Exclamatives as means of exhibiting emotions in Henry James's *Washington Square*: Pragmatic aspect

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Abstract

The article aims to analyse exclamatives as means of expressing emotions in dialogical discourse through the Speech Acts Theory. In particular, it dwells upon the representation of the Universal Emotion by the sub-classes of speech acts on the material of Henry James's *Washington Square*. For this purpose, a structural-semantic analysis, a speech acts analysis, an intentional analysis, and a statistical analysis were used in the research. The results established pragmatic regularities of using the exclamatives in the course of communication in the novel. Thus, emotions play an essential role in constructing the character's individual features, each of them having his/her predominant emotion. In addition, the statistical analysis showed that the majority of the analysed exclamatives are used to express the emotions of anger, joy, and sadness, which are construed predominantly by expressive and representative speech acts.

Key words: Universal Emotions; exclamative utterances; Speech Acts Theory; pragmatics; dialogical discourse.

1. Introduction

The nature of emotions has intrigued philosophers since Socrates and Plato. Although philosophy emerged and developed as the pursuit of reason, emotions have always been in the background. They were regarded as a threat to reason and a danger to philosophy. For example, the correlation of reason and emotions was interpreted by the metaphor of master and slave, with the reason being in control and the emotion being safely suppressed or staying in harmony with the reason (Solomon, 2008: 5).

During the Reformation, studies of emotional behaviour underlined the pervasiveness of the mood of melancholy in the context of religion. Melancholy was believed to create an appropriate religious demeanour, highlighting the dangers of sin. For example, paintings frequently depicted melancholy, and diary entries portrayed misery and grief (Jones, 1996: 14).

Nevertheless, since the 18th century, this depressing tone started to change when a modern Western emphasis on cheerfulness appeared. Thus, Christian values were gradually reconsidered, with a smiling manner being a suitable eulogy to the beneficent God. Thus, a joyful disposition was already considered most appropriate for successful business transactions because material goods lost their aspect of sinfulness and were seen as the source of happiness (Jones, 1996: 14).

Furthermore, in the 19th century, two approaches to emotions emerged in order to distinguish one from another. On the one hand, Charles Darwin proposed that emotions are modular and used terms such as anger, fear, and disgust to single out distinct modules (Ekman, 2016: 33). On the other hand, Wundt differentiates emotions through the dimensions of pleasant–unpleasant and low–high intensity (Ekman, 2016: 33). Plutchik (2002) and Russell and Fernández-Dols (1997) supported a similar approach. Thus, Plutchik (2002) did not limit himself to describing how language represented emotions but defined the notion of emotions. Apart from that, Russell (1997) maintained that the dimensions of intensity are indicators of the meaning of both words and emotions (Ekman, 1999: 56).

It is essential to mention that linguists have observed that there are emotionally charged utterances in all languages, used to express certain speakers' emotions. Besides, exclamatives are considered the main way of representing a speaker's attitudes and feelings, which is studied within the pragmatic framework. Accordingly, in his seminal work *How to do things with words*, Austin (1975) developed the Speech Act Theory, introducing the notions of the locutionary act, the illocutionary force, and the perlocutionary effect. Moreover, Searle (1970) launched a new theory of conversational implicatures as a new way of thinking about conversational dialogues. In addition, Bach and Harnish (1982) made a significant effort to combine the Speech Act Theory and the Gricean conversational implicatures.

Moreover, there are numerous studies of the ways of expressing emotions using Speech Act Theory. Zhabotynska and Slyvka (2020) studied emotives as a type of expressive speech acts in literary text. They developed a classification of expressive speech acts based on the combination of the cognitive, communicative, and semiotic aspects. Scarantino (2018) studied emotional expressions as ways of exhibiting emotions and displaying states of affairs with the help of the theory of Affective Pragmatics in combination with the Basic Emotions and the Behavioral Ecology frameworks. Zuczkowski (1999)

analysed the interconnection between Speech Acts and emotional behaviour in everyday conversations.

As is known, people's experiences and feelings have an impact on and sometimes even define their communicative behaviour and the course of conversations. However, within pragmatics, there are some unresolved issues of the correlations between emotionality and communicative behaviour, that is, the interrelations between emotions and language (Fiehler, 2002: 79).

The article focuses on exclamative sentences as a means of expressing emotions in English dialogic discourse. The data comprise Henry James's novel *Washington Square* where the exclamatives were identified. The research aims to analyse the emotional use of exclamatives in communicative interactions using the Speech Acts Theory. The aim stipulates the following tasks: to identify exclamative sentences in conversations in Henry James' *Washington Square*; to determine the realisation of different types of Universal Emotions during communicative interaction; to define the functions of exclamative utterances in the dialogical discourse; to analyse the ways of exhibiting emotions using the Speech Acts Theory.

The article consists of the following sections. Firstly, the introduction presents the general aim and objectives, and described the data briefly. In the methodological framework, the methods used in the research and the procedure of exclamatives identification are described. In the results and discussion, the notions of Universal Emotions and the Speech Acts Theory are explained in detail; the analysis of the scope of exclamatives in relation to the types of emotions and speech acts is also presented and explained. Finally, conclusions are drawn.

2. Methodological framework

The objectives of the research determined the use of the following methods of linguistic analysis: a structural-semantic analysis, a speech acts analysis, an intentional analysis, and a statistical analysis. Such a combination of qualitative and quantitative methodology allows for conducting the straightforward analysis and interpretation of the data (Angouri 2010: 33).

The corpus for the research comprises 280 exclamatives distributed among five macro-classes of speech acts and six types of Universal Emotions in Henry James's *Washington Square*. The data analysis was carried out in three stages: a) identification of exclamative utterances in the text of the novel; b) classification of identified exclamatives according to the types of Universal Emotions (joy, surprise, sadness, anger, disgust, fear) and macro-classes of speech acts (declarations, representatives, expressives, directives, commissives); c)

establishing the correlation between Universal Emotions types and speech acts macro-classes regarding their functions in dialogues of the novel.

The structural-semantic analysis was applied to define structural signs of exclamative utterances used in *Washington Square*. First of all, it is important to differentiate expressive/emotional utterances in general from exclamative types of utterances. The term 'exclamative' often signifies a specific clause type along with the three clause types declaratives, interrogatives, and imperatives (Beijer, 2002: 2). In the article, the term "exclamatives" is used for both the exclamative clause type and the exclamatory realisation of other clause types because they also function pragmatically as exclamations.

Huddleston prefers the term 'exclamatory statement' to the term 'exclamation', the latter not separating the characteristic use of exclamative clauses from the exclamatory use of other clause types (Collins, 2005: 10). So, it is essential to distinguish the following formal properties of exclamatives, which were used to single out exclamatives in the text under analysis (Michaelis & Lambrecht, 1996):

a) they contain an initial exclamative what or how, for example:

(1) *"Should you like to see all those celebrated things over there?"*
"Oh no, Morris!" said Catherine, quite deprecatingly.
*"**Gracious Heaven, what a dull woman**!"* Morris exclaimed to himself (James, 2015: 20);

b) they can be reduced to a short phrase, as in the following example:

(2) *"That idea is in very bad taste," he said. "Did you get it from Mr. Townsend?"*
*"**Oh no; it's my own**!" said Catherine eagerly* (James, 2015: 136);

c) they can have a subject-auxiliary inversion, for instance:

(3) *"I will write to you – that is better," Morris stammered.*
*"**Ah, won't you come back**!" she cried, bursting into tears.* (James, 2015: 179);

d) they can be subordinated, for example:

(4) *"He has taunted me with my poverty."*
*"Oh, you are mistaken — **you misunderstood him!**" Catherine spoke with energy, getting up from her chair.* (James, 2015: 58).

Furthermore, a speech acts analysis was used to identify macro-classes of speech acts of the dialogical discourse on the material of Henry James's *Washington Square*. In addition, an intentional analysis was used to identify speakers' implicit intentions that are expressed by emotions in exclamative sentences. This analysis consists of two stages as follows: a) identification of the speaker's intention by his/her speech; b) identification of the speaker's hidden intentions (Volkova, 2017). It is also crucial to define the notion of a communicative intention.

According to Paul Grice (1975), communicative intentions have three special properties: a) it is perlocutionary, that is, it is an intention that pursues a mental effect on the addressee; b) it is overt, that is, the speaker intends to convey his/her communicative intention to the addressee, and c) the satisfaction of a communicative intention lies in its recognition by the addressee. So, the speakers construe their speech acts according to their communicative intentions, while the addressee uses the information decoded to deduce these communicative intentions (Korta & Perry, 2020). Finally, a statistical analysis was applied to deal with the collection, classification, analysis, and interpretation of numerical data to find out frequencies of Universal Emotions in relation to speech macro-classes in dialogical discourse in Henry James's *Washington Square*.

3. Results and discussion

3.1. *The notion of universal emotions*

The concept of "basic" or "primary" emotions is believed to have originated in the Book of Rites, a first-century Chinese encyclopaedia, which distinguished seven "feelings of men": joy, anger, sadness, fear, love, disliking, and liking. In 1872, in his work The Expression of the Emotions in Man and Animals, Charles Darwin wrote, "facial expressions of emotion are universal, not learned differently in each culture" (Ekman, 2016: 34). In the 1960s, Ekman (1999: 46) singled out six basic emotions such as anger, disgust, fear, happiness, sadness, and surprise, which he termed Universal Emotions meaning that they can combine to form more complex emotions. Therefore, it is observed that in Henry James's *Washington Square* these Universal Emotions are expressed with the help of exclamatives as follows:

(5) *"Unfortunately Catherine and I have not Mr. Penniman to marry us," said Morris.*
"No, but you have me!" rejoined Mrs. Penniman expressively. "I can't perform the ceremony, but I can help you. I can watch." (James 2015: 97).

This exclamative represents Mrs. Penniman's enthusiasm and zeal regarding the organisation of a secret wedding ceremony for Catherine. She offers herself as a helper and truly enjoys this situation, which seems for her very romantic and proper of a young lady's conduct.

(6) *"I can't explain," said Catherine. "And I can't promise."*
"Upon my word," her father explained, "I had no idea how obstinate you are!" (James, 2015: 204).

In this example, Dr. Sloper expresses the emotion of surprise as he suddenly discovers his daughter to be stubborn and persistent in her ideas. It also seems that he is rather disappointed by this feature of hers.

(7) *She had tried sharpness, and she had tried sternness: but neither would do; she was shocked at the girl's obstinacy.* **"Ah, well,"** *she said,* **"if he hasn't told you!..."** *and she turned away.*
"Told me what? What do you mean? What are you hinting at and threatening me with?" (James, 2015: 187).

Mrs. Penniman displays her sadness as her niece insists upon being told everything her aunt knows about Morris's plans. Mrs. Penniman uses emotion in a manipulative way – she is willing to tell Catherine the secret, but at the same time she wants to be seen as a person of confidence in this love affair.

(8) *The Doctor at this point showed his own first symptoms of irritation. "Do you mean to defy me?"*
"Call it what you please, sir! *I mean not to give your daughter up."* (James, 2015: 76).

In this example, the exclamative shows that Morris is angry with Dr. Sloper since he does not approve of him as a husband for his daughter. The Doctor detects the young man's true motives behind his courting Catherine and does not hide his dislike of him.

(9) *"But your daughter doesn't marry a category," Townsend urged, with his handsome smile. "She marries an individual – an individual whom she is so good as to say she loves."*
"An individual who offers so little in return!" (James, 2015: 73).

With the help of this exclamative, Dr. Sloper shows his disgust towards the young man since he has not achieved anything in life to be respected for. The Doctor sees him as a fortune seeker and does not want Catherine to marry such an unworthy man.

(10) *And then she went on, with her wish to show him that he must not come to her this way, "I can't begin again – I can't take it up. Everything is dead and buried. It was too serious; it made a great change in my life. I never expected to see you here."*
"Ah, you are angry!" *cried Morris, who wished immensely that he could extort some flash of passion from her mildness. In that case he might hope.* (James, 2015: 218).

Many years have passed, and Morris returns to see Catherine and expects to find her unchanged. However, he is frightened by her tranquillity and believes her to be angry with him. This means the loss of all hope for Morris.

Burton (2015: 4-8) explains that basic emotions developed as a result of ecological challenges faced by human remote ancestors. Moreover, they are primitive, each basic emotion corresponding to a distinct neurological circuit. Hence, basic emotions (or as Burton names them, "affect programs") are inherent, universal, automatic, and fast. It is also worth mentioning that the experience of an emotion is so complex because it invokes one's beliefs about

the world, oneself, and other people. Besides, an emotion triggers some preferred scenarios and outcomes.

However, according to Stearns (2008: 19), "cognition", a sense of the outer world, is critical to all emotions. Thus, a neurological circuit cannot be considered an emotion if it does not engage the world by some automatic "appraisal" or some subliminal stimulus. For example, the affect programs characteristic of anger does not comprise anger if there are no fitting appraisals, beliefs, or attitudes accompanying them. A person can feel as if he or she wants to start a fight with someone, but if there is no sense of a fearful object, nothing irritating or insulting, then those feelings cannot be regarded as anger (Stearns, 2008). In addition, it is necessary to underline that basic emotions are culturally constrained, which is illustrated by the following example:

> (11) *"His ideas, his reasons," said Catherine. "They are so – so terribly strong."*
> *She trembled with the recollection of them yet.*
> *"Strong?" cried Morris. "I would rather you should think them weak."*
> **"Oh, nothing about my father is weak***!" said the girl*. (James, 2015: 122).

In *Washington Square*, Henry James shows Catherine's panic when she became aware of her possibly disappointing her father. Her fears of having done something wrong come from her culture and traditions prising her obedience to her parents. So, it is the emotion that is culturally construed.

3.2. *The notion of Speech Acts Theory within contemporary linguistics*

Austin (1975) defined a speech act as an action performed by producing an utterance on any occasion. According to his Speech Act Theory, there are three main levels to be singled out in a speech act: a) the locutionary act, b) the illocutionary force, c) the perlocutionary effect (Yule, 2010: 134). The locutionary act is an act of saying something, "what is said" (Cutting, 2002: 16). It is a basic act of utterance, which produces a meaningful linguistic expression. Within the locutionary level, Austin differentiated three more levels: the phonetic act (the act of producing sounds), the phatic act (the act of uttering words), and the rhetic act (the act of using those words with a certain sense and a reference) (Korta & Perry, 2020).

The illocutionary force is "what is done in uttering the words" (Cutting, 2002: 16), that is, the words function, the speakers' specific purpose. For example, it is possible to utter the same expression to make a statement, an offer, an excuse, to give advice, to promise, or to order. The third level is the perlocutionary act – "what is done by uttering the words" (Cutting, 2002: 16). It is the effect of the utterance on the hearer, the hearer's reaction. Thus, the

utterance is always created with the intention to produce some effect so that the hearer could recognise the speaker's intention (Austin, 1975: 136).

(12) *"I will write to you – that is better", Morris stammered.*
"Ah, you won't come back*!" she cried, bursting into tears. And he managed to get away and to close the door behind him.* (James, 2015: 179).

The locutionary act is the fact of her uttering a phrase. Catherine produces the illocutionary act of insisting on her opinion that young people will not meet again, reflecting her sadness and despair in this difficult situation. Finally, the perlocutionary act of the example is the young man's departure upon her words.

On the other hand, Searle (1985) disagreed with Austin on the speech acts levels. He questioned the distinction between locutionary and illocutionary acts and discarded the former category. In the same way as Austin, Bach and Harnish (1982) support the concept of locutionary acts as acts of using sentences with "a more or less definite 'sense' and a more or less definite 'reference,'" in Austin's words. However, they are more explicit than Austin and maintain that to determine what someone has locutionarily said by uttering a sentence, one has to determine a) the operative meaning of the utterance; b) the referents for the referring expressions; c) the properties and relations being attributed; d) the times specified.

This information helps the hearer identify what a speaker said, at the locutionary level. From a contemporary perspective, it is noteworthy that the determination of the locutionary act by the hearer is regarded not as a matter of merely decoding the conventional meaning of the utterance, but as a matter of inference based on both a linguistic meaning and contextual information on the speaker's intentions. Thus, Grice (1975) did not state that what a speaker said was perceptible without making allowance for the speaker's intentions. Although he did not specify how it was to be done, it does seem that the inference was exclusive to decoding implicatures (Korta & Perry, 2020).

Apart from that, at the illocutionary level, the hearer has to infer the speaker's communicative intention. In order to complete this task, the hearer needs more information. As Bach and Harnish (1982: 61) believe, the hearer will have to use the Communicative Presumption (CP). It implies the mutual engagement in the linguistic community to the effect that whenever a person S says something in a language L to another person H, he/she is doing so with some recognisable illocutionary intention. Furthermore, Austin (1975) found out that the implicit performatives sound more natural. He also understood that they do not always have an obvious explicit performative meaning, but they can be interpreted according to a particular communicative situation.

(13) *Catherine was far from saying to herself that this was an ingenious sophism; but she met the appeal none the less squarely. "What has he done – what do you know?"*
"He has never done anything – he is a selfish idler."
"Oh, father, don't abuse him*!" she exclaimed pleadingly.* (James, 2015: 111).

The utterance "Oh, father, don't abuse him!" can mean either "I beg you not to abuse him" or "I warn you no to abuse him" depending on a particular communication. Therefore, this utterance can have the illocutionary force of pleading or threat. Apart from that, it highlights the mixture of the heroine's emotions – the fear of disappointing her father and the desire to defend her beloved one.

It is also essential to mention that, according to Searle (1970: 123), there are five macro-classes of speech acts such as expressives, declarations, representatives, directives, and commissives. First of all, expressives convey the speaker's psychological state, his/her attitude towards a certain state of affairs, without mentioning it explicitly. Moreover, expressives have the null or empty direction of fit, since there is no question of success or failure of fit. Accordingly, their aim is only to express the speaker's propositional attitude and feelings to certain events or actions by the propositional content (Beijer, 2002: 19).

As Searle (1985: 64) determined, "wherever there is a psychological state specified in the sincerity condition, the performance of the act counts as an expression of that psychological state. This law holds whether the act is sincere or insincere, that is whether the speaker has the specified psychological state or not. To thank, welcome, or congratulate counts as an expression of gratitude, pleasure, or pleasure". In other words, the expressive speech act is the expression of the emotional idea itself. They are produced when the speaker thanks, apologises or welcomes. Expressives can also be statements of apologising, praising, congratulating, deploring, and regretting (Cutting, 2002: 17).

(14) *It seemed to her now that she could marry him without the remnant of a scruple or a single tremor save those that belonged to joy. Without waiting for him to ask, she told him that her father had come back in exactly the same state of mind – that he had not yielded an inc*h.
"We must not expect it now," she said, "and we must do without it."
Morris sat looking and smiling. **"My poor dear girl!"** *he exclaimed.*
"You mustn't pity me," said Catherine; "I don't mind it now – I am used to it." (James, 2015: 157).

In the utterance "My poor dear girl!", Morris produces the illocutionary act of regretting and pitying his beloved one about an unfavourable situation they found themselves in. The sincerity condition of this utterance is that the

speaker experiences the psychological states of pity and sadness when performing an expressive act. In other words, he feels sorry and upset about the situation with their possible marriage at the time of uttering the sentence.

Representatives are speech acts that state what the speaker believes to be the case or not. They have a words-to-world direction of fit, that is, their truth values are construed based on whether the words describe things as they are in the world. Furthermore, representatives are characterised by the speaker's commitment to the truth of the expressed proposition. Therefore, they can be statements of describing, claiming, hypothesising, insisting, and predicting (Cutting 2002: 17).

(15) *"We must study resignation," said Mrs. Penniman, hesitating, but sententious at a venture.*
"Resignation to what?"
"To a change of — of our plans."
"My plans have not changed!" *said Catherine, with a little laugh.* (James, 2015: 186).

By uttering this sentence, Catherine insists on her prior plans and states her determination to fulfil them. In such a way, she performs the speech act of insisting, and thus, represents the world as she believes it is. Besides, this is an emotionally charged utterance, which expresses Catherine's sadness regarding her aunt's opinion on her marriage.

Declarations change the world with the help of their utterance. Thus, to do that, the speaker has to have a special institutional authority to perform a declaration appropriately in a specific context. By using a declaration, the speaker changes the world via words (Searle, 1985). Therefore, the aim of making a declaration is to get the world to match the propositional content by saying that the propositional content matches the world. Declarations have a double direction of fit, that is, both world-to-words and words-to-world (Beijer, 2002: 20).

Directives happen when the speaker expects the listener to do something. Consequently, they have a world-to-words direction of fit by expressing the speaker's wish that a hearer does an action. Moreover, directives may be commands, orders, requests, suggestions, and invitations (Cutting 2002: 17).

(16) *"I am perfectly willing to go to New Orleans." Catherine said.*
"Do you suppose I would take you to a nest of yellow fever?" cried Morris.
"Do you suppose I would expose you at such a time as this?"
*"If there is yellow fever, why should you go? **Morris, you must not go!**"*
(James, 2015: 176).

When producing the utterance "Morris, you must not go!", the heroine wishes that her lover should stay in the city or that she should accompany him to New Orleans. Thus, she utters the directive speech as an act of

requesting. Apart from that, it reflects Catherine's sadness as she is apprehensive of future misfortunes.

Commissives are speech acts in which the words commit the speaker to further action. They are statements of promising, offering, threatening, refusing, vowing, and volunteering. Such statements indicate that an action will not happen beyond the speaker's control. Besides, commissives have the world-to-words direction of fit (Cutting, 2002: 17).

> (17) *"Will you promise to come to-morrow?"*
> *"I said Saturday!" Morris answered, smiling. He tried a frown at one moment, a smile at another; he was at his wit's end.*
> *"Yes, Saturday too," she answered, trying to smile. "But to-morrow first."*
> *He was going to the door, and she went with him quickly. She leaned her shoulder against it; it seemed to her that she would do anything to keep him.*
> *"If I am prevented from coming to-morrow, you will say I have deceived you!" he said.*
> *"How can you be prevented? You can come if you will."*
> **"I am a busy man—I am not a dangler!"** *cried Morris sternly.* (James, 2015: 178).

In this example, Morris performs the commissive speech act of refusing since he believes to be accused of insincerity and laziness. Besides, he accuses Catherine of distrusting him and protects himself from any complaints on her part. He is also angry and irritated because he feels constrained by the necessity to visit Catherine so frequently – he is already tired of her and sees her as a burden.

3.3. *Ways of exhibiting emotions through speech acts theory*

In this research, only the predominant Universal Emotions were singled out. Therefore, the emotions of joy, surprise, sadness, anger, disgust, and fear were analysed in relation to the macro-classes of speech acts in protagonists' conversations. The analysis results are presented in Table 1.

The analysis shows that anger is a predominant Universal Emotion expressed by the characters in *Washington Square*. There are 82 instances of this emotion, which constitutes 29.29% out of all cases identified. It is followed by sadness and joy, reaching 21.07% and 20.71% respectively. At the same time, surprise and disgust are the least frequently used, amounting only to 8.57% and 9.64%. It is worth highlighting that there are no instances of surprise expressed with the help of directives and commissives. It may be attributed to the fact that surprise always implies a highly emotional reaction to events. Thus, since the aim of the expressive speech act is to express a sheer emotional attitude towards certain events or actions, it fits perfectly to show the characters' joy.

Table 1: Distribution of Universal Emotions and speech acts macro-classes in *Washington Square*

Universal Emotions	Speech acts macro-classes										
	Declara-tions		Represen-tatives		Expressives		Directives		Commissives		Total	
Joy	0	0%	20	21.28%	15	15.79%	7	25%	16	25.40%	58	20.71%
Surprise	0	0%	9	9.57%	15	15.79%	0	0%	0	0.00%	24	8.57%
Sadness	0	0%	20	21.28%	23	24.21%	6	21.43%	10	15.87%	59	21.07%
Anger	0	0%	24	25.53%	18	18.95%	10	35.71%	30	47.62%	82	29.29%
Disgust	0	0%	11	11.70%	11	11.58%	2	7.14%	3	4.76%	27	9.64%
Fear	0	0%	10	10.64%	13	13.68%	3	10.71%	4	6.35%	30	10.71%
Total	0	0%	94	100%	95	100%	28	100%	63	100%	280	100%

Concerning the speech acts macro-classes, expressives, and representatives are the predominant ones, followed by commissives. The representatives are mainly used to express anger (25.53%), sadness (21.28%), and joy (21.28%), while the expressives permit to exhibit sadness (24.21%), and anger (18.95%). Similarly, the directives are mostly used to show anger (35.71%), and joy (25.00%), followed by sadness (21.43%). In a similar vein, almost half of the commissives identified in the novel express anger (47.62%). However; it is interesting to note that there are no instances of declarations in the novel under analysis. It can be explained by the fact for the declaration to be performed, a special public authority and a specific context are required, such as a ceremony carried out by a priest in the church. The correlation between the Universal Emotions and the macro-classes of speech acts is also illustrated in Figure 1.

Such results can be attributed to the fact that emotions help reveal the characters' individual features, hidden intentions, feelings, and attitudes towards each other or some events. In Henry James's *Washington Square*, each character has his/her prominent emotions throughout the novel, which allows the readers to understand them better. Thus, for Catherine, it is fear and sadness, constructed using expressives and commissives. She stands in awe of her father, she is afraid of disobeying and disappointing him. Besides, anger is characteristic of Dr. Sloper (Catherine's father) and Morris Townsend. They often use commissives to threaten or promise something and expressives to demonstrate their remonstrance and fury to each other.
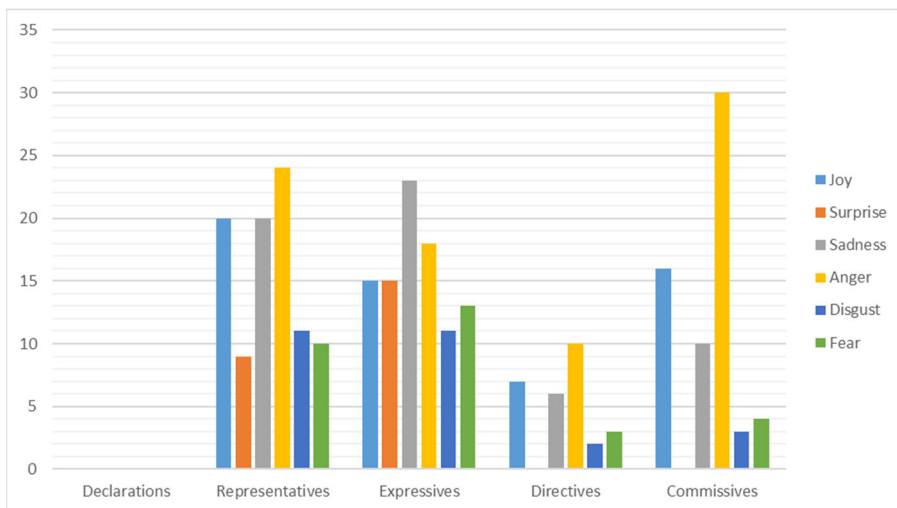
Figure 1: Correlation between speech acts macro-classes and Universal Emotions in *Washington Square*

Furthermore, the analysis underpins Unger's (2019: 294) viewpoint that exclamatives have two crucial cognitive-pragmatic functions. Firstly, they show the speaker's subjective emotional experience. Secondly, they use a linguistically expressed description of some surprising situation that demonstrates what impact (that is, a perlocutionary effect) this information has on the listener. Therefore, it reconstructs in the listener the speaker's personal experience of various emotions.

> (18) *"Have you still some kindness for me, then?"*
> *"I don't know why you have come here to ask me such things!" Catherine exclaimed.*
> *"Because for many years it has been the desire of my life that we should be friends again."*
> *"That is impossible."*
> *"Why so? Not if you will allow it."*
> ***"I will not allow it!"** said Catherine.*
> *He looked at her again in silence. "I see; my presence troubles you and pains you. I will go away; but you must give me leave to come again."* (James, 2015: 217).

The highlighted utterances clearly point to Catherine's deep emotions – sadness, and disappointment – caused by her tragic experience and provoked again by Morris coming back after so many years of absence. His presence is unpleasant for the heroine. These emotions are construed by an expressive speech act in the first utterance and a commissive in the second one. They

make Marris infer her implicit meaning and produce a necessary perlocution-ary effect on him to leave Catherine's house.

In addition, the emotive function of exclamatives is invoked by the sentence mood, the proposition, and the stress pattern. Rosengren (1997: 173) defines the proposition as a predicate triggering a scale of degree or quantity. Accordingly, a speaker is expected to produce a proposition of a certain value on the scale following the norm. Thus, when uttering an exclamative, the speaker observes a deviation from that norm in the form of a declarative clause.

(19) *"I have two little girls," said Mrs. Montgomery.*
"Well, when they grow up, and begin to think of taking husbands, you will see how anxious you will be about the moral character of these gentlemen. Then you will understand this visit of mine!"
"Ah, you are not to believe that Morris's moral character is bad!"
(James, 2015: 89).

Dr. Sloper expresses his concern about Morris's moral qualities as his daughter's possible husband. He raises his emotions to a high degree on the scale of sadness. The utterance is emotionally charged since the speaker is so sad and preoccupied with Catherine's future that he feels a need to strengthen his warning even more. In terms of speech acts macro-class, the utterance under analysis is a representative, as Dr. Sloper predicts future worries for Mrs. Montgomery as a mother.

At the same time, having inferred the implied meaning of the doctor's words, Mrs. Montgomery intends to defend her brother by refusing to believe his words and imploring him to think well of Morris with the help of a commissive speech act. She is also sad and worried and needs to enhance her brother's goodness. Finally, the emphatic stress marks the speakers' involvement and creates a mood of sadness and anxiety.

(20) *She was not gratified, however, when, in coming back to her niece's room before breakfast, she found that Catherine had risen and was preparing herself for this meal.*
"You should not go to breakfast," she said; "you are not well enough, after your fearful night."
"Yes, I am very well, and I am only afraid of being late."
"I can't understand you!" *Mrs. Penniman cried. "You should stay in bed for three days."* (James, 2015: 117).

In an ordinary context, the utterance produced by Mrs. Penniman would not be expressive, it not having anything outstanding or extraordinary about its semantic content. Nevertheless, in this context, the speaker and the hearer appear to have a misunderstanding on the ground of different views upon the proper behaviour of a young lady in sorrow. Catherine's aunt is sincerely surprised by her niece's unwillingness to follow a stereotypical behavioural

pattern. Thus, Mrs. Penniman's surprise is construed in the form of an expressive speech act, which represents her emotional attitude towards Catherine's actions.

4. Conclusions

The article deals with the ways of exhibiting emotions with the help of exclamatives through the Speech Act Theory. The exclamative sentences were identified in Henry James's novel *Washington Square*. They are characterised by several formal properties as follows: an initial exclamative phrase with what or how; the form of a short phrase; a subject-auxiliary inversion; and the possibility of being a subordinate clause. Moreover, it was determined that exclamatives express a wide range of Universal Emotions such as joy, surprise, sadness, anger, disgust, and fear with the help of five sub-classes of speech acts, that is, expressives, declarations, representatives, directives, and commissives.

Apart from that, the functioning of exclamatives as the main means of exhibiting emotions in the dialogic discourse through the Speech Acts Theory was identified. The analysis showed that in Henry James's novel *Washington Square*, the exclamatives perform two main functions: cognitive-pragmatic and emotive. The emotive function is realised mainly by the sentence mood, the propositional properties, and the stress pattern. The cognitive-pragmatic function, on the other hand, involves describing an extraordinary event in the mutual cognitive environment so that the listener could infer the speaker's subjective experience of emotions towards this event.

The statistical analysis demonstrated that out of 82 exclamatives, the majority of them represent anger, sadness, and joy, with surprise and disgust being the least frequently used. Regarding the speech acts macro-classes, expressives and representatives are the predominant ones. In most cases, the representatives express anger, sadness, and joy, while the expressives exhibit sadness and anger.

Interestingly, there were no exclamative utterances expressing surprise by directives and commissives in the novel. This finding can be explained by the fact that surprise always presupposes the speaker's emotional reaction. Another striking result is that there were no declarations identified in *Washington Square* due to the absence of a specific institutional context.

All in all, the exclamatives are the main means of expressing emotions construed by speech acts in Henry James's *Washington Square*. They allow us to represent the characters' individual features, their implicit intentions, feelings, and attitudes towards each other or some situations. Readers can better

comprehend each character's personality and motivations since each character exhibits their distinctive feelings.

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