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## EVALUATION AND EMOTIONAL STANCE IN LITERARY INTENSIFICATION

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### Abstract

Studies of intensification often begin with degree, but in fiction the matter is wider. An intensified form rarely measures quantity alone. It also registers approval, irritation, sympathy, irony, fear, or distance. This article reviews English, Russian, and Uzbek scholarship in order to clarify the evaluative and emotional work performed by intensification in literary discourse. The reviewed studies suggest that scalar increase and speaker stance are inseparable in narrative prose and dialogue. Intensifiers not only strengthen description; they also position the speaker toward the described event and guide the reader's interpretation of character voice. Such a view is especially useful for cross linguistic comparison because the same semantic increase may be pragmatically warmer, harsher, or more ironic in different traditions.

**Keywords:** evaluation, emotiveness, intensifiers, literary discourse, stance

### Introduction

If one reads fiction closely, it becomes difficult to treat intensification as a neutral increase of degree. A line such as very late, terribly kind, or so quiet always carries more than scale. It gives the reader a cue about attitude. Sometimes the cue is open, sometimes oblique, but it is almost never absent. This is why the most convincing studies of intensifiers do not stop at grammar. Bolinger (1972) already showed that degree words interact with meaning in patterned ways, and Paradis (1997) demonstrated that scalar modification depends on the semantic profile of the item being modified. Once these insights

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are placed in a literary frame, the evaluative dimension becomes impossible to ignore.

### Literature Review

Work on English intensifiers has repeatedly drawn attention to their expressive instability. Bordet (2017) shows that English renews its intensifiers because frequently used forms gradually lose force. This loss, however, is not simply semantic weakening. It is also pragmatic redistribution. A form that once sounded strong may later function as ordinary emphasis, while a newer form enters the text with fresher evaluative energy.

Russian scholarship is especially useful here because it ties intensity to expressiveness and reader impact. Peredrienko and Balandina (2022), even in the quite restrained domain of academic discourse, show that the intensifier *ochen'* participates in evaluation and affects how propositions are framed. If such effects remain visible in academic prose, they are bound to become still more salient in fiction, where voice and emotional coloring are structurally central.

Uzbek linguistics reaches a similar conclusion through pragmalinguistics. Safarov (2008) and Hakimov (2013) insist that the interpretation of an utterance depends on communicative intention and context. In literary prose, this means that the force of an intensifier cannot be determined outside the speech situation. Niyazova (2023) shows, in the material of detective fiction, that figurative expressions, incomplete sentences, and socially marked forms intensify not only meaning but also emotional atmosphere.

Recent work by Abdullayeva (2025) is important because it explicitly links intensification with communicative style. That formulation is helpful. It explains why two formally similar intensifiers may create different impressions: one can sound intimate, another aggressive, and a third gently ironic. The semantic increase may be comparable, but the stance is not.

### Discussion

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The reviewed literature therefore supports a practical conclusion for literary analysis. In fiction, intensification is one of the quickest routes from semantics to evaluation. A writer uses it to sharpen description, but also to distribute sympathy, contempt, admiration, fear, or ridicule. That is why intensifiers cluster so naturally in dialogue, interior monologue, and emotionally loaded narration.

For comparative work on English, Russian, and Uzbek texts, the central question is not how much an expression is strengthened in abstraction. The better question is what kind of stance becomes audible through strengthening. Once the problem is put in those terms, intensification appears not as an accessory category, but as a core mechanism of literary subjectivity.

## Conclusion

The literature makes one point especially clear: in literary text intensification is evaluative by nature, even when it seems formally minimal. Its pragmatic value lies in the fusion of degree and attitude. A comparative study that ignores this fusion will describe the scale of expression but miss its human temperature.

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