



VALENCE PROPERTIES OF THE ADJECTIVE AND ITS SEMI-FUNCTIONALITY

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ABSTRACT

The study of the problem of word compatibility in its various aspects has shown that the valence of a word is determined primarily by its belonging to a part of speech. In other words, the belonging of a word to a certain grammatical class itself records behind this word a set of typical valence properties. It 's the so-called grammatical valence of a word.

Key words: *adjective, peculiarities, semi-functional, combine, speech*

By studying the typical valence properties of a part of speech, we establish first of all classes of words with which any word belonging to the part of speech we study can potentially be combined. In addition, the organization of these phrases, that is, their syntax structure, is determined.

Thus, in a number of studies on the valence properties of the adjective, it is noted that the adjective in modern English can be combined with a noun, adjective, adverb, infinitive, gerundium, verb-bundle, other adjective. These phrases are organized according to certain models (formulas), and the adjective acts in them either as a kernel or as an associate.

Below we cite these two groups of models separately, since it has been established that the set of models, as well as their specific gravity, are to a certain extent determined by the role of the adjective in the phrase.

Модели словосочетаний с прилагательным-ядром.

1. AD (widely famous, actively busy)
2. A prp N (kind to people, hard on her)
3. AV (easy to say, sorry to have bothered)
4. A prpVing (famous for jumping, fit for travelling)
5. NA (flower white, horizon wide)
6. A prp N (kind of her to say)
7. AA (dark grey, light blue)
8. AN (worth the praise, worth his sacrifice)
9. AVing (worth reading, worth mentioning)
10. ANum (five deep, a thousand strong)
11. (as) A as N (as) delicate as lace, (as) sweet as sugar

Модели словосочетаний с прилагательным-адьюнктом.

1. AN (red flower, kind look)
2. VA (remained silent, was conscious)
3. AA (dark grey)

4. V like A (drove like mad)

Hedges and trees bare of buds.(6)

The formulas given reflect the potential combination capabilities of the adjective name in the syntax system of modern English.

However, these possibilities are modified under the influence of the semantics of a particular adjective. In this case we are dealing with lexical valence, which can be inherent either in a certain semantic class of words of the studied part of speech, or in a separate word, or even in a separate value of a polysemantic word.

So, for example, only the adjectives having modal values can form phrases on formula $av = ; ANum$ combinations form only 3 adjectives -dear, strong, wide; According to the formulas AN, AVing forms only one adjective -worth.

I'm sorry to wound you...I did wrong. – I admit it. (I)

The queue, four deep, stretched down the street. (2)

We had picked up more men... and were now thirty strong. (3)

The lane was narrow, hardly fifteen feet wide. (4)

...Judkins thought her worth his attention. (2)

There are things worth being loyal to. (5)

As a rule, the combination features each member word of a synonymous series. This can be shown by the combination of the synonyms bare and naked. Despite the proximity of their values (it is evidenced by their interchangeability in a number of phrases to the types -bare/naked trees, truth...), the phrase according to the formula A of N forms only bare (bare of leaves, comment, furniture).

Hedges and trees bare of buds.(6)

As noted above, the combinability can be distinguished more within a single multivalued word acting in different meanings.

Thus, the adjective green in the meaning "green" most often acts in models AN, AD, VA-green grass, always green remained green. The value "inexperienced, novice" this adjective implements in models AprpN, AV =

Cp.: He was green to the vices of men, (4). We were extraordinary green not to realize we were being shadowed (7).

In many cases, an adjective in different meanings can form phrases on the same model, but the specific filling of it is different.

Cp.: She seemed anxious for a second opinion. A prp N (8).

Denny remembered the war chiefly as meaning that mother had been anxious about father. –A prp N (5).

This phenomenon of purely linguistic property, connected with the attachment of a particular construction to a certain meaning of a word, should be distinguished from those cases when the possibility or impossibility of forming a phrase is determined not by linguistic factors, but by conditions of objective validity. For example, the meaning of the adjective polite involves combining it with words denoting the kind of human activity (answer, refusal, request, etc.).

Consequently, the very possibility of the existence of certain structural types of phrases is regulated by the grammatical features of a nuclear word, and the realization of this potential possibility is limited by the

belonging of the leading word to a certain semantic class, the specific meaning of a multivalued word, and the logical compatibility of concepts marked by two significant words.

The study of the combined selectivity of semantic groups of words or a single word in a certain meaning is closely related by the study of the role of the environment in the realization of the meaning of the word. The degree of relevance of the environment may vary. It either limits, clarifies the meaning of the word (in our case adjective) or serves as a means of realizing its meaning. Accordingly, optional and mandatory combinability differ.

The optional environment of an adjective in a given meaning is not relevant to the realization of that meaning. It seems to us that a number of structural models can be distinguished, which are never constructs that diagnose the meaning of the adjective, regardless of their lexical content. Etomodeliad, NA, VA, DD.

Cp.: AD very bright (The pupil is very bright. The sun is very bright); good enough (He is good enough to his mother – he is good enough at the job – the snow is good enough to oski).

VA – is hot (The coffee is hot. He is hot at his studies. The hunter was hot on the tiger's trail).

The role of element D in the AD model is to refine the degree of the characteristic or to identify an additional shade of the characteristic (cf.: grudgingly silent-responsively silent).

The V element in the VA model serves to form a certain syntax structure - a named compound-speaker, rather than to implement a specific value of the adjective.

In our examples, the adjuncts, bright, hot need a broader context than a simple phrase on a case-by-case basis. The NA and AA models are also optional, since the N and Ab elements of them only specify the feature by the degree of its manifestation (ice cold, light blue, etc.), which brings them closer in value to the AD model. Note that for monosemantic adjectives, any environment is optional, i.e. irrelevant since it is not necessary to realize the meaning of the adjective.

Cp.: Her hazel eyes were beautiful (2)

There was in his eyes a tenderness beautiful to see (9)

... the rediscovered world marvelously beautiful to the onlookers (4)

a... pale oval face beautiful in its clear proportions. (4)

The adjective beautiful in all the examples given acts in the meaning "beautiful" regardless of the surroundings.

In this connection, reference should be made to the worth N and worth V-ing models. The adjective worth, as well as the beautiful, is unambiguous, but its distribution by noun or gerund is mandatory - the very meaning of worth necessarily implies the presence of clarifying words.

With regard to the mandatory environment, it should be borne in mind that it may be either the obligation of a certain model or the obligation of a specific lexical content of the model. In other words, relationships are possible: model - one value; Model - more than one value.

Non-direct speech is a stylistic technique, consisting in combining subjective plans of the author and the hero. The speech is made on behalf of the author, but its content, intonation, lexical and syntax features indicate its belonging to the hero [7, c.22].

With the help of non-direct speech, the author introduces the reader into the inner world of the hero, portrays his thoughts, feelings, his attitude to various phenomena of reality. Its content can be both internal and external speech.

In English and American literature, non-direct speech was most developed in the 20th century in works by Galsworthy, Dreiser, Game, Malz, Cronin, and other writers [114]. Despite the common features of non-direct speech in English, each writer has his own individual-artistic manner of using this reception, often changing with the growth of his skill [28, c.112].

From the point of view of the polyfunctionality of the word, we cover the following issues:

- 1) units of registration of non-direct speech;
- 2) means of recognition of non-direct speech;
- 3) means of combining the non-direct speech with the speech of the author and the speech of the hero;
- 4) order of non-direct speech;
- 5) use of non-direct speech as a form of transmission of internal and external speech of the hero [8, c.128].

The most common non-direct speech in the language of works of English literature is in the form of one or more independent sentences. Examples:

1. "Oh! Denis, how can you say such a thing!" cried Mary indignantly. But she gazed doubtfully at the suggestive angle of the yachting cap. Was it merely saussy, or was its purpose more profoundly significant? [106, p.54].

2. She shuddered at the recollection of her visit to the doctor, but firmly she blotted out from her mind the odious experiences of the last two hours. She would be brave for Denis! [106, p.155].

3. Peter Perry's chance remark had given her the solution she had been blindly seeking, and it was that which now impelled her in this contrary direction. She would go and see a doctor. Doctors were wise, trustworthy, kind; they healed, advised, comforted, yet respected one's confidence. Immediately she thought of the only practitioner she knew, Dr. Lawrie... [107, pp.130-131].

4. As her eyes met his, he could see that she meant absolutely very grim word she uttered, and he pressed her arm again, tenderly. How could he, even for an instant, have considered leaving this lovely, defenceless creature who, but for him, would still have been a virgin and who now, because of him, was soon to be a mother. And how passionately attached to him she was! It thrilled him with a fierce joy to see her complete dependence upon him and her submission to his will. [108, p.154].

Often, non-direct speech is equal in scope to part of a complex sentence.

1. Angrily he thrust this from him, suring himself, in his own axiom that it was the man, not the money that mattered, and with a quick gesture, he swaggered his way through the imposing portals [109, p.260].

2. ...he touched the parcel under his arm, exploded into activity before this peculiar lady might regain her sanity, and vanished like a puff of smoke down the street [109, p.145].

3. He was now aware that he would have to bond his house ... No one would know, he would go secretly to a lawyer in Glasgow who would arrange everything, but already, he felt dully as if his own house did not belong to him [108, pp.237-238].

4. His vague allusions had shocked her; she must know more, be at all costs reassured [108, p.247].
A non-direct speech presented as part of a complex sentence is sometimes followed by another stand-alone sentence:

1. He looked at her quserly, asking himself if the old girl thought he was still at her apron strings. Perhaps he had been too unguarded with her [107, p.246].

2. He was proud of his achievement, and felt in agreeable anticipation that he would do even better next time, that Mamma must have a tidy sum tucked away in a safe place. It would be his for the asking! [107, p.278].

Non-direct speech is rarely found within a paragraph, although by volume it can be represented by a long passage (almost a page). One or two words of the author are often sneaked into the paragraph. Examples:

1. Well! she must see her name – the name of Nessie Brodie. That, surely, was no hardship – to view for one moment her own name. That moment had come! [108, p.148].

2. Why, she asked herself, did she enjoy herself always so exquisitely with him? Why did he seem, in his kindness, generosity, and tolerance, so different from anyone she had known? Why should the upward curl of his mouth and the lights in his hair, the poise of his head, make her heart turn with happiness in her breast? [107, p.110].

In the author 's narrative there are often elements of non-actual-direct speech - separate words and phrases, characteristic of the speech of the hero, but not framed as speech. Examples:

1. He knew the value of these sudden departures, felt the restrained dignity of his leaving the sodden dogs to sing and rant in the fashion that fitted them, whilst he departed at the moment when he could so retire with majesty and honour [108, p.295].

2. Brodie was beginning to become enraged; the fact that he could not beat down this young sprig's eyes, nor yet provoke him to temper, annoyed him [108, p.161].

3. His attitude repudiated the idea of such sour wizened apples as she might obtain for him in this unproductive land; he waved his hand eloquently... [109, p.262].

In the first two examples, elements of non-direct speech respectively reflect James Brody 's point of view, his view of some members of the Livenford Club and his daughter Mary 's fiancé. In the third passage, the words thisunproductiveland belong to Matthew Brody, who, after returning from India, treats everything with neglect.

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