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THE CATEGORY OF EMOTIVENESS IN LITERARY WORKS

Annotation: This article is considered as one-stop guide for you to get information about usage of emotive language in literary works. This article will give you the information about few emotive words that are beneficial, as well as analysis of a story “Cup of tea” by Katherine Mansfield from emotive point of view.

Key words: emotiveness, emotion, feeling, sense, stylistic devices, repetition, anaphora, epiphora, metaphor, metonymy, hyperbole, simile.

Emotiveness and literature may seem two different terms being related to different spheres: psychology and linguistics. But if it is paid attention deeply it would be obvious that emotiveness and literature are linked to each other. Actor and actresses can easily show emotions of hero and heroines with one of their speech, mimics and even body language. But it needs to be more skillful from authors when writing any literary work in order to give readers the sense of emotions that the characters feel.

Emotiveness as one of the categories of literary text, is usually common to nearly all literary works. Let us see the examples in detail. The first example is as follows:

“I want those and those and those. Give me four bunches of those. And that jar of roses. Yes, I’ll have all the roses in the jar. No, no lilac. I hate lilac. It’s got no shape.”

In this extract, the category of emotiveness is represented by means of repetition and short sentences. Here short sentences are: **And that jar of roses.**

No, no lilac. I hate lilac. It's got no shape. The repetition of **those, those and those** also creates emotive atmosphere. It can also be referred that in the given extract, all usage of linguistic devices might be named as the convergence of stylistic devices.

Let's pay attention to another example: "And she was followed to the car by a thin shop-girl staggering under an immense white paper armful that **looked like a baby in long clothes.**"

In the above sentence given from the same story usage of simile **like a baby in long clothes** instead of wearing long clothes increases power of sense in the reader and also it helps to imagine appearance of the shop-girl better.

Additionally, even though being too brief repetitions were used several times in this story, for instance: "**Twenty-eight guineas.**" Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. **Twenty-eight guineas.** Even if one rich... She looked vague. She stared at a **plump** tea-kettle like a **plump** hen above the shopman's head, and her voice was dreamy as she answered: "Well, keep it for me-will you? I'll..." In this given situation repetition of **Twenty-eight guineas** describes sense of misunderstanding or astonishment of Rosemary Fell. And also, giving description of tea-kettle comparing with a hen by having the same peculiarity in the shape enhances degree of emotiveness in the sentence.

The author also uses personification, simile and hyperbole in order to raise emotive sense in the story: "The **discreet door** shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the **dark came** too, **spinning down like ashes.** There was a **cold bitter taste** in the air, and the new-lighted lamps looked sad. **Sad were the lights** in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their **hateful umbrellas.** Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the

pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea. But at the very instant of thinking that, a young girl, thin dark, shadowy-where had she come from?-was standing at Rosemary's elbow and a voice like a sigh, almost like a sob, breathed: "Madam, may I speak to you a moment?" Here, personifications are: **dark came** and **sad were the lights** that used also to create emotiveness in the story.

Moreover, we can see an example of repetition of first letter that explains fear of the speaker in the dialogue: "**M-madam**, stammered the voice. Would you let me have the price of a cup of tea?" and again personification was used: "None, madam," **came the answer**. We saw repetition of letter in above example. Repetition of the word was also used to define the same meaning in the following sentence (fear, hesitation): "**You-you** don't mean it madam," said the girl, and there was pain in her voice." Continuing the dialogue answer of the partner Rosemary Fell was represented with short sentences in order to show the speaker's strong desire: "**But I do,**" **cried Rosemary**. "**I want you to. To please me. Come along.**"

During analysis of this story it has been known that most of the repetition (letter, word, word-combination) were used to express fear of hero (heroine) as the following sentence: "**You're-you're** not taking me to the police station?" she stammered.

Furthermore, usage of metonymy and metaphor can be seen in the story: "She was going to prove to this girl that-wonderful things did happen in life, that-**fairy godmothers** were real, that-rich people had **hearts**, and that women were sisters. She turned impulsively, saying."

As it is mentioned above most of the repetitions in the story showed fear and hesitation, but differing from those extracts the following one describes happiness of speaker: "**Come, come upstairs,**" "**Come up to my room**",

“Come and sit down” “Come and get warm.” In these example, quite identical syntactical structures such as you are walking, **“Come, come upstairs,” “Come up to my room”, “Come and sit down” “Come and get warm.”** help to create emotiveness with the help of parallel construction.

“And gently she half pushed the thin **figure** into its deep cradle.”

“Don’t cry, poor little thing,” she said. **“Don’t cry.”** And she gave the other her lace handkerchief. She really was touched beyond words. She put her arm round those thin, bird-like shoulders.” In the above examples obvious description of encouragement through repetition **Don’t cry, Don’t cry** and empathy through metonymy **thing, figure** were skillfully expressed.

Several examples of repetition in diversity of meanings have been seen in the story. But, the following example of repetition shows its usage in the meaning of complaint: **“I can’t go on no longer like this. I can’t bear it. I can’t bear it. I shall do away with myself. I can’t bear no more.”** Each repetition shows raising gradation of speaker’s emotions.

It should be mentioned that the author used metonymy masterfully. She used different types of it to mean the word “girl” (thing, figure, little creature). It also helps readers to feel the sense of relax and not to get bored coming across with the same word in each paragraph: “She plied the poor **little creature** with everything, all the sandwiches, all the bread and butter, and every time her cup was empty she filled it with tea, cream and sugar.”

“Oh yes,” said Philip.”Quite” and his **eye caught sight of the coat** and hat on the floor. He came over to the fire and turned his back to it. “It’s a beastly afternoon,” he said curiously, still looking at that **listless figure**, looking at its hands and boots, and then Rosemary again.” Usage of personification through **“eye caught sight of the coat”** was used to describe short physical movement of hero effectively instead of using **“looked to the coat”**.

Masterful usage of repetition plays a great role in the growth of emotiveness and efficiency of the story, being faced in nearly each paragraph:

“**Be nice to her,**” said Rosemary quickly. “**Be frightfully nice to her.** Look after **her.** I don’t know how. We haven’t talked yet. But show **her-treat her-make her feel-**“ Different types of repetition (parallel construction, anaphora, epiphora) serves to demonstrate speaker’s commanding and irate mood here, while meaning fear, hesitation, happiness in above extracts that were analyzed before. It is also should be said there is something noticeable that there is no coma in the last sentence that means speaker’s opinion is not ended.

Additionally, in the following two extracts metonymy is used to describe sense of indignity (**my child**) and anger (**absurd creature**): “Philip struck a match. “She’s absolutely lovely. Look again, **my child.** I was bowled over when I came into your room just now. “You are **absurd creature!**” said Rosemary, and she went out of the library, but not back to her bedroom.

Another example of repetition lets readers to find out angry mood of Rosemary Fell who is displeased hearing compliment from her husband towards another poor girl: “She went to her writing-room and sat down at her desk. **Pretty! Absolutely lovely! Bowled over!** Her heart beat **like a heavy bell. Pretty! Lovely!** She drew her check-book towards her. But no, checks would be no use, of course. She opened a drawer and took out five pound notes, looked at them, put two back, and holding the three **squeezed** in her hand, she went back to her bedroom.”

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