UDC 81

THE LINGUOPRAGMATIC EXPRESSION OF EMOTIONAL AND PSYCHOLOGICAL STATES IN 20TH-CENTURY ENGLISH PROSE: A CASE STUDY OF D.H. LAWRENCE AND VIRGINIA WOOLF

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Abstract. *This article examines the linguopragmatic mechanisms through which emotivity is verbalized in twentieth-century English prose, based on a comparative analysis of D.H. Lawrence's Sons and Lovers (1913) and Virginia Woolf's Mrs Dalloway (1925). Drawing on V.I. Shakhovsky's theory of linguistic emotivity together with pragmatic and stylistic analysis, the study identifies lexical, syntactic and textual markers of emotivity in both texts. The findings demonstrate that Lawrence's idiostyle encodes emotivity explicitly, through affective lexis, exclamatory syntax, lexical repetition and dialectal speech, whereas Woolf's idiostyle encodes emotivity implicitly, through free indirect discourse, punctuation and the rhythmic organisation of the stream of consciousness. The individual style of each author is shown to condition distinct pragmatic strategies for constructing emotional meaning in fiction. The results can be applied in linguostylistics, pragmatics, translation studies and the teaching of English literature courses.*

Keywords: *emotivity, linguopragmatics, emotive lexis, free indirect discourse, stream of consciousness, idiostyle, D.H. Lawrence, Virginia Woolf, stylistic devices, modernist prose.*

XX ASR INGLIZ NASRIDA EMOTSIONAL-RUHIY HOLATLARNING LINGVOPRAGMATIK IFODALANISHI (D.H. Lorens hamda Virjiniya Vulf asarlari misolida)

Annotatsiya. *Ushbu maqolada XX asr ingliz nasrida emotivlikning lingvopragmatik ifodalanish vositalari D.H. Lawrence'ning "Sons and Lovers" va Virginia Woolf'ning "Mrs Dalloway" asarlari qiyosiy tahlili asosida o'rganiladi. V.I. Shahovskiyning emotivlik nazariyasi, shuningdek, pragmatik va stilistik tahlil metodlariga tayangan holda, tadqiqotda emotivlikning leksik, sintaktik va matn darajasidagi belgilari aniqlanadi. Tahlil natijalari D.H. Lawrence uslubida emotivlikning ochiq, ekspressiv leksika, undov gaplar, takrorlar va dialektal nutq orqali ifodalanishini, Virginia Woolf uslubida esa emotivlikning yashirin tarzda erkin bilvosita nutq (free indirect discourse), tinish belgilari va ong oqimi ritmi vositasida namoyon bo'lishini ko'rsatadi. Ikkala yozuvchining individual uslubi (idiostili) badiiy matnda emotiv ma'no yaratishning turlicha pragmatik strategiyalarini belgilaydi. Tadqiqot natijalari lingvostilistika, pragmatika, tarjimashunoslik va ingliz adabiyoti bo'yicha o'quv kurslarida qo'llanilishi mumkin.*

Kalit so'zlar: *emotivlik, lingvopragmatika, emotiv leksika, erkin bilvosita nutq, ong oqimi, idiostil, D.H. Lawrence, Virginia Woolf, stilistik vositalar, modernistik nasr.*

ЛИНГВОПРАГМАТИЧЕСКОЕ ВЫРАЖЕНИЕ ЭМОЦИОНАЛЬНО-ПСИХОЛОГИЧЕСКИХ СОСТОЯНИЙ В АНГЛИЙСКОЙ ПРОЗЕ XX ВЕКА (на примере произведений Д. Г. Лоуренса и Вирджинии Вулф)

Аннотация. *В статье рассматриваются лингвопрагматические средства выражения эмотивности в англоязычной прозе XX века на материале сопоставительного анализа романов Д.Г. Лоуренса «Sons and Lovers» и Вирджинии Вулф «Mrs Dalloway». Опираясь на теорию эмотивности В.И. Шаховского, а также на методы прагматического и стилистического анализа, автор выявляет лексические, синтаксические и текстовые маркеры эмотивности. Результаты анализа показывают, что в идиостиле Д.Г. Лоуренса эмотивность выражается эксплицитно – посредством экспрессивной лексики, восклицательных конструкций, лексических повторов и диалектной речи, тогда как у В. Вулф эмотивность носит имплицитный характер и реализуется через несобственно-прямую речь, пунктуацию и ритмическую организацию потока сознания. Индивидуальный стиль каждого писателя обусловливает различные прагматические стратегии кодирования*

эмоционального смысла в художественном тексте. Полученные результаты могут быть использованы в лингвостилистике, прагматике, переводоведении и в преподавании курсов английской литературы.

Ключевые слова: *эмотивность, лингвопрагматика, эмотивная лексика, несобственно-прямая речь, поток сознания, идиостиль, Д.Г. Лоуренс, Вирджиния Вулф, стилистические приёмы, модернистская проза.*

Introduction. Emotivity – understood as the capacity of linguistic units to express, provoke and encode feeling – occupies an increasingly central place in present-day linguopragmatic research. Emotion as such is a psychological phenomenon, yet its verbal encoding belongs to the language system and to language use, which is why the category of emotivity yields its richest insights precisely where semantics, pragmatics and stylistics converge. A convenient point of departure is V.I. Shakhovsky's separation of affective expressions of feeling, which are spontaneous and pre-linguistic, from emotive ones, which are codified by the language system; this distinction clarifies how a literary text builds emotional meaning for a reader who can reach a fictional character's inner life only through words [1; p. 24–31].

The relevance of this study stems from a gap in the existing literature: although emotivity has been examined extensively at the level of separate lexical or grammatical items, far less has been said about how an individual author's idiostyle shapes the pragmatic strategies that govern the distribution of emotivity across an entire literary text. Twentieth-century English prose is an especially productive field for such an inquiry, spanning as it does the shift from the late-Victorian and Edwardian tradition of explicit authorial comment and direct emotional statement to modernist writing centred on interior consciousness, where feeling is more often suggested through rhythm, syntax and implication than named outright.

The scientific novelty of this research lies in offering a systematic comparison, at three linguistic levels – lexical, syntactic and textual-pragmatic – of the emotive systems built by two authors who are widely discussed in literary scholarship yet seldom set side by side from a linguopragmatic angle: D.H. Lawrence, whose Sons and Lovers (1913) rests on a naturalistic, sensory and bodily mode of narration, and Virginia Woolf, whose Mrs Dalloway (1925) stands as a landmark of stream-of-consciousness writing. The article sets out to identify and compare the linguistic devices through which emotivity is expressed in the two novels and to determine the pragmatic functions these devices fulfil in shaping character, narrative voice and reader response. This aim breaks down into the following tasks: (1) sketch a working model of emotivity applicable to literary-textual analysis; (2) identify the lexical and syntactic markers of emotivity in Sons and Lovers; (3) identify the corresponding markers in Mrs Dalloway; (4) compare the two idiostyles and account for the differences in pragmatic terms.

The theoretical basis of the study also engages with a wider debate in emotive linguistics concerning whether emotion vocabulary is universal or shaped by language and culture. A. Wierzbicka maintains that emotion terms in different languages encode culturally specific conceptualisations rather than universal psychological states, which means a literary text's emotive lexicon should not be taken as a transparent record of feeling but read as a semantic system embedded in a particular culture and history [2; p. 15–29]. Working within the Prague functionalist tradition, B. Volek distinguishes the emotive function of a linguistic sign – which colours an utterance without changing its propositional content – from its purely denotative function; this distinction bears directly on the present material, since Lawrence and Woolf both repeatedly use denotatively neutral items, such as a verb of motion or a noun naming a household object, that take on strong emotive colouring solely from their syntactic placement or surrounding context [3; p. 51–67]. Such a systemic understanding of emotivity was already implicit in Ch. Bally's classic separation of the intellectual (logical) and affective planes of language [4; p. 174–188] and has since been reinforced by later scholarship: A. Foolen positions emotivity at the core of cognitive and functional approaches to language [5; p. 59–68], while the essays edited by L. Alba-Juez and J.L. Mackenzie extend emotive analysis to discourse and narrative structure specifically, arguing that emotive meaning is regularly built above the level of the individual word [6; p. 3–22]. On this theoretical basis, the present study treats emotivity not as a closed lexical category but as a functional property capable of being activated at any linguistic level – the premise on which the comparative analysis of Lawrence and Woolf that follows is constructed.

Research Object and Methods. The object of the research is the linguistic expression of emotivity in two novels of twentieth-century English prose: D.H. Lawrence's Sons and Lovers [7] and Virginia Woolf's Mrs Dalloway [8]. The subject of the research is the set of lexical, syntactic and stylistic devices through which emotive meaning is encoded in the selected texts and the pragmatic functions these devices perform.

The empirical material consists of passages drawn from both novels by continuous and purposive sampling, with special attention paid to scenes of heightened emotional tension: the conflict between mother and son in Sons and Lovers, and Clarissa Dalloway's memories together with Septimus Warren Smith's consciousness in Mrs Dalloway. Four methods were used: the descriptive-analytical method, to classify emotive markers; contextual-interpretative analysis, to establish the pragmatic function a given marker performs within its co-text; componential analysis, to isolate emotive semes within the denotative structure of lexical items; and the comparative method, to set the two idiostyles against one another. The analytical framework brings together Shakhovsky's three-level model of emotivity – lexical, syntactic, textual [1; p. 45–58] – with Leech's pragmatic principles on the relationship between linguistic form and communicative effect [9; p. 10–23], and with the stylistic-analytical toolkit set out by M. Toolan [10; p. 62–79]; together these allow emotive markers to be read not as mere stylistic ornament but as pragmatically motivated choices aimed at a specific effect on the reader.

Results and Discussion.

Lexical and syntactic markers of emotivity in Sons and Lovers.

Lawrence's prose displays an overt, explicit form of emotivity, realised chiefly at the lexical level. In Sons and Lovers, emotion is rarely left for the reader to infer: it is stated directly through affective adjectives and intensifiers ("passionate," "fierce," "violent," "raging"), through verbs denoting intense physical and emotional reaction ("to writhe," "to shudder," "to flame up"), and through a dense stratum of sensory and bodily vocabulary that merges physiological and emotional states. Gertrude Morel's relationship with her son Paul, which forms the emotional axis of the novel, is rendered again and again through a vocabulary of burning, aching and clutching, so that bodily sensation itself becomes the vehicle for emotional intensity – a pattern that fits Lawrence's broader poetics, in which the body serves as the primary site of feeling.

A telling example is the quarrel between Walter and Gertrude Morel in the opening chapter, where the narration shifts from reported domestic friction to a moment of outright physical violence: in a fit of drunken rage, Morel hurls a drawer at his wife, and the narrator records the act without euphemism, letting the visual and auditory shock of the moment – the blow, the blood in the child's hair – carry the scene's emotive charge unmediated (Ch. I) [7]. What matters pragmatically here is that Lawrence does not retreat into narratorial commentary at the height of the conflict; the emotive lexis clusters precisely at the point of maximal narrative tension, so lexical intensity and plot intensity peak together. A related pattern shapes the novel's closing paragraph, where Paul's decision not to follow his dead mother into the darkness is built up through short, end-stopped clauses leading to the final sentence: "He walked towards the faintly humming, glowing town, quickly" [7]. Set apart at the very end of the sentence – and of the novel – the adverb "quickly" works as a lexical marker of a resolved emotional decision: the syntax itself enacts the abruptness of the will it describes, showing how Lawrence generates emotivity by placing a single emotively charged word in a structurally prominent slot.

At the syntactic level, emotivity in Lawrence's text is signalled through exclamatory, short and fragmented sentences that mimic agitated speech rhythms, through lexical and syntactic repetition that iconically enacts emotional escalation – a device F.R. Leavis had already singled out as central to Lawrence's method of dramatising conflict "from the inside" [11; p. 112–130] – and through extensive direct speech rendered in Nottinghamshire dialect, which pragmatically marks class, intimacy and emotional authenticity: Morel's dialectal forms carry an emotional register of working-class familiarity that the narrator's standard idiom cannot reach, so a character's shift into dialect is itself a signal of emotional pressure. Free direct discourse governs the dialogic passages, keeping emotive lexical items unmediated by narratorial distance and thereby maximising their expressive force. These devices fall under what I.R. Galperin calls expressive means proper, as distinct from purely stylistic devices, since their emotive charge is built into the language system rather than produced only through contextual juxtaposition [12; p. 44–52]; punctuation – above all the exclamation mark and the dash that marks an emotionally charged, interrupted utterance – reinforces this explicit, high-intensity emotive register.

Lexical and syntactic markers of emotivity in Mrs Dalloway.

Woolf builds emotivity along fundamentally different lines. Instead of naming emotion outright, Mrs Dalloway encodes it implicitly through the syntactic and rhythmic organisation of free indirect discourse – the technique by which third-person narration takes on a character's own idiom, perception and emotional evaluation without an explicit reporting verb such as "she thought" or "she felt." The opening sentence, "Mrs Dalloway said she would buy the flowers herself" [8], already demonstrates the seamless fusion of narratorial and character voice that lets emotional colouring seep into apparently neutral narration: the sentence reports an utterance, yet its brisk, self-assertive rhythm already carries an emotive charge of

restrained vitality that the following paragraphs, describing Clarissa's delight in the London morning, gradually spell out. Emotive meaning in Woolf's writing is thus carried less by individual affective words than by long, cumulative, subordinated sentences whose syntax traces the associative movement of consciousness, punctuated by dashes, semicolons and parenthetical asides that register hesitation, self-correction and shifting feeling within a single utterance.

Another pragmatically important device is Woolf's use of repetition across a distance: the line from Shakespeare's Cymbeline, "Fear no more the heat o' the sun," returns throughout the novel as an intertextual emotive refrain, appearing first in Clarissa's consciousness and later in connection with Septimus, so that a single borrowed line comes, with each recurrence, to encode a different configuration of fear, acceptance and mortality, without the narrator ever spelling out its emotional function [8]. The novel's closing sentence – "For there she was" [8] – carries emotive weight precisely through its syntactic incompleteness: the demonstrative "there" has no stated referent, leaving the reader to supply the emotional resolution the grammar withholds. This device is closely related to what M. Fludernik calls the "dual voice" effect of free indirect discourse, in which narratorial and figural perspective are present simultaneously within a single grammatical form [13; p. 218–235], and to A. Banfield's account of free indirect style as a syntactically distinct sentence type with no addressee, which she terms the "empty deictic centre" of represented consciousness [14; p. 97–113]. In the passages devoted to Septimus Warren Smith, emotivity emerges from a marked contrast between the fragmented, associative syntax that renders his consciousness and the comparatively ordered syntax of the surrounding narration – a technique whose classic critical treatment remains E. Auerbach's account of how the modern novel presents the "random moment" of ordinary consciousness as inherently charged with feeling [15; p. 538–549]. Whereas Lawrence's emotivity is lexically dense and clustered at points of plot climax, Woolf's is spread syntactically and rhythmically across the whole text, so the reader must reconstruct emotional meaning from pacing, punctuation, intertextual echo and shifts of perspective rather than from direct naming.

A comparative overview of emotive markers.

V. Sotirova's comparative stylistic study of modernist consciousness confirms that Lawrence and Woolf embody two structurally opposed strategies for rendering inner experience linguistically – one grounded in dramatised dialogue and sensory immediacy, the other in the syntactic fusion of narratorial and figural perspective [16; p. 34–51]. Table 1 gives a qualitative summary of the main linguistic levels at which emotivity is realised in the two novels and the pragmatic effect each configuration has on the reader.

Table 1. A comparative overview of emotive markers

Linguistic level	Sons and Lovers (Lawrence)	Mrs Dalloway (Woolf)
Lexical	Direct affective adjectives and intensifiers; corporeal, sensory vocabulary	Sparse direct affective lexis; emotive weight carried by connotation and intertextual echo
Syntactic	Short, exclamatory, fragmented sentences; iconic repetition	Long cumulative sentences with subordination, dashes and semicolons
Discourse type	Free direct discourse; dialectal dialogue	Free indirect discourse; narratorial–character voice fusion
Textual	Emotive peaks concentrated at climactic plot moments	Emotive meaning distributed via recurring motifs and rhythm
Pragmatic effect	Expressive-confrontational; reader as witness	Inferential-cooperative; reader as co-constructor of meaning

Comparative-pragmatic analysis.

Comparing the two idiostyles reveals a consistent link between the level at which emotivity is chiefly encoded and the pragmatic effect it has on the reader. In Sons and Lovers, emotive markers cluster at the lexical and phonostylistic level – exclamation, repetition, dialect – producing an effect of immediacy and confrontation: the reader witnesses emotion that is fully externalised and verbally enacted, in line with the novel's naturalistic aesthetic and its interest in the visible, physical consequences of psychological conflict. In Mrs Dalloway, by contrast, emotivity spread across syntax, punctuation and narrative perspective produces an effect of interiority and complicity: the reader is drawn into inferring emotion cooperatively, piecing feeling together from textual cues in a way that mirrors the indirection and social restraint typical of Woolf's post-Edwardian upper-middle-class world.

This distinction also carries a gendered pragmatic dimension worth noting. Lawrence's explicit emotivity is often used to dramatise conflict between generations and genders – mother against son, husband against wife – through direct verbal confrontation, whereas Woolf's implicit emotivity represents the suppressed, socially regulated emotional life of her characters, particularly the women, for whom direct emotional expression is limited by convention. In pragmatic terms, Lawrence's strategy can be described as expressive-confrontational, aimed at maximal illocutionary force, while Woolf's is inferential-cooperative, aimed at engaging the reader's interpretive participation (cf. Grice's cooperative principle as extended to literary communication) [9; p. 94–101]. Despite their opposite surface realisation, both strategies serve the same overarching communicative goal of literary emotivity: making the reader emotionally present within the fictional world.

The two strategies also differ in how the narrator is positioned relative to the emotion conveyed. In Sons and Lovers the narratorial voice often aligns itself with the emotion of the scene, amplifying it through evaluative comment and emotively marked description, so narrator and character momentarily speak in the same register, and the pragmatic distance between the voice reporting the emotion and the character feeling it is minimal. In Mrs Dalloway, however, the narrator keeps an ironic, faintly detached poise even as the syntax of free indirect discourse channels a character's inner voice, generating a productive tension between what is felt and how coolly it is phrased – a tension that itself becomes a source of emotive effect, since the reader senses feeling pressing against a controlled surface. This difference in narratorial positioning could be described, respectively, as a fusional and a stratified model of emotive narration, offering a further criterion, beyond marker frequency, for classifying the emotive idiostyles of twentieth-century English prose writers more broadly.

These findings also have implications beyond literary stylistics narrowly defined. For translation practice, the contrast identified here means that rendering Lawrence into another language, Uzbek included, places the translator's main burden on lexical and phraseological equivalence – finding target-language intensifiers and dialectal colouring of comparable emotive force – whereas rendering Woolf shifts the burden to syntactic reconstruction, since a target language with different norms of subordination or punctuation may not reproduce the exact rhythm that generates Woolf's emotivity, forcing the translator to compensate through word order, sentence length or discourse marking rather than lexical choice alone. This asymmetry supports Shakhovsky's broader claim that emotivity is not a fixed set of "emotional words" but a systemic property distributed across every level of the language, and therefore calls for an equally systemic approach in both linguistic description and translation [1; p. 187–196].

Punctuation as an emotive device: a cross-textual note.

A last point of comparison concerns punctuation, which in both novels works not merely as a syntactic convention but as an independent emotive resource, though the two authors put it to opposite uses. In Sons and Lovers, punctuation heightens emotivity by breaking the sentence into short, emphatic units: exclamation marks close an utterance at the point of greatest affective charge, and dashes typically mark an interruption caused by strong feeling, as when a character breaks off mid-sentence because emotion overtakes articulate speech. Punctuation here is discontinuous and climactic, matching the novel's overall strategy of concentrating emotive markers at moments of confrontation. In Mrs Dalloway punctuation does the opposite: the semicolon and the dash extend rather than interrupt, letting a single sentence absorb shifts of perception, memory and feeling without breaking into separate grammatical units – an effect broadly in line with M.A.K. Halliday's account of how grammatical choices construe, rather than simply report, experiential meaning [17; p. 106–121]. Woolf's characteristic long sentence, held across several semicolons before it reaches its main verb, enacts the simultaneity of consciousness, in which an emotion is rarely isolated but is constantly modified, qualified or interrupted by another perception before it can be named. Punctuation, then, functions for Lawrence as a device of emotive segmentation and for Woolf as a device of emotive continuity, and this difference is itself a further linguistic correlate of the explicit-versus-implicit distinction traced throughout the analysis.

Conclusion. The comparative linguopragmatic analysis of D.H. Lawrence's Sons and Lovers and Virginia Woolf's Mrs Dalloway shows that emotivity in twentieth-century English prose is not a single uniform category, but one whose linguistic realisation is tightly bound to authorial idiostyle and to the narrative techniques an author chooses. Lawrence's text is marked by explicit, lexically and syntactically overt emotivity, expressed through affective vocabulary, exclamatory and repetitive syntax and dialectal direct speech – all producing an immediate, confrontational emotional effect consistent with the novel's naturalistic orientation. Woolf's text is marked by implicit emotivity distributed syntactically and rhythmically, expressed through free indirect discourse, punctuation and recurring motifs, producing an

effect of interiority that calls for active inferential participation from the reader, consistent with the modernist stream-of-consciousness method.

These findings confirm that emotivity, although grounded in identifiable linguistic markers at the lexical, syntactic and textual levels, cannot be adequately described without reference to the pragmatic strategies – expressive-confrontational versus inferential-cooperative – that organise those markers into a coherent authorial style. The results can be applied in courses of linguostylistics, text linguistics and pragmatics, in literary translation practice, where transferring emotivity from one language into another calls for sensitivity to whether the source text encodes emotion explicitly or implicitly, and in teaching English literature, where attention to linguopragmatic detail can deepen students' understanding of how modernist and naturalistic prose each achieve their emotional effects. Further research might extend the present comparative model to other pairs of contemporaneous authors or apply it contrastively to the emotive systems of English and Uzbek literary prose.

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