A Cognitive Pragmatic Perspective of Emotivity in Selected English Novels

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Abstract:

This study delves to tackle the notion of emotivity from a cognitive pragmatic approach in selected English novels, specifically in Bronte's Wuthering Heights and Lawrence's Sons and Lovers. To achieve the aims of this study, a model was developed and data from the two novels (two extracts from each) were selected and analyzed qualitatively in the light of the eclectic framework. The findings of analysis revealed that both novels under study incorporated pragmatic strategies to encompass emotivity, whether in pragmalinguistic aspects such as representative or expressive speech acts, and through violating or flouting conversational maxims to enhance emotivity especially in quality and manner. Emotivity was highly reflected in tact, generosity, agreement and sympathy maxims of politeness in the two selected novels. Negative feelingws were reflected in disagreement and antipathy, while positive emotions were highly evoked through sympathy and agreement. The main cognitive pragmatic functions of emotivity in the two novel under investigation were expressing stance, making judgments and negotiation. Through expressing deep feelings and emotions.

Keywords: Cognitive Pragmatic, emotivity, novels, positive-negative emotions.

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1. Introduction

This study delves to tackle the notion of emotivity from a cognitive pragmatic approach in selected English novels, specifically in Bronte's <u>Wuthering Heights</u> and Lawrence's <u>Sons and Lovers</u>. This perspective has not been previously utilized in a complete picture for analyzing emotive aspects from both cognitive and pragmatic angles. As such, the current paper intends to answer the following questions:

1- What are the cognitive aspects of emotivity in the English novels under scrutiny?

2- What are the pragmatic strategies of expressing emotivity in the selected novels?

3- What are the pragmatic functions of emotivity in the novels under study?

Emotivity in literature is an important concept that is overwhelmingly connected with the characters, atmospheres and themes of the novels. It covers all aspects of expressing positive and negative emotions inside the character and among characters in the literary work. This study tends to prove that emotivity involves cognitive and psychological dimensions in expressing self as well as a pragmatic dimension where communicative acts are conducted different social functions in the context in which those emotions are invoked (see Dirven, 1997; Krysanova, 2019). To be emphasized, using an integrative approach, this research examines how emotions are discursively and socially embedded in the literary genre's overall communication process. It does this by combining pragmatic and cognitive elements.

2. Literature Review

In this section, theoretical aspect of emotivity, cognitive dimensions of emotions and pragmatic functions of emotivity will be reviewed. After this review, the model will be crystalized depending on the theoretical discussions in this overview.

2.1 Emotivity: Concept and Types

The concept of emotivity is variously presented in different linguistic and social sources. According to the free online dictionary (Web: 1) https://www.thefreedictionary.com/emotivity , it refers to "anything concerned with emotions, emotionality and expressing emotions". On the other side, it is viewed as expressing feelings: "something described as *emotive* shows feeling. If you consider women more *emotive* than men, you think that women are more comfortable sharing their feelings than men" (Web:2). https://www.merriam-webster.com/dictionary/emotive

According to Merriam Webster Dictionary, the word *emotive* is similar to the word *emotional*, it is important to note that the two aren't interchangeable. "Emotive is used with regard to something that makes you have intense feelings rather than just having intense feelings". People's emotions will be aroused or accelerated, for instance, in an emotive discourse, whereas those who enter an emotional chat are already feeling very strongly. Emotivity, then, is primarily focused on the conditions that heighten a person's or a group's emotions or sensations (see Web: 2). Similarly, Cambridge Dictionary defines emotivity as "causing strong feelings and inspiring feelings in others" (Web: 3) https://www.thefreedictionary.com/emotivity .

Linguistically speaking, some scholars proposed the term emotive linguistics in which all aspects and levels of language are intermingled and investigated in light of how different language domains and vectors are

processed in doing emotions (see Foolen, 2019, p. 4; Dirven 1997). As Bamberg (1997) highlights, "emotions are primarily discursive, and language is a means of constructing emotive meaning and exploring the world of emotions" (pp. 314-317), As proposed by Dirven (1997) and confirmed by Shevchenko (2004, pp. 202-205), the discursive turn in linguistics has created necessary prerequisites for creating a holistic cognitive-pragmatic theory of emotions. In cognitive-pragmatic approach, discourse can be considered as a result of the interaction of cognitive and communicative components. Similarly, Langacker (2001, p. 143) As was previously shown, the conceptualization that is fundamental to a usage event involves the interlocutors' understanding of their interacting situation and the discourse itself.

In a previous study, Foolen (2019) conveys that the emphasis of participatory study of meaning formation in discourse is on the socially embedded, situation-specific, and active nature of emotions. Using emotions as social constructions is made possible by this. The goal of the linguistic constructivist theory of emotions is to explain how emotions are expressed in language and why diverse contexts lead to varied ways that the same emotion can be expressed individually.

The focus in linguistic studies has been on the negative sides of emotions. For instance, Krysanova (2019) examined how actors and directors created the negative cinematic emotions of fear, rage, sadness, and disgust in accordance with the screenplay's intentions; these emotions were represented through verbal, nonverbal, and cinematographic resources, and their multisemiosis in cinematic discourse. "The material for this research is drawn from English

feature films and corresponding literary film screenplays that contain negative emotive fragments"(ibid).

Nonetheless, the majority of earlier research has been multimodal and semiotic in nature, paying little attention to the pragmatic facets of emotivity. Thus, the primary goal of the current study is to focus on the ways in which pragmatic elements are combined with cognitive elements and emotive representations, especially in literary narrative discourse. The next section will address this.

2.2 Cognitive Aspects of Emotivity

Foolen (2012) demonstrates that the interaction between language and cognition is a fundamental tenet of cognitive linguistics. Human language structure is influenced by human cognition, and human cognition is influenced by language. The topic of how strong the latter relation holds is central to conversations about linguistic relativity research (see, for instance, Slobin (1996), Pinker (1997)). Emotion interacts with cognition in turn (Damasio, 1994). Consequently, research on the cognitive aspects of emotion is necessary.

Different models have been developed by many specialists and scholars about the cognitive representations of the human emotions. Guo and Choi (2021), for instance, created a "multi-head probing" methodology to extract emotion embeddings from the interpretation of neural models. When their model is used for an emotion detection challenge, it produces cutting-edge results. These emotion embeddings can yield an emotion graph that illustrates the neural model's learning process for abstract notions, as well as an emotion wheel and values that confirm their potential to enhance cognitive models for a wider range of emotions not covered by cognitive theories. These aspects of emotion relations are sketched in Fig. (1) below.

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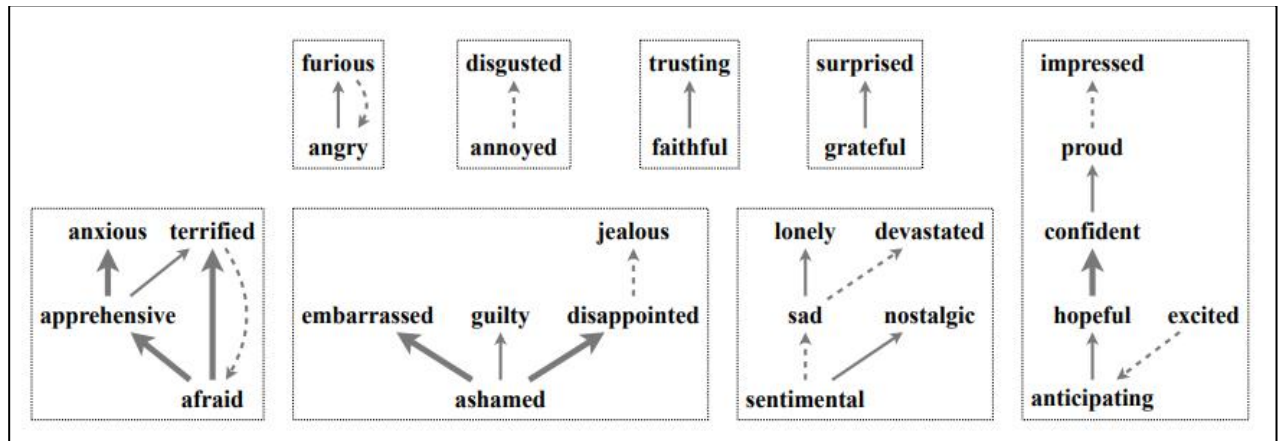
Fig. (1): Cognitive representation of human emotions

Bouriche (2022) suggests a different cognitive approach to emotivity. He puts out a "integrative model" that views social representations as cognitive-emotional processes. The four phases of the cognitive-emotional process—emotional-phenomenological, psychological, dialogical, and psychosocial—that underpin the social representation object that controls the potential diffusion of tension among the various psychosocial domain sections are described by this model as the social representation/emotion dynamic. The basic tenet in his model is that social sharing of emotions creates an epistemic view of reality that incorporates both communicative and cognitive parts of reality. Since most inter-speakers have similar knowledge, beliefs, and representations, or a common worldview, the social sharing of emotion contributes to the meaning-generating function of social representations when it comes to epistemic issues, like calling for updates to existing knowledge. In order to co-create "worlds of life," it is necessary to mobilize information, beliefs, and representations when sharing an emotional experience with others. "From this perspective, the social sharing of emotion could actively contribute to the social usefulness of social representations referring to communication, social identity, and epistemic functions" (see Bouriche, 2014). It can explain the dialogical process of social

representations and, consequently, their reinforcement or revision, the social sharing of emotion appears to be beneficial. (Bouriche, 2022, p. 213). More importantly, one should investigate how these socio-cognitive dimensions of emotivity are actualized and expressed through different communicative strategies. This is the concern of the next discussion.

2.3 Pragmatic Strategies of Emotivity

Foolen (2012) highlights the relation between language and emotivity in his statement that "language has both a direct and an indirect link to emotion (language reflects conceptualization of emotion and expresses emotion)" (p. 350). As such, people have the ability to conceptualize emotions, not only their own, but also those of others, and in this respect cognition serves as intermediate between language and emotion. According to Foolen (2012), a speaker can also directly convey his or her own feelings using language, which results in expressive language, which is also known as emotive or affective language. To clarify, consider the following: One can become conscious of their emotions and say: "I find that food disgusting or one can express the same emotion directly by uttering *yuk*!"

These two distinct approaches to convey the same emotion are fundamentally different from one another from a semiotic perspective: the first is symbolic, employing words that are interpreted primarily from context (the indexicals I and that), while the second is a "symptom," a reflex indicating that the speaker is experiencing a particular emotion (disgust) at that moment. Though there are many other sorts of emotive/expressive language, such as exclamative sentence types and phrases like "a bear of a man, a castle of a house," emotional interjections are the archetypal examples (cf. Foolen, 2004; Foolen, 2008, p. 375).

Based on Foolen's (2012; 2019) proposals, emotions can be pragmatically reflected in language use as well, whether pragmalinguistic (speech acts and

implicatures), sociopragmatic (politenss) or pragmarhetorical (figures of speech or rhetorical appeals). For instance, expressive speech acts can be used to express both negative and positive feelings such as love, hatred or fear. Similarly, politeness strategies can be utilized to invoke emotions of antipathy and sympathy as formulated in Leech's (1983) seminal model. In addition, figures of speech such as metaphors and similes figurative are understood differently than literal expressions as in (*He was to explode* vs. *He was angry*). One reason why metaphors are so powerful in emotion language is because they have the potential to evoke vivid accounts that tap into actual physical experience, such as the experience of emotion. "Figurative expressions of specific emotions reflect aspects of the bodily experience of those emotions." (Foolen, 2012, p. 359; also see Gibbs et al., 2002).

3. Methodology: Model of Analysis and Methods

The Model of Analysis is based on the following parts:

3.1 Pragmatic Strategies of Emotivity

The following strategies are adopted for the pragmatic actualization of emotivity:

3.1.1 Pragmalinguistic strategies:

These are represented by speech acts and conversational maims with their implicatures.

A- Speech acts that are concerned with emotivity are all macro speech acts, proposed by Searle's (1979) framework. These are as follows:

1. Representatives (assertives) are "speech acts that have the truth-value which state what the speaker believes to be the case or not, using such verbs as: tell, inform, affirm, state, suggest, conclude, deny, report".

2. Expressives are speech acts "that tell about the feeling of the speaker. They express an attitude to or about a state of affairs, employing such verbs as: apologize, appreciate, congratulate, deplore, detest, regret, thank, welcome".

3. Directives (imperatives) are "attempts to get the hearer to do something, by means of such words as: ask, beg, challenge, command, dare, invite, insist, request".

4. Commissives are speech acts that "commit the speaker to a (future) course of action, utilizing verbs such as: guarantee, pledge, promise, swear, vow, undertake".

5. Declarations are speech acts that "change the world by making the utterance: I now pronounce you man and wife, I sentence you to be hanged by the neck until you be dead, I name this ship".

These speech acts can be used to invoke different emotions. For instance, expressives are used to express feelings of love, hatred and happiness. Besides, commissives such as warnings implicate fear of something, and the like. Similarly, According to Scarantino (2017), expressives have the communicative function of using natural information transfer to convey the sender's internal emotional state. An Expressive content, or what is expressed, is a description of the feeling about which the expression offers natural information. There is no distinct content for emotional expressions under an expressive communicative point since different emotional expressions might convey different feelings. For instance, when used appropriately, bared teeth can convey anger, shaking can convey fear, leaping up and down can convey happiness, crying can convey sadness, and so forth. According to some scholars such as Ekman and Foolen, emotional expressions convey "information about emotion words," which is a clumsy way of saying that they reveal the feeling the agent is experiencing. According to Shaffer (2009), emotional expressions serve a "expressive function"

in that they are "symptom" of the underlying emotion. "Moreover, emotional expressions carry information about the person's "internal physical states" and about "metaphors."" (Scarantino, 2017, p.177; Ekman, 1992, p. 34-5).

B- Conversational Maxims

Grician maxims can be either violated or flouted to accomplish many emotional purposes and aspects. Conversational implicatures are a part of the speaker's meaning that, although not directly included in the speech, represent a part of the speaker's meaning. Linguistic meaning drastically underdetermines the information transmitted and understood; speakers typically seek to communicate significantly more than what they actually say. In order to close this gap, Speaker subtly makes use of pragmatic concepts, and she expects hearer to do the same when interpreting utterances (Horn, 2006: 1). Thus, some utterances could implicate intentional negative or positive emotions and feelings inside the person towards something or someone. For example, one could express hatred with a lie or manner in his/her speech. Maxims can be listed as follows:

•" Make clear connections = be relevant (the relevance maxim)".

• "Be logical = tell things which are true and to which you have solid evidence (the quality maxim)".

• "Provide support for arguments = be as informative as is required (the quantity maxim)".

• "Explain things clearly = be clear, brief, and orderly (the manner maxim)".

(see Grice, 1989)

3.1.2 Sociopragmatic Strategies

These are represented by politeness principles. The model adopted is Leech's (1983) framework of politeness since it involves emotive aspects concerning the

relationship between the speaker and the hearer. For instance, language users can be either sympathetic or antipathetic towards the other interlocutor. Leech's politeness framework is represented as follows:

1. "Tact Maxim: "Minimize cost to others, maximize the benefit to others.""

2. Generosity Maxim: "Minimize benefit to self, and maximize cost to self." or Minimize benefit to self; Maximize cost to self. The generosity maxim used to minimize the benefit to self and maximize cost to self as well.

"You must come and have dinner with us."

"You relax and let me do the dishes."

3. Approbation maxim: "Minimize dispraise of others; maximize praise of others." The approbation maxim requires to minimize the dispraise of others and maximize the praise of others. This maxim is fairly apparent, operates, and proposes that all things should be made equal (in terms of responding to one another's feedback). One prefers to praise others, and if not, we could give some minimal responses, possibly through the use of euphemisms or remain silent.

4. Modesty maxim: "Minimize praise to self and maximize dispraise to self." In the modesty maxim, the speaker must minimize praise of self and maximize the dispraise of self. This maxim has the same concept as the approbation maxim. Both approbation maxim and modesty maxim focus on the degree of good or bad evaluation of others or self, which later will be expressed by the speaker through an utterance.

5. Agreement Maxim: "Minimize disagreement between self and others; maximize agreement between self and others." In the agreement maxim, a trend is to maximize agreement between self and other people and minimize disagreement between self and other (Leech, 1983). Furthermore, the disagreement usually expressed through a partial agreement or regretful expression. An example is shown in the table below.

A: "Linguistics is difficult to learn."

B: "True, but the phonetics is quite easy."

C: "That woman has achieved much."

6. Sympathy Maxim: "Minimize antipathy between self and others; maximize sympathy between self and others.". The sympathy maxim utilized to minimize antipathy between self and others and maximize sympathy between self and others. For instance, if bad luck or any disastrous events happened to an individual, one must be given sympathy or condolences". The example illustrated below:

A: "My father hurt his leg last week and still can't walk."

B: "I'm very sorry to hear that." (polite)"

(Leech, 1983, p.108).

For example, you would be more probably sympathetic to the one you like or love and vice versa. Moreover, you will be more generous in your tact in times of happiness. Therefore, your emotions and feelings are implied in the politeness trend you implement in communication.

3.2 Cognitive Pragmatic Functions of Emotivity

The model proposes the following cognitive pragmatic function of emotivity. They are adapted from Martin and White's (2005) framework of evaluation, with some adjustments:

a- Expressing stance: Some acts of communication that suggest emotional responses are employed to convey a speaker's position or stance on a specific subject, person, occasion, or circumstance. A speaker's stance describes his viewpoint or attitude about a specific subject or problem. Emotive comments can

be used to show support, disapproval, agreement, or disagreement with a specific position.

b- Making Judgments: To pass moral or personal judgments on people, things, events, or circumstances, one can use emotive remarks or expressions. It describes the way a speaker expresses his opinion or admiration for a certain subject or circumstance. These are a few instances of judgmental emotional acts: "The movie was terrible," or "I think the proposal is unrealistic." (Martin and White, 2005, p. 28).

c- Building rapport: It is possible to establish rapport and social bonds through some emotionally charged actions. Emotionally charged language is a useful tool for speakers who want to establish connection and trust with their audience. As an illustration, a speaker may say, "You did an amazing job on that presentation," or "I really appreciate your help with this project." (Martin and White, 2005, p. 32).

d- Negotiation: In order to negotiate and come to a compromise or agreement, speakers can employ emotive language. As an illustration, a speaker may say, "I understand your concerns, but I think we can find a solution that satisfies both parties," or "Let's work together to find a solution that meets everyone's needs." (Martin and White, 2005, p. 40).

As such, emotive acts such as expressing fear of a consequence could be used to negotiate a point of view about an event or situation.

4. Data Analysis and Findings

The data selected for analysis are randomly taken from the two novels Lawrence's Sons and Lovers and Bronte's Wuthering Heights. These two novels are selected because they are two of the most influential literary works in the English literature; they are from different ages "(the former is a modern novel and the latter is an 18th C. novel); and they are considered as prominently

pedagogical in most universities over the world, and in Iraq in particular. The method of analysis is qualitative pragmatic analysis depending on the eclectic model developed in the previous section.

4.1 Results of Data Analysis

The analysis involves four extracts (two situations are taken from each novel). The analysis starts with illustrative examples from <u>Wuthering Heights</u>.

Extract (1): : *"Whatever our souls are made of, his and mine are the same."* (Occasion: Catherine says this to Nelly when discussing her love for Heathcliff and her impending marriage to Edgar Linton. This quote reflects Catherine's deep connection and love for Heathcliff and her belief that their souls are inseparable.)

<u>**Analysis:**</u>

In this extract, Catherine expresses her love to Heathcliff. Thus, a positive emotion is expressed. The strategies used to implement this emotion are as follows:

a- **Pragmalinguistic strategies**:   : In this extract, Catherine Earnshaw is making a declaration of identity. She is expressing a profound connection between her soul and Heathcliff's. This speech act is an assertion of a deep bond that transcends the physical world. The subject of Catherine's declaration is the spiritual unity between her and Heathcliff. She is not making a factual statement but is declaring an emotional and metaphysical connection between their souls. Catherine's statement is filled with intense emotion and evaluation. The use of words like "souls," "made of," and "the same" conveys the depth of her feelings. It is an evaluative statement that underscores the profound nature of their connection. Catherine's declaration carries a metaphysical aspect. She is asserting a spiritual oneness between their souls, suggesting that their connection goes beyond the

physical realm. This metaphysical dimension is crucial in understanding the depth of their relationship. However, indirectly, this speech act can be seen as an instance of expressive speech acts in which she deeply expresses her profound emotivity towards Heathcliff.

Concerning conversational maxims, Catherine's statement, while emotionally charged, doesn't provide any concrete evidence or facts to back up her claim. She is expressing a deep feeling rather than presenting a factual statement. Thus, she flouted the maxim of quality. Catherine's statement, while emotionally relevant to her feelings for Heathcliff, may not be directly relevant to the ongoing conversation, which is about her impending marriage to Edgar Linton. As such, she violated the maim of relation.

b- Sociopragmatic strategies: Represented by politeness principles, two politeness maxims are viewed in this speech. The Tact Maxim relates to avoiding hurting the feelings of others. In this extract, Catherine's statement can be seen as a tactful expression of her love for Heathcliff, rather than directly stating her feelings, which could be seen as impolite or confrontational. She uses a poetic and metaphorical language to convey her deep emotions. By framing her sentiment in this manner, Catherine avoids the risk of causing offense or discomfort to Heathcliff. On the other hand, The Generosity Maxim pertains to minimizing the imposition of one's own desires and maximizing the benefit of others. Catherine's statement aligns with this maxim by emphasizing the similarity between her soul and Heathcliff's. She implies a sense of unity and shared experience, suggesting that she is not imposing her love upon him but rather highlighting their mutual connection. This framing can be seen as generous, as it elevates Heathcliff's role in their relationship.

c- Cognitive pragmatic functions:

In this extract, one can observe several functions. Catherine's statement primarily functions as a means of expressing her stance on her deep emotional connection with Heathcliff. Her use of the phrase "his and mine are the same" reflects her unwavering belief in the profound unity of their souls. This declaration serves to assert her position on the strength and depth of their relationship. In addition, building rapport is elicited as another function in this extract. Catherine's declaration plays a significant role in building rapport between her and Heathcliff. By expressing the profound unity of their souls, she creates a deep emotional connection and solidifies their bond. This declaration is a pivotal moment in their relationship, strengthening the rapport between them.

Extract (2): " *if you were a regular black; and a bad one will turn the bonniest into something worse than ugly. And now that we've done washing, and combing, and sulking tell me whether you don't think yourself rather handsome? I'll tell you, I do. You're fit for a prince in disguise. Who knows but your father was Emperor of China, and your mother an Indian queen, each of them able to buy up, with one week"s income, Wuthering Heights and Thrushcross Grange together? And you were kidnapped by wicked sailors and brought to England.*"

(Occasion: Mrs. Nelly Dean says this to Heathcliff in Chapter 7. The occasion is when Mrs. Dean is attempting to engage Heathcliff to make him comfortable and happy.)

Analysis:

The following strategies are utilized to achieve emotivity in this extract. In this quote, there are assertive speech acts when the speaker talks about being a "regular black" and mentions the effect of a bad one turning the "bonniest into something worse than ugly." Besides, the clause "And now that we've done

washing, and combing, and sulking tell me whether you don't think yourself rather handsome?" suggests an expressive speech act where the speaker is expressing a sense of pride or satisfaction. Moreover, declarative speech acts make statements that commit the speaker to the truth of the expressed proposition. The entire quote is rich in declarative elements, as Nelly Dean is making various statements about the listener's appearance and background.

As for the Grician maxims, Dean provides a good amount of information, especially about the listener's potential royal lineage and kidnapping. However, the exaggeration about the parents being able to buy Wuthering Heights and Thrushcross Grange together might be seen as a violation of this maxim, as it seems unlikely. Therefore, the maxim of quantity is violated.

Similarly, maxim of quality is violated again in this situation. The speaker, in this quote, introduces hypothetical scenarios about the listener's parents and their wealth, which may be seen as a violation of the maxim as it involves making speculative and potentially untrue statements.

b- Sociopragmatic strategies. Some politeness maxims have been found out to be incorporated in this extract. Agreement Maxim is clearly used in the case where the speaker provides positive and agreeable statements about the listener's appearance, potential lineage, and circumstances. Sympathy Maxim is reflected in this statement. While the speaker doesn't explicitly express empathy, the positive and complimentary language used, such as "fit for a prince in disguise," can be seen as conveying a sense of sympathy towards the listener. Sympathetic expressions are highly effective pragmatic strategies of emotivity in this novel.

c- Cognitive pragmatic functions:

This extract evokes some effective functions in the overflow of the narrative events in the work under scrutiny. It implies judgmental function which is reflected in Dean's comments are judgmental in nature, reflecting her critical

perspective on Heathcliff's appearance and possibly his character. The language used suggests a disdainful view, as Dean implies that even a good-looking person can be made to look worse through bad behavior. Another function is negotiation. The speaker employs persuasion by presenting the addressee in an extremely positive light, suggesting they are "fit for a prince in disguise." This could be an attempt to persuade the addressee of their own appeal.

Finally, building rappoert is apparently employed in this function of emotivity. The passage contributes to building rapport by engaging the addressee in a conversation about their appearance. The imaginative scenarios presented about the addressee's background might be an attempt to create a connection or establish a playful rapport.

Now, we move to D. H. Lawrence's <u>Sons and Lovers</u> in order to analyze emotivity strategies and their functions.

Extract (3): *"There was a feeling of misery over all the house. "*
(Occasion: After a particularly brutal fight in which Mr. Morel hurls a drawer at his wife, misery fills the house. As an outlet for her desperation Mrs. Morel transfers all the lost affection for her husband onto her sons.)

<u>Analysis</u>:

The following pragmatic strategies have been employed to transfer emotivity in this extract:

a- Pragmalinguistic strategies:

Starting with speech acts, speech act of assertion is the direct sppech act invoked in this utterance. It confirms negative emotivity in the Morel family, physically and psychologically. It asserts and represents what is there in reality in their souls and house. Besides, expressive speech act is the indirect communicative act achieved by this representative act. It implicates full misery,

sadness and loneliness between Mrs. and Mr. Morel because of the unending quarrels. It shows the negative emotions between the family members due to continual conflicts even on silly reasons to highlight internal and spiritual challenges and differences. Mrs. Morel is full of negative emotions towards her husband because she was shocked of his drastic change into a drunken and negative person and very bad father.

As for the conversational maxims, this statement flouts the quality maim since sadness and misey are presented with exaggeration to be filling all sides of the house. In fact, sadness covers the souls of people in the house rather than its physical corners.

b- Sociopragmatic strategies:

Politeness aspects that are implied in this extract are Sympathy Maxim and Modesty Maxim. It reflects antipathy towards Mr. Morel as a reason or motif of quarrels and conflicts in the family, but it invokes sympathy towards Mrs. Morel who was suffering from misery in her life with her lover and husband Morel. On the other side, the statement violates Modesty Maxim since it accelerates dispraise to the other, especially Mr. Morel. In this context, he is described or envisioned as a negative person who causes pain to his wife and sons. Therefore, Mrs. Morel's passion was fully transformed to her sons, who became her lovers. This emotion represents the corener stone of the main theme of the novel which is formulated in the title of the work itself.

c- Cognitive pragmatic functions:

A list of communicative functions of the emotivity acts motivated in this extract is presented here. The first function is expressing stance, where Mrs. Morel stance towards her husband is finally modified and her emotion towards him was transformed to her son(s), with a negative stereotypes of Morel's

character. Her position now is clear towards Morel due to his continuous change and bad conducts with his wife and sons. Even the word passion is used to emphasize stance on the part of Mrs. Mrel's feelings and emotivity change.

Another function is judgmental statement where Mrs. Morel directly indicates her evaluation of her emotion towards Mr. Morel and her sons. Her final judgment is apparently reflected in her rejection of passion with her husband, who was changed into a negative and drunken man.

Extract (4): "*When he went away again the children retired to various places to weep alone. Morel went to bed in misery, and Mrs. Morel felt as if she were numbed by some drug, as if her feelings were paralyzed. She loved him passionately.*"
(Occasion: After a particularly brutal fight in which Mr. Morel hurls a drawer at his wife, misery fills the house. As an outlet for her desperation Mrs. Morel transfers all the lost affection for her husband onto her sons.)

Analysis:

The following pragmatic strategies are employed in this extract to reflect emotivity:

a- Pragmalinguistic strategies: These are represented by speech acts and conversational maxims. As for the speech acts, speech acts of assertion or representative are incorporated to convey an overflow or flood of emotions that are recreated in this situation: sons' sadness (weeping in sorrow and isolation), Mrs. Morel misery and shock of her love which vanished in front of her eyes, and Mr. Morel loss and emotional change towards his family. Expressive speech acts are implemented to demonstrate Mrs. Morel's passion towards Mr. Morel. This scene of the novel is full of negative and positive passions which are contrasted together to give us the final picture of the complex relationship between the

parents, on the one hand, and the parents-sons on the other. This picture controls the whole story and the direction of events until the end of the novel.

Concerning conversational maxims, the maxims of quality and manner are flouted. Her feelings are described as (paralysis), and her internal emotions are drugged or anaesthetized due to the bad circumstances where Mrs. Morel was living. In addition, manner maxim decrees that your statements are correct and direct with no additional interpretations. However, the situation is full of vague aspects and contradictory feelings and emotivity.

b- Sociopragmatic strategies:

Politeness maxims used in this extract are various. Firstly, there is a violation of the Agreement Maxim. Here, disagreement with others is intensively highlighted. There is no agreement between the main characters: Mr. and Mrs. Morel because of their ongoing quarrels and disputes. Although they love each other at the first glance, yet they invoke deep disagreement and conflict over everything in their life affairs and relationships. Another maxim of politeness which is highly triggered in this part of the novel is Sympathy Maxim. This extract is full of crucial and humanistic psychological feelings and emotions, where sympathy to Mrs. Morel and her family. They went into misery and despair, fully isolated alone, and separated from each other's' souls. They are sad, lonely weeping, and expressing disappointment.

c- Cognitive pragmatic functions:

The functions of emotivity expressed in the extract above vary in their perloctionary effects they encompass. The situation embraces the function of expressing stance. Every member in the family directly and indirectly indicated his or her stance or position towards each other. Mr. Morel is in dispute with his wife and sons, left alone with misery and drinks. Mrs. Morel is shocked with her first pure love, being drugged with negative feeling, loosing trust with her husband.

The sons are weeping and being isolated from their father's soul. They lost their father, thus, their mother moved her emotive feeling to them rather than their father.

Another function is negotiation, where emotions are highly evaluated in this extract. Every one's judgment of the other became clearer since past values and views have been drastically modified to new ones. Mrs. Morel's emotivity is changed from positive to negative judgments of her husband Mr. Morel. She judges him as a bad father who is drunken and severe to his sons all the time. She preferred love to her sons. Mrs. Morel feelings are evaluated as being paralyzed and in vein because her loneliness and misery in life with Morel.

Conclusions:

This study has come up with the following concluding statements:

1- Emotivity is a communicative phenomenon that can be cognitively and pragmatically understood in literary works, particularly novels.

2- Both novels under study incorporated pragmatic strategies to encompass emotivity, whether in pragmalinguistic aspects such as representative or expressive speech acts, and through violating or flouting conversational maims to

enhance emotivity especially in quality and manner, or sociopragmatically via either adhering or violating politeness maims.

3- Emotivity was highly reflected in tact, generosity, agreement and sympathy maxims of politeness in the two selected novels. Negative feeling were reflected in disagreement and antipathy, while positive emotions were highly evoked through sympathy and agreement. Thus relationships between characters and the main themes of the novels are strongly embraces within emotivity styles reflected in such pragmatic strategies.

4- The main cognitive pragmatic functions of emotivity in the two novel under investigation were expressing stance, making judgments and negotiation. Through expressing deep feelings and emotions, characters expressed their positions and evaluations of each other. This type of evaluation or judgment controlled the overflow of relationships and events in the narrative vibe of the novels. This is the negotiative sphere of emotivity.

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