

STYLISTIC PECULIARITIES OF EXPRESSING INNER EMOTIONS OF PERSONAGES IN UZBEK AND ENGLISH NOVELS

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Abstract: The article is mainly devoted to the investigation of stylistic peculiarities of expressing inner emotions of personages in Uzbek (*'Riding a yellow Giant'*) and English (*'Harry Potter and Philosopher's stone'*) novels. Initially, there is general overview of emotiveness in literal texts and some discussion about its investigation in the field of linguistics, philosophy, psychology and literature. Moreover, a discussion has been made about the functions of representing the internal emotional state of the personages and their effect on the readers. A certain number of extracts taken from English as well as Uzbek novels were analyzed from stylistic point of view and the role of stylistics devices in conveying emotions of personages were studied. Besides, emotiveness of Uzbek and English novels were compared.

Key words: emotions, emotionality, stylistic device, literary, emotiveness, personage, feelings, stylistic analysis, novel.

INTRODUCTION

It is vital to study emotionality in various disciplines as, linguistics, psychology, philosophy, biology, sociology, culturology and literature, in particular. Emotionality is considered as one of the essential and most important categories in philosophy while emotionality conveys as a range of emotional feelings including mood, emotions, affects and passion in psychology. In terms of

linguistics the phenomenon of emotionality is denoted by the term “emotiveness” [4, 41]. It is undeniable that a wide array of literature has the tendency to evoke different emotions in its attentive readers. Many scholars questioned whether literary texts evoke emotional experience or not. Regardless of whether positive, negative, or neutral emotions arisen from textual experiences, philosophers continue to question whether such involvement is rational, healthy, or even valuable, since emotions in the plot are not triggered by real-life experiences. At first glance, this distance between the emotions that arisen from literature and their pragmatic application to real life may be overlooked. Therefore, it is worth exploring the question of the value of emotional interaction with fiction and prime examples of an excerpt from literature will be discussed in this article.

MATERIALS AND METHODS

It is defined as the function of a language to express various emotions and feelings of a person with the help of specific emotionally colored language units. The primary steps in the investigation of emotiveness were made by outstanding linguists as A.A. Potebnya, F.F. Fortunatov, A.A. Shakhmatov, A.M. Peshkovskiy, E. Sapir, L. Bloomfield. Modern researchers in this field are associated with the names of A. Wierzbicka, V.I. Shakhovskiy, V.I. Lacoff, A. Ortony, A. Collins, M. Johnson, M. Bell, F. Amika, etc. The complex nature of this phenomenon is accounted for by different approaches to its study: stylistic (Aznaurova E.S., D. Ashurova, M. Galieva, Bolotov V.T.), communicative (Shakhovskiy V.I., Bolotnova N.S.), linguocultural (Wierzbicka A., Vorkachyov S.G.), cognitive (Baranov A.G., Knipkens E.).

In linguistics, emotiveness is considered as a language category that can be represented at all levels of language: phonetic, morphological, lexical, syntactic. A valuable contribution to the problem of emotiveness was made by V. I. Shakhovsky, who presented a detailed analysis of emotive units at all language levels [4,41]. He considered the problems of emotive meanings and emotive

components of lexical meaning, categorization of emotions in the lexical -semantic system of the English language, emotive derivation and phraseology and many others. So, emotiveness as a category of language-as-a-system has been rather well studied. However, emotiveness as a text category has not received much attention, although it is not necessary to prove that emotions are mainly realised in the text.

The function of representing the internal emotional state of the personage is aimed at recreating the emotions that the personage experiences. Such a reconstruction of the emotional state is necessary because this information allows the readers to understand better what is happening, to form a complete picture of it. Turning to introspection helps to understand the true feelings and emotions of the character, which are hidden in the depths of consciousness and are accessible only to the character himself, whose inner world is being observed by the readers [6, 98]. Several affective methods were applied in this article to analyze extracts such as content analysis, interaction analysis, and performance studies.

RESULTS AND DISCUSSION

Now let us turn to the analysis of an emotive text taken from “Harry Potter and Philosopher’s stone” by J.K. Rowling.

In the context of (1), the personage embraces never-thought feelings and sensations:

(1) Hagrid looked at Harry with warmth and respect blazing in his eyes, but Harry, instead of feeling pleased and proud, felt quite sure there had been a horrible mistake. A wizard? Him? How could he possibly be? He’d spent his life being clouted by Dudley and bullied by Aunt Petunia and Uncle Vernon; if he was really a wizard, why hadn’t they been turned into warty toads every time they’d tried to lock him in his cupboard? If he’d once defeated the greatest sorcerer in the world, how come Dudley had always been able to kick him around like a football? ‘Hagrid,’ he said quietly, ‘I think you must have made a mistake. I don’t think I can be a wizard’ [12,47].

The metaphor *look with warmth, blazing in his eyes* accurately reflects the emotional state of Hagrid, assists to create an image of a happy person who is passionate about meeting Harry. Usually, a person learning about wizard abilities should be overwhelmed. In contrast, personage *Harry* was sure that it was something out of ordinary situations. Some grammatically unfinished questions *A wizard? Him? How could he possibly be?* were used to reveal how Harry was surprised hearing such news. He had spent most of his childhood being humiliated by his relatives and he thought about some unpleasant events and told Hagrid that it was a mistake. The adverb *quietly* shows the intonation of Harry.

The following extract is taken from a well-known Uzbek novel “Sariq devni minib” (Riding a yellow Giant) by Khudoyberdi Tukhtaboyev, brought great fame to the writer. Now let us analyze:

(2) — *Endi hurmatli o'rtoqlar, shira tushgan barglarni kaltaklaysizlar, — deb qo'ydim gapimning oxirida.*

— *Nima? — ko'zlari joyidan chiqib ketgudek bo'lib so'radi brigadir.*

— *Gapni ko'paytirmang, buyruqni bajaring!*

— *Hushingiz joyidami o'zi, o'rtoq agronom? Axir bunda g'o'zalar nobud bo'ladi-ku!*

— *G'o'za nobud bo'lsa, men javob beraman, agronom javob beradi, — deb baqirib yubordim to'satdan. — Shiraga qarshi kurashishning yangi metodi bo'ladi bu. Tushundingmi? Zamondan orqada qopsan, kallavaram...*

Xullas, buyrug'imni o'tkazmaguncha qo'ymadim. To'g'rida, gapimni gap qilolmasam bu yerda men nima deb yuribman. Odamlar avvaliga yelka qisishib, bir-birlariga qarab, hayron bo'lib turishdi-da, yangi metod deganimni eshitib, «chindan ham biron hikmati bo'lsa kerak», deb o'ylashdi shekilli, ko'zlarini chirt yumib, g'o'zalarni savalashga tushib ketishdi. [14,36]

The emotional condition of the personage brigade-leader, his anger and surprise can be realized by the help of a stylistic device, personification:

'Ko'zlari joyidan chiqib ketgudek bo'lib so'radi brigadir.'

'He asked as if his eyes were going out of orbit,

In this example, personification helps to create an image of dissatisfied person, the previous sudden question:

Nima?

What?

can serve as intensification of the anger and surprise of the personage.

The following sentence in the dialogue clearly depicts that the situation gets serious as the main hero Hoshimjon says:

— *Gapni ko'paytirmang, buyruqni bajaring!*

— *Do not talk much, fulfill the command!*

Afterwards, the brigade-leader cannot hide his strong disagreement and says as follows:

— *Hushingiz joyidami o'zi, o'rtoq agronom? Axir bunda g'o'zalar nobud bo'ladi-ku!*

— *Have you lost your mind, comrade agronomist? After all, you're going to destroy cotton buds in that way!*

This utterance provides a clear description that brigade-leader uses quite impolite combination of words which helps to draw a conclusion that Hoshimjon was not suggesting a proper solution to the problem and therefore the brigade-leader spoke like that.

The following sentence reflects the emotional state of Hoshimjon, which allows manifesting an image of a self-confident as well as stubborn person who is not eager to listen to others.

— *G'o'za nobud bo'lsa, men javob beraman, agronom javob beradi, — deb baqirib yubordim to'satdan. — Shiraga qarshi kurashishning yangi metodi bo'ladi bu. Tushundingmi? Zamondan orqada qopsan, kallavaram...*

— *If the buds get damaged, I will take the responsibility, answered the agronomist — saying it I shouted suddenly. — There will be a new method of fighting against fungal. Do you understand? You are old-fashioned, dull-witted.*

In the above mentioned examples, we can notice that the personage Hoshimjon is a bit ill-mannered and cannot control his negative emotions on time. The metaphor “*kallavaram*” is not normally used in official communications. All in all, here Hoshimjon just wants to supervise others whether his commands are worth doing or not.

Xullas, buyrug'imni o'tkazmaguncha qo'ymadim. To'g'rida, gapimni gap qilolmasam bu yerda men nima deb yuribman. Odamlar avvaliga yelka qisishib, bir-birlariga qarab, hayron bo'lib turishdi-da, yangi metod deganimni eshitib, «chindan ham biron hikmati bo'lsa kerak», deb o'ylashdi shekilli, ko'zlarini chirt yumib, g'o'zalarni savalashga tushib ketishdi

So I did not live up it up until my orders are followed. Actually, what I am doing here if I cannot take control over everyone. At first, people began to stretch their shoulders and looked at each other wondering. Hearing that I said about the new method, they might have thought, "there must have wisdom," and clenching their eyes, started to thrash buds.

Observing this inner monologue of Hoshimjon we can see the image of a quite confident person who feels happy that the employees were obeying him. The author uses wordplay *gapimni gap qilolmasam* which cannot be directly translated into English language and the second word ‘*gap*’ is used to mean ‘*order*’ not utterance. The following idiom, ‘*ko'zlarini chirt yumib*’ ‘*closing eyes*’ means accepting things and obeying without any comments.

In the context of (3), the hero, waking up in the hut, tries to understand the sensations that captured him during the conversation with Hagrid and not opening his eyes tries to persuade himself that it was just a dream.

(3) Harry woke early the next morning. Although he could tell it was daylight, he kept his eyes shut tight. ‘It was a dream,’ he told himself firmly. ‘I dreamed a giant called Hagrid came to tell me I was going to a school for wizards. When I open my eyes I’ll be at home in my cupboard.’

There was suddenly a loud tapping noise.

'And there's Aunt Petunia knocking on the door,' Harry thought, his heart sinking. But he still didn't open his eyes. It had been such a good dream.

Tap. Tap. Tap.

'All right,' Harry mumbled, 'I'm getting up.'

He sat up and Hagrid's heavy coat fell off him. The hut was full of sunlight, the storm was over, Hagrid himself was asleep on the collapsed sofa and there was an owl rapping its claw on the window, a newspaper held in its beak.

Harry scrambled to his feet, so happy he felt as though a large balloon was swelling inside him. He went straight to the window and jerked it open. [12,49]

The stylistic device of repetition *'It was a dream', 'I dreamed a giant'* clearly shows how the personage Harry tries to persuade himself that it was a dream. Afterwards, Harry imagining himself to be at home heard the sound *'Tap. Tap. Tap.'* Here, onomatopoeia helps readers to hear knocking sound imaginary. Believing it to be real Harry replied *All right,' Harry mumbled, 'I'm getting up.'* The verb *'mumbled'* reveals the way Harry talked to his aunt and his dissatisfaction with the situation. The moment he sat up, he realized that it was not a dream and the description of the hut is given as the author's narration. The metaphor *'he felt as though a large balloon was swelling inside him'* manifests emotional state of Harry, his content with the situation. Hence, in the above mentioned extract we can observe how emotional state of the personage Harry changed from sadness to happiness, which undoubtedly has an impact on readers.

In the following context (4), the personage Hoshimjon starts the conversation with his classmate purposefully to take revenge which can be found out in later utterance.

(4)— *Menga qara, — dedim chinorning tagiga yetganda biqiniga turtib, — nega mening kuchugimni urding?*

— *Qachon uribman?*

— *O'tgan yili urding-ku!*

— *Hecham urganim yo'q.*

— *Urgansan, mana bunday qilib urgansan, — dedim-da, boshiga bir musht tushirdim. Keyin... u yog'ini o'zingiz ham bilib turgan bo'lsangiz kerak, kattagina mushtlashish bo'ldi.*

Bolalarning yarmi Orif taraf bo'lishdi, yarmi men taraf. Kiyimboshlarimiz dabdala bo'ldi, yuzlarimiz qonga bo'yaldi...

Lekin men xursand edim, o'ch olganimdan xursand edim, yuz-ko'zi demay savalaganimdan o'zimda yo'q shod edim. To'g'ri-da, hadeb beshlarni u qatorlab olaveradi-yu, men ikkidan chiqmas ekanman-da. Menga ham uncha-muncha yordamlashib tursa bir joyi kamayib qoladimi!

Xullas, kayfim chog' edi. Xursand holda ashulani vang qo'yib uyga qaytardim. [14,10]

— *Look at me, "I said," when I reached under the maple, I hit his ribs," why did you beat my dog?*

— *When did I beat?*

— *You beat last year!*

— *I haven't beaten anything.*

— *You have beaten, like this — I said and I punched his head. Then... you must have guessed, there was a serious fighting.*

Half of the children were on Orif's side, half on my side. Our clothes got torn; our faces were stained with blood...

But I was glad, I was glad to take revenge, I was really happy that I fought not feeling sorry, not regretting. Right, he gets only excellent grades while I cannot get out of the bad grades. What happens if he helps me too for a while!

Well, my mood was choking. Singing joyfully and loudly I returned home.

At the beginning of the conversation we can see that Hoshimjon had a wish of taking childish revenge, he was envying his friend who studied better than him. Collocation 'biqiniga turtib' which means 'hit his ribs' manifests Hoshimjon's desire. Hoshimjon blamed his friends for hitting his dog. Even though, Orif did not admit, Hoshimjon kept fighting. The short dialogue reveals Hoshimjon as a

stubborn boy. As the story of fighting is narrated by Hoshinjon, it represents his vision of the events. Epithet *'dabdala'* ('*torn*') means worst condition of clothes and noun *'qon'* ('*blood*') depict children's physical state and it makes readers feel sorry. By the end of the fight, Hoshimjon was tired but he was very glad. The repetition of *'xursand'* ('*glad*'); and its synonym *'joyful'* can point the personage's emotional condition. Then, *'ashulani vang qo'yib'* ('*singing loudly*') can support our assumption to be right.

Comparing extracts, taken from English and Uzbek novels it can be outlined that there are dialogues between an adult person and a child. In the extract from novel *'Riding a yellow giant'* the personage Hoshimjon expresses his emotions openly while the personage Harry in *'Harry Potter and the Philosopher's Stone'* tries to speak quietly controlling his feelings. The usage of reported speech is quite different; in *'Riding a yellow giant'* the narrator is the main hero – Hoshimjon while in *'Harry Potter and the Philosopher's stone'* the author is the narrator. This gives readers the feeling as if the story is being told by a child or adult person. English and Uzbek languages and literature have myriad similar and distinctive features and it is worth comparing them in different disciplines.

CONCLUSION

By way of conclusion, it should be outlined that there are abundant number of novels in both languages deserving further investigations comparing not only linguistic features but also emotiveness of them, which was aimed in this article. Most readers might not know much about stylistic devices and their usage in literal texts, but they feel the power of word. Inner emotions of personages are being investigated in above mentioned extracts, which reveal that

- in English as well as in Uzbek novels, writers used stylistic devices as repetition, personification, metaphor and onomatopoeia to convey negative, positive emotions.

- both authors used stylistics devices to express their ideas and enhance their writing styles.
- stylistic devices helped to highlight the importance of concepts in texts, strengthening the narration, and encouraging readers to imagine the personages and their emotions.

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