**Использование имени прилагательного в художественной литературе**

**Use of the name of the adjective in fiction**

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**Аннотация.**

Данная статья рассказывает про выявление особенностей употребления прилагательных в материалах региональной прессы и определение их основных стилистических функций. По мнению ряда ученых, одной из самых трудных для изучения и наименее изученных частей речи в английском языке является прилагательное.

Обилие прилагательных создает образную, живописную картину. Позволяет читателю увидеть природу в самых разных цветах. Именно эта часть речи позволяет рисовать природу и ее явления. Прилагательные рисуют внешность человека, отражают его внутреннее состояние. Прилагательные сопровождают нас повсюду. Они обогащают нашу речь, делают ее образной, яркой. Прилагательные помогают нам увидеть мир во всем его многообразии, помогают нам увидеть красоту всех живых и неживых вещей.

**Annotation.**

This article tells about the identification of the features of the use of adjectives in the materials of the regional press and the definition of their main stylistic functions. According to a number of scientists, one of the most difficult to learn and least studied parts of speech in the English language is the adjective.

The abundance of adjectives creates a figurative, picturesque picture. Allows the reader to see nature in a variety of colors. It is this part of speech that allows you to draw nature and its phenomena. Adjectives draw the appearance of a person, reflect his inner state. Adjectives accompany us everywhere. They enrich our speech, make it imaginative, vivid. Adjectives help us to see the world in all its diversity, help us to see the beauty of all living and inanimate things.

**Ключевые слова**: прилагательные, английский язык, живописная картина, природа.

**Keywords:** adjectives, English language, pictorial picture, nature.

**Adjective in the theory of linguistics.**

As you know, the adjective is one of the independent parts of speech, which is characterized in different ways in theoretical works devoted to this topic. For example, Vinogradov V. V. gives the following definition of an adjective name: "An adjective name is a lexico-semantic class of predicate words denoting a non-procedural attribute (property) of an object, event, or other attribute denoted by a name" [1, p. 326].

Another Russian linguist, Lekant P. A., in turn, offers the following definition: "An adjective is a part of speech that expresses the categorical grammatical meaning of an object attribute in the form of a grammatical dependence on a noun" [2, p. 137].

So, an adjective is a part of speech that combines words with the meaning of an object attribute. Therefore, in speech, an adjective is used in combination with a noun, performing either the role of a definition or the nominal part of a complex nominal predicate in a sentence. Now let's see what features the English adjective has. In English, unlike Russian, the adjective name does not have grammatical categories, such as gender, number, and case.

In English, adjectives can be divided into simple, derived, and compound names. Simple adjectives in English do not have suffixes or prefixes in their words. Derived adjectives, in turn, include either suffixes or prefixes. They can also be included in a word at the same time:

For example, the adjective natural includes the suffix "- al", the adjective incorrect includes the prefix " b -", and in the adjective unnatural we observe the inclusion of both the prefix "un -" and the suffix" - al".

The characteristic features inherent in English relative adjectives are their inconsistency with adverbs, as well as the lack of degrees of comparison. In English, the number of such adjectives is small; most often they convey those signs of an object or phenomenon that cannot be represented to a greater or lesser extent. An example is the adjectives central or glass.

In comparison with relative adjectives, qualitative ones are much more widely represented in English. Qualitative adjectives denote the characteristics inherent in an object or phenomenon, which can be represented to a greater or lesser extent.

Accordingly, qualitative adjectives of the English language are able to form three degrees of comparison: positive, comparative and excellent.

For example, funny - (Positive Degree),

funnier - (Comparative Degree),

funniest - (Superlative Degree).

The next period of development of the English language covers the time from 1066 to 1485, when it began to actively change its structure and undergo grammatical changes. This process can be clearly traced in the analysis of verb endings of that period: first, the nominal and verb endings were mixed, then began to weaken, and then disappeared during this period.

During this period, the method of forming the degrees of comparison also changes. Along with the simple method of word formation, a new method has appeared – the method of adding the words "more" and "most of all" to the adjective [8, p. 211].

**Word formation and grammatical categories of English adjectives**

The system of word formation of any language contains ways of constructing new words (derivatives) from the same-root words already existing in the language. The system of word formation is a complex organism formed in the course of the existence and development of a language, consisting of both formal and semantic components.

Karashchuk P. M. in his monograph "Word Formation of the English language" draws attention to the two main meanings of the term "word formation", which, in our opinion, should be clearly distinguished. In the first sense, the term "word formation" is used to refer to the continuous process of forming new words in a language. "The language is in a state of continuous development, including certain linguistic processes, including the process of creating new lexical units. This process is called "word formation" [14, p.10].

The second meaning of this term is a branch of science that studies the process of formation of lexical units in a language. Word formation allows you to replenish the vocabulary of the language with new words through active individual or mass word-making [12, p. 46].

A developed word-forming system is one of the necessary conditions for the existence and functioning of a language, and not just a means of replenishing its vocabulary [14, p. 63].

The most productive ways of forming an adjective in modern English are the affixal method (the formation of adjectives using suffixes and prefixes) and word formation (the formation of adjectives using the addition of the bases of words). Affixation is one of the productive ways of word formation, which implies the process of forming new words by adding one or more affixes to the root morpheme [13, p. 9].

The history of the English language shows that the phrase should be considered the second most important and productive way of forming an adjective in the English language, acting, like affixal word formation, throughout the entire period of the development of the English language.

Now consider the grammatical categories of English adjectives. Most English adjectives have three degrees of comparison: positive, comparative, and superlative.

A positive degree denotes the quality of an object that is not comparable to any other object that has the same quality.

A comparative degree indicates that one subject has a higher degree of quality than another subject with the same quality.

A superlative indicates the highest degree of quality in a particular object among all other homogeneous objects that have the same quality.

English adjectives form degrees of comparison in two ways: analytically and synthetically.

The analytical method of forming degrees of comparison of adjectives involves the use of additional words "more" and "more", while the synthetic method of word formation involves a direct change in the adjective itself using the suffixes" - er" and" - est". It is also worth noting that the analytical form can be formed from any adjective, while the synthetic form is formed only from a certain number of adjectives.

It should be noted that recently the English language has undergone changes that have led to innovations in the formation of degrees of comparison of English adjectives. For example, in cases where previously only synthetic forms were assumed, analytical forms have also appeared, which are used in parallel with simple synthetic forms.

**Stylistic use of adjectives in fiction**

Adjectives in the modern language perform two main functions: communicative and expressive.

Such functional styles of speech, as journalistic and artistic, involve the use of not only neutral-colored statements, but also having an emotional and expressive color, which, in turn, is focused on both the speaker and the listener.

From the point of view of linguistic stylistics, the most characteristic is the use of an adjective in a literary text as such a stylistic means as an epithet. Given the fact that human speech is characterized by a fairly high degree of emotional expressiveness and color, the promotion of this trope to the fore is quite justified.

The epithet is the most commonly used stylistic device throughout the existence of the English language. This stylistic tool allows the author to clearly and in detail express their attitude and perception of the described subject, which gives the literature of journalistic and literary styles of speech a special emotional expressiveness. A similar function of epithets is realized in the colloquial style of speech [19, p. 183].

**English emotional adjectives in a literary text**

Emotions as one of the most important aspects of human nature and activity aroused interest in their representation in language. The verbal expression of emotions presupposes the presence of a certain category of emotionality in the language, which corresponds to the psychological category of emotionality. According to V. I. Shakhovsky, the specificity of emotions lies in the fact that they are both the object of reflection in language, and the means of reflecting themselves and other objects of reality, as well as in the fact that they cannot be separated from the reflecting subject.

The study of emotional vocabulary is interesting because the word reflects the true nature of human feelings, passions, emotions and their power. The verbal expression of emotions is carried out for communicative purposes, including when the addressee is the speaker himself. In the linguistic literature, the emotive function of language is distinguished, the purpose of which is to implement a certain form of emotional communication of people.

Lexical means play a leading role in revealing the emotional states of characters in literary texts, conveying ideas about their emotional world, and in revealing a specific author's idea. Let's turn to the adjectives that refer to emotions, feelings, emotional and mental states.

The author often conveys the emotional state of the characters with the help of an adjective definition. So, in the example, thanks to just one word furious, the negative attitude of the mother to the daughter's behavior immediately becomes clear:

“Excuse me a moment”, I said, and slipped out, ignoring Mum’s furious stare.

The emotional meaning in words is sometimes so great that these words are isolated as a kind of lexical layer. Some full-meaning words of the language, gradually losing their subject-logical meaning, formed a special layer of words with emotional meaning. This layer is sometimes called affective or emotional vocabulary. Pure signs of emotion are interjections. However, often highly emotional adjectives approach in their meaning to an interjection, due to an indefinite subject-logical meaning and a large modal load.

"Merciful powers of heaven, hermana, we aren't living in the Dark Ages!.."

The subject-logical meaning of the qualitative adjective merciful has been replaced by an emotional-amplifying meaning. This group includes such adjectives as, for example: awful, terrible, terrible, nice, wonderful, great, etc. They are likened to interjections in terms of the subjective-emotional meaning that they carry in different uses:

“Bridget!” she said, clinking over and kissing me. “Gorgeous girl! How fantastic to see you! What a coincidence!”

“Oh, Celia it is great! It’s a wonderful idea.” Frances fl ushed scarlet and her eyes began to sparkle.

In emotive chains, there can be either a convergence of the meanings of emotive lexical units, or their opposition, in which differential semes are actualized and general semes weaken. In the example, the adjectives fantastic and brilliant convey the hero's attitude to the girl with great emotional force. He is in love, so all her actions, even those that are rated by her as awful, are sympathetic to him.

The study of emotive vocabulary is necessary for understanding the ideological meaning of a work of art and human psychology in general. The set of emotions of the characters in the text is a kind of set that changes as the plot develops, reflecting the inner world of the character in different circumstances, in relations with other subjects. A distinctive feature of the use of emotive adjectives in women's novels is that the adjectives used are highly emotional. This is explained, in our opinion, by the fact that a woman needs and understands extremes. Being included in the semantic structure of a sentence, they make it emotionally colored, conveying the feelings, experiences, and emotional states of the speaker.

**Stylistic method of comparison in fiction**

A literary text is the result of visual creativity, which is distinguished, first of all, by its artistic imagery, expressed verbally.

The verbal imagery of a literary text, according to Khalikova N, is a system of speech means intended for the subjective description of an object. And one of the main means of speech for creating imagery in fiction is comparison. [23, p.3].

The comparison used in fiction performs a number of functions. Postnikova S.V highlights the function of creating an image of an event or character in the reader's mind [24, p.238].

According to this function, the comparison has the ability to give the character certain features, depending on the plot of the work of art. In this function, the comparison is a very flexible and in every sense convenient stylistic technique that can reflect in its structure the entire range of characteristics and evaluation features in order to create a full-fledged image in the reader's mind.

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