

THE FEATURES OF HYPERBOLE AND SIMILE IN THE LANGUAGE

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Muladjanov Shuhrat Fazlidinovich

Teacher and Independent researcher of Samarkand State Institute of Foreign

Languages Department of Translation theory and practice

shuxratmuladjanov@gmail.com

+998907439378

Abstract : *This paper is devoted to study the peculiarities of hyperbole and simile in stylistics as well as their role in intensification of the meaning. The importance of hyperbole and simile as the mean of lexical stylistic devices in literary texts. The different types of intensification of common features in the utterances. The notion of norm in evaluating the meaning of lexical expressive means and stylistic devices. General features and peculiarities of intensified word combinations.*

Keywords: *hyperbole, simile, exaggeration, norms, evaluative meaning, lexical patterns, word combinations, stylistic meaning*

ОСОБЕННОСТИ ГИПЕРБОЛЫ И СРАВНЕНИЯ В ЯЗЫКЕ

Муладжанов Шухрат Фазлидинович

Преподаватель и соискатель Самаркандского

Государственного Института Иностранных Языков

Кафедры Теории и практики перевода

shuxratmuladjanov@gmail.com

+998907439378

Аннотация : *Данная статья посвящена изучению особенностей гиперболы и сравнения в стилистике, а также их роли в усилении смысла. Значение гиперболы и сравнения как средства лексико-стилистических приемов в художественных текстах. Различные типы усиления общих черты в высказываниях. Понятие нормы в оценке значения лексических выразительных средств и стилистических приемов. Общие черты и особенности выразительных словосочетаний.*

Ключевые слова: *гипербола, сравнение, преувеличение, нормы, выразительное значение, лексическое свойство, словосочетание, стилистическое значение*

TILDA MUBOLAG'A VA O'XSHATISHLARNING O'ZIGA XOS XUSUSIYATLARI

Muladjanov Shuhrat Fazlidinovich

Samarqand Davlat Chet Tillar Instituti o'qituvchisi va mustaqil izlanuvchisi

Tarjima nazariyasi va amaliyoti kafedrası

shuxratmuladjanov@gmail.com

+998907439378

Anotatsiya: *Ushbu maqola mubolag'a va o'xshatishning stilistikadagi o'ziga xos xususiyatlarini hamda ularning ma'noni kuchaytirishidagi rolini o'rganishga bag'ishlangan. Badiiy matnlarda leksik stilistik vositalar turiga kiruvchi mubolag'a va o'xshatishlarning ahamiyati. Gaplar tarkibidagi umumiy xususiyatlarni kuchayishtirishning turlari. Leksik tasviriy vositalar va stilistik birliklar ma'nosini baholashda me'yor tushunchasi. Intensivlashgan so'z birikmalarining umumiy va o'ziga xos xususiyatlari.*

Kalit so'zlar: *mubolag'a, o'xshatishlar, bo'rttirish, me'yor, kuchaytirma ma'no, leksik birlik, so'z birikmalari, uslubiy ma'no*

In order to understand the linguistic nature of the stylistic devices of this group it is necessary to clear up some problems, so far untouched of definition as a philosophical category. Any definition can point out only one or two properties of a phenomenon. Therefore, in building up a definition the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observation of the object, its functioning, its growth and its changes. However, no definition can comprise all the inner qualities of the object and new combinations of it with other objects as well; a deeper penetration into the ontology of the object will always reveal some hitherto unknown qualities and features. In the third group of stylistic devices, which we now come to, we find that one of the qualities of the object in question is made to sound essential. This is an entirely different principle from that on which the second group is based, that of interaction between two lexical meanings simultaneously materialized in the context. In this third group the quality picked out may be seemingly unimportant, and it is frequently transitory but for a special reason it is elevated to the greatest importance and made into a telling feature [1, 27].

The notion of norm is believed to be connected with a recognized or received standard of language regarded as a pattern to be followed; at the same time, it is thought to be a deviation from the received standard, which is sometimes called fluctuation. Fluctuations ensure some variability of norms, among which there exists stylistic norms that split into language variations for written and oral forms. Likewise, the norm of emotive prose is believed to differ from the norm of scientific prose, on the one hand, and from poetry and drama, on the other. But still regular deviations from the norm that have been repeated for some time establish themselves as variants of the norm. Thus, we may

conclude that the norm presupposes the oneness of multivariate type. The norm may be defined as the invariant of the phonemic, morphological, and syntactical patterns circulating as language-in-action at a given period of time among language users, it is common to all of them [4, 22].

Sometimes for a special reason one of the features of the thing is made the most essential, it is elevated to greatest importance. Such stylistic devices as simile, hyperbole is included into this group.

The intensification of some feature of the concept in question is realized in a device called simile. The simile is a stylistic device expressing a likeness between different object. The formal elements of the simile are the following conjunctions and adverbs: as, like, as like, such as, as if, seem etc. The simile is based on the comparison of objects belonging to different spheres. For example:

Mr. Dombey took it (the hand) as if it were a fish.

We must not confuse ordinary comparison and simile as a stylistic device which represent two diverse processes. Comparison implies estimation of two objects which belong to one class of objects with the purpose of establishing the sameness or difference. Comparison takes into consideration all the properties of the two objects. E.g.: *"The boy seems to be as clever as his mother"* is ordinary comparison. *"Boy"* and *"mother"* belong to the same class of objects - human beings. The nature of simile is to compare two (or several) objects which belong to different class of objects. Simile finds one or several features, which are common to the objects compared.

The sun was as red as ripe new blood.

Different features may be compared in simile: the state, actions, manners.

My heart is like a singing bird/ The body was tensed as a strong leaf of spring [3, 113].

A simile consists of three components:

- 1) What is compared (the subject of a simile);
- 2) With what the comparison is made (the object of the simile);
- 3) The basis of comparison.

Similes enrich English phraseology: like a squirrel in a cage, to sleep like a log, busy as a bee, blind as a bat. These phraseological units are trite similes and have become clichés. The simile must not be confused with a metaphor, though they are both based on a likeness between objects:

1. *My verses flow like streams.* 2. *My verses flow in streams.*

The linguistic nature of these two stylistic devices is different. The metaphor is based on the interaction between the logical and the contextual logical meanings of a word, whereas the simile employs a word in its direct meaning. For this reason, they belong to different groups of lexical stylistic devices, though they serve practically the same stylistic purpose, that of proacting the desired effect on the reader:

"Della's beautiful hair fell about her ripping and shining like a cascade of brown water..."

In a metaphor an idea is expressed by a word used in a figurative meaning: “Down rippled the brown cascade of her hair”. In the first sentence the word “cascade” has retained its direct meaning (waterfall), in the second example it is used in a figurative meaning as a metaphor (wave-like fall of the hair). Besides the original similes created by writers there are a great number of so-called traditional similes in the language, which must be regarded as phraseological units. The image suggested by such similes is usually trite. In these traditional similes the names of animals, plants, natural phenomena are frequently used [3, 114].

Strong like a lion, hard as a rock, to twinkle like a star, busy as a bee, to work like a horse, to fly like a bird, stubborn as a mule, thirsty as a camel, slow as a tortoise.

These combinations have ceased to be genuine similes and have become clichés in which the second component has become merely an intensifier. Traditional similes are often employed by writers in the direct speech of characters, thus individualizing their speech; and are seldom represented in the author’s narrative [3, 115].

In some respects, simile is close to metaphor. Both simile and metaphor are based on comparison. Metaphor is often defined as a compressed simile that differs from proper simile only structurally as it states the comparison directly without using formal markers. Though, the difference between simile and metaphor lies not just in presence or absence of a formal marker. In general, a simile refers to only one characteristic that two things have in common, while a metaphor is not plainly limited in the number of resemblances it may indicate [5, 116].

Another SD which also has the function of intensifying one certain property of the object described is hyperbole. It can be helmed as a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes ad absurdum. For example: “*He was so tall that I was not sure he had a face*”. (O. Henry). “*The earth was made for Dombey and Son to trade in and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the center*”. (Dickens) In order to depict the width of the river Dnieper Gogol uses the following hyperbole: “*It’s a rare bird that can fly to the middle of the Dnieper*”. Like many stylistic devices, hyperbole may lose its quality as a stylistic device through frequent repetition and become a unit of the language-as-a-system, reproduced in speech in its unaltered form. Here are some examples of language hyperbole: “*A thousand pardons*”; “*scared to death*”, “*immensely obliged*”; “*I’d give the world to see him*”. Byron says:

*“When people say “I’ve told you fifty times”
They mean to scold, and very often do”.*

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. In this connection the following quotations deserve a passing note:

“Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions... If the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie”. V. V. Vinogradov developing Gorki’s statement that “genuine art enjoys the right to exaggerate” states that hyperbole is the law of art which brings the existing phenomena of life, diffused as they are, to the point of maximum clarity and conciseness. Hyperbole is a device which sharpens the reader’s ability to make a logical assessment of the utterance. This is achieved, as is the case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling [2, 162].

CONCLUSION

In language studies there are two very clearly-marked tendencies that the student should never lose sight of, particularly when dealing with the problem of word combination. They are 1) the analytical tendency, which seeks to dis sever one component from another and 2) the synthetic tendency which seeks to integrate the parts of the combination into a stable unit. These two tendencies are treated in different ways in lexicology and stylistics. In lexicology the parts of a stable lexical unit may be separated in order to make a scientific investigation of the character of the combination and to analyze the components. In stylistics we analyze the component parts in order to get at some communicative effect sought by the writer. It is this communicative effect and the means employed to achieve it that lie within the domain of stylistics. The integrating tendency also is closely studied in the realm of lexicology, especially when linguistic scholars seek to fix what seems to be a stable word-combination and ascertain the degree of its stability, its variants and so on. The integrating tendency is also within the domain of stylistics, particularly when the word-combination has not yet formed itself as a lexical unit but is in the process of being so formed.

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