

Toliboboeva Shabnam Juraboevna

*Teacher Tourism faculty of Tashkent region Chirchik State Pedagogical
Institute, Chirchik, Uzbekistan*

Mirodilov Sardor Mirjalol o'g'li, Yuldasheva Xulkaroy Jasurbek qizi

*Students of Tourism faculty of
Tashkent region Chirchik State Pedagogical Institute, Chirchik, Uzbekistan*

PECULIAR FEATURES OF THE CATEGORY OF EMOTIVENESS IN “WILD FLOWERS” BY ERSKINE CALDWELL

Annotation: *This article scrutinizes the lexical meanings, phonetic expressive means and syntactical expressive means in “WILD FLOWERS” by Erskine Caldwell. It also illustrates how to accomplish and reinforce the meaning and emotiveness of the story. There are many stylistic devices and expressive means that add splendor to the story and form its meaning more resplendent. These tools idealize the protagonists to the point where they penetrate the depths of the heart in expressing their sentiments and composes the captivating story.*

Key words: *metonymy, epithet, suspense, climax, metaphor, antonomasia, simile, repetition, personification, aposiopesis, parallel constructions, ellipsis.*

INTRODUCTION. The article includes the identification of emotiveness in Wild Flowers which was written in 1938 by Erskine Caldwell .The short story was composed in the belles-lettres functional style and one of the masterpieces of Caldwell's. It is crucial to note that literary text is classified by the communication between the writer and the reader. In order to achieve the effective communication author tries to use peculiar features of literary text. This story is part of Caldwell's collection of short stories called “Southways”. The characters are very poor or worse. This short story is about who care more their mates than they do for themselves. The main problem with this story is that all trail off with no true ending and its pure tragedy.

RESEARCH METHODOLOGY. In this article, analytical, qualificatory, descriptive and confirmative methods are utilized in order to identify the emotiveness in literary text. In addition, stylistic analyzes are performed to determine the evidence from literary text. Furthermore, it is necessary to conclude based on methodological analysis in determining the emotiveness of the fictional stories.

It should be analyzed on the basis of Erskine Caldwell's "Wild Followers" based on the methodological manuals.

ANALYSIS AND RESULTS. Author uses lexical meaning of the word for emphasizing emotiveness such as metaphor. "*Wild Flowers*" This title gives extra meaning to the plot which symbolizes two main characters of this short story.

*"The mockingbird that had perched on the roof top all night, filling the clear cool air with its music, had flown away when the sun rose. **There was silence as deep and mysterious as the flat sandy country that extended mile after mile in every direction.** Yesterday's shadows on the white sand began to reassemble under the trees and around the fence posts, spreading on the ground the lacy foliage of the branches and the fuzzy slabs of the wooden fence."* ("Wild Flowers" by Erskine Caldwell)

In this extract, author utilizes the simile (*There was silence as deep and mysterious as the flat sandy country that extended mile after mile in every direction.*) in order to spark an interesting connection in a reader's or listener's mind and this is also considered as a figurative language.

"Again her eyelids Muttered uncontrollably.

"Vern," she whispered softly. "Vern."

Slowly his eyes opened, then quickly closed again.

"Vern, sweet," she murmured, her heart beating faster and faster.

Vern turned his face toward her, snuggling his head between her arm and breast, and moving until she could feel his breath on her neck.

"Oh, Vern," she said, part aloud.

He could feel her kisses on his eyes and cheek and forehead and mouth. He was comfortably awake by then. He found her with his hands and they drew themselves tightly together.

“What did he say, Vern?” she asked at last, unable to wait any longer. “What, Vern?” He opened his eyes and looked at her, fully awake at last.

She could read what he had to say on his face.

“When, Vern?” she said.” (“Wild Flowers” by Erskine Caldwell)

In this dialogue, author states various types of syntactical expressive means and stylistic devices. In these sentences, (*her eyelids Muttered uncontrollably*), (*her heart beating faster and faster*) a reader may face how suspense is being gradually worked up because of the undecided or doubtful condition and depicted Nelly's emotional state that responds to the clue. Moreover, the author introduces the ellipsis in these sentences (*Oh, Vern,*), (*When, Vern?*). Additionally, there is also used parallel construction (*Slowly his eyes opened, then quickly closed again.*) In this clause repetition (*Vern*), (*Vern.*) is also included in this part of the sentence.

“For a long time they lay in each other's arms, their minds stirring them wider and wider awake.” (“Wild Flowers” by Erskine Caldwell)

In this extract, revealing expressive means by repetition (*wider and wider*). It also gives an emphasis a feeling or idea and develop a sense of urgency.

“They did not say much while they ate breakfast. They had to move, and move that day. There was nothing else they could do. The furniture did not belong to them, and they had so few clothes it would not be troublesome to carry them.” (“Wild Flowers” by Erskine Caldwell)

In this example oxymoron is also used by author (*so few*) to support a lighthearted tone, as well as emphasize the conflict through the story.

“The sun rose in leaps and bounds, jerking itself upward as though it were in a great hurry to rise above the tops of the pines so it could shine down upon the flat country from there to the Gulf.” (“Wild Flowers” by Erskine Caldwell)

“At sundown she stopped and sat down by the side of the road. She felt as though she would never be able to take another step again. The pains in her body had drawn the color from her face, and her limbs felt as though they were being pulled from her body. Before she knew it, she had fainted.” (“Wild Flowers” by Erskine Caldwell)

In this analects, the notion of emotionality is viewed personification (*The sun rose in leaps and bounds, jerking itself upward as though it were in a great hurry to rise above the tops of the pines*), (*The pains in her body had drawn the color from her face*), because author tries to personalize the sun and the pain into the human beings and by this he gives the story a very tantalizing hue. Nelly's condition is also described by the help of simile (*She felt as though she would never be able to take another step again.*)

“Vern,” she said, holding out her hand to touch him.

He grasped it in his, squeezing and stroking her fingers and wrist. “What is it, Nellie?”

“I'm afraid it is going to happen ... happen ... happen right away,” she said weakly, closing her eyes before she could finish.

He bent down and saw that her lips were bloodless and that her face was whiter than he had ever seen anyone's face. While he watched her, her body became tense and she bit her mouth to keep from screaming with pain.” (“Wild Flowers” by Erskine Caldwell)

Abduraxmonova M.S mentioned that Vern shows the Nelly's condition or Vern's suspense about her wife are expressed by the stylistic device of aposiopesis (*“Vern,” “What is it, Nellie?”*), repetition (*happen ... happen ... happen*) or epithet and parallel construction (*that her lips were bloodless and that her face was whiter*). [4]

“The oldest man in the room, a gray-haired Negro who looked about fifty, crawled from under the bed.” (“Wild Flowers” by Erskine Caldwell)

*“I’ve got a **one-horse cart**,” the man said. “George, you and Pete go hitch up the mule to the cart. Hurry and do it.” (“Wild Flowers” by Erskine Caldwell)*

In this example emotiveness attained by epithet (**a gray-haired Negro**) , (**a one-horse cart**) in order to describe a particular character or thing, furthermore, it gives extra richer meaning to the story.

*“Vern jumped to the ground, calling her. **She did not answer**. He ran up the bank and fell on his knees beside her on the ground. “Nellie!” he said, shaking her. “Wake up, Nellie! This is Vern, Nellie!” (“Wild Flowers” by Erskine Caldwell)*

*“He could not make her answer. Putting his face down against hers, he felt her cold cheek. He put his hands on her forehead, and **that was cold**, too. Then he found her wrists and held them in his fingers while he pressed his ear tightly against her breast.” (“Wild Flowers” by Erskine Caldwell)*

In this final point it is absolutely climax that reveals the details for the protagonist and the reader, explaining the significance of the events in the story. According to the story Vern knows that her wife is passed away but he cannot be confident that event is currently true. In short, it is the result of a conflict that builds up the whole story.

*“He fell down on the ground, his face pressed against the pine needles, while his fingers dug into the soft damp earth. He could hear voices above him, and he could hear the words the voices said, but nothing had any meaning. **Sometime – a long time away – he would ask about their baby – about Nellie’s – about their baby**. He knew it would be a long time before he could ask anything like that, though. It would be a long time before words would have any meaning in them again.” (“Wild Flowers” by Erskine Caldwell)*

In this passage author makes good use of stylistic devices such as asyndeton (deliberate avoidance of conjunctions) and repetition (**about their baby**) two times. This rhetorical device (asyndeton) composes a speech more dramatic and productive by accelerating its rhythm and pace.

CONCLUSION. Analyzing the stylistic devices in the text, it should be noted that emotionality is inherent in the literal text and an integral part of it. Moreover, it is possible to feel their emotions through such a series of depictions of fictional heroes. Identifying such styles allows to the reader to better acknowledge fictional stories and reveals current meanings to the reader. And also the lexical, stylistic, phonetic, and syntactical devices play a crucial and an essential role in creating an entire story, making its content more vivid and alluring.

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