

THEORY OF THE CONCEPT "HYPERBOLE" IN MODERN LINGUISTICS

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Abstract

Today, in world linguistics, as well as in the linguistics of our country, there is a growing interest in the study of the use of language as a social phenomenon. There is a growing interest among scholars in the fact that language is an important means of communication between people and its unique mediating function in communication, to study a number of aspects of it arising from the need for communication. This article examines the concept of hyperbole in modern linguistics. Hyperbolic expressions usually pass without challenge by listeners, who accept them as creative intensifications for evaluative or affective purposes such as humor and irony, and who often make their own supportive contributions to the figure of speech. In this paper, examples of hyperbole are included that occur in ironic contexts and illustrated the importance to theory-building.

Key words: hyperbole, exaggeration, stylistics, cognitive linguistics, concept, communication.

The branch of general linguistics, called stylistics, studies the language as a means of communication and plays an important role in the consistent and systematic study and coverage of its communicative-pragmatic issues and problems.

It is known that the science of linguistics, which systematically and comprehensively studies the effectiveness and attractiveness of language, its

infinite possibilities, its application in existing functional styles, is called "linguistic stylistics". Today there are the following types of linguistic stylistics:

- 1) general stylistics
- 2) private stylistics
- 3) comparative stylistics

Of these, private and comparative stylistics is the linguistic direction that provides general stylistics with a known and necessary linguistic nourishment, thus providing general and stylistic theory with sound and convincing evidence.

Cognitive linguistics is another field in world linguistics. The subject of his analysis is the role of language in the process of understanding the objective being of speakers or writers, as well as the role of cognitive factors in the formation, development and use of language as a means of communication, the unique role of the human factor, conceptualization and categorization is the scientific research and scientific coverage of techniques, tools and methods of language expression through processes.

In linguistics, 'concept', which is the main object of study of cognitive linguistics, is a framed form of 'cognitive / conceptual semantics' as a result of mental processes, and has its own special verbalizers, i.e., means of expressing it directly in language. The concept of "hyperbola" is one of such concepts.

It is well known that in the process of communication, when speakers use their knowledge and experience in explaining their intentions to the interlocutor, to convey the necessary information to him, they are directly disturbing the speech and its effectiveness and purpose strive to make effective use of stylistic tools in language to ensure focus. Hyperbola is one of the most common and universal stylistic tools. In order to have a strong impact on the interlocutor in the process of communication, the "hyperbole" (exaggeration) stylistic device is used to make the speech in the dialogue attractive, effective and expressive in accordance with the situation. For example, "I slept like a rock last night", "The person in front of me walked as slow as a turtle", or "He eats like a horse" and so on.

There are a number of works in the specialized literature on hyperbola, which are often devoted to the study of problems related to various aspects of hyperbola in the traditional way, including the focus of researchers on the description of various objects in objective existence "semantic exaggeration". (Poltoratsky 1956: 1982, Balli 1961; Webster 1961; Maltsev 1964; Skrebnev 1965; Sergeyeva 1967; Semenova 1967; Akhmanova 1969; Raskaley 1971; Kuraxtanova 1972, 1978; Medvedova 1972; Suvorina 1976; Potebnya 1958; Kungurov 1976; Galperin 1977; Syrovatkin 1977; Tursunova 1979; Arnold 1981; Kukhareno 1971; Morozova 1981; Kirbashev 1983; Shomaksudov 1983; Zuparov 1985; Nemetdinova 1985 Dyuba et al. ; Kristin 1988; Nazarov 1998; Kunin 1989; Novik 1990; Sheriev, Muratov 1994; Ashyrbaev 2000, Crystal 2001 Sagatova 2001; Yusupov 2013; Karabaev 2015 and etc.).

The above is a study of the study of hyperbola as a stylistic tool, carried out in the traditional structural-semantic and functional methods.

The meaning of translation is reflected in modern linguistic and literary dictionaries, encyclopedias and other scientific research. An analysis of most of the scientific research on hyperbola shows that most of the authors of these works classify hyperbola as "stylistic figures". (LE, 1925,185, Akhmanova, 1969,99; LES, 1987,78; MAC 1985, 310), sometimes they interpret the hyperbola as a "trop" (LES, 1990, 520), some call it a stylistic means "(SSRLYa 1992, 105), some include it in the list of "figurative expressions" (Rosenthal, Telenkova, 1985,76), others describe it as a "means of influence" (Kristin 1988,97).) and so on.

Based on the above considerations, it can be said that the opinions of linguists and rhetoricians on determining the linguostylistic status of a hyperbola are not the same. but due to the direct realization of the hyperbola in languages through different linguistic units (from phoneme to textual units), we consider it both a "trop" and a "speech figure", but there are researchers who think they are the same thing. (Akhmanova 1999,412). The point is that the tropes should

include the types of hyperbola expressed by a single word (lexeme) (phonemes, morphemes, lexemes that represent the semantics of exaggeration), speech phrases in a stylistic figure, a word with a specific structure compounds, syntactic devices, in short, verbal types of hyperbola that occur through units whose content is larger than the word (they can include phrases, sentences and textures). It is attracting the attention of more and more scholars as a specific aspect. It is also being studied in a relatively little field of modern linguistics - cognitive stylistics.

The universal nature of "hyperbola" is due to the important fact that its "linguistic-cognitive basis" "conceptual semantics of hyperbola" standardized, so it is a cognitive phenomenon that is expressed in the conceptosphere of socius, and such semantics cannot be legitimately conveyed in any living language through a special system of specific, verbal and nonverbal means "(Karaboev J. B. 2015 74-75).

In Russian linguistics, too, there are many scientific studies on hyperbole. In particular, in his scientific work, S.N. Sirovatkin approaches the hyperbola from a semiotic, more precisely, functional semiotic point of view (Sirovatkin, 1977, 129), believing that not all existing definitions of a hyperbola meet the requirements. He approaches the hyperbole from a syntactic, semantic, and pragmatic point of view, acknowledging that it is a complex and multifaceted stylistic means of expression, but emphasizes the inability to give a definition that fully reflects its essence. (Sirovatkin, 1977, 129-130).

Lekova describes hyperbole as "hyperbole is an exaggeration and a lie, but no exaggeration and no lie can be a hyperbole." In our opinion, exaggeration in any case is a hyperbole, so we cannot agree with him in this sense, but Lekova rightly points out, any lie is not a hyperbole. (Lekova 1987, 59).

To sum up, we can say that by definition, a hyperbole is nothing but trope composed of exaggerated words or ideas used for emphasis. In every area of our

lives we encounter exaggeration to make the speeches more effective. Hyperbole is commonly used not only in prose and poetry but also in every day communication among people. However, although valued in creative writing, hyperboles are avoided in formal writing or business writing.

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