

THE CATEGORY OF INTENSITY IN THE SYSTEM OF FUNCTIONAL-SEMANTIC, FUNCTIONAL AND STYLISTIC CATEGORIES

Gulyamova Ozodaxon Shavkatovna

Alisher Navoi Tashkent State University of Uzbek Language and Literature
English Philology Department

Abstract: In this article, the Category of Intensity is compared with such categories as gradation, evaluativeness, emotiveness, expressiveness and figurativeness. The author attempts to explain the relation all of the above categories.

Key words: Category of Intensity, category of gradualness, category of appraisal, category of emotiveness, category of expressiveness, category of figurativeness, connotation, scale of gradation, intensification, deintensification.

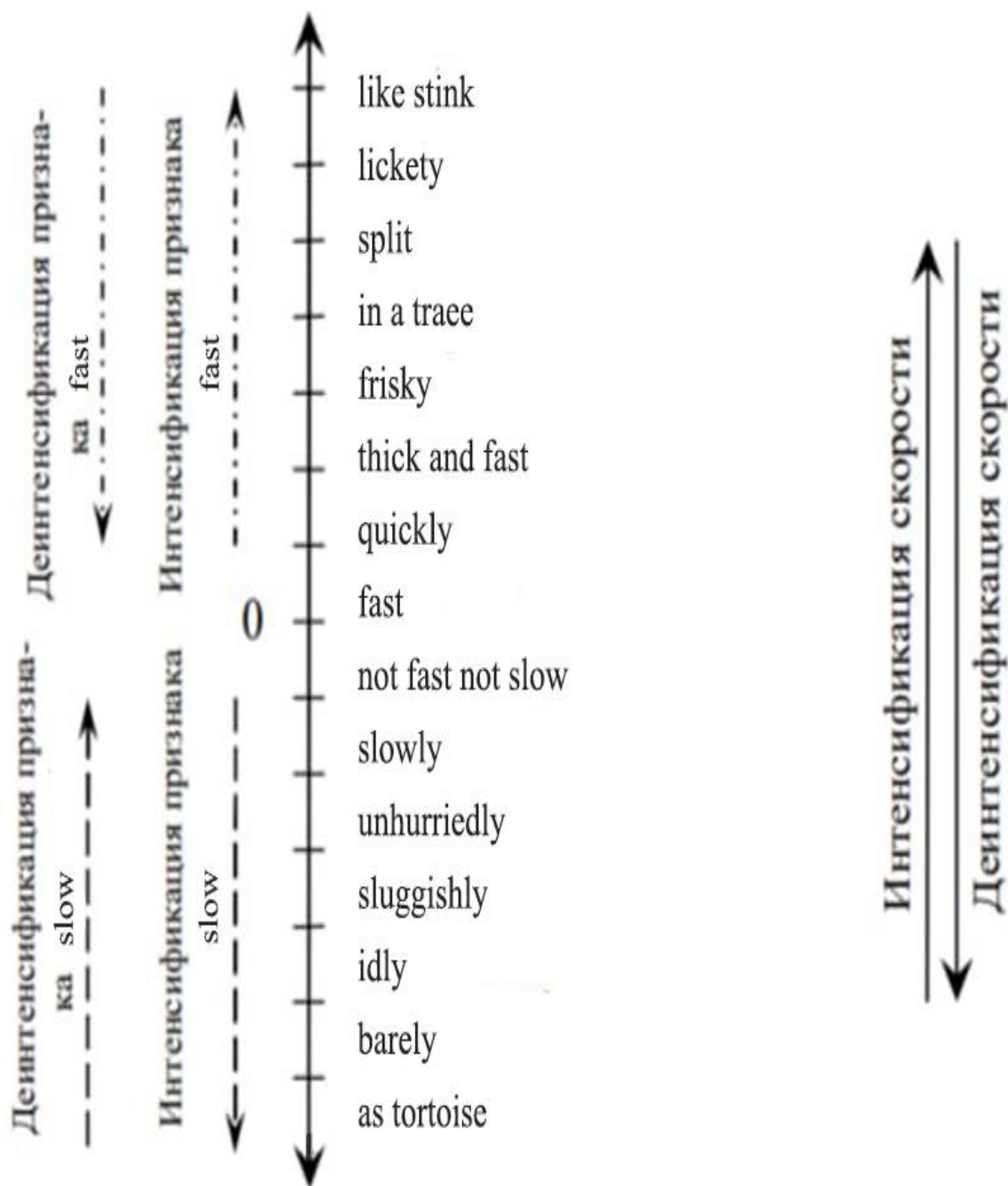
The term "intensity" (from Latin *intensio* - "voltage, amplification") does not have an unambiguous interpretations in modern linguistics. This category began to be developed in the works of such linguists as Bally, Baudouin de Courtenay, Sapir and others, and was understood in a broad in any sense, as "all the differences that come down to categories of quantity, size, value, strength, etc., regardless of whether it is about concrete representations or about abstract ideas"

At present, the concept of category of intensity continue to be the object of discussions of scientists, while often intensity category is either mixed with some other categories, or looks, in our opinion, too narrowly, as "measure of expressiveness". This article is an attempt to analyze the category of intensity in a number of other, close to these categories, in order, firstly, to clarify the very concept of a category of intensity, come closer to understanding its essence, and, secondly, to reveal the scope functioning of the considered category in different from other categories close to it, such as categories of gradualness, appraisal, emotivity, expressiveness and imagery.

Intensity and gradation. If any sign is characterized by grading bridge, then a scale of manifestation of recognition is formed. Each division of this scale is a certain degree of manifestation of a trait. At the same time, the units assigned to

divisions above zero will be antonymous with units referred to divisions below zero. For

As an example, let's consider the scale of the gradation of the sign "speed" (see Fig. 1). The zero of this scale will be one, conditionally called "not fast and not slow" and denoting such a manifestation of speed, which is characterized by the absence of both the "fast" quality and the "slow" quality. When moving along the scale from the zone below zero to the zone above zero, there is an intensification of the sign "speed", while the reverse movement its deintensification is evident. However, if this scale can be conditionally divided into two parts according to mark "zero", then we can say that it reflects the grading of the signs "fast" (upper part) and "slow" (lower part). And then the movement along one of the parts of the scale from zero will reflect the intensification trait, to zero - its deintensification.



Thus, the same gradation series may reflect the intensification of one trait and deintensification of the other. For example, the gradation series is slowly - lazily

- how the turtle will reflect the deintensification of speed, but at the same time - the intensification of the sign "slowly". Therefore, intensification and deintensification are one and the same. The same phenomenon, their differences are only in the direction of movement along the gradation scale. Categories of intensity and gradient operate on the same units of language speech, they are associated with an assessment of the degree of manifestation sign. Their difference is that the category of intensity deals with the expression of an intensified meaning, and the category of gradualness deals with a sequence of speech units in ascending or descending order of degree. For the category of intensity, it is important to compare the intensified unit with a certain "normative" sample: instantly - "very quickly" and

briskly - "very quickly". For the category of gradation it is important determining the place of a speech unit on a scale degrees (for example, on what part of the scale located instantly: between headlong and briskly or between briskly and swiftly?).

The essence of the category of gradualness is in the ordering of speech units into a certain system. The close relationship of the categories under consideration especially evident in the functioning such a stylistic figure as gradation, which is built on the basis of the category of gradient and contributes to the expression of the category of intensity.

Intensity and appraisal. Both Category of Intensity, and Appraisal Category are related to grading, but the Appraisal Category is with grading of the "good / bad" feature, and the Category of Intensity is with grading of any feature capable of it. If the speech unit has an additional meaning "and this is good / bad", it will express only the estimated value. The adjectives "kind" and "meek" have a similar meaning ("and this is good") in the sentence "He was a kind, meek man, I loved him, but I never sympathized with this desire to lock myself up for life in my own estate." If the speech unit means "how good / bad someone / something is", then we can say that in this case there is not only a Category of Evaluativeness, but also a Category of Intensity. So, for example, the categories of evaluativeness appraisal and intensity intersect in the following sentence: "One fine evening, an equally fine executor, Ivan Dmitritch Chetveryakov, was sitting in the second row of chairs and

looking through binoculars at the Corneville Bells. Most of the evaluation units are intensified. Only those evaluation units are unintensified, which on the graduation scale, the scores occupy a position near the "zero" mark.

Intensity and Emotiveness. In conditions speech, in discourse the categories of intensity and emotionalities can function independently, but they can also overlap. For example, in the sentence "Frightened Minsky rushed to pick it up, and suddenly seeing an old caretaker, left Dunya, and went up to him, trembling with anger. With the phrase "trembling with anger" denotes both the hero's emotion and the degree of its manifestations (categories of emotivity and intensity are superimposed on one another). At the same time, in the sentence, there is also an independent manifestation of the categories of emotionality ("scared") and the category of intensity ("rushed to raise"). In the phrase "rushed to raise" there is no emotional component, in the word form "scared" -quantitative.

Intensity and Expressiveness. The category of expressiveness does not have an unambiguous interpretation, which is the main obstacle to determining the correlation between the categories of intensity and expressiveness. Both categories use the same set of phonetic, grammatical and lexical-syntactic means, which gave rise to such scientists as I.V. Arnold, I.R. Galperin, T.M. Sokolova and others to identify these concepts. Other scientists (N.A. Lukyanova, N.A. Gastilene, L.A. Kiseleva, N.V. Romanovskaya, V.N. Teliya, V.K. Kharchenko, E.M. Galkina-Fedoruk, V.I. Shakhovskiy and others) - interpret expressiveness as "increasing expressiveness, figurativeness, increasing the influencing power of what has been said." According to these scientists, the category of intensity is a measure of expressiveness, and along with such categories as emotionality, evaluativeness and imagery, is one of the

components of the category of expressiveness. The last conclusion, in our opinion, raises some doubts. The essence of the category of expressiveness is not in what the recipient's attention is focused on in the process of communication, but in what the speaker tried to focus the attention of the recipient on. The potential for expressiveness contains any unit of language-speech. However, these potentialities are not always realized in speech. And if intensified, evaluative and emotive units are much more likely to focus on

the attention of the recipient than others, not having a similar connotation, this does not mean that they a priori contain expression. For example, in the sentence "A red-haired policeman walks behind him with a sieve filled to the top with confiscated gooseberries", the phrase "filled to the top" objectively reflects the amount of gooseberries in the sieve, i.e. only the category of intensity is observed.

The category of expressiveness unites only those speech situations when a certain influence of the addresser on the addressee is conceived and implemented. The indicated impact can be achieved by means of intensity categories, appraisal, motivity, functioning independently, or by the intersection of all or some of the listed categories. For example, in the sentence "His bored eyes are fixed on the washstand, filled to the top with rubbish and soapy water" expressiveness is achieved superposition of intensity and appraisal: 'in there is a lot of garbage in the washstand, and this is bad'. In this case, it is important not only objectively

indicate the state of the washstand, but also to convince reader in the uncleanliness of his master, which confirmed by the following sentence:

"Mark enters a dirty room and, disgustedly shrugging, timidly approaches the bed. Following the above reasoning, it is more logical to interpret expressiveness "

not as a sum of certain semantic elements, but as a property of a word to increase the influencing power of an utterance due to the presence in its semantics of such

components such as figurativeness, emotionality, intensity, etc." intensity and imagery. The category of figurativeness - metaphor, colorfulness, expressiveness of speech - differs significantly from the categories discussed above: it does not have its embodiment outside the category of expressiveness, since the latter is its immediate goal. The figurative use of the word, according to I.A. Sternin, occupies an intermediate stage between speech and systemic expression, when "the actual meaning of the word, being realized in an atypical context, creates the effect of "novelty", surprise, and this emphasizes, the expressed sign is enhanced, that is expression occurs. As a result, the intersection of categories intensity and figurativeness is possible only through the category of expressiveness, because if a speech unit is figurative, it is always expressive. Thus, the categories of intensity, appraisal and emotiveness can function independently, but can also intersect, both in pairs and all together, forming or not forming an expressive connotation. Expressive connotation can also be achieved by the figurative use of language units, which in turn is impossible without adding to the main meaning

words connotations of intensity, imagery, evaluativeness, or an overlap of all or some of these three connotations.

REFERENCE

1. Bally Sh. French style - M. : 1961. - S. 202.
2. Galkina-Fedoruk E.M. On expressiveness and emotionality in language // Sat. Art. in linguistics. — M.: 1958. - S. 107.
3. Sheigal E.I. About the ratio of categories of intensity and expressiveness // Expressiveness at different levels of language. - Novosibirsk: 1984. - S. 61.
4. Sternin I.A. Problems of Meaning Structure Analysis words. - Voronezh: 1979. - S. 109.
5. Turansky I. I. The Semantic Category of Intensity in the English Language. - M. Higher school, 1990. - 173 p.
6. Turansky I. I. The Content and Expression of Intensity in the English Language: dis. ... Dr. Philol. Sciences. - M., 1991. - S. 6–7.