

**INTENSIFICATION AND INTENSIFIERS IN LANGUAGE AND SPEECH:
BASED ON THE MATERIAL OF THE ENGLISH LANGUAGE**

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The category of intensity, its features and means of expression in language and speech have attracted the attention of many scientists in recent decades. This is due to a number of reasons. The category of intensity has the property of universality: characterizing actions, objects and signs, it actively manifests itself in the semantic structure of verbs, nouns, adjectives, adverbs, phraseological units and an integral text. The structure of this category is directly determined by such basic philosophical categories as quality, quantity, measure.

In accordance with this, intensity as a manifestation of quantity characterizes only those signs that are inherently graded. Moreover, graduated are not only those parametric features of objects, the differences between which are purely quantitative, but also qualitative and evaluative features, the intensity of manifestation of which is qualitative. The intensity of a trait is a deviation from a certain reference amount of a trait, the level of quantitative change in a trait within a measure that does not entail a change in quality. In some cases, the same amplifier can express both quantitative and qualitative intensity, depending on the semantics / word to which the intensifying agent is attached.

To solve the tasks set in the work, the following methods were used: the method of component analysis, the method of modeling, as well as frequency detection, the method of linguistic stylistic, linguistic aesthetic analysis and the method of interpretative analysis of contexts. The research is based on various methods of analyzing emotive-evaluative vocabulary, developed by Ch. Osgood, S. Bally, A. Dodonov, A. Vezhbitska, I. Nosenko, M. Nikitin.

The novelty of the conducted research lies in the fact that it made it possible to identify dominant intensifiers-manifestators of these categories that correlate with each other in artistic speech. The thesis proposes an invariant-typological multilevel



classification of intensifiers in a literary text and its modification in specific works of this genre.

The theoretical significance of the work is determined by the fact that in line with the current provisions of cognitive and emotive linguistics as the latest trends in modern language theory, a comprehensive analysis of the ways of expressing emotional concepts as basic categories of human consciousness is presented. The category of intensity in the work is understood as an independent category, where, based on the classification of means of intensification, its paradigmatic and syntagmatic boundaries in language and speech, the meaning-forming and meaning-distinguishing nature of intensifiers in a literary text are revealed. The conducted research also allows us to more fully present the specifics of the linguistic category of intensity, the implementation of which occurs directly in speech. The development of a structural typology of intensifiers in works of art contributes to the further development of functional stylistics in relation to literary and artistic style. The study of the pragmatic potential of intensifiers is significant for the further development of the theory of speech influence.

The practical significance of the work lies in the fact that the results of the research can be used in the preparation of special courses on communication theory, text theory and linguistic stylistics at a language university. The observations and conclusions of this study can be applied in the practice of teaching English, in seminars and practical classes on text analysis and interpretation and translation. The research materials and the proposed methodology for identifying meaningful and conceptual information in the text can be recommended in the development of teaching aids in English and home reading.

"Intensity" is based on the concept of "feature" and is manifested by the main linguistic types and means of its name. Any sign is distracted from some essence (objective or non-objective), therefore, typical semantic models are "sign + object", "sign + sign", "action + sign", manifested by the combinations "adjective + noun" (AN), "adverb + adjective" (Adv. A), "noun + noun" (N1 of N2), "verb + adverb" (VAdv).

Thus, the category "intensity" is considered in the typical "determinant - determinable" model, in which the defining member of the amplifying phrase performs the function of an intensifier. Characteristic features of intensifiers are high



frequency of use, wide combinatorial ability and marked for emotional amplification (positive or negative emotions in their innumerable gradation of intensity).

The complexity of intensity as an object of linguistic analysis and description requires, therefore, a versatile approach to it using a variety of methods and classifications. This approach makes it possible to obtain data defined in each application of the method, filling information gaps in the amplification. These data, depending on a specific classification, a specific method, will either complement, repeat, or refine each other, which together will allow us to obtain a more or less adequate picture of the essence of this semantic component.

Intensity at the text level is the author's ability to create specific, single representations in the reader, to conjure up shapes and colors, movements and sounds, tastes and smells, emotions and assessments that already live in a person's thoughts, but are still hidden behind the sound or graphic shells of his words. The need for them (in means of reinforcement) is justified and necessary only when new ideas, pictures, emotions have arisen in the human mind that are not sufficiently known to the reader, not correlated with ready-made ones, and therefore in need of some special means of description.

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