

The article is devoted to the study of using phraseologisms expressed by adverbs in the novel «Khalkabad» by the famous Karakalpak writer Sh.Seyitov.

STRUCTURAL TYPES OF HYPERBOLE IN ENGLISH

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Таянч сўзлар: бадий асар тили, структуравий типлари, гипербола, сон, таркиб, муболага.

Ключевые слова: язык художественного произведения, структурные типы, гипербола, числительное, состав, преувеличение.

Key words: the language of fiction, structural types, hyperbole, numeral, composition, exaggeration.

The language material that we've surveyed indicates that hyperbole represents a wide variety of structural types: simple, complex, single-component, multicomponential, independent and as a part of other stylistic devices.

Accordingly, we'll analyze the structural types of hyperbole on the viewpoint of as parts of speech, composition, correlation with other devices.

We begin our studies of the structural types of hyperbolas in terms of parts of speech. Analysis of literary works determines that hyperbole is very often expressed by numerals. We classified them in the following way:

1. Numeral ten. In this category the most bright expressed is the next example: "He is a second cousin-such a child, about six month older and ten years younger than I am" (Galsworthy "Janet")

These words are spoken by the the main personage of the novel – "Fleur for the Troy" - to show how far John is from his contemporaries - dapper young people.

Another example: "Here is a man, an army officer, in such rotten shape that I sent a good horse after him it's ten to one he couldn't get on him." (Th.Dreiser "Twelve man")

In the example the phrase "one against ten" expresses how confident the speaker is in his words.

2. Numeral thousand. "What's the use?" - he thought, looking upon the slop and snow. "I could not buy into it. It's a thousand to one." (Th. Dreiser. "Sister Carrie.")

3. Numeral hundred. The most relevant here is the following hyperbole:

"... it's a hundred to one you could not have kept your place with a new city treasures." (Th. Dreiser "The Financier" c. XXXIII).

"With this phrase, the speaker expresses confidence" that the current English tycoons will quickly fail in connection with the contributions of Cowper wood.

One hundred are connected with the numerals: such hyperboles: as "a hundred, and one" that expresses a huge amount and "a hundred percent", which shows the speaker's confidence in his words

4. Other numerals. Consider the following example: "At tea-time he came down, to the drawing room, and found them talking, as he expressed it, nineteen to the dozen," (Galsworthy "The Man of property", c. VIII).

"These words belong to Soames, who saw Irene and Bossini talking in the living room." Soames's jealous eye noticed: something is wrong, Therefore, a hyperbole is used with the meaning "to talk without stopping."

The study of fiction revealed nouns., used to express the hyperbole.

Consider the following example: "Mother pattered absently-mindedly round the vast, subterranean, stone-fragged kitchen, preparing gallonos of beef-tea and trying to listen to Lugaretzia and worry about Margo at the same time." (Ger.Darrel "My family and other animals" p 53).

In the story of G. Darrel the speech is about a large family and, of course, the mother had a hard time cooking, for the whole family. Therefore here the word "galloons" means a very large number.

Another example: "I thought if I went on waiting till Mary-Ann came to see me I had to wait till doomsday, so I

thought the best thing I could do was to come and see her myself." (W.S. Maugham "Cakes and Ale", Ch. VII).

The personages suspected that Mary-Ann would not come to see him, and if he waited for her, it would last until the end of the century, that is, never.

There are such persistent hyperboles, expressed by nouns: within an inch of; to the backbone; to death not by fraction; to the skin; in a trice.

Next we are going to analyze the structural types of the hyperbole from the point of view of their composition. As we discussed above, the hyperbole can be expressed by a word. Now we 'll analyze the hyperbole in the composition of the phrase. We divide them into the following types;

1) The phrase Verb + Noun. This mass an insult that cut him to the bone, (Th. Dreiser, 'The Store')

It's about moral trauma, which caused a lot of grief for the hero. 'The next moment each of us had taken to his heels in a different directions,,

(The Stevenson, 'The Treasure Island')

The author describes the condition of his hero and hyperbole based on the expression of the speed with which people scattered. The author describes the condition of his hero and hyperbole based on the expression of the speed with which people scattered.

The structure of "Verb + Noun" includes the following established hyperboles: that stir to the depths; not to have a dry stitch; to grin from ear to ear; to cost the earth; to have ones eyes glued on; to sleep with one eye open; to have a bone in one's throat; to work oneself to the bone; not to have a brain in one's head; to be chilled to the bone; to be dead with cold; to cry one's eyes; to feel like death; to float on a cloud; to have one's foot in a grave; to miss by a mile; not to come within a mile of somebody; full to the grills; to level to ground; to slave one's guts out; to move heaven and earth; to frighten hell out of somebody; to die by inches; to die with laughter;

2. The phrase Noun + Noun

If I do not give you the mare (A. Trollop " Doctor Thorn "Ch. V)

The car was speeding at breakneck pace over snowy white road "(Th. Dreiser, " American Tragedy ", I book Ch. V)

This hyperbole was chosen in order to focus on the speed with which the machine was carried.

I must thrash you in an inch of your life "(Th. Dreiser "The Titan "

There are the following hyperbolas structured on the scheme "N +of+ N": bag of bones; the digestion of an ostrich; at the end of earth; to the end of the time; the horn of plenty; a month of Sundays; the weight of the world on one's shoulders.

3. Phrase Adjective + Noun:

"She had the once-mentioned notion of casually to the Mel who reacted angrily." Over my dead body (A. Hailey " Airport ")

With this phrase, the hero wanted to emphasize the impossibility of the fact that he decided to take such a step on his inexorability in this matter.

"To my dying day I shall not forget this odd adventure" (W. Foster "Pages from a Worker's life")

Wake up! Live, dog! I said to Mars; as I knelt down he sprang from my shoulder and together we said off down the road at full pelt. Behind us, Diminishing now in the distance arose an immense roar of laughter "(I. Murdock, Underbet Net, ch. XVI)

This exaggeration means the speed with which the boy ran. I think, never to find myself in Rome but at the dead season. (W.S. Maugham "Complete Short Stories").

Usually in Rome there are a lot of people but at the time of the year when the hero gets there, the streets are deserted. Therefore, this characteristic is used - the dead season.

"As the Pegasus righted herself I got up, half strangled with the brine I had swallowed and wet to the skin (W. Foster "Pages from a Worker's Life " ch. II)

4. The phrase Noun + Verb.

As examples have shown, this type of hyperbole is most often found in stable phrases or completed expressions:

One heart is broken; When hell freezes; When pigs fly; Till Kingdom come; One would give one's ears (eyes, eye-

teeth, right hand) to ...; It's raining pitch forks; The rain comes in torrents; More than one can shake; It will last one's time; Tomorrow comes never; One would give the world to know; One's blood turned to ice;

Thus, the stylistic device of a hyperbole is most often expressed by a word combination of the type V + N; N + N; Ad + N; or if the type of N + V is most often represented by a whole sentence or a stable phrase.

In conclusion it should be noted that in terms of parts of speech hyperbolas are represented, basically, by two parts of speech - numerals and hyperbolas, represented by nouns. In terms of composition, they can be single-component and multi-component expressed combinations or whole sentences. Very widely hyperbole is used in the composition of stylistically marked phraseological units.

Also we may quote that hyperbole is one of the most widely used figures of speech in everyday language, in literature. It is an effective communication tool that is used to catch the attention, to emphasize a contrast or even to deceive of idea of the readers.

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РЕЗЮМЕ

Ушбу мақолада стилистик троп - гиперболанинг структураларини жихатлари ўрганилган. Ўрганилган материаллар гиперболанинг оддий, қўшма, бир компонентли, куп компонентли, мустақил ва бошқа стилистик троплар аъсоси сифатида қўлланиладиган жихатлари мавжудлигини кўрсатди. Бу мақолада гиперболанинг гап бўлаги сифатидаги ва таркибий жихатлари адабий текстлардан олинган мисоллар асосида тақлил этилган.

РЕЗЮМЕ

В статье рассматриваются структурные типы гипербола как стилистического приёма. Исследованный материал показывает широкое разнообразие структуры типов, гипербола, простые, составные, однокомпонентные, многокомпонентные, независимые и как составной части других стилистических приёмов. В статье анализируются типы гипербола выраженные разными частями речи и компоненты на основе примеров из художественной литературы.

SUMMARY

The article is an attempt in investigating the structural types of hyperbole as a stylistic device. The language material that we've surveyed indicates that hyperbole is presented by a wide variety of structural types: simple, complex, single-component, multicomponential, independent and as a part of other stylistic devices. The structural types of hyperbole expressed by different parts of speech and components have been analyzed on the basis of fictional texts.

Адебиётдан

“МИНГ БИР ҚИЁФА” РОМАНИДА ЗАМОНАВИЙ АЁЛ МУАММОСИ

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Таянч сўзлар: ижтимоий шахс, роман, композиция, персонаж, параллел вақт.

Ключевые слова: социальный человек, роман, композиция, персонаж, параллельное время.

Key words: social person, novel, composition, personage, parallel time.

XX аср ўзбек адабиётида яратилган аёл персонажларининг тадрижий ўзгариб боришини давр эврилишлари, кишилар руҳиятидаги ўзгаришлар, аёл шахсига муносабатнинг шарқона қарашлардан чекиниб, ҳукмрон мафкура сиёсатида мослашуви, шунингдек, адабий авлоднинг янгиланиши билан изоҳлаш мумкин.

Жадид драмаларида ижтимоий фаолликка интилган, маърифатсизлик туфайли саодатга эриша олмаган аёллар образи яратилган бўлса, Қодирийнинг Кумуши, Чўпоннинг Зебиси характерида ижтимоий фаолликка интилиш эмас, соддалик, итоаткорлик кузатилади.

“Ўткан кунлар” романида Кумуш Қутидор ва Отабекни қутқариш воқеасидан ташқари ҳеч бир жойда ижтимоий фаоллик кўрсатмайди. Қадим шарқ аёллари сингари “ҳарам ичида” оддий турмуш ташвишларига андармон ифбатли, итоаткор аёл. Ижтимоий муҳит таъсиридан чиқа олмаслик, ота амрига бўйсуниб Зеби образи ғожеасининг ҳам бош сабабидир. “Меҳробдан чаён” қаҳрамони Раънода эса эркакларга ҳос жасорат, ижтимоий фаоллик (отинбиблик қилиши), жамият меъёрларига исён (хон ва отасига қарши чиқиш) кўзга

ташланади.

1927-йилги “ҳужум” ҳаракати, колхозлаштириш сиёсати, рус босқинининг халқимиз кундалик ҳаётига таъсири натижасида жамиятда ижтимоий фаол аёл қатлами шаклланишига замин яратилди. Натижада бадиий адабиётга меҳнатқаш, комсомол, вазифа жихатидан эркаклар билан тенглаша олган иродали аёллар образи кириб келди. Саида, Мунисхон, Гулчеҳра, Ҳафиза каби образлар яратилдики, улар ташаббускорлиги, ижтимоий фаоллиги билан юқоридаги образлардан ажралиб туради.

XX асрнинг сўнгги чорагига келиб, аёл шахсига муносабат тубдан ўзгарди ва бу бевосита бадиий адабиётда ўз аксини топди. Совет давридаги аёллар образида сунъийлик, реал воқеликдан йироқлик, намуна учун яратилганлик кўзга ташланади. Айни хусусиятлар туфайли бу образларни кейинги авлод вакиллари қабул қила олмади. Адабиётда ижтимоий фаол аёл шахсига танқидий нуқтайи назардан қараш, уларнинг фаолиятидаги камчиликларни тасвирлаш ҳоллари кузатилди. Жумладан, Омон Мухторнинг