

## The Category of Emotiveness in the Story “The Heights of Sleep” By Sam Thompson

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**ABSTRACT:** This article investigates stylistic analysis of "The Heights of sleep" by Sam Thompson. It focuses on importance of lexical and syntactical expressive means and stylistic devices of the work .The article also observes how stylistic devices, set expressions make the work more impressive and explains ways of using them accurately.

**KEYWORD:** Metaphor, simile, personification, allusion, hyperbole, repetition, metonymy.

**INTRODUCTION:** A literary text is a piece of written material, such as a book or poem that has the purpose of telling a story or entertaining, as in a fictional novel. In particular, the literary text has the characteristic, which is called “emotiveness”. And in this story, we can find many examples of types of lexical meaning of a word, phonetic expressive means, and stylistic use of set expressions, syntactical expressive means and stylistic devices.

**ANALYSIS AND RESULTS:** Stylistic analyses are aimed at analyzing the stylistic foundation of stylistic devices. Below some examples are given in details.

*The Novelist J.S. Gaunt gets described as **a writer’s writer**, but for me, he’s more than that. I sometimes think he’s the writer that made me what I am.*

In this extract, the classification of emotiveness is represented by means of hyperbole. The author uses hyperbole when he describes J.S. Gaunt as “**a writer’s writer**”.

Besides, in order to raise the emotiveness the author also uses personification:

***Some books come to feel as if they belong to you alone.***

***I thought I had a radical streak because I liked horror and space opera and dungeon punk fantasy in just the same way I liked Austen , Dickens and Woolf.***

This is achieved by use of stylistic device such as repetition (**I, I liked, and**) and lexical meaning such as **metonymy (Austen, Dickens and Woolf)**.

When asked about their influences, they all said the same thing: J.S.Gaunt was a stylist and a visionary, and it was **a crime his work was not more widely known**.

Additionally, in this story the author uses **hyperbole** when he describes his work as a “**a crime his work was not more widely known**”, he also uses **metaphors** “widely known”.

Tucked away on the top floor in Foils, I found a copy of the old omnibus edition of the Masquador novels, with its ugly cover and its selection of cryptic **critical praise** on the back.

In this paragraph there is a high level of emotiveness such as **oxymoron (critical praise)**.

In **The Silver Curtain**, the story of supernatural intrigue was largely conventional, but A Conspiracy of Wasps twisted the same scenario into baffling surrealism. And then came Among The Masquadors : I had never finished a book with such a **strong institution** that it contained a hidden pattern ,some secret I needed to understand. The omnibus concluded with the handful of short stories usually known as The Masquador Dances: really they were no more than sketches for the mythos, but I combed each of them for clues to what it all meant.

In this extract, emotiveness is achieved by metaphor (**The Silver Curtain and a strong intuition**).

From the beginning, he was using some of his favorite motifs: iridescent **green beetles**, **bereaved women**, **poker** , **strange buried machinery** ,**one-eyed cats** ,**a pair of clasped hands that suddenly takes on the appearance of a face**. These images ,and certain key phrases relating to them, recurred through **all the Gaunt** I had read , as if they were a tarot that he dealt and re-dealt finding new meanings each time.

As a peculiar feature of literary text, emotiveness is typical to many literary works. In this story the author also uses **hyperbole** when he describes his favorite motifs (**iridescent green beets** , **bereaved women**, **poker** , **strange buried machinery** , **one-eyed cats** , **a pair of clasped hands that suddenly takes on the appearance of a face**), and **metonymy** ( **all the Gaunt**).

Form was the longest book Gaunt had written. The reviews said it was his most ambitious but also his most accessible. I wasn't sure about that, but it was a major feat, big and picaresque, with five protagonists **on odysseys** through the past, the present, the future and several parallel universes. The satirical edge was sharper than ever, and the ending was as bleak and enigmatic as anything he had written. Obviously, it was going to be understood **as a comedy of despair** at contemporary culture, and its inventive vigour would be seen as redeeming its nihilism. But as I read, I found myself dwelling on smaller details. When Lulu Zhong finds her daughter, why is the nail bar where they meet called 'Rainbow Foam' –the same name Gaunt gave to a bioengineered psychedelic virus in a story he published in a new wave magazine more than thirty years earlier? Why is Rossi quite so frightened when he mistakes Lamb's face for his own in the mirror? What's with all the proprietor of the junk shop in **The Silver Curtain** and turned up again in **The Heart's Retreat** to usher the protagonist to his doom, now feature **as an occult card-shark**? And what's actually at stake in the last game? I had dozens of questions along these lines.

In this part, the author used allusion as I wasn't sure about that, but it was a major feat, big and picaresque, with five protagonists **on odysseys** through the past, the present, the future and several parallel universes. The expression of **odysseys** can be allusion.

Moreover, the author describes feature by **simile as an occult card-shark**. Besides that, he uses metaphors (**The Silver Curtain and the Heart's Retreat**).

At one point the chair quoted Henry James: ' **we work in the dark-we do what we can –we give what we have**, and so on. I thought Gaunt was going to skewer the man's pomposity, but instead , he said

*that for him writing was like sleep .It takes you to the same place you go when you fall asleep , he said , but the gravity is reversed. Up becomes down, so you can't get there by falling. You have to climb .When the chair invited questions from the audience did not raise my hand.*

In the above mentioned example, author uses quotation to enhance emotion. (*At one point the chair quoted Henry James: ' We work in the dark-we do what we can –we give what we have, and so on).* And likening “*writing to sleep*” creates *Simile*.

**CONCLUSION:** According to the analytical examples of the above work, “The HEIGHTS OF SLEEP” by Sam Thompson is a brilliant example of social and literal work that provides important value for the future generation’s .The author could present the concepts of death, secret, intuition and character. The usage of simile, metonymy, hyperbole, metaphors has the effect of tension upon the reader and underlines the main message of the story .A lot of details within the short story help to provide the effect of “presence” for the reader and make the story unique. The metaphor and metonymy used in the fictional works and other stylistic device, expressive means that make the work more interesting.

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