



## THEORY OF TROPES AND FIGURES OF SPEECH AND PROBLEM OF HYPERBOLE IN CONTEMPORARY COGNITIVE LINGUISTICS

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Article history:		Abstract:
<b>Received:</b>	20 <sup>th</sup> January 2023	It is known that in the process of communication, speakers and writers use their existing knowledge and experience in linguistics to explain their content to the interlocutor, to provide him with the necessary information. They strive to make effective use of figures of speech. This article explains theory of tropes and figures of speech and problem of hyperbole in contemporary cognitive linguistics.
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"Hyperbole" is one of the most common, universal tools among stylistic tools. In order to exert a strong influence on the interlocutor, the speaker uses "hyperbole" with the intention of fully realizing the "cognitive/conceptual semantics of hyperbole", which is intrinsically connected with the need to exaggerate one or another description of an object or phenomenon in order to exert a strong influence on the interlocutor. (exaggeration) strives to make the speech in the dialogue attractive, impressive and expressive according to the situation using the stylistic tool. For example, "I told you a hundred times" in English, *"Men senga yuz marta aytganman"* in Uzbek, *"Ya tebe sto raz govoril ob etom"* in Russian, etc. can be proof of our opinion.

The universal nature of "hyperbole" is related to such an important factor that its linguo-cognitive basis, "hyperbole conceptual semantics", exists in the thinking of every sane person who speaks/writes the language, is standardized by the received society, and therefore has its own conceptosphere in the society. is an expressed perceptual phenomenon, and such semantics cannot legally be manifested in any living language through a special system of specific, verbal and non-verbal means".

Thus, "any 'cognitive/conceptual semantics' must be expressed through verbal means", although such semantics are partly non-verbal means, more precisely, "paralinguistic means" can also be expressed through

There are a number of works in the special literature on hyperbola, which are devoted to the research of problems related to various aspects of hyperbola in most cases in a traditional way, among them, the main attention of researchers is aimed at revealing the functional-stylistic nature of hyperbola, a unique tool that realizes the description of various objects in objective existence through "exaggerated semantics".

Although there is a lot of scientific research on the study of hyperbole as a stylistic tool, carried out in the traditional structural-semantic and functional method, there are a number of actual problems of hyperbole, among them, on the one hand, this stylistic tool is taken as one of the cognitive-stylistic categories, its linguocognitive foundations have not yet been revealed, and on the other hand, from the point of view of linguocognitive linguistics (more precisely, linguocognitive typology), its metaconcepts, metaterms, metatheory, and ultimately its metalanguage have not yet been created, as well as linguocognitive, communicative-pragmatic, linguocultural, psycholinguistic, sociolinguistic and other aspects of hyperbola problems related to this stylistic tool have not been studied in a systematic way, as well as a number of actual problems waiting to be solved related to the cognitive typology of this stylistic tool.

Based on the above considerations, it can be concluded that the basis (foundation) of hyperbole, that is, its philosophical basis, is artistic (both p rozaic and poetic) or simple, everyday speech exaggeration, *i.e.* constitutes *an exaggeration*, although the meaning of exaggeration is reflected in modern linguistic and literary dictionaries, encyclopedias and other scientific researches.

The analysis of most scientific studies on hyperbole shows that most of the authors of these works include hyperbole among "stylistic figures", sometimes they interpret it as a "trope", some consider it a "stylistic device", some include it among "figurative expressions", others describe it as a "means of influence", etc.

It can be seen that the opinions of linguists and rhetoricians about determining the linguistic status of hyperbole are not the same. But due to the fact that hyperbole is directly expressed in languages through different language units (although it is expressed through language units of all existing levels of language,



that is, from phoneme to textema (discourse), we consider it both "trope" and "figure of speech", but there are also researchers who consider these to be the same thing.

The fact is that the types of hyperbole expressed by one word (lexeme) should be included in the tropes (these are phonemes, morphemes, lexemes that express the semantics of exaggeration), and the stylistic figure includes speech phrases, word combinations with a unique construction, syntactic devices, in other words, the content of hyperbole is larger than the word. It would be appropriate to include the verbal types (phrases, sentences, phrases, and texts (discourses)) that occur through the verbs.

Currently, hyperbole is attracting the attention of more and more scholars as a specific aspect of artistic and rhetorical speech, as well as the daily speech of language speakers/writers. It is also intensively studied in the relatively underdeveloped field of modern linguistics - linguostylistics, or rather, cognitive stylistics. It focuses on its various functional stylistic aspects, as well as its linguocognitive, structural-semantic (static) and communicative-pragmatic (dynamic) and linguocultural aspects.

In Russian linguistics, there is a lot of research on hyperbole. For example, in his scientific work, S.N. Syrovatkin approaches hyperbole from a semiotic, or rather, functional semiotic point of view, he considers all existing definitions of hyperbole to be inadequate. This author approaches hyperbole from syntactic, semantic and pragmatic points of view, admitting that it is a complex and multifaceted stylistic tool of exaggeration, and emphasizes that it is not possible to give a definition that fully reflects its essence.

A.P. Krysin, carefully and discriminatingly approaching hyperbole and similar or similar phenomena, points out the need to distinguish between hyperbole and similar amplification phenomena. In this case, in the opinion of the author, the reported fact is accepted and evaluated only passionately.

Later, A.P. Krysin comments that "usually hyperbolic sentences (sentences) are embodied in the relations of a person to the environment, his evaluations and activities". But, in our opinion, both examples can be considered as hyperbola, because in both sentences, the power of the wind is exaggerated by such stylistic devices as "*prosto ujas*" and "*prosto s nog valil*". Moreover, both of them are distinguished by a certain degree of wind strength in the following sentences, which are close to each other in their semantics and propositional nomination, for example, "*Takoy byl veter, achen silnyy!*", nevertheless, we do not see that

the degree of wind strength is not so exaggerated in the last sentence, because here only the relatively large force of the wind is recognized. Thus, we believe that all three sentences contain hyperbole. If there was such an example, for example: "*Takoy byl veter, silnyy!*", it would naturally be considered a simple reinforcement.

We cannot agree with A.P. Krysin's opinion that "usually exaggerated sentences are used in situations related to a person's assessment of reality and his activity", because exaggerated sentences are not only related to a person's assessment of reality and his activity, but also to other living beings (animals, birds, insects) are widely used to represent the activities of inanimate objects (trees, mountains, the sun, spring, nature, etc.), is characteristic of a human, a robot, even a parrot, and in poetry, appreciation can be expressed through any animate or inanimate object.

The group of linguists led by S. J. Dubois has a unique understanding of hyperbole, and they consider it appropriate to express the changes inherent in all aspects of language by the term "metabola" (rhetorical figure).

The classification of metabola developed by them into two main types, i.e. grammatical and lexical metabola, is also of some interest to researchers. They include metaplasm (phonemes and graphemes), metataxis (discourse), metasemes (metaphor, metonymy, synecdoche, oxymoron, antonymy), logical metabolisms, i.e. figures. Thus, in their classification, hyperbole is considered as a form of metologism. When using hyperbola, objects are magnified, i.e. scaled to intensity. In such cases, according to S. J. Dubois and his followers, a necessary aspect of metalogism is that it is inextricably linked with non-linguistic reality. The function of metalogism is to disrupt (destroy) the referent situation or context.

The scientific research of I.S. Kurakhtanova is also important in the study of hyperbola, in which the author tried to reveal the linguistic nature and functional aspects of hyperbola on the basis of English language materials, as a result, he distinguished hyperbola from simple amplification, as well as revealed the structure and mechanisms of its main model.

As a result of the analysis of hyperbole, I.S. Kurakhtanova comes to the logical conclusion that "in hyperbole, the measure-level of the quantitative description of the subject, event and action important for the subject (large/small) is exaggerated, amplified, exaggerated, and in simple non-exaggerated amplification, the description is average, the usual level-measure is given".



We cannot agree with this opinion of I.S. Kurakhtanova, because he says that "in hyperbola, the quantitative description of an aspect (large/small) of an object, event, and movement that is important for the subject, the level-measure is exaggerated, exaggerated, and in the case of simple non-exaggerated amplification, the average of the description, the usual degree-measurement is given. And we, contrary to his opinion, in hyperbola, the degree of not only *the quantitative description of an aspect of an object, event, and action that is important for the subject is exaggerated, strengthened, exaggerated, although its necessary quality* We believe that the level-measure of the description is also increased, strengthened, exaggerated.

Defining hyperbole in her research, M.I. Lekova states that "hyperbole is an exaggeration and a lie, but not every exaggeration (bubble) and every lie can be a hyperbole." In this sense, we cannot agree with M.I. Lekova at all, because exaggeration in any case is hyperbole, but as M.I. Lekova rightly pointed out, not every lie is hyperbole.

In Turkish linguistics, including Uzbek linguistics, there are some works that are related to the researched scientific problem in one way or another, including the stylistic use of tools such as hyperbole and close to it, as well as metaphor, simile, epithet, metonymy, synecdoche, antonomazy, gradation (climax) related to its nature, many valuable opinions were expressed in them (Kongurov 1976, 163; Zuparov 1985; Shomaksudov 1983; Yusupov 2013; Kyrbashev, 1983, 104; Sheriev, Muratov 1994; Ashyrbaev, 2000, 68-70; Sagatova 2001 and etc.).

As evidence of our opinion, we can cite the research of researcher L.I. Sagatova. In his scientific work, this researcher focused on revealing the stylistic nature and functional description of hyperbole and personification (animation) in the artistic text of one particular writer, in particular, Ogahi (Sagatova 2001). In other scientific researches, we witness the attempts of some researchers to characterize hyperbole and personification as stylistic tools that give a certain level of emotionality and liveliness to artistic texts and everyday communication (Kongurov 1976, Zuparov 1985; Shomaqsudov 1983; Yusupov 2013, etc.).

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