

Describing Emotiveness Via Expressive Means and Stylistic Devices in English Short Stories (“The Luncheon” By W. S. Maugham, “In Another Country” By Ernest Hemingway, “The Cherry Tree” By Alfred Coppard)

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Annotation: In this article, some short stories characterized by the category of stylistic devices are considered by stylistic analyses. Furthermore, the article consists of pieces taken from different English literary texts. As regards stylistic devices are hold peculiar features of fictional texts. Stylistic devices can always provide emotionality on any particular texts.

Key words: literary text, stylistic device, expressive means, emotiveness, characteristics, hyperbole, irony, metaphor, metonymy, zeugma, personification, detached construction, parallel construction, ellipsis, inversion, repetition, parenthesis, asyndeton, polysyndeton.

Introduction.

The aim of the article is an investigation on stylistic devices by exploring short stories. Most of such kind of analyses deal with the peculiar features of English language stylistics. Usually, literary texts are characterized by the communication between writer and reader. Different characteristics concerning with regard to literary works are especially observed.

Literature Review.

Most of researches and studies can be found dealing with the specificities of literary texts and the features of stylistic devices. Any literary works and their characteristics have a main role at the center of modern linguistics. As for the categories of stylistic devices, they are studied at the lexical system of English language. In this respect, they help to increase reader's emotiveness while reading the literary texts.

Summing up all the categories of stylistic devices, their definition are stated that some signals pointing the emotiveness in the literary texts specify them. According to this point of view, the following features should be mentioned regarding emotiveness:

- Compositional patterns: stylistic inversion, detached construction, parallel construction, parenthesis, repetition;
- Combining parts of the utterance: asyndeton, polysyndeton;
- Colloquial construction: ellipsis;
- Fictional dialogues;
- Expressive means.

It should be mentioned that investigations on the category of stylistic devices of stories are explored. Some aspects and sides are further analyzed at this article.

Research Methodology.

Analyses on this work are done using descriptive method presenting stylistic devices under discussion that are explored by the level of emotiveness at stories. Additionally, by means of expressive means “The Luncheon” by W.S. Maugham, “In Another Country” by Ernest Hemingway and “The Cherry Tree” by Alfred Coppard are chosen short stories through the analysis.

Analysis And Results:

It is well-known that almost all writers use the stylistic devices on their works. Let us concern examples in detail. Firstly, the stories are analyzed by lexical meanings of the word.

*“I had a tiny apartment in the Latin quarter overlooking a cemetery and I was earning barely enough money to **keep the body and soul together**”.* (“The Luncheon” by W.S. Maugham).

In this sentence **zeugma** can be seen by lexical meaning. The verb “keep” applies to both nouns “the body” and “the soul”. Although they are logically different ideas, they are given together in this sentence. So that zeugma could make the story more exciting, enjoyable and effective.

“Unless you have a little caviare. I never mind caviar.

***My heart sank a little.** I knew I could not afford caviar but I could not very well her that”.* (“The Luncheon” by W.S. Maugham).

In this extract, **metaphor** is clearly realized. The phrase “heart sank” means stronger excitement. If the writer uses simple word combinations such as “I worried”, “I feared” or “I was frightened”, the feeling of the hero is not noticed. It serves to adorn expressions and to add emphasis to ideas in impressive style.

In addition to this, the analysis of “In Another Country” by Ernest Hemingway deals with an example of **irony**:

*“The machines were new then and it was we who were to prove them. It was an idiotic idea, he said, **“a theory like another”**”.*

The reader can easily feel emotion of anger of the character realizing that the word combination “a theory like another” expresses the opposite of the literal meaning. Because the writer opens up emotionalism is sensible of a look of neglect in this process, there are not difficulties to understand feeling of the hero for reader.

Besides, **metonymy** is used in order to raise the emotiveness:

*“We ourselves all **understood the Cova**, where it was rich **and** warm **and** not too brightly lighted, **and** noisy **and** smoky at certain hours, **and** there were always girls at the tables **and** the illustrated papers on a rack on the wall”.* (“In Another Country” by Ernest Hemingway).

“understood the Cova” there, the word “Cova” referred to not only the simple name of café but also it’s given condition such as rich, warm, not too brightly lighted, smoky and noisy. Improving and easing the mean of this metonymy, **polysyndeton** (repetition of the conjunction and) is used skillfully.

*“It was cold in the fall in Milan and the dark came very early. Then **the electric lights came on**, and it was pleasant along the streets looking in the windows”.* (“In Another Country” by Ernest Hemingway).

In this piece, he make his work full of colour with the help of **personification**. The phrasal verb “came on” is utilized on transitory mean; for this reason it gains attention and supplies the story with awareness of emotiveness.

Let us analyze “The Cherry Tree” written by Alfred Coppard. Some of stylistic devices are exist while The author gives descriptions.

*“A great roaring **boiling locomotive** was **the grandest thing** in the world. Johnny had rides on it, so he knew”.*

In the above mentioned example, depicting “boiling locomotive” a piece of **hyperbole** catches the readers’ attention and adds emphasis. That is why a train locomotive can never be “the grandest thing in the world”. On the contrary it is one of the smallest thing in the world.

As a peculiar feature of literary text, emotiveness is typical to many literary works. The next analysis is on syntactical expressive means and stylistic devices. First of all, "In Another Country" by Ernest Hemingway. In this text several means of expressing emotions are also outlined:

"The major held the photograph with his good hand and looked at it very carefully. "A wound"? he asked".

"An industrial accident", the doctor said.

"Very interesting, very interesting", the major said, and handed it back to the doctor.

"You have confidence?"

"No", said the major. ("In Another Country" by Ernest Hemingway).

In this extract, a dialog between "the major" and "the doctor" is used from functional style. The major felt of afraid and worry, when he saw the doctor's hand. This is realized by using stylistic devices such as **ellipsis** ("A wound" he asked, "An industrial accident", the doctor said), **repetition with emotion** ("Very interesting, very interesting"). Moreover, there is an **inversion** the doctor's speech ("You have confidence?"). The writer lets his readers feel and imagine the process by changing the ordinary word order.

*"I had been wounded, it was true; but we all knew that being wounded, **after all**, was really an accident"* ("In Another Country" by Ernest Hemingway).

In this passage, **detached construction** (after all) produces the emotive effect the reader to be aware of the logical connections between the component parts of the sentence. Apart from this, the next emotional charge of this extract supports both stylistic devices and expressive means of exclamation:

*"The hospital was **very old and very beautiful**, and **you entered a gate and walked across a courtyard** and out a gate on the other side. Beyond the old hospital were the new brick pavilions, and there we met every afternoon and were all very polite and interested in what was the matter and sat in the machines that were to make so much difference".* ("In Another Country" by Ernest Hemingway).

In this example, emotiveness is reached by **parallel construction** ("very old and very beautiful", "you entered a gate and walked across a courtyard"), **polysyndeton** (the conjunction "and" is repeated in these sentences). It is indicated exclamatory sentences and interjections.

Let us analyze also the story "The Cherry Tree" by Alfred Coppard. Author applies several stylistic devices to enhance emotiveness:

*"When they reached home he unwrapped two parcels **he had brought with him; he explained his scheme to his sister; he led her into the garden.** The Flynns' backyard, **mostly paved with bricks**, was small, and so the enclosing walls, **truculently capped by chips of glass**, although too low for privacy were yet too high for the growth of any cherishable plant".*

During the analysis, at first step, an example of **asyndeton** ("he had brought with him; he explained his scheme to his sister; he led her into the garden") speeds up the rhythm of the sentences and the writer avoids conjunctions. This keeps the work being bored for readers

What is more, articulating the colourful aspect of the story, the creator use from **parenthesis** to open the appearance of the place in the play. The definitions "... mostly paved with bricks... and truculently capped by chips of glass..." help to reader to imagine "the Flynns' backyard" clearly. Also readers can feel themselves together with the heroes and go there on their pliable minds.

Conclusion.

To sum up, relating on raised investigation about the stylistic analysis of literary texts, stylistic devices are drawn to be peculiar features of enhancing the emotiveness of belles-letters. There is no doubt to refuse the fact that stylistic devices play the main role at any literary works. As inseparable part of fictional texts, stylistic devices form different aspects of emotionalism. It should be stressed that the category of emotiveness such as sadness, fear, surprise, and anger are expressed by suitable types of stylistic devices.

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