wax and clay; the first who passes the limits I fix,
>
> shall- I'll not say what he shall be done to- but, you'll see" (Bronte 44).

This statement of Cathy is quite indeterminate in the sense that it conceals the real intention of Cathy. Another incident which shows indeterminacy is when Heathcliff being angry yells at Catherine, "you needn't have touched me! I shall be as dirty as I please: and I like to be dirty, and I will be dirty" (Bronte 81). And, then after a few days the same Heathcliff requests Nelly, "Nelly, make me decent, I'm going to be good" (Bronte 83).

This shows the indeterminacy in interpreting Heathcliff's mental set-up. A mysterious flux is evident which does not allow having a settled understanding about Heathcliff. Similarly, what does this hallucinated talk of Mr. Hindley convey to the reader?

> "You needn't laugh; for I've just crammed Kenneth, head-down most, in the
>
> Blackhorse marsh; and two is the same as one- and I want to kill some of you:
>
> I shall have no rest till I do!" (Bronte 100).

Mr. Hindley's words are double-faced, so lead to indeterminacy without pointing towards something specific and particular. While discussing Catherine's condition, Heathcliff complains to Nelly,

> "You say she is often restless, and anxious looking: is that a proof of tranquility?
>
> You talk of her mind being unsettled…
>
> And that insipid, paltry creature attending her from duty and humanity! From pity
>
> and charity!" (Bronte 176).

Heathcliff sarcastically replaces Nelly's words--"duty" and "pity"--with "pity" and "humanity" respectively. It leads to a dead-lock and no definite interpretation is possible which leads to an indeterminacy. Another instance of indeterminacy in the narrative is the

incident when Catherine is talking to Nelly about her love for Edgar Linton and for Heathcliff. Comparingly, she says:

> "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" (Bronte 108).

What seems to be determinate in Catherine's statement, "I am Heathcliff"? It is an indeterminate fluctuating thought which is too complex to be interpreted.

All through the novel, Emily Bronte uses the words- "half-thinking"; "half-dreaming"; "half soliloquized"; "half frosty"; "half drizzling"; "half supplicating"; "half ashamed"- which are not determinate in their meaning and lead to an indeterminacy. The indeterminacy of Heathcliff's dream opens a totally different world. He says, "Yesternight I was tranquil, I dreamt I was sleeping the last sleep by that sleeper, with my heart stopped and my cheek frozen against hers" (Bronte 302). Then he proceeds by saying, "I said to myself- I'll have her in my arms again! If she be cold, I'll think it is this north wind that chills me; and if she be motionless, it is sleep" (Bronte 303). What to make out of such a complex talk? Is there any determinacy of meaning to be seen? But, for Heathcliff all of this has a determinate meaning, it is the only reality his mind perceives. He says to Nelly, "I tell you, I have nearly attained my heaven; and that of others is altogether unvalued and uncoveted by me!" (Bronte 344).

Whether it be for Heathcliff "thousand forms of past associations", or his own "heaven", these turn out to be indeterminate for the reader. His version of 'reality' complicates the vision of a reader, who is left within a web of meanings which are neither fixed nor determinate. And, these contents prove the postmodernistic nature of *Wuthering Heights*.

V

As is evident from the text, the novel has a circular structure. As a circle starts and ends at any point along its circumference, likewise a postmodern signifier keeps on fluctuating endlessly. The plot of the novel is such a circular signifier which begins and ends, although literally, with the same Heathcliff and Catherine wandering along the moors. This rendering of the plot along with the some postmodern techniques make the text an open-ended signifier. Towards the conclusion of the novel Mr. Lockwood watching the graves of Heathcliff and Catherine says:

I listened to the soft wind watching the graves. I lingered round them, under that benign sky: watched the moths fluttering among the heath and hare-bells; listened to the soft wind breathing through the grass; and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth" (Bronte 348).

These words of Mr. Lockwood in combination with the shepherd-boy's account of having seen Heathcliff and Catherine (even though Nelly calls these fantastic accounts "idle tales") give the novel open-endedness. Bonamy Dobree confusingly says about the novel, "As it has a strange magnificence, though what the magnificence resides in cannot be defined neatly; it is partly in the form which itself conveys the intuition" (Bronte 15). What he seems to miss is that this strange magnificence of *Wuthering Heights* is wholly in its postmodern form.

Endnotes:

[i] Signifier means a material element of a language, whether spoken or written, which does not has a fixed and final meaning.

[ii] Professor Nandini Bhattacharya is Head, Department of English and Cultural Studies, University of Burdwan, West Bengal. She has taught at Hyderabad University, Central University Jammu, Jammu and Kashmir, India.

[iii] *Shame* is a postmodern novel by Salman Rushdie.

[iv] Pastiche means the taking of various ideas from previous writings and literary styles and pasting them together to make new styles.

[v] Metafiction is the act of writing about writing or making readers aware of the fictional nature of the very fiction they are reading.

[vi] The use of non-linear timelines and narrative techniques in a story.

[vii] The introduction of impossible or unrealistic events into a narrative that is otherwise realistic.

[viii] The mixing of actual historical events with fictional events without clearly defining what is factual and what is fictional.

[ix] The use of characters and events which are decidedly common and non-exceptional characters.

[x] Disorganized, lengthy, highly detailed writing.

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