

LINGUOCULTURAL STUDY OF THE CATEGORY OF ADJECTIVES IN ENGLISH AND UZBEK ARTISTIC TEXTS

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Annotation:

In the study of the linguistic features of artistic texts, first of all, the unity of form and content should be fully envisaged as a primary principle. Each linguistic phenomenon in it should be approached taking into account the concept of unity of the concept of space and time. Because each work occurs in relation to space and time.

The article is devoted to the artistic text as an object of linguistic and cultural analysis. The essence of the linguistic and cultural analysis of a literary text is revealed.

Keywords: text, artistic text, linguocultural approach, linguistic and cultural analysis, category of adjectives, English and Uzbek.

The author of a literary text conveys his aesthetic attitude to the narrative, gives a personal assessment to historical facts, as a result of which events are reflected as they would appear in the understanding of a contemporary who observed them. In the process of communication, the cultural meanings behind the language signs are encoded and decoded by a native speaker. But they may not coincide in different languages, just as national cultures do not coincide. In this case, we are dealing with concepts.

Since the text is a complex structure in terms of linguistic and cultural analysis, it is the object of attention of many scientists. A text is a work of the speech-making process, possessing completeness, an objective work in the form of a written document, consisting of a title and a number of special units united by different types of lexical, grammatical, logical, stylistic connection, having a certain purposefulness and pragmatic attitude.

This article reveals the content of the concept of “text” and its key characteristics. The main attention is focused on the text as an object of linguistic and cultural analysis. To fully understand the essence of the text as a linguistic and cultural analysis, we present definitions from explanatory dictionaries.

Any recorded speech (a literary work, an essay, a document, as well as a part, an excerpt from them), as well as an internally organized sequence of segments of a written work or recorded or sounding speech, relatively complete in its content and structure.

An artistic text is an effective means of preserving and spreading the culture of the people, as well as a field of interaction between different cultures — through translations and interpretations of texts, inter—literary relations, education in schools and universities, etc. With this understanding, the priority role of linguistic and cultural analysis of a literary text becomes clear, "understanding the symbols of a literary text through their relation to direct and

indirect reference and revealing the mechanism of formation of the semiotic structure of the text from these symbols."

In the structure of a literary text, unlike texts of other types, three aspects of organization are distinguished: factual, conceptual and subtext. The factual one represents the external presentation of the event canvas, the plot; the conceptual one reflects the author's position, the system of his ideas, in other words, the author's individual picture of the world, his worldview; the subtext level, the most complex, is associated with the symbolism of the text, with the peculiarities of the plot, with a deep understanding of the system of images. These three aspects can be associated with three types of information transmitted in the text: content-factual, content-conceptual, content-subtext.

In linguistics, text is considered as an integrated system that allows you to see the interaction of units of all language levels. The text unites all units of the language, makes them communicatively significant, carrying certain information. It is not only a didactic unit, a means of learning, but also an indicative basis for any type of speech activity.

Each text is designed for someone's perception. Having a communicative intention (goal), the speaker takes into account the knowledge and speech experience of the listener (addressee), which allows achieving an adequate result in the perception of speech (text). The communicative intention, or intention, regulates the verbal behavior of communicants.

The subject of consideration in this article is a literary text. The signs of the work are completeness, integrity, and a decorated structure. These features are acquired by the work solely due to the activity of the artist as a master. An artistic text is characterized by a different set of characteristics: it is not a complete aesthetic product, but rather a continuing aesthetic practice. There is no clearly defined structure here. This is not an object, but a job or activity. Linguocultural study analysis of a literary text is a research method aimed at studying linguistic means of different levels in the system of a literary text from a functional and aesthetic point of view, their correspondence to the author's idea and the individual style of writing of the author. This method involves considering the text as an artful organization of linguistic means reflecting a certain ideological, thematic and figurative content that causes an aesthetic effect in the reader.

People accept artistic heritage from previous generations as a gift as an integral part of the spiritual world of peoples. However, each historical epoch first introduces new concepts and realities into the life of society, and then gradually takes them with it. In the process of familiarization with the literature of the past centuries, the modern linguistic personality faces cognitive difficulties: the words of past eras become incomprehensible to it.

The expansion of linguistic and cultural approaches to language learning is considered one of the ways to solve this problem. Since fiction is the heritage of mankind, the study of literary texts in the linguistic and cultural aspect will preserve the centuries-old wealth for future generations.

The lexical and semantic principle of the classification of parts of speech is the main, but not the only criterion in the Uzbek language. Let's recall the characteristics of qualitative adjectives: meaning, morphological, word-formation, syntactic features. Qualitative adjectives denote: spatial signs: near, far; color signs: black, red, yellow; signs of magnitude: huge, narrow, wide; temporal signs: early, late;

Character traits: generous, sad, cheerful;

Intellectual characteristics: smart, attentive, stupid;

Physiological characteristics: healthy, blind, weak;

Social characteristics: rich, poor, respected.

Three degrees of comparison of qualitative adjectives:

- Simple degree — means the initial feature without comparisons (red, reliable);
- Comparative degree — expresses a feature in its greater or lesser manifestation, has simple and composite forms (redder, redder, more reliable, more reliable).
- Superlative degree — denotes a sign in its highest manifestation, represented by simple and composite forms (the reddest, the reddest, the least reliable, the most reliable of all).

Qualitative adjectives have a full and short form:

1. The full forms of qualitative adjectives vary by gender, numbers and cases (simple, interesting). In a sentence, they can be a definition or part of a compound predicate.
2. Short qualitative adjectives vary by gender and number (simple, interesting). In a sentence, as a rule, they act as a nominal predicate.

The difference of a sign from the point of view of excess or deficiency is called qualitative levels, and the forms expressing such a value are called forms of degrees.

There are four levels of adjectives:

- 1) Simple degree
- 2) Comparative degree
- 3) Superlative degree
- 4) The degree of reduction.

The degree of comparison that is expressed in this negative form does not differ much between languages. But in the Uzbek language they differ sharply both in number and in semantic volume from English onomatopoeia (moreover, they have the character of imitation not only of sounds, but also of phenomena, images, actions and states), and now in Uzbek linguistics, these units, due to their lexical, syntactic and formal features, are evaluated as one of the significant parts of speech. Within the framework of one.

It should be noted that in this field, linguoculturology intersects with the practice of linguistic translation studies.

Every translator who applies to poetic translation should also have a unique ability to create, not only realizing the issues of translation. The task of abstract elements, which a person feels only with his heart, similar to inspiration, talent and creativity, is incomparable in the re-

enactment of some artistic passage in the language of translation. It is in this aspect that artistic translation is mutually differentiated from other types of translation. For example: the task of scientific translation is to reveal to readers the original content and essence of a particular scientific text using terminology, while in artistic translation, the internal experiences and psyche of the author of the work are delivered to the reader with a creative approach with painted words.

Not only will the content of the text being translated in the poetic translation be saved, it will also be necessary to pay great attention to its tonality. This situation in turn requires the translator to be somewhat aware of the great skill co-existence. Because it is impossible to translate some word and word units in their original form. In this case, it becomes difficult to maintain mutual rhyming in the verses of the poem. Or, on the contrary, when the rhyme is preserved, the question arises of a full-fledged transplant of the psyche in it into the translation language.

In Uzbek language:

Gar oshiq ersang, zeb-u takallufni unut
Yaxshi-yu yomon ishda taxallufni unut,
O'tgan gar erur yamon, taassufni unut,
Kelgan erur yaxshi, tasarrufni unut.

In English language:

"If you are in love, forget courtesy,
If you have good and bad case, forget conflict,
If the old one is unworthy, forget regret,
If the new one is worthwhile, forget possession.

This quaternary belongs to the Alisher Navoi pen. Ruboi's intermediary was translated into a language of non-linguistic translation.

O'zbek tilida: "Yaxshi-yu yomon ishda taxallufni unut"

Ingliz tilida: "If you have good and bad case, forget conflict".

The translation of the passage used concretization to give the reader a more understandable output. If translated verbatim it was released in the style of "at good and bad work, forget conflict". This would have rendered the poem meaningless.

When analyzing phrases composed of comparative-level adjectives in English, not all of their Uzbek-language alternatives involved an adjective word category. In the phrase "blood is thicker than water", the word thicker is used on a comparative level, literally translated as "qon suvdan quyuroq". People of English nationality as the Uzbek equivalent of this phrase, which indicates the superiority of family ties over other relations, the phrase "et bilan tirnoq", "etni tirnoqdan ajratib bo'lmas" can go a lot in our speech. Morphologically constructed from different word orders, it represents a semantically singular meaning. We can understand on the example of this phrase that the bond of kinship, liveriness, affection between the children of

one parent, as much as they are valued in the Uzbek nation, also has its own role in English cultural studies.

In the course of the study, qualitative component phraseologisms in English and Uzbek were separated and analyzed morphologically, semantically and linguomadanically. Analysis shows that despite the differences between English and Uzbek nationalities, the meaning of phrases composed of adjectives is very close to each other. Most of them serve to describe the qualities or defects of a person in both languages. Idiomatic expressions selected from English and Uzbek were based on linguistic-cultural content.

Of course, it is impossible to consider all the specifics of the parts of speech of the Uzbek language in a short article, but it should be noted that the categorical and other features of these units have not yet been fully studied.

The linguistic and cultural interpretation of a literary text implies working with the text as a unit of culture in communicative, cultural and ideological terms; promotes the disclosure of the linguistic and cultural potential of the text and the author's idea; is focused on understanding and interpreting both the superficial and deep meanings of the literary text; implements an analytical and synthetic view of the text; is one of the types of textual activity of students, as a result of which a new text is generated based on the primary; It is characterized by its intensity and emotionality.

In conclusion, the scope of application of adjectival categories in Uzbek and English artistic texts is quite wide, which serve to perform various methodological tasks: including:

- expression of human nature, character, behavior;
- to express that the blessings of nature are invaluable, dear and valuable;
- the mental state of the hero, the expression of his inner experiences;
- to express the appearance of the hero, husnu jamoli and his age;
- expression of the color, shape, medical property, function, chemical property of a thing or object;
- expression of beauty, attractiveness, purity, tenderness, charm;
- to express the importance, value of an individual and an item for a person;
- expression of the position of the individual in society;
- intelligence, mature thinking, high value serve to express the image of a valuable, useful person.

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