

Emily Brontë's Wuthering Heights in EFL Classroom: Writing Skills Focus

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Emily Brontë's *Wuthering Heights* in EFL Classroom: Writing Skills Focus

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Abstract

Integrating literature into language learning can prove to be a highly effective tool in an English as a Foreign Language (EFL) classroom. This is because a literary text encompasses various features related to language and linguistics. The exploration and utilization of these features in a language classroom can significantly advance students' language skills, as literature leaves a lasting impact on their minds. Literature serves the dual purpose of entertaining and educating learners. Emily Brontë's *Wuthering Heights* is an excellent source of different sentence patterns, rhetorical devices, idiomatic expressions, anaphoric and cataphoric references, ellipses, etc. Delving into the teaching and learning of these aspects can effectively enhance students' writing skills. Traditionally, literary texts are taught with a focus on thematic and philosophical aspects, often neglecting linguistic elements. This study addresses and deconstructs these overlooked linguistic aspects, examining the practicality of incorporating novels into the EFL classroom. The study specifically aims at unveiling the role of Emily Brontë's novel, *Wuthering Heights*, in English language learning, with a focus on how the novel can be employed as a valuable tool to advance students' writing skills. The findings of this article may pave the way for a reconsideration of EFL syllabi, advocating the inclusion of literary texts as potential resources for developing students' writing proficiency.

Keywords: EFL classroom; Literature; Language; Writing skill; *Wuthering Heights*; Second Language Acquisition; Discourse Analysis

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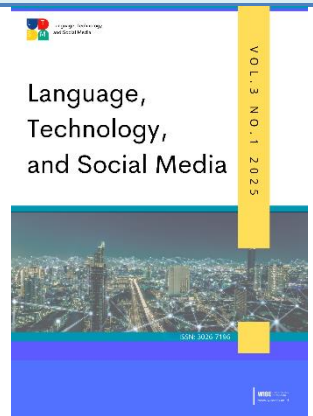
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INTRODUCTION

Literature is often regarded as a "living organism", representing a boundless source of knowledge and inspiration, particularly for second language learners. It is widely acknowledged as the refined expression of language, capable of evoking profound thoughts and emotions in its readers. This unique attribute makes literature an invaluable resource for fostering productive skills, including writing, in English as a Foreign Language (EFL) classrooms. Beyond its aesthetic appeal, literature offers an authentic context for understanding linguistic structures, vocabulary, and cultural nuances [1], [2], [3], [4], [5]. For learners striving to achieve fluency and accuracy, literature bridges the gap between formal and creative expression, equipping them with the tools needed to navigate diverse writing demands [6], [7], [8]. Among literary genres, the novel stands out for its capacity to develop language skills holistically. Novels offer a rich tapestry of sentence structures, rhetorical devices, idiomatic expressions, and cultural insights, which can significantly enhance students' linguistic awareness and writing proficiency. Emily Brontë's *Wuthering Heights* [9], [10], with its intricate narrative and sophisticated linguistic style, serves as a powerful example of how literature can be leveraged to improve language skills. The novel encapsulates themes of love, revenge, and identity, while simultaneously showcasing an extensive range of vocabulary, sentence patterns, and stylistic nuances. As Trueswell [11] aptly notes, Brontë's "dynamic and disciplined handling of language" renders the novel a fertile ground for linguistic exploration.

Despite the potential benefits of literature in language instruction, its role in EFL writing classrooms remains underutilized. Traditional teaching methods often emphasize thematic and philosophical aspects of literary texts, neglecting their linguistic value [12], [13], [14]. This oversight limits the opportunities for students to develop their writing skills through exposure to diverse textual features [15], [16], [17]. Recognizing this gap, the present study explores how *Wuthering Heights* can be effectively incorporated into EFL classrooms to enhance students' writing proficiency. By analyzing the novel's linguistic elements ranging from vocabulary and phrases to cohesion and sentence structures, this study aims to demonstrate its relevance and applicability in language education. Writing is a fundamental yet challenging skill for EFL learners, requiring mastery of grammar, vocabulary, coherence, and stylistic variations [18], [19], [20]. Integrating literary texts into writing instruction can provide students with authentic examples of language use, enabling them to construct more accurate and expressive written outputs [21], [22], [23]. Through an in-depth examination of *Wuthering Heights*, this study seeks to highlight the novel's potential as a resource for developing students' writing skills, thereby advocating for a broader inclusion of literature in EFL syllabi [24], [25], [26].

Several studies have explored the integration of literature in language instruction. Mustafa Altun [27] emphasized the role of novels in exposing students to diverse sentence patterns and cultural narratives. Guetatlia and Hamane [28] highlighted the positive impact of literary texts on developing critical thinking and linguistic awareness among EFL learners. Similarly, Asim and Sharan [29] demonstrated how English literature fosters paragraph development skills in Palestinian students. However, these studies often focus on general literary texts or specific genres, leaving a gap in research addressing how canonical novels like *Wuthering Heights* can systematically enhance writing proficiency in EFL contexts. The novelty of this research lies in its focused approach to analyzing the linguistic elements of *Wuthering Heights* as a pedagogical tool for improving writing skills. Unlike previous studies that emphasize thematic exploration or cultural understanding, this study examines the structural and stylistic components of the novel,

offering practical applications for EFL classrooms. By doing so, it not only fills a gap in existing literature but also provides actionable insights for educators, bridging the divide between literary appreciation and linguistic development in language learning.

METHODS

This study adopts a qualitative research approach to explore the pedagogical potential of Emily Brontë's *Wuthering Heights* in enhancing writing skills in English as a Foreign Language (EFL) classrooms. Qualitative methods are particularly suitable for analyzing the linguistic and stylistic features of literary texts, as they allow for an in-depth examination of the language components and their applicability in educational settings.

Research Design

The research utilizes content analysis as the primary method, focusing on identifying and categorizing the linguistic elements of *Wuthering Heights* that can be leveraged to improve students' writing skills. The study examines the novel's vocabulary, sentence structures, idiomatic expressions, and cohesive devices. These linguistic features are analyzed to determine their relevance and practicality in an EFL context.

Data Sources

The primary data for this study consists of the text of *Wuthering Heights*, specifically the 2003 edition published by W.W. Norton & Company. This version was selected due to its critical annotations and comprehensive presentation of the novel. Additional secondary data were obtained from scholarly articles, books, and resources discussing literature-based language learning and stylistic analysis.

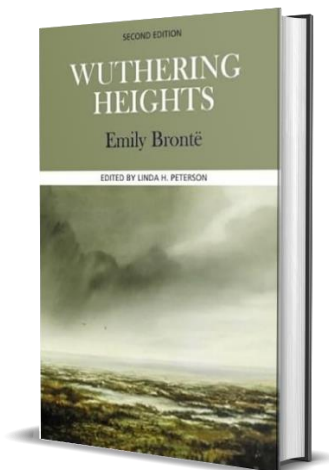


Figure 1. Cover of Emily Brontë's *Wuthering Heights*

Data Collection and Analysis

The data collection process involved a systematic reading of the novel to identify examples of linguistic features, such as:

- Vocabulary: Diverse word choices and their contextual usage in the novel.
- Phrase Structures: Noun, adjective, adverbial, and prepositional phrases.

- Sentence Structures: Examples of simple, compound, complex, and compound-complex sentences.
- Cohesion and Coherence: Anaphoric and cataphoric references, ellipses, and substitution devices.
- Stylistic Devices: Idiomatic expressions, rhetorical techniques, and syntagmatic and paradigmatic relations.

The identified features were then categorized and analyzed to understand how they contribute to writing proficiency. The analysis also examined the potential pedagogical applications of these features in EFL classrooms, focusing on practical exercises and activities that teachers can implement.

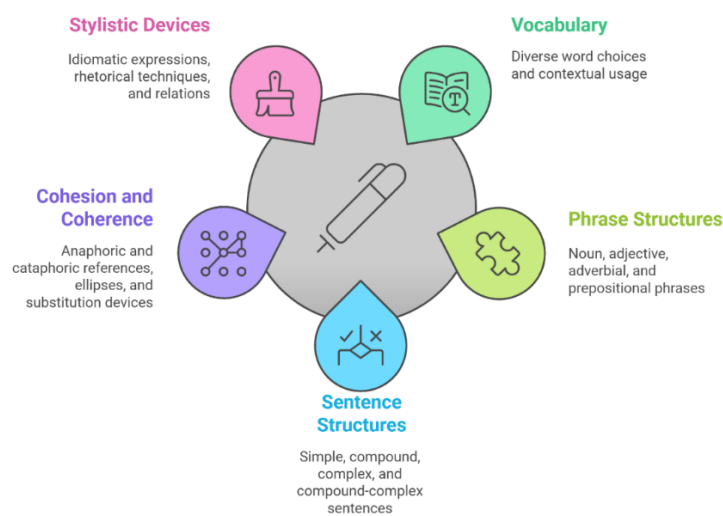


Figure 2. Linguistic and Stylistic Features in *Wuthering Heights*

Validation

To ensure the reliability and validity of the findings, the study employed triangulation by comparing insights from the novel with existing literature on literature-based language instruction. Additionally, peer reviews were conducted to evaluate the alignment of the findings with pedagogical theories and practices in EFL.

Limitations

This study is limited to a qualitative analysis of *Wuthering Heights* and does not include empirical classroom data. The findings are based on theoretical interpretations and textual analysis, which may not fully capture the complexities of implementing the novel in diverse EFL settings. Future research could address this gap by incorporating empirical studies that measure the effectiveness of using the novel in actual classroom scenarios.

Ethical Considerations

The study relied on publicly available resources and secondary data, ensuring that no ethical issues related to participant involvement or data privacy were present.

RESULTS AND DISCUSSION

Wuthering Heights unfolds in a well-structured narrative with three distinct segments. Heathcliff's introduction to the Earnshaw family is met with hostility from everyone except the master. Despite Cathy and Hindley's initial disdain for Heathcliff, Cathy gradually falls deeply in love with him. As time passes, their love intensifies, but Hindley's mistreatment persists. After Earnshaw's death, Hindley assumes control. During Catherine's visits to Thrushcross Grange, Edgar develops feelings for her. Catherine's promise to marry Edgar becomes unbearable for Heathcliff, prompting him to leave *Wuthering Heights* abruptly.

In the second stage, Heathcliff returns after three years as a wealthy, cultured, and educated man. Cathy is overjoyed to have him back, but Heathcliff harbors two intentions: to reunite with Cathy and to exact revenge on Hindley. In Heathcliff's absence, Hindley's life spirals into madness, fueled by alcohol, gambling, and loss. Seizing the opportunity, Heathcliff manipulates Hindley into destructive behavior, taking possession of his property and raising Hareton, Hindley's son, in ignorance. During Heathcliff's visits to Thrushcross Grange, Isabella falls in love with him. Though Heathcliff loves Cathy, he pretends affection for Isabella to harm Edgar. A duel between Edgar and Heathcliff leaves Cathy unwell. Heathcliff elopes with Isabella, leading to Cathy's death during childbirth. Hindley also meets his demise shortly after. In the final part, Heathcliff's cruelty focuses on Cathy's daughter, young Cathy, and Isabella's son, Linton. Heathcliff, dissatisfied with revenge on Edgar, forces a marriage between young Cathy and Linton. After Edgar's death, young Cathy endures mistreatment and beatings from her father-in-law. Linton's death leaves her dependent on Heathcliff's sympathy, enduring his cruelty. Eventually, she chooses to marry Hareton. Heathcliff's demeanor changes as he avoids company, wears strange cloths, and neglects food. One morning, he is found dead. Cathy marries Hareton, embarking on a new chapter in her life.

Emily Brontë in *Wuthering Heights* presents her characters and articulates her ideas putting "prime importance" on its linguistic features [30], [31]. Through her exclusive style, readers gain a comprehensive understanding and a deeper appreciation of the text. Analyzing the linguistic elements of a text involves deconstructing the text into its various components to understand how the author assembles these parts to create a cohesive and aesthetically pleasing whole [32], [33]. Proficiency in writing necessitates mastery of various factors, including vocabulary, punctuation, spelling, sentence structure, etc. The examination of the stylistic elements of *Wuthering Heights* is outlined below.

1. Vocabulary

Proficiency in writing is attainable only through an extensive vocabulary. *Wuthering Heights* abounds in a diverse lexicon that students can incorporate to enhance their writing abilities and articulate various scenarios. By practising refined words such as –"peevish" [9], "yelping" (p. 6), "encroached" (p. 9), "scandalous" (p. 12), "moroseness" (p. 15), "caricature" (p. 16), "yawned" (p. 19), "nightmare" (p. 21), "querulous" (p. 23), "groaning" (p. 29), "vindictive" (p. 32), "flogging" (p. 41), "sullenly" (p. 98), "choking" (p. 113), "infatuation" (p. 118), "frantic" (p. 126), "exhausted" (p. 128), "blunder" (p. 230), "ejaculation" (p. 238), and so on, students can elevate their language skills.

Illustratively, in the first chapter, the term "peevish" (p. 3), defined as "easily irritated or annoyed" [34], is applied to Joseph, the elderly servant of *Wuthering Heights*. This choice of vocabulary hints at the inhospitable nature of the host. Moving to chapter three, the term

“nightmare” [9], meaning “a terrifying or deeply upsetting dream” [34], is used to describe the novel itself. The narrative unfolds as a collective nightmare, with each character enduring unsettling experiences. In chapter four, “groaning” [9], conveying “an utterance expressing pain or disapproval” [34], is employed as Mr. Earnshaw, returning with Heathcliff from Liverpool, exhibits hesitation about Heathcliff’s acceptance by the other family members. The term “vindictive” [9], meaning “disposed to seek revenge or intended for revenge” [34], is applied to Heathcliff in chapter four. This adjective foreshadows Heathcliff’s future acts of violence, stemming from the abuse he suffered at the hands of Hindley. Chapter eight introduces “moroseness” [9], defined as “a gloomy ill-tempered feeling” [34], portraying Mr. Heathcliff’s cold reception of Mr. Lockwood. This word contributes to setting a negative tone in the narrative. In chapter fourteen, the term “infatuation” [9], denoting “a foolish and usually extravagant passion or love or admiration” [34], characterizes the intense and passionate love between Heathcliff and Catherine, highlighting the emotional attachment despite Catherine’s marriage to Edgar. The novel’s vocabulary consistently creates a gloomy and Gothic ambiance. These words can aid learners in developing their writing skills by using them appropriately in various contexts.

2. Phrase

Wuthering Heights provides numerous examples of diverse phrases that can enhance a learner’s understanding of phrase structures, fostering competence in using these structures effectively in writing.

2.1 Noun Phrase

A noun phrase, comprising a collection of words operating as a noun, is constructed by incorporating elements such as determiners, adjectives, participles (past and present), prepositions, and gerunds into the noun. Additionally, an apposition or gerund can also serve as a noun phrase. Within a noun phrase, words that provide additional information accompany the headword to enhance meaning and specificity. Several common structures for noun phrases include Determiner + noun, Determiner + adjective + noun, Determiner + adjective + adjective + noun, and Noun + preposition + Determiner + noun.

Table 1. Examples of Noun Phrase Structures in *Wuthering Heights*

Structure	Example	Explanation
Determiner + Adjective + Noun	“He is a dark-skinned gypsy in aspect, in dress, and manners a gentleman” (p. 5)	The phrase “a dark-skinned gypsy” follows the structure.
Determiner + Noun	“He is a dark-skinned gypsy in aspect, in dress, and manners a gentleman” (p. 5)	The second phrase, “a gentleman,” uses this simple structure.
Apposition (Determiner + Adjective + Noun)	“This was Zillah, the stout housewife; who at length issued forth to inquire into the nature of the uproar” (p. 14)	“The stout housewife” serves as an apposition.
Determiner + Noun + Preposition + Determiner + Noun	“This was Zillah, the stout housewife; who at length issued forth to inquire into the nature of the uproar” (p. 14)	The phrase “the nature of the uproar” illustrates this structure.
Gerund + Preposition + Determiner + Noun	“He stubbornly declined answering for a while: she persevered, and finally persuaded him to hold communion with her through the boards” (p. 47)	“Answering for a while” demonstrates the gerund structure.

Adjective + Noun	“You think I speak from wicked selfishness?” (p. 81)	The phrase “wicked selfishness” follows this simple structure.
Determiner + Adjective + Noun	“He calls him a sneaking fool” (p. 183)	The phrase “a sneaking fool” uses this common noun phrase form.

2.2 Adjective Phrase

Adjective phrases are groups of words that act as adjectives. They consist of an adjective as the headword and may include modifiers, complements, or determiners to provide additional information about a noun or pronoun. Below is the presentation of adjective phrases based on the provided examples from *Wuthering Heights*.

Table 2. Adjective Phrase Structures and Examples

Structure	Example from the Novel	Explanation
Adjective + noun	“...the company of a most fascinating creature” (p. 5)	"Fascinating" (adjective) modifies "creature" (noun).
Determiner + adverb + adjective	“...a most fascinating creature” (p. 5)	"Most" (adverb) intensifies "fascinating" (adjective), with "a" as a determiner.
Determiner + adjective	“...a real goddess in my eyes” (p. 5)	"Real" (adjective) modifies "goddess" (noun), with "a" as a determiner.
Adjective + adjective	“You scandalous old hypocrite!” (p. 12)	"Scandalous" and "old" (adjectives) jointly modify "hypocrite" (noun).
Adjective + adjective + adjective	“...a dirty, ragged, black-haired child” (p. 29)	"Dirty," "ragged," and "black-haired" (adjectives) collectively modify "child" (noun).

2.3 Verb Phrase

Verb phrases consist of a verb and may include modals, auxiliaries, and additional elements like prepositions or adjectives. The structure of verb phrases can vary depending on their components. Common structures include: a) Modal + verb; b) Infinitive; c) Auxiliary verb + main verb.

Table 3. Examples from *Wuthering Heights*

Sentence	Verb Phrase	Structure	Explanation
“He is now; and I have only to do with the present. I wish you would speak rationally.” (p. 62)	would speak	Modal + verb	The modal "would" is followed by the base verb "speak."
	to do	Infinitive	The phrase "to do" represents an infinitive structure.
“It would degrade me to marry Heathcliff now; so he shall never know how I love him...” (p. 63)	would degrade	Modal + verb	The modal "would" is followed by the base verb "degrade."
	to marry	Infinitive	The phrase "to marry" is an infinitive, indicating purpose or intent.
	shall never know	Modal + adverb + verb	The modal "shall" is combined with the adverb "never" and the base verb "know."

2.4 Adverbial Phrase

Adverbial phrases are groups of words that function as adverbs, providing additional information to modify verbs, adjectives, other adverbs, or even entire clauses. In literature, the use of adverbial

phrases enriches descriptions, helping readers understand the timing, location, manner, or reason behind an action. In Emily Brontë's novel *Wuthering Heights*, the use of adverbial phrases stands out, creating a profound emotional and narrative depth. These phrases not only contribute to character development but also enhance the reader's experience by providing essential context and vivid details to the story. To make the analysis of adverbial phrases more accessible, their presentation has been structured into a table. This table categorizes the phrases by type such as time and manner and includes brief explanations of their role within the text. This format aims to facilitate a clearer understanding of the linguistic elements and their narrative contributions.

Table 4. Examples of Adverbial Phrases in *Wuthering Heights* and Their Functions

No	Quotation	Type of Adverbial Phrase	Explanation
1	"Catherine, last spring at this time, I was longing to have you under this roof" (p. 105).	Time	This phrase specifies when the longing occurred, indicating a specific time in the past ("last spring at this time").
2	"Linton lavished on her the kindest caresses, and tried to cheer her by the fondest words; but, vaguely regarding the flowers, she let the tears collect on her lashes and stream down her cheeks unheeding" (p. 105).	Manner	The phrase "vaguely regarding the flowers" describes how the action (letting tears stream down) was performed, adding a subtle emotional detail.
3	"In the midst of my agitation, I was sincerely glad to observe that Catherine's arms had fallen relaxed, and her head hung down" (p. 127).	Time	The phrase "in the midst of my agitation" provides a temporal context for the speaker's feelings, describing when the observation occurred.

2.5 Prepositional Phrase

Prepositional phrases, consisting of a preposition and its objects, serve diverse functions such as working as an adjective phrase, adverb phrase, or an element of adjunction. These phrases enhance the expression of ideas by adding clarity, detail, and depth to the text. Below are examples from *Wuthering Heights*:

Table 5. Examples of Prepositional Phrases in *Wuthering Heights*

Sentence	Prepositional Phrase	Function	Explanation
"See here, wife! I was never so beaten with anything in my life: but you must even take it as a gift of God; though it's as dark almost as if it came from the devil" (p. 29).	with anything in my life	Adverbial phrase of manner	Describes the extent to which the speaker was "beaten."
"We crowded round, and over Miss Cathy's head I had a peep at a dirty, ragged, black-haired child" (p. 29). "At length, he summoned Hareton from his seat" (p. 241).	over Miss Cathy's head from his seat	Adverbial phrase of place Adverbial phrase of source	Indicates where the speaker directed their attention. Specifies the origin of Hareton's movement when summoned.

2.6 Conjunctional Phrase

Conjunctional phrases consist of clusters of words functioning as conjunctions, typically correlative in nature (e.g., “so... that,” “not only... but also,” “whether... or”). These phrases appear in pairs within the same sentence, connecting words, phrases, or clauses effectively. Below is a table showcasing examples from *Wuthering Heights* for better clarity and understanding:

Table 6. Examples of Conjunctional Phrases in *Wuthering Heights*

Example from Text	Conjunctional Phrase	Function/Explanation
“As soon as you become Mrs. Linton, he loses friend, and love, and all!” (p. 64)	As soon as	Expresses a time relationship, indicating that one action (becoming Mrs. Linton) triggers another (he loses friend, love, and all).
“Catherine’s cup was never filled: she could neither eat nor drink.” (p. 76)	Neither... nor	Connects two negative actions, emphasizing Catherine’s inability to eat or drink.
“Should the meanest thing alive slap me on the cheek, I’d not only turn the other, but (also) I’d ask pardon for provoking it; and, as a proof, I’ll go make my peace with Edgar instantly. Good-night! I’m an angel!” (p. 78)	Not only... but also	Highlights two contrasting actions: turning the other cheek and asking pardon, emphasizing the speaker’s exaggerated humility.

3. Idioms

The infusion of idiomatic expressions enriches the aesthetic quality of literary compositions. In *Wuthering Heights*, the author skillfully employs idioms to articulate the intricacies of love, life, selfishness, revenge, guilt, and other profound themes. In chapter ten we find, “Banish him from your thoughts, Miss,’ I said. ‘He’s a bird of bad omen: no mate for you.’ Mrs. Linton spoke strongly, and yet I can’t contradict her” (p. 81). Here, Cathy issues a solemn warning to Isabella, urging her to distance herself from Heathcliff to safeguard her life. Acting as a sincere well-wisher, Cathy expresses a genuine concern for Isabella’s future well-being. Cathy conveys her seriousness and urgency emphatically, making every effort to impress Isabella with the importance of avoiding any entanglement with Heathcliff to prevent potential suffering in the long run.

4. Sentence Structure

The arrangement of words in sentences, known as sentence structure, plays a crucial role in grammar. Sentences come in various forms, including simple, complex, compound, and compound-complex, depending on their structures. Emily Brontë demonstrates a mastery of sentence structure in her adept crafting of speeches and dialogues for the characters in her works.

4.1 Simple Sentence

A simple sentence consists of a subject and a finite verb, forming an independent clause that conveys a complete thought. In *Wuthering Heights*, Emily Brontë frequently employs this structure to deliver impactful and concise expressions. Below is a table illustrating examples of simple sentences from the novel along with their components and context for clarity.

Table 7. Analysis of Simple Sentence Structures in *Wuthering Heights*

Example	Subject	Finite Verb	Context
“But, with the help of Satan, I shall make you swallow the carving-knife, Nelly!” (p. 57)	I	shall make	Heathcliff threatens Nelly with strong, dramatic language, showcasing his intense emotions.
“I endeavored to stop her thoughtless tongue.” (p. 183)	I	endeavored	The narrator reflects on their attempt to prevent someone's careless speech, highlighting frustration.

4.2 Complex Sentence

Complex sentences contain at least one principal (independent) clause and one subordinate (dependent) clause, connected by subordinating conjunctions. This structure allows for expressing intricate relationships between ideas. The types of subordinate clauses include noun clauses, adjective clauses, and adverbial clauses.

Table 8. Examples of Complex Sentences in *Wuthering Heights*

Type of Clause	Example	Subordinate Clause	Explanation
Noun Clause	“I don’t want your permission for that - I shall marry him: and yet you have not told me whether I’m right” (p. 62).	whether I’m right	Acts as the object of the verb "told."
	“It’s my secret. But if you will not mock at me, I’ll explain it: I can’t do it distinctly; but I’ll give you a feeling of how I feel” (p. 62).	how I feel	Provides additional information about the "feeling."
	“And now, let us hear what you are unhappy about” (p. 62).	what you are unhappy about	Functions as the object of the verb "hear."
Adjective Clause	“I have just returned from a visit to my landlord - the solitary neighbour that I shall be troubled with” (p. 3).	that I shall be troubled with	Describes "the solitary neighbour."
	“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” (p. 63).	where I woke sobbing for joy	Modifies "the heath."
	“I know how to chastise children, you see,’ said the scoundrel, grimly, as he stooped to repossess himself of the key, which had dropped to the floor” (p. 207).	which had dropped to the floor	Provides information about "the key."
Adverbial Clause	“If I were in heaven, Nelly, I should be extremely miserable” (p. 63).	If I were in heaven	Shows a condition (adverbial clause of condition).
	“You are worse than twenty foes (are), you poisonous friend!” (p. 81).	(than twenty foes are)	Shows a comparison (adverbial clause of comparison).
	“I did not want him to yield, though I could not help being afraid in my heart” (p. 93).	though I could not help being afraid in my heart	Conveys a concession (adverbial clause of concession).

“He’s rapidly regaining flesh since he lost his better half” (p. 143).	since he lost his better half	Indicates time (adverbial clause of time).
“I couldn’t succeed till everything she knew was out” (p. 183).	till everything she knew was out	Shows time (adverbial clause of time).
“You ought to come, because you have hurt me” (p. 185).	because you have hurt me	Provides a reason (adverbial clause of reason).

4.3 Compound Sentence

In English language learning, understanding sentence structures is a crucial aspect of enhancing writing skills. One of the frequently encountered structures in literary works is the compound sentence. A compound sentence consists of two or more independent clauses, each capable of standing alone as a complete sentence. These clauses are connected using coordinating conjunctions such as *and*, *or*, or *but*. This structure adds variety and complexity to writing, enabling authors to convey ideas dynamically and cohesively.

In Emily Brontë’s novel *Wuthering Heights*, compound sentences are extensively utilized to portray actions, emotions, and relationships among characters. By analyzing examples from this novel, EFL students can learn how to construct effective compound sentences and apply them in their writing. The following table presents several examples of compound sentences from the novel, accompanied by detailed analyses, to facilitate an understanding of how this structure is contextually employed.

Table 9. Examples and Analysis of Compound Sentences in *Wuthering Heights*

No.	Sentence	Analysis	Structure
1	"I flung her back, and hastened to interpose the table between us" (p. 6).	This sentence contains two independent clauses joined by the coordinating conjunction "and."	Clause 1 + and + Clause 2
2	"Will you give up Heathcliff hereafter, or will you give up me?" (p. 93).	This compound sentence comprises two independent clauses connected by the coordinating conjunction "or."	Clause 1 + or + Clause 2
3	"The same question was repeated at dinner and tea; and again on the morrow after, and received the same answer" (p. 93).	This sentence contains multiple independent clauses connected by the coordinating conjunction "and," emphasizing a sequence of actions.	Clause 1 + and + Clause 2 + and + Clause 3
4	"Mr. Linton, on his part, spent his time in the library, and did not inquire concerning his wife’s occupations" (p. 93).	The sentence consists of two independent clauses joined by "and," presenting contrasting actions.	Clause 1 + and + Clause 2

4.4. Compound-Complex Sentence

Compound-complex sentences are an essential part of advanced writing, combining at least two independent clauses and one or more dependent clauses. These sentences allow writers to express intricate relationships between ideas in a single, fluid structure. In *Wuthering Heights*, Emily Brontë uses compound-complex sentences to convey layered emotions, relationships, and narrative depth. Understanding these sentences provides EFL learners with practical insights into creating sophisticated and engaging writing. The following table showcases examples from the novel, highlighting their structures to help learners grasp the patterns and apply them effectively in their own compositions.

Table 10. Examples of Compound-Complex Sentences in *Wuthering Heights* and Their Structures

No.	Example Sentence	Structure
1	“As soon as you become Mrs. Linton, he loses friend, and (he loses) love, and (he loses) all!” (p. 64)	Subordinate clause + Principal clause + and + Principal clause + and + Principal clause
2	“I thought (that) she was going mad, and I begged Joseph to run for the doctor” (p. 69)	Principal clause + Subordinate clause + and + Principal clause
3	“I am too weak to read; yet I feel as if I could enjoy something interesting” (p. 71)	Principal clause + yet + Principal clause + Subordinate clause
4	“I’ll repeat our conversation, word for word, Isabella; and you point out any charm (if) it could have had for you” (p. 80)	Principal clause + and + Principal clause + Subordinate clause
5	“It is impossible for you to be my friend and his at the same time; and I absolutely require to know which you choose” (p. 93)	Principal clause + and + Principal clause + Subordinate clause
6	“You know what your diabolical father is after, and you shall tell us, or I’ll box your ears, as he has done your cousin’s” (p. 207)	Principal clause + Subordinate clause + and + Principal clause + or + Principal clause + Subordinate clause

5. Cohesion

Cohesion, a crucial property of text, is rooted in semantics, ensuring a meaningful connection between two different parts of the text.

5.1 Anaphoric Reference

Anaphora is a cohesive device that refers back to someone or something previously mentioned in the text. In this context, the reader needs to "look backward" to understand the reference.

Table 12. Examples and Explanations of Anaphora in *Wuthering Heights*

Example Sentence	Explanation of Anaphora
“A nod was the answer” (p. 3).	The word “nod” refers back to a physical gesture (a nod) previously mentioned in the narrative.
“These are the earliest flowers at the Heights,” she exclaimed. “They remind me of soft thaw winds, and warm sunshine, and nearly melted snow” (p. 105).	The word “they” refers to “the earliest flowers” mentioned earlier.
“The air blows so sweetly, I feel that it would cure you” (p. 105).	The word “it” refers to “the air” previously described in the context of refreshing and healing air.

5.2 Cataphoric Reference

Cataphoric reference refers to a linguistic device where the meaning of a word or phrase is clarified by elements mentioned later in the text. It establishes forward-looking connections, encouraging readers to continue exploring the discourse for clarity. This device adds a sense of anticipation and narrative flow, commonly used in literary works like *Wuthering Heights* to enhance storytelling. Below is a table summarizing examples of cataphoric references found in the novel, along with their explanations:

Table 13. Examples of Cataphoric References in *Wuthering Heights*

No.	Cataphoric Reference	Explanation
1	“I have just returned from a visit to my landlord - the solitary neighbor that I shall be troubled with” (p. 3).	The identities of “I” and “my landlord” are clarified later when Mr. Lockwood introduces himself: “Mr. Lockwood, your new tenant, sir” and the response “A nod was the answer” (p. 3).
2	“I don’t want your permission for that - I shall marry him: and yet you have not told me whether I’m right” (p. 62).	The phrase “I shall marry him” anticipates the issue of marriage, which is elaborated upon later, creating suspense and forward progression.

Cataphoric references serve as a useful tool for teaching EFL students how to craft cohesive and engaging texts. By encouraging learners to understand and use forward-looking connections, teachers can help them build narratives that are not only linguistically accurate but also compelling and dynamic. The examples provided in *Wuthering Heights* can be used as a teaching aid to demonstrate how such references function effectively in writing.

5.3 Ellipsis

Ellipsis, as a lexical and logical device, involves the omission of certain parts of a sentence that the reader can infer from the context. It helps streamline the text, avoiding unnecessary repetition while maintaining coherence. Below is a structured presentation of examples from *Wuthering Heights* to make the concept easier to understand:

Table 14. Examples of Ellipsis in *Wuthering Heights*

Chapter	Excerpt	Expanded Form	Explanation
Chapter 1	“A capital fellow!” (p. 3)	“He is a capital fellow!”	The omitted subject and verb “He is” can be inferred from the context, making the statement more concise.
Chapter 2	““Then, if you hear of me being discovered dead in a bog or a pit full of snow, your conscience won’t whisper that it is partly your fault?’ ‘How so?’” (p. 13)	“How is it so?”	The omission of “is it” simplifies the sentence without losing meaning, enhancing conversational flow.
Chapter 3	““What can you mean by talking in this way to me!’ thundered Heathcliff with savage vehemence. ‘How - how dare you, under my roof? - God! he’s mad to speak so!’” (p. 22)	“How dare you speak so under my roof?”	“Speak so” implies the full action, which the reader understands from the preceding context.
Chapter 9	“(It is) Perfectly right; if people be right to marry only for the present” (p. 62)	“It is perfectly right...”	The omitted “It is” introduces the statement smoothly while maintaining its grammatical structure.
Chapter 10	““Are you feeling better this morning?’ ‘Much.’” (p. 72)	“I am feeling much better this morning.”	The use of “Much” as a response omits “I am feeling,” which is implied by the context of the question.

Chapter 32	“Do you ever dream, Hareton? And, if you do, what is it about? But you can’t speak to me!” (p. 237)	“And, if you do dream, what is it about?”	The omitted verb “dream” is inferred from the prior sentence, creating a natural flow in the dialogue.
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5.4 Substitution

Substitution in language involves the replacement of a specific word or phrase with another, often utilizing pronouns or different words to maintain clarity, variety, conciseness, or cohesion in the discourse. This linguistic strategy is instrumental in avoiding redundancy, enhancing flow, and promoting coherence within the text. In chapter thirteen, we get, “Ah, I thought myself, she might recover, so waited on as she was. And there was double cause to desire it. . .” (p. 105). Here, the phrase “she might recover” is replaced by the pronoun “it”. The incorporation of these cohesive devices throughout the novel contributes to the overall coherence of the language.

6. Punctuation

Punctuation plays a critical role in effective writing, as even minor errors or omissions can drastically alter the meaning of a sentence. Emily Brontë's *Wuthering Heights* demonstrates masterful use of punctuation, which enhances the narrative and provides depth to character expressions. Through hyphens, exclamation marks, and interrogation marks, Brontë intensifies the emotional impact of the text and ensures clarity in complex sentences. Below is a table summarizing the role of punctuation in the novel, along with examples and their impact:

Table 15. The Role of Punctuation in Enhancing Expression and Meaning in *Wuthering Heights*

Punctuation Mark	Example	Explanation	Impact
Exclamation Mark	Go to the Deuce! (p. 3)	The exclamation emphasizes anger and frustration.	Highlights the intensity of emotions, creating a dramatic tone.
Hyphen	“I don’t mind the conversation,” she answered. “I wanted to be with-” (p. 80)	The hyphen indicates an interruption, reflecting hesitation or unfinished thought.	Creates suspense or emphasizes the speaker’s internal conflict.
Interrogation Mark	“Afraid? No!” he replied. (p. 248)	The interrogation mark highlights a rhetorical question, while the exclamation reinforces defiance.	Combines doubt and boldness, revealing the character's emotional complexity.
Exclamation Mark	“For shame! for shame!” she repeated, angrily. (p. 81)	The repeated exclamation underscores urgency and moral outrage.	Amplifies the character's passion, making the scene more vivid and impactful.

7. Syntagmatic and Paradigmatic Relationship

Ferdinand de Saussure (1857-1913) is widely regarded as the pioneer of structural linguistics, a field that delves into the examination of language structure and the embedding of meaning within words and sentences. In his studies, Saussure introduced concepts related to syntagmatic and paradigmatic relations. Syntagmatic relations concern the arrangement and position of words within a sentence, highlighting the lexical grouping in the text. An example from the text is: “Heathcliff stood at the open door; he was pale, and he trembled: yet, certainly, he had a strange joyful glitter

in his eyes, that altered the aspect of his whole face” (p. 249). In this sentence, there exists a syntagmatic relation between words such as “stood,” “pale,” “trembled,” “eyes,” and “face,” revealing the structural connections within the narrative.

Another instance from chapter thirty-four illustrates syntagmatic relations: “‘Will you have some breakfast?’ I said. ‘You must be hungry, rambling about all night!’ I wanted to discover where he had been, but I did not like to ask directly” (p. 249). Here, words like “breakfast,” “hungry,” “rambling,” and “discover” form a lexical grouping, showcasing the relationships between them in the syntagmatic structure. On the other hand, paradigmatic relations involve the differentiation and selection of words in a sentence, indicating a substitution relationship between words of the same class. In chapter thirty-one, the text reads: “Catherine was there, making herself useful in preparing some vegetables for the approaching meal” (p. 228). In this context, the word “useful” prompts associations with other words like busy, excited, engaged, and absorbed, highlighting the paradigmatic relations that exist among them.

CONCLUSION

This study highlights the pedagogical potential of integrating Emily Brontë’s *Wuthering Heights* into EFL classrooms, emphasizing its multifaceted role in enhancing writing proficiency. Through detailed textual analysis, it demonstrates how linguistic elements ranging from vocabulary and phrase structures to stylistic devices and cohesive techniques can provide learners with authentic and effective writing models. The findings underscore the novel’s capacity to bridge linguistic accuracy and creative expression, fostering students’ ability to construct coherent and contextually rich written outputs. While previous studies have primarily explored the thematic or cultural aspects of literature in language learning, this research fills a critical gap by focusing on the linguistic utility of *Wuthering Heights*. The study advocates for a more balanced integration of literature in EFL syllabi, not merely as a tool for literary appreciation but as a resource for language skill development. By bridging the gap between literary analysis and language pedagogy, this study contributes to the broader discourse on innovative approaches to EFL education. Future research could expand upon these findings by conducting empirical classroom studies to measure the practical outcomes of using *Wuthering Heights* in diverse EFL contexts. Such investigations would provide valuable insights into the efficacy of literature-based language instruction and its adaptability across different cultural and educational settings.

LIMITATIONS

This study is primarily based on qualitative content analysis of the linguistic and stylistic features found in Emily Brontë’s *Wuthering Heights* and their potential pedagogical applications in EFL writing instruction. It does not include empirical data from classroom implementations or direct learner feedback, which limits the ability to generalize the findings across diverse educational settings. Additionally, the theoretical nature of the analysis may not fully capture challenges faced by teachers and learners during practical application. Future research is recommended to include experimental or mixed-methods studies that assess the actual effectiveness and feasibility of integrating *Wuthering Heights* in varied EFL classroom contexts.

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AUTHOR CONTRIBUTION

RAM, MSK, and FY contributed to this study. RAM conceptualized the research framework, designed the methodology, and supervised the overall project. MSK managed the data collection, conducted qualitative analyses, and prepared the illustrative examples. FY contributed to the literature review, interpretation of findings, and drafting of the discussion and conclusion sections. All authors critically revised the manuscript to ensure academic rigor and compliance with international journal standards. All authors reviewed, edited, and approved the final version of the manuscript, agreeing to be accountable for all aspects of the work.

CONFLICT OF INTEREST

The authors declare no conflict of interest.

DECLARATION OF USE OF AI IN SCIENTIFIC WRITING

The authors used ChatGPT for improving wording and visualizing data into images or graphics. The content was thoroughly reviewed and edited by the authors, who assume full responsibility for the publication's content.

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