

SEMANTIC- THEMATIC TYPES OF HYPERBOLE

Yusupova S, the 2nd year master of Linguistics(English)KKSU

Khadjieva D.T. Ph.d. dotc.-scientific adviser, KKSU

Annotation : *The article deals with semantic-thematic types of hyperbole as a SD in the English language. According to scientists points of view the main semantic characteristic of hyperbole is the property of emotionality. Hyperboles expressing negative emotions through such themes as fear, anger and resentment, death, destruction, also the expression of positive emotion joy, surprise caused by quantity, distance, time, characteristics of man, his desire and action have been analyzed in the examples taken from literary texts.*

Key words: *semantic-thematic types, property of emotionality, fear, death, joy, surprise, descriptive.*

Hyperbole is one of the means of figurative characteristics. With the help of this expressive means, the author or speaker seeks to strengthen the impression, emphasize the positive or negative quality of the described person or thing. In the article we'll try to differentiate a great variety of its semantic-thematic types.

The difficulties associated with the identification of hyperbole as SD are due primarily to the fact that there is a great variety of its structural and semantic-thematic types. The study of linguistic literature showed that no detailed classification of the thematic types of hyperbole has been carried out so far. In general, the authors note, that the main semantic characteristic of hyperbole is the property of emotionality. Shakhovskiy V.I. defines emotionality, as a person's sensitivity to emotional sensory reactions to them [1,78]. The emotive function of language he describes as "the function of the linguistic or the speech unit of all levels, expressing the emotions of the speakers without intending to influence the listener."

The word emotion / French. emotion »lat. Emovere - to "excite" "excite" refers to the emotional experience of emotion, such as anger, fear, love, contempt, and others.

Sternin I.R. developed a formula, which he called "the principle of expressiveness." Its essence he expressed thus: "whatever can be meant can be said"[2]. It is known that language is a means of accumulating social experience, and emotions are part of this experience. Any experience of mankind, including emotional, is fixed in linguistic units, and when used in speech, a person encodes and perceives emotions.

In the lexical bulk of any language there is a lexicon with the included in it emotive meaning. This vocabulary is used by all native speakers of the given language. Consequently, in these cases it is the emotional semantics that is the presupposition of the emotive function of the word and realizes it. Facts of speech communication shows that a word that does not have an emotive component and its semantics can perform an emotive-function. This suggests that the emotive function of words can be either linguistic or verbal that is, it was a given unit from within or imposed from the outside, communicatively compressed goals of communication. In the latter case, specific conditions of communication and intentions of communicants are the emotional presupposition of contextually functional emotive semantics.

However, the feature of emotionality as one of the deferential features of hyperbole does not yet sufficiently reveal the whole variety of the stylistic device of hyperbole. We'll analyze these features of hyperbole on examples. We begin with hyperbole, expressing negative emotions. The theme of fear is traced in such as the example:

"Oscar's blood turned to lee-when he saw the shadow pass by outside the window"[6].

The fear is one of the most unpleasant human emotions and therefore its symptoms are often hyperbolized: to scare to death; to make somebody's heart

leap out of one's mouth; to frighten help out of somebody; to be on the brink (edge) over precipice; to free somebody's blood.

Anger and resentment are also negative emotions of a human. It could be seen in the following example: "I'm fed to teeth with routine." [4].

Our research has shown that the theme of death, destruction, is represented by a large number of hyperboles. In our opinion, this is due to the timid and respectful attitude towards death:

"I saw myself dying by inches." [7]

"But there - in those seas - the incident was rare enough to resemble a special arrangement of malevolent providence which, unless it had for its object the killing of donkeyman and the bringing of worse than death upon Jim, appeared an utterly aimless piece of devilry "[8].

There are a number of the following phraseological units representing hyperbole which relate to the theme of death and annihilation.

Over my dead body; hell broke loose; till one's dying day; to death; fire and brimstone; to level to ground; to hate somebody's girds; a hell on earth; hell on wheels; within, an inch of one's life; from-the jaws of death; to wipe something off the map; to have the seal of death on one's face; dead season; I have a foot: In the grave.

The disclosure of positive emotions is represented by a large number of hyperboles . First of all, there are hyperboles expressing joy: "This person, was lean and brown, his eyes were extremely clear; he had himself "very straight and looked, fit to jump over the moon," '[6].

Disclosure of the stylistic reception of the hyperbole expresses a different range of surprise. We divided the properties of the hyperbole into the expression for the deletion into the following subgroups:

-unification caused by distance: If don't have you at the back, of Godspeed before long, I'll give you the more ... " [6].

- surprise caused by the number: " More of us have been hit by police clubs than you can shake a stick at."

- surprise caused by time, infinity: "-Everything will be all right tomorrow." - "What touching faith. Don't they say tomorrow never comes?" [3].

Our studies of fiction allowed us to distinguish the category of stylistic reception of hyperbole, which performs a descriptive function. So, hyperbole can express emotions about the physical condition of a person:

"There, get downstairs, little bag of bones." "Can't you talk to me? Have you got a bone in your throat? "" What a scorcher! I'm so thirsty. I could drink the sea dry. "" No, thank you, I could not eat any more. I'm Full to the scuppers ". "After we had been waiting for two hours at the station, we were dead with raid." [6].

Hyperbolas show the attitude to a person's mental state, especially to insanity: "You have not got a brain in your head"-Jina looked at Erich with a sudden guilty start, although she could read his thoughts."[9].

They hate my guts. They would, like to kill me, and now they're doing it. [6]

Human actions and his ability to act can also be expressed by the stylistic device of hyperbole :

"You could not see him for dust. The main grinned from ear to ear, and Began to play a lively tune such as Liza had asked for "[7].

"Let her cry it out. "I am already deep in the dept again, and moving heaven and earth to strange undertakings flew about on the wings of the wind." [6]

So in the article we tried to make a semantic-thematic characterization of the hyperbole as a stylistic device based on the fiction used by us. We came to the conclusion that there is a huge number of semantic-thematic types of hyperbole, of which the most significant were the following: the expression of positive emotion joy, the expression of negative emotion fear, indignation, surprise caused by quantity, distance, time, characteristics of man, his desire and action.

REFERENCES

1. Shakhovsky VI "Categorization of emotion in the lexico - semantic system of language" Voronezh, 1987.
2. Стернин И.А. " Лексическое значение слова и речи", Воронеж, 1985

3. A. Christie, "Sparkling Cyanide", Book II, Ch. V. M.: Publishing house "Progress", 1995.
4. A. J. Cronin "The Green Years" Book III Ch. IV. M.: Publishing house "Progress", 1975.
5. Ch. Dickens "Oliver Twist", Ch. IV) M.: Publishing house "Progress", 1980.
6. John Galsworthy. "The Forsyte Saga"; "The man of property"; "The little man. and other stories"; M.: Publishing house "Progress", 1975.
7. Th. Dreiser "A book about myself," Ch. LX. M.: Publishing house "Progress", 1980.
8. W. S. Maugham, "Liza of Lambeth" Ch. I.. " M.: Publishing house "Progress", 1980.
9. M. Dodd, "Sowing the Wind "Ch. XXVII). " M.: Publishing house "Progress", 1980.