

Hyperbolic semantics and syntagmatic in fiction text

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Abstract: Hyperbolic semantics in a literary text is a strong aesthetic tool. R.O. Jakobson notes that the poetic (aesthetic) function of speech is associated with attention to the message for the sake of the message itself, when “a single word, turn, phrase begins to be liked or disliked, admired for its harmony, accuracy, deep meaningfulness, beauty” (Mechkovskaya, 1996: 21 -22). The aesthetic function of language is manifested not only in literary texts, but also in colloquial speech, in epistolary, journalistic, oratorical texts, in popular science literature.

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1. Introduction

B.A. Larin notes that the semantic changes of words are associated with the style of the text and are determined by the style (Larin, 1997); meanings (connotations) reproduce specific shades of meaning, originally revealed in the exemplary text. The semantic development of Russian vocabulary in a literary text was influenced by two opposite tendencies: the tendency towards the regularity of the use of a given meaning in this word and the tendency towards expressiveness of expression.

2. Main part

The regularity of use implies the preservation of the scope of the concept (substantive meaning of the word), expressiveness - the development of its content (the actual meaning of the word, its internal form). The first implies a kind of "automatism of speaking", and the second overcoming this automatism in favor of the individual characteristics of speech. The forms of transformation can be different: new affixes appear, word formation is strengthened, descriptive expressions arise and the possibilities of hyperbolic transfer expand. The semantic field of a literary text is a fragment of an idiostyle, consisting of an ordered set of lexical units united around a sememe with a common (invariant) meaning (Abramov, 2003). As a rule, such fields appear in the text in binary oppositions. For example, the fields of "life and death", "love and hate", "beauty and ugliness", "light and darkness", etc.

The nuclear lexemes light and dark serve as identifiers for the "lighten" field, on the basis of which the selection of words-units of the field is made. The lexemes light and dark create a binary opposition and, as is known, have national-cultural connotations, serve as ancient cultural symbols of good and evil, through which, in the author's field of a literary text, evaluatively neutral lexemes combined with them can acquire artistic figurativeness and pronounced evaluativeness. The linguistic semantics of these lexemes is superimposed by national symbols of various moral concepts and emotional states, as well as traditional sacred representations (mythological, Christian). A.N. Veselovsky notes. . . the language of every poet is created in a certain environment, ... the material for him is already ready in ancient history and in a whole series of influences that he could experience. Therefore, ascending from modernity to hoary antiquity, we will find mutual conditioning between personal and impersonal “folklore – author” poetry (Veselovsky, 2001: 643). In the Russian language, the number of lexical units that include the semantic attribute "light" is very large. These are not only units of the lexico-semantic field "light - dark", but also units that enter other fields with their primary meanings. The field of "light" includes in its central zone derivatives from the word light, as well as from the words shine, radiance, brightness, clear,

transparent, etc. Next, there are words that have the semantic attribute "sunshine" (dawn, dawn, sunset, etc.), "fire" (pgashya, burn, etc., "lamp" (candle, phony, searchlight, etc.). The peripheral zone may include lexemes denoting shiny objects and superficial (zerkhia, origocean swings, boda, flood: o, silver, pearls, etc.), In the zone of transition from darkness to light, there are lexemes half-light, dawn.

In the center of the "darkness" field, in turn, there are words that include the semantic feature "absence of light, darkness." In the zone of transition from light to darkness, there are the words twilight, twilight, twilight, twilight, etc. But they gravitate towards the pole of "darkness", which follows from their root morpheme.

The boundaries of the peripheral regions of the field of "light of darkness" do not have certainty, strict delineation; it is here that subjective, individual-author's associations are most clearly represented. The latter are realized in the text of a work of art in the form of various associations: phonetic (phonosemantic fields), derivational, thematic (intertextual fields) and grammatical.

So, in the lyrics of A. Bely, it is possible to note the hyperch'dull vocabulary of the field of "light of darkness" as quite frequent. A characteristic example is the poem "The Golden Fleece": Golden ether will be enlightened and will burn in delight. And over the sea sits an elusive solar shield. / And on the sea, golden tongues tremble from the sun. / Every year a gleam of a chervonets amid bursts of melancholy. / Heaps of cliffs arose among the trembling, sunny fabric. / The sun has set There is no radiance of the chervonets. Lights of the day are fading... Units of hypergradual fields of "light" and "color" can be attributed to the most "artistic", "picturesque" means of poetic language. Therefore, in the lyrics of any poet, one can identify a significant number of lexemes denoting the highest degrees of signs "light", "brilliant objects", "color tones and shades". It is they who convey the author's assessment of the phenomena depicted with the help of their characteristic connotations.

So, in the poetry of I. Severyanin, the fields of "color" and "light" and the concepts of "good" and "evil" adjacent to them are individually presented by the author. For example: The trees are already skeletonizing, And blushing and turning yellow (I. Severyanin). Or: There is purple in the white nights, / Purple in the white nights ... (I. Severyanin).

The semantic field of any artistic text can be called individual authorial, since occasional, arbitrary connections are synthesized in it, the semantic transformation of linguistic units occurs under the influence of the context. At the same time, the system-wide connections (paradigmatic, syntagmatic and epidigmatic), on which the writer's idiolect is based, reflect the linguistic personality of the author. In the work of one author, one can note a certain constant set of certain semantic fields.

Occasional, arbitrary connections of lexical units are synthesized in a literary text, their semantic transformation takes place under the influence of the context. In the present time, there has been a tendency to study the author's semantics of the key words of the text, taking into account the use of these words in the entire work of the writer, i.e. the criterion of truth is the context not only of the language of the work, but also of the idiolect. And this allows us to connect the problem of studying the semantic field with the problem of identifying a linguistic personality.

Subjective author's associations in the semantic literary text are realized in the selection of the following types of language and text associations: phonetic (phonosemantic fields), word-formation, thematic, quotation (interxual semantic fields) and trammatic ones. Thus, it is possible to build a model of an associative semantic field with the most complete structure of possible linguocultural and authorial connotations. Things and their attributes are interdependent categories, defined one through the other. A thing has attributes, and attributes identify and distinguish things. Almost all fields (procedural, objective, indicative) interact with each other, for example, there is a high degree of dependence between the classes of nouns of the subject field and the classes of verbs of the procedural field, etc.

Poetic language is inextricably linked with the language of primitive man, "whose worldview was reduced to what is now called animism. It represented nature as animated, living the same life that man lived. The latter transferred to nature both what he felt and what he suffered. This side of

the primitive worldview bears a very auspicious nickname of anthropopathism (<<patos, Greek – <<suffering, feeling – author). Going further, man, not content with identifying himself with nature, transfers the human image to it as well. This is anthropomorphism (in translation from the Greek “man” + “part, element” - author) (Veselovsky, 2001: 644).

Gradually, man began to stand out from nature, “to lose faith in its identity with himself, and the further this isolation went, the more the category of similarity gave way to the category of difference. Sometimes, in moments of poetic hallucination, when feeling overcame the lusts of analysis, a personal poet looked at nature through the eyes of a primitive man: his forest is dormant, the sea is groaning, the birch is crying, for him the sky is an old man with a bloody eye, clouds of gray hair hanging overhead. his forehead (Heine)” (Veselovsky, 2001: 644). It should be noted that in the author's field of a literary text, neutral lexemes can create artistic images and acquire functional evaluativeness, due to the author's intention. At the same time, the subjectivity of the assessment can be diametrically opposed to general language connotations. However, there are few such examples, and general language and individual author associations, as a rule, coincide in the nature of evaluativeness, differing in the volume and structure of paradigmatic and syntagmatic connections of lexical units. Subjective author's associations in the semantic field of a literary text are realized in the selection of the following types of associations: phonetic (phonosemantic fields), derivational, thematic, quotation (intertextual fields) and grammatical. All varieties of author's fields belong to the category of metaphorical fields, in which tropeic connections are created by secondary semantic functions of units of general language semantic fields. Hyperbole as a stylistic device can be created not only by increasing or decreasing the highest manifestation of any semantic feature, but also by various degrees of expression: Laugh!... Grind your teeth! (Grigorieva, 2000).

They create a hyperbole in a gradual aspect in the text, usually synonyms, lining up one after the other in a row so that each next reinforces the previous one. But not only synonyms, but also words connected by a common meaning can also mark the degree of hyperdegree: The day will come, printed, they say! - They will reign, they will pay, they will burn out, - they are cooled by other people's pennies, - my eyes are mobile, like a flame. And the twin who felt the double - through the light face will come through - the face (M. Tsvetaeva); Your Imperial Majesty. I, an insignificant, uncalled for and weak, bad person, am writing a letter to the Russian Emperor and advising him what to do in the most difficult, difficult circumstances that have ever happened (L.N. Tolstoy). At first glance, the author's comparisons, unexpected at first glance, on closer examination also turn out to be within a certain thematic circle of objects. Thus, among many peoples, one of the standards of the hypersign "stupidity" is domestic animals (sheep, goat, cow, donkey, chicken, etc.) or hardwood objects (log, club, etc.). Therefore, in Gogol's texts, the lexical units of these thematic groups are chosen as the standards of stupidity: Firstly, the mayor is stupid, like a gray gelding (N.V. Gogol) and Ekaya ... club-headed (N. Gogol (Dead Souls).

However, the standard of any hyperfeature is subject to historical deterioration in the process of language development. It is noted that for the nomination of the hypersign "stupidity" among many peoples, the names of domestic animals are used (for example, donkey). However, as A.N. Veselovsky, “... the dictionary of any language is subject to decay. The same fate was destined to befall some comparisons that were possible in folk poetry and became useless in the transition to personal poetry. Take, for example, Homer's comparison of Ajax with a donkey: Like a donkey wandering into a field, he defeats children, / Slow; many of their sticks were crushed on his ribs; / ... Only when they are satisfied with arable land, they are hardly driven out, - / So Telamon's son, the great husband of Ajax / ... were ardently driven from the battle ("Iliad", translated by Gnedich). (Veselovsky, 2001: 648).

3. Conclusion

We present a classification of linguistic means of expressing hyperbole in a gradual aspect (phonetic, graphic (and spelling), lexico-grammatical, phraseological, morphological, syntactic and proper stylistic means of hyperbolization are described); the hyperbolic semantics and syntagmatics of the literary text are revealed; studied stylistic functions of the gradual hyperbola; the features of subject, attributive and procedural gradual fields with related semantics of exaggeration are

considered and the conclusion is made that hyperbole is productive in all styles of the modern Russian language.

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