

Viediarnikova T. V.,

*Candidate of Philological Sciences,**Associate Professor at the Department of Theory and Practice of the English Language
H. S. Skovoroda Kharkiv National Pedagogical University*

THE USE OF LINGUISTIC MEANS AND STYLISTIC DEVICES IN THE NOVEL “WUTHERING HEIGHTS” BY E. BRONTE

Summary. "Wuthering Heights," written by Emily Brontë, is a novel of intense emotional power, starkly unconventional in its narrative structure and the depth of its psychological insight. Published in 1847, it was Brontë's only novel and is now regarded as a classic of English literature. The story unfolds in the eerie, windswept landscapes of the Yorkshire moors, revolving around the complex relationships between the inhabitants of Wuthering Heights and Thrushcross Grange. Central to the narrative is the passionate and tragic love story of Heathcliff and Catherine Earnshaw, which explores themes of jealousy, revenge, social class, and the supernatural. Brontë's use of innovative narrative techniques, including non-linear storytelling and multiple narrators, contributes to the novel's haunting and gothic atmosphere.

Linguistic and stylistic devices play a crucial role in literature, enriching the text and enhancing the reader's experience. These devices, including metaphor, simile, hyperbole, and alliteration, allow authors to express ideas and emotions more vividly and with greater complexity. Emily Brontë's "Wuthering Heights" masterfully employs linguistic and stylistic devices that significantly impact the reader's perception. Through the use of intricate narrative structures, gothic elements, and deep psychological insight, Brontë crafts a novel that is not only compelling but also rich in ambiguity and complexity. These stylistic choices serve to immerse readers in the complex world of the characters, allowing for a profound emotional and intellectual engagement with the text. The novel's enduring appeal lies in its ability to evoke strong, often conflicting emotions, challenging readers to explore the depths of human passion and the dark recesses of the psyche.

In "Wuthering Heights," Emily Brontë employs these techniques masterfully to convey the intense emotions of her characters and the wild, untamed nature of the moorland setting. The novel's use of stylistic devices contributes to its enduring appeal, inviting readers to engage deeply with the text and explore its multiple layers of meaning. Through linguistic creativity, Brontë creates a timeless work that challenges and transcends conventional storytelling, making "Wuthering Heights" a seminal study in the power of language and style in literature.

Key words: linguistic means, stylistic devices, gothic novel, realism, romanticism, non-linear narrative, psychological depth of the novel.

Statement of the problem in a general form and its connection with important scientific and practical tasks.

"Wuthering Heights," published in 1847 under the pseudonym Ellis Bell, is a masterpiece of English literature that explores complex themes of passion, revenge, and the supernatural. The novel is distinguished by its innovative structure, non-linear

narrative, and dark, Gothic atmosphere, setting it apart from the typical Victorian novels of its time.

Set against the backdrop of the moors of Yorkshire, "Wuthering Heights" reflects the tumultuous social and historical context of the late 18th and early 19th centuries, including changes in social class structure and gender roles. The novel's initial reception was rather confusing, with some critics finding its dark themes and complex narrative challenging. However, its uniqueness was also recognized, and over time, it has become celebrated for its depth of emotion and originality.

The linguistic means and stylistic devices employed by Emily Brontë in "Wuthering Heights" are crucial for understanding the novel's complexity and the nuances of its characters and themes. Brontë's use of varied narrative techniques enriches the story's depth and offers multiple perspectives on the unfolding drama. Additionally, her use of symbolism, imagery, and motifs deepens the emotional resonance and thematic richness of the novel. Stylistic analyses reveals how Brontë's language choices contribute to the atmospheric setting and the psychological realism of her characters, allowing readers to explore the layers of meaning within the text. Understanding these devices is essential for appreciating Brontë's skill in blending the real with the ethereal, and the passionate with the destructive, in her masterpiece. The use of figurative language in "Wuthering Heights" is a testament to Emily Brontë's mastery of literary craft, enabling her to convey the complex emotional landscape of the novel with nuance and power. Through metaphors, similes, and hyperbole, Brontë deepens the reader's engagement with the characters and themes, creating a richly textured narrative that resonates with timeless human experiences. The novel's linguistic devices are integral to its enduring legacy, showing Brontë's unique ability to capture the complex nature of existence and the profound, often destructive, force of love.

Analysis of the latest research and publications on this topic, selection of previously unresolved parts of the general problem. The study of literature continuously evolves, reflecting shifts in social values, cultural norms, and intellectual debates. Modern literary criticism offers new lenses through which we can re-evaluate classic texts, uncovering layers of meaning that were previously overlooked or undervalued. This evolution in perspective allows for a richer understanding of literature's role in shaping and reflecting human experiences across time.

Classic literary themes such as love, death, social class, and gender dynamics continue to resonate with contemporary audiences. Modern reinterpretations often emphasize the timeless nature of these themes, while also exploring their manifestation within specific historical and cultural contexts. This dual focus enriches our understanding of both the universality and particularity

of human experiences as depicted in literature. The evolution of literary criticism from Victorian times to the present day has enriched our engagement with classic texts, allowing us to explore them in ways that resonate with contemporary sensibilities. The themes of love, death, social class, and gender dynamics, in particular, continue to offer fertile ground for analysis and reflection, bridging the gap between past and present, and underscoring the enduring relevance of literature in human life.

"Wuthering Heights," since its publication, has undergone various phases of scholarly analysis. Initially, the novel received mixed reviews due to its dark themes and complex narrative structure. Over time, literary scholars began to appreciate Emily Brontë's innovative use of narrative techniques and her exploration of themes such as love, revenge, and the supernatural. The novel's place in academic discourse solidified as scholars recognized its depth and complexity, leading to a wide range of critical interpretations.

The interpretation of "Wuthering Heights" has evolved significantly over the years. Early criticism focused on its moral implications and gothic elements, while later analyses explored psychoanalytic, feminist, and Marxist perspectives. The character of Heathcliff, in particular, has been a subject of intense scholarly debate, viewed at various times as a romantic hero and a symbol of social rebellion. The novel's portrayal of gender dynamics and class struggles has also attracted considerable academic interest, reflecting broader societal changes.

The purpose of the article. The relevance of the chosen topic is related to the increased interest in the new development of Emily Brontë's "Wuthering Heights" from modern scientific foundations and is determined by the need to study the novel in the context of the use of multiple stylistic devices and techniques. The purpose of the article is to investigate specific methods of stylistic depiction and analyze the main linguistic means of realizing novel's emotional intensity, intricate plot, and the profound psychological insight of its characters, marking Emily Brontë's only novel as an outstanding work that continues to fascinate and challenge readers and scholars alike.

Presentation of the main material of the study with a full justification of the obtained scientific results. "Wuthering Heights" is considered a masterpiece of English classical literature. First of all, the variety of conveyed emotions, the strength of their experiences, and, of course, the skill with which Emily Brontë conveyed these emotions to the reader are stunning. It is shocking as a frantic, reckless love of the protagonist, the destructive power of this love, the enormous power of his own hatred, selfishness, but despite this, the love of Catherine, Hareton's devotion, the cowardice and selfishness of Linton Heathcliff and the kind heart of Ellen Dean.

The plot of the novel is quite complex: it describes the life of several generations, the complex intertwining of their destinies, fatal love, quarrels, betrayal, depravity, ruined lives, hatred and insidious revenge. It is amazing how obsessed the hero is with his feeling that, having hatched a plan for his revenge for years, he also slowly but selflessly puts it into action, destroying everything that was dear to his enemy.

The novel "Wuthering Heights" by one of the three Brontë sisters, Emily, is one of the most unusual among the works of its genre. The plot is a narration to the guest about the affairs of past years and decades. Mad love, leading to the destruction of everything and everyone, not leaving the heroes either in life or after death,

mysticism, mystery. *"All this happens in the English wilderness, on two estates, between two families. They are intertwined by the bonds of marriage, torn apart by gusts of hatred. You will not find tears or pink hearts in the novel. This feeling burns through two hearts. Deepest, rich in emotions and suffering"* [1, p. 129].

In "Wuthering Heights," Emily Brontë utilizes regional dialect as a tool to delineate social class and character, assigning distinctive forms of speech to each principal character. This linguistic stratification not only authenticates the novel's setting but also enhances the realism of its characters. For instance, Joseph's broad Yorkshire dialect marks him as belonging to the servant class, contrasting sharply with the more refined language of characters like Edgar Linton. This use of dialect underlines the social divisions within the story and contributes to the development of characters, making them more relatable and multidimensional. The differentiation in speech patterns among characters serves as a constant reminder of the social hierarchy that influences their actions, relationships, and fates.

The meticulous depiction of Yorkshire dialect in "Wuthering Heights" not only grounds the novel in its geographical setting but also imbues it with a sense of authenticity and regional identity. Emily Brontë's detailed portrayal of the vernacular speech patterns conveys the cultural and social milieu of the time, offering readers a vivid picture of 19th-century life in the Yorkshire moors. This linguistic authenticity enriches the novel's atmosphere, making the setting an integral part of the narrative. The regional dialects serve *"not just as a backdrop but as a living, breathing aspect of the characters' world, reflecting their identities and experiences"* [1, p. 138]. By faithfully representing the language of the region, Brontë affirms the importance of place and origin in shaping individual and collective identities, echoing broader Victorian concerns about industrialization and the loss of rural traditions.

For example, in the novel, in this manner, Nelly Dean tells Lockwood about her thoughts about Heathcliff's strange behavior: *"And then I set myself to reflect how I had tended him in infancy, and watched him grow to youth, and followed him almost through his whole course; and what absurd nonsense it was to yield to that sense of horror"* [2, p. 273]. In this example, the sentence already begins with the aspiration. Nelly Dean is a speech characteristic of the heroine (she is a servant and expresses herself in a language appropriate to her position) and adjectives of feelings. In the novel, E. Brontë also conveys the emotional state of the characters. For example, Heathcliff's excitement, emotional upsurge and passionate desire to be as handsome and rich as Edgar Linton: *"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!"* [2, p. 61].

With the help of polysyndeton, E. Brontë conveys the hero's internal irritation. This is how Lockwood's irritation with the people around him, his illness and bad weather manifests itself: *"A charming introduction to a hermit's life! Four weeks' torture, tossing, and sickness! Oh, these bleak winds and bitter northern skies, and impassable roads, and dilatory country surgeons! And oh, this dearth of the human physiognomy and, worse than all, the terrible intimation of Kenneth that I need not expect to be out of doors till spring!"* [2, p. 86].

In this example, in addition to polysyndeton, the hero's alarmed emotional state is reflected. Polysyndeton also serves to characterize Heathcliff's speech in his youth, when he lives at Wuthering Heights and gradually turns into a poorly educated teenager. In

particular, telling Nellie Dean that Catherine stayed at Thrushcross Grange. *“Then the woman-servant brought a basin of warm water, and washed her feet; and Mr. Linton mixed a tumbler of negus, and Isabella emptied a plateful of cakes into her lap, and Edgar stood gaping at a distance. Afterwards, they dried and combined her beautiful hair, and gave her a pair of enormous slippers, and wheeled her to the fire; and 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”* [2, p. 57].

In dialogues, E. Brontë often uses the technique of picking up, which serves as an emotional refutation by the hero of the previous statement of another character. Picks up the statements of Nellie more often than other characters, while the technique of picking up not only makes it possible to refute the previous statement of the interlocutor, but also through it to express Nellie's indignation, anger about what her interlocutor said, and accordingly the author reveals such traits of her character as hot temper, emotionality. Katie asks Nellie if she likes Linton: *“Don't you like him, Ellen? Like him! ‘The worst-tempered bit of a sickly slip that ever struggled into its teen. Happily, as Mr. Heathcliff conjectured, he'll not win twenty”* [2, p. 202].

With the help of enumerations in the novel *“Wuthering Heights”* a description is given of the feelings of love and nature. About the day when Catherine gets better after her long illness, it is said: *“The snow is quite gone down... the sky is blue, and the larks are singing, and the becks and brooks are all brim full”* [2, p. 123]. To express the emotional and psychological state of the heroes, as well as to reveal some of the character traits inherent in the hero, such techniques as silence are used, i.e. elliptical sentences, exclamatory, interrogative sentences, their alternation, short sentences.

Unfinished sentences (as well as short ones) in the speech of heroes usually express their excitement, excited state. Heathcliff's emotional monologue when he learns about Catherine's death, in which silences due to the influx of feelings, short sentences, an abundance of exclamations, as well as the alternation of exclamatory and interrogative sentences convey his psychological state, his feelings at the moment – rage, anger and pain over the loss of his beloved: *“May she wake in torment! ‘Why, she's a liar to the end! Where is she? Not THERE – not in heaven – not perished – where? Oh! You said you cared nothing for my sufferings! 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!”* [2, p. 46]. A clear and striking example is the conversation between three heroes – Heathcliff, Catherine and Edgar, when Edgar, having learned from Nellie Dean that Catherine is arguing with Heathcliff in the kitchen, comes there and demands Heathcliff to leave the house. *“I've been so far forbearing with you, Sir, he said quietly; not that I was ignorant of your miserable, degraded character”* [2, p. 105].

E. Brontë also uses comparative constructions in the novel, which serve mainly to characterize the hero, his behavior, or the relationships between the characters. Catherine, with the help of comparative constructions, expresses her love for Edgar and Heathcliff: *“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” [2, p. 80].

E. Brontë compares Catherine's love to Linton with foliage, something fickle that changes with the seasons. To convey Catherine's love for Heathcliff, the author uses the image of eternal stone layers. Heathcliff says about Catherine's feelings for him: *“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”* [1, p. 132].

The psychological state of the characters and their character traits are revealed through such techniques as silence, exclamation, interrogative sentences, and short sentences. E. Brontë, in addition, uses enumerations, stylistic inversion, comparative, introductory constructions in the novel. *“E.Brontë managed to sublimely and passionately tell one of the many love stories and leave a bright mark in the history of English and world literature with her only novel”* [3, p. 83].

The work is often compared to the Gothic novels popular in the late 18th century, which deal with ghosts, darkness, demonic heroes and so on. But Brontë wrote her book in 1840, when the fashion for gothic novels was in the past and the genre was quickly being replaced by social realist novels like the works of Dickens and Thackeray. *Wuthering Heights* often oscillates between two genres, containing many gothic elements but also obeying most of the conventions of Victorian realism. *“Wuthering Heights”* embodies a fascinating blend of Romanticism and Realism, elements that contribute to its enduring appeal and complexity. The novel is imbued with the Romantic spirit through its emphasis on emotion, individualism, and the sublime nature of the moors, which echo the characters' turbulent inner worlds. At the same time, it incorporates elements of Realism, offering a penetrating look into the social conditions, character motivations, and the psychological realism that grounds its more fantastical aspects.

This interplay between Romanticism and Realism allows Brontë to transcend the confines of both genres, crafting a story that is both an intimate exploration of human emotions and a critical commentary on the social and economic realities of her time. Through *“Wuthering Heights,”* Brontë challenges the reader to question the nature of love, the destructiveness of revenge, and the possibility of redemption, making the novel a profound study of the human condition [4, p. 96].

“Wuthering Heights” incorporates several elements typical of the Gothic novel, a genre closely related to Romantic literature. The isolated, eerie setting of the eponymous manor, the presence of supernatural occurrences such as Catherine's ghost, and the overall atmosphere of mystery and horror reflect the Gothic fascination with the supernatural and the unknown. These elements serve to heighten the emotional intensity of the narrative and explore themes of death, obsession, and the psychological depths of the characters.

The novel *“Wuthering Heights”* is built on the harmony of contrasts. It echoes dichotomies: black and white, life and death, everything and nothing. The structure of the novel, its stylistic and linguistic means are quite bright and interesting.

The figurative component of the novel is very clearly expressed through color. The novel *“Wuthering Heights”* is filled with various stylistic devices: epithets, metaphors, hyperboles, comparisons.

The author uses epithets to make the descriptions in the novel brighter, more imaginative, and fill them with life. An epithet is a subjective assessment of the author. Emily Brontë uses

the following epithets: *golden hair rings; this is a silver haze; our fiery Catherine; a bouquet of golden crocuses*, etc.

From these examples we see that the author compares the texture of hair with flax, sunlight with gold, and the character of the main character Katherine with fire. This allows the reader to better understand and imagine the scenes described in the novel.

Metaphors and similes are essential in "Wuthering Heights" for articulating the intricate emotions of the characters and the dynamics of their relationships. By comparing emotions and situations to natural elements and other vivid imagery, Brontë conveys the intensity and depth of feelings in a way that straightforward descriptions cannot. For example, the turbulent relationship between Catherine and Heathcliff might be compared to a storm on the moors, symbolizing both their passionate love and the destructive forces it unleashes. The author also uses metaphors and hidden comparisons in order to emphasize his point, attract the reader's attention, interest him and force him to read the novel to the end. For instance, *a coward with milk flowing in his veins; your blood is not white*, etc. It is clear that the author compares human blood to milk. Thus, the author describes a cowardly person who does not have his own opinion. These images are also based on the contrast of red and white. E. Brontë's entire novel is built on opposition: love and hate, passion and indifference, life and death, black and white. Antithesis in color makes the picture of what is happening even more colorful, bright and memorable. The author uses explicit and implicit ways of expressing antithesis. From the following examples we see that in this case the antithesis is expressed in specific colors, and is easy to trace: *"turning blue eyes into black; four blue prints on colorless skin; even though you try to knock out her eyes and turn them from black to red; one is gold, and the other is tin, and rubbed until it shines, so that they can also replace silver; rubbed her pale cheeks until they were red; his dark face became a little yellower"* [2, p. 244].

But along with the explicit way of expressing the antithesis, Emily Brontë uses a method built on associations: *on a green slope in the corner of a cemetery; young leaves on early trees withered and turned black; eyes full of black fire; on the green burial mound; frost from fire*, etc. From these examples it is clear that the cemetery is associated with the color black, young leaves with green, frost with white, and fire with red.

Along with metaphors, the author also uses more explicit comparisons of two similar phenomena. The following examples can be classified as such: *and his face was white as a wall; he is so black, as if born from the devil; the black cabinet sparkles like agate*, etc. With the help of conjunctions such as "as," the author manages to create visual images that allow us to better understand a certain shade of the color being compared.

Hyperbole, or deliberate exaggeration, is employed by Brontë to amplify the dramatic tone of the novel and highlight the extremities of the characters' experiences. This technique is particularly effective in illustrating the depth of Heathcliff's vengeance and the intensity of Catherine's internal conflict between her social ambitions and her love for Heathcliff. By using hyperbole to describe their emotions and actions, Brontë intensifies the sense of tragedy and passion that permeates the novel. The exaggerated expressions of love, hate, and despair serve not only to engage the reader's emotions but also to underscore the themes of obsession and the destructive nature of unchecked passion.

Emily Brontë uses hyperbole to describe the color scheme in her novel: *her cheeks, immediately white and blue, took on*

a deathly appearance, bloody tears, her black eyes burned with passion and determination, a pleasant red glow of fire [2, p. 67].

The use of hyperbole allows us to show the fullness of the feelings of the characters in the novel. For example, tears cannot be bloody, but Brontë uses the word blood to emphasize all the bitterness and sadness that gripped the hero. So, it is obvious that Emily Brontë managed to create truly vivid and vivid images in her novel Wuthering Heights. And these images are shown through the use of different colors that reflect all the emotions and feelings of the characters in the novel.

With all the lightness and ease of the narrative, with all the natural complexity of family ties between the characters, Wuthering Heights is a skillfully constructed book in which the composition is thought out in the most careful way. The purpose of this work is to analyze the techniques and compositional features of Emily Brontë's novel Wuthering Heights. Considering the many approaches to defining composition: *"Composition (Latin compositio – composition, linking, addition, connection), the mutual correlation and arrangement of units of the depicted and artistic and speech means in a literary work. Structure, plan of expression of a literary work. Construction of a work of art"* [5, p. 158].

Wuthering Heights has a rather complex combination of time layers. It is noteworthy that the novel begins with the exact date – 1801 – when Mr. Lockwood first crosses the threshold of Wuthering Heights. By this time, the story that began many years ago is already nearing its conclusion. The evolution of literary criticism from Victorian times to the present day has enriched our engagement with classic texts, allowing us to explore them in ways that resonate with contemporary sensibilities. The themes of love, death, social class, and gender dynamics, in particular, continue to offer fertile ground for analysis and reflection, bridging the gap between past and present, and underscoring the enduring relevance of literature in human life allows E. Brontë to show the same heroes in two worlds, which the author contrasts in the novel – in the world of raging passions, where the ideas of freedom, self-loyalty and the eternal laws of human brotherhood reign, which symbolizes Wuthering Heights and rational, civilized world, where they live, obeying the conventions and constraining morality of their time.

The main ways of "presenting" images are comparison and contrast, which the author uses to create the image of the hero and reveal his inner world. Through a comparison of heroes, E. Brontë reveals two different characters: Hindley is a slave of the senses, and Edgar is a servant of reason. The principle of comparison is also used to create the image of Katie Jr. When creating the images of Cathy and Hareton, E. Brontë uses a system of "mirror" images. The relationship between Cathy and Hareton is similar to the relationship between Catherine and Heathcliff, but unlike the latter, they have a happy ending. Consequently, the theme of love in E. Brontë's novel is revealed in two tones – the tragic love story of Catherine and Heathcliff and the happy love story of Cathy and Hareton.

E. Brontë's landscape sketches are laconic and brief, since the state of nature creates the atmosphere for upcoming events, and it either corresponds or contrasts with them. The description of nature creates an oppressive, disturbing atmosphere for the appearance of the ghost at Wuthering Heights during Lockwood's stay there: *"the dark night came before the time, mixing sky and hills in a fierce whirling of wind and snow"* [2, p. 12]. Thus, E. Brontë uses the landscape for the purpose of emotional impact on the reader.

"Wuthering Heights" begins from the moment when the action is already moving towards the denouement. As a result, the traditional logical sequence of the main elements of the composition (exposition, plot, development of action, climax and denouement) is disrupted. E. Brontë uses the technique of plot-compositional inversion in order to capture the reader's attention from the very first pages of the book.

The novel operates on the principle of a compositional ring, since it begins with a scene of Lockwood visiting Wuthering Heights and ends the novel with a similar scene. The composition ring technique gives E. Brontë's opportunity to return the reader to the beginning of the novel and draw a line under the story presented in it, making it complete and indirectly expressing his author's attitude to the problem raised in the novel.

A peculiarity of the novel is the author's use of a device of silence without further clarification or direct discovery, hidden from the heroes and the reader. It remains unknown the origins of Heathcliff, how he became rich and turned into a real gentleman after a three-year absence from Wuthering Heights. Hindley's death is also shrouded in mystery: whether Heathcliff is guilty or not. "E. Brontë does not give answers to all these questions, thus introducing into the novel a romantic spirit of mystery and enigma" [6, p. 18].

Thus, the composition of the novel "Wuthering Heights" can be defined as circular, i.e. the beginning and end of the novel seem to close together, forming a ring, and also as complex or complex with elements of retrospection.

From the above it is clear that the main techniques used by the author in "Wuthering Heights" are plot inversion, compositional ring, plot framing, silence, montage, change of points of view.

The novel "Wuthering Heights" was written within the framework of the creative method of classical realism, but, however, it should be noted that at all levels of the structure of the text the influence of the so-called Gothic novel can be traced: in the conflict, plot, at the level of the hero, narrative, style. Even when reading the novel for the first time, it can be noted that the Gothic setting in it is represented by many established Gothic techniques: dreams, rumors, hallucinations, madness, plot mystery, etc.; and a superb combination of both Gothic and realism elements, which in turn gives the story maximum specificity and authenticity, contributes to the creation of an atmosphere of comprehensive mystery, inexplicable horror and uncertainty.

Research conclusions and prospects for further research in this scientific direction. Emily Brontë's contribution to English literature cannot be overstated. "Wuthering Heights" stands as a monument to her genius, showcasing her unparalleled ability to blend elements of Gothic romance with deep psychological insight. Her novel has influenced countless writers and continues to be a subject of study and admiration for its stylistic innovation and its exploration of themes such as love, revenge, and the supernatural. Brontë's legacy is that of a writer who dared to explore the complex interplay between environment, character, and fate, leaving behind a work that transcends time and continues to resonate with readers worldwide.

Emily Brontë's "Wuthering Heights" remains a pivotal work in English literature, celebrated for its sophisticated use of linguistic and stylistic devices that enrich the reader's experience. Brontë's legacy endures, affirming her place among the pantheon of great authors whose works continue to enlighten, challenge, and inspire.

"Wuthering Heights" has left an indelible mark across various genres, inspiring not just novelists but poets, playwrights,

and even musicians. Its raw emotional depth and complex narrative structure have encouraged writers to explore similar themes within their works, adapting Brontë's techniques to fit contemporary contexts and sensibilities. From the dark romance of gothic novels to the introspective lyricism of modern poetry, the shadow of "Wuthering Heights" looms large, demonstrating the novel's versatility and enduring appeal.

Bibliography:

1. Michie, E. From Simianized Irish to Oriental Despots: Heathcliff, Rochester and Racial Difference. *Novel: A Forum on Fiction*. 1992. Vol. 25. Issue 2. P. 125–141.
2. Brontë, E. *Wuthering Heights*. Case Studies in Contemporary Criticism (edited by Linda H. Peterson). Second edition. Yale University, 2003. 544 p.
3. Adams, S.M. Book Reviews. *English Language Notes*. 1996. Vol. 33. Issue 3. P. 82–85.
4. Berman, J. Attachment and Loss in *Wuthering Heights*. Narcissism and the Novel. New York UP, 1990. P. 78–112.
5. Benson, E.F. The Brontës. The English novelists: A Survey of the Novel by Twenty Contemporary Novelists. Folcroft Library Editions, 1985. P. 155–164.
6. Hardwick, E. The Brontës. Seduction and Betrayal: Women and Literature. New York: Random House, 1994. P. 3–29.

Ведернікова Т. Особливості використання мовно-стилістичних засобів у романі Е. Бронте «Грозивий перевал»

Анотація. «Грозивий перевал», написаний Емілі Бронте, – роман надзвичайної емоційної сили, нетрадиційний за структурою оповіді та глибиною психологічного проникнення. Опублікований у 1847 році, це був єдиний роман Бронте, який зараз вважається класикою англійської літератури. Історія розгортається серед моторошних, пронизаних вітром ландшафтів Йоркширських боліт, що обертаються навколо складних і часто бурхливих стосунків між жителями Грозивого перевалу та Трашкросс-Грендж. Центральне місце в романі займає пристрасна і трагічна історія кохання Хіткліфа та Кетрін Ерншоу, яка досліджує теми ревності, помсти, соціального класу та висвітлює особливості використання Е. Бронте інноваційних технік оповіді, включаючи нелінійне оповідання та кілька оповідачів.

Мовно-стилістичні засоби відіграють вирішальну роль у літературі, збагачуючи текст і посилюючи читачий досвід. Ці засоби, включаючи метафору, порівняння, гіперболу та алітерацію, дозволяють авторам виражати ідеї та емоції більш яскраво та складніше. У «Грозивому перевалі» майстерно використовуються лінгвістичні та стилістичні прийоми, які суттєво впливають на сприйняття читача. Завдяки використанню складних оповідних структур, готичних елементів і глибокого психологічного проникнення Бронте створює роман, який є не лише переконливим, але й багатим на неоднозначність і складність. Ці стилістичні прийоми служать для занурення читачів у складний світ героїв, дозволяючи глибоко та емоційно залучитися в текст. Незмінна привабливість роману полягає в його здатності викликати сильні, часто суперечливі емоції, спонукаючи читачів досліджувати глибини людської пристрасності та темні закутки психіки. Е. Бронте створила позачасовий твір, який кидає виклик і виходить за рамки традиційного оповідання, роблячи «Грозивий перевал» основоположним дослідженням сили мови та стилю в літературі.

Ключові слова: лінгвістичні засоби, стилістичні прийоми, готичний роман, реалізм, романтизм, нелінійне оповідання, психологізм роману.