

The Construction of Hyperbole in World
Linguistics and a Linguocreative and Pragmatic
Study of the Translation of *Gulliver's Travels*.

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ABSTRACT

Different researchers have different approaches to the linguistic research of the hyperbole device in world linguistics, which means that we can understand that the linguistic features of hyperbole are diverse and that they play an important role in conveying our thoughts and opinions or views to the listener in our speech. In addition, hyperbole is also reflected in the works of several representatives of world literature. For instance, Gulliver's Travels by the one of the great English writers Jonathan Swift. The article presents information on the linguo-creative and pragmatic study of the translation of this work..

Keywords: Gulliver's travels, hyperbole, lingvocognitive basis, exaggerated semantics, means of impression, metobole, metoplasm, psycholinguistic, *tabligh, iqraq, tafrit*.

INTRODUCTION

In the process of communication, the speaker effectively uses such means as figures of speech and tropes to convey his intention and purpose to the listener. "Hyperbole" is one of the most common and universal stylistic means. In order to have a strong influence on the interlocutor during the communication process, the speaker feels the need to exaggerate in order to demonstrate his communicative-pragmatic intention – goal, to describe an object or phenomenon: for instance, in English

language “I am very hungry, I could eat an elephant.”, in Uzbek “Shunaqangi qornim ochqadiki, hozir bitta filni yeb tugataman” and etc.

The universal nature of “hyperbole” is characterized by its linguocognitive basis, the “conceptual semantics of hyperbole” (CSH), which is regulated by the social sphere present in the speaker’s thinking in the language, therefore hyperbole is a perceptual phenomenon that finds its expression in the conceptual sphere of social spheres, and its semantics cannot be realized without a specific system of verbal and nonverbal means according to the laws of language” [4: 74-75]. Also, “any “cognitive/conceptual semantics” must be realized through verbal means” [5: 137], but in some cases, such semantics are realized partly through nonverbal means, or rather, “paralinguistic means” [6: 24], depending on the communicative situation.

MATERIALS AND METHODS

Russian linguist S. N. Sirovatkin considers hyperbole to be substandard from a semiotic, or rather functional semiotic, point of view [7: 129]. This author approaches hyperbole syntactically, semantically and pragmatically, recognizing that it is a complex and multifaceted stylistic device of exaggeration, and emphasizes that it is impossible to give a single definition that fully reflects its essence. [1: 129-130].

L. P. Krisin says that exaggerated sentences are usually widely used to express a person's assessment of reality, not only related to his activities, but also to the activities of other living beings (animals, birds, insects), and even inanimate objects (trees, mountains, the sun, spring, nature, etc.) [2: 199].

Representatives of the S. J. Dubois school of linguistics have a unique interpretation of hyperbole. They consider it appropriate to express changes inherent in all aspects of language through the term “metabola” (rhetorical figure). The classification of two main types of metabola, namely grammatical and lexical metabola, developed by scientists of this school, is also of some interest to researchers [3: 108].

As a result of analyzing hyperbole, I. S. Kurakhtanovna comes to the following conclusion: “In hyperbole, the measure-degree of quantitative description of an aspect (large/small) of an object, phenomenon, or action that is important for the subject is greatly enlarged, intensified, exaggerated, while in simple, non-exaggerated amplification, the average, usual degree-measure of the description is given” [8: 119].

RESULT AND DISCUSSIONS

Linguocreativity is a broad concept in modern translation theory that describes the activity of a translator not only as a language mediator, but also as a cultural and aesthetic reconstructor. For example, the Uzbek translation of *Gulliver's Travels* clearly demonstrates the linguocreativity approach. As a result of research, the following main types of linguocreative translation have been identified:

- **Expressive-linguo-creative:** this type of translation is aimed at directly influencing the emotional state of the reader, enhancing the dramatic or pathos effect. For example, in Swift's "Gulliver's Travels": "I was almost dead with fear." (Swift, 1726, p. 87) the translation is given as follows: "My heart was as if it were torn with fear" (Swift, 2021, book 2, p. 87). Here, the expression "almost dead" is not given literally, but using a metaphor familiar to the Uzbek reader. Although the translator has increased the level of expressiveness, he has preserved the emotional intensity at a level appropriate to the original.
- **Contextual-linguistic creativity:** this approach involves adapting hyperbole or other stylistic devices to the target audience while preserving their cultural connotations. For example: "I had a ton of homework to do." (Swift, 1726, p. 74) Translation: "It seemed as if a mountain had been built of books." (Swift, 2021, Book 2, p. 74). In this translation, *ton* (a measure of weight) is transformed into the image of *tog*, (in Uzbek)" creating semantic and cultural parallelism.

- **Ironic-linguocreativity:** in which the translator sometimes recreates the author's ironic or critical tone, adapting it to the cultural-psychological context. For example: "There was a great shout in a very shrill accent." (Swift, 1726, p. 39)" Translation: *Quloqlarni teshib yuboradigan darajada qichqiriqlar yangradi* (Swift, 2021, book 1, p. 39). Here, the translator has enhanced the strong expression in the original through a painful physiological image. This approach served not only to depict irony, but also to depict the real impact of the listener.
- **Transformational-linguocreativity:** in this approach, the translator achieves the re-creation of hyperbole in a new cultural context by structurally, semantically, or stylistically changing the text. For example: "He solemnly declared that it would take a year to measure my foot." Translation: *Oyog'imni o'lchash uchun butun bir yil kerak bo'lar ekan, deb jiddiy aytdi.* Here, the satirical metaphor is preserved, and the tone of irony is revived through a transformational device.

One of the important types of hyperbole that needs to be explained in translation is metapragmatic hyperbole. This term usually refers to cases where the author or character expresses an ironic, critical or mocking attitude towards reality, an event, or even his own words. Hyperbole here is not just an exaggerated semantic unit, but also performs the function of speech self-awareness in the text. It describes the event figuratively and ironically, and at the same time expresses the author's ideological position. For example: "He solemnly declared that it would take a year to measure my foot." (Swift, 1726, p. 57) Translation: *Oyog'imni o'lchash uchun butun bir yil kerak bo'lar ekan, deb jiddiy aytdi* (Swift, 2021, Book 1, p. 57) This expression not only refers to Gulliver's gigantic dimensions, but also embodies a satirical criticism of the bureaucratic and excessively solemn procedures of the Lilliputian state. The hyperbole that forms the semantic basis of the expression (a simple measurement process that takes a year) also indicates the author's position in the

context. This is a metapragmatic position, that is, through satire, the author is making an assessment of social systems. The component “seriously said” in the translation reflects an important pragmatic load. This word is introduced in a linguo-creative way, since the original expression “solemnly” is not only an emotional tone, but also an ironic eloquent culinary expression. Thus, the translator did not copy the text verbatim, but reconstructed it in a satirical-progressive tone. As a result, the metapragmatic layer of hyperbole – that is, the author’s expression of his critical point of view within the text - has been preserved in the Uzbek language.

The translation of hyperboles in 340 phraseological units studied from the Uzbek translation of Jonathan Swift’s *Gulliver’s Travels* is statistically expressed in three main models: Fully preserved phraseological hyperboles – 58% – in cases falling into this group, the degree of exaggeration, emotional semantics and figurative connotation of the phraseological unit were transferred to the Uzbek language with minimal changes. For example, the phrase “he could eat a horse” is expressed in the Uzbek translation as *bir otni yeb qo’yadigan*, while the hyperbolic semantics and the possibility of national acceptance are preserved. This approach ensures the semantic adequacy and aesthetic compatibility of the translation. Enhanced phraseological hyperboles – 27% – in these cases, the translator further enhanced the hyperbolic phrase in the original text through the emotional resources of the Uzbek language. For example, the phrase “his eyes popped out” was rephrased not in the form of *ko’zlari o’ynab tushdi*, but in a stronger image, such as *ko’zlari boshidan otilib ketdi*. In this case, emotional interpretation took precedence over phraseological alternative. Although such a strategy introduced stylistic diversity into the translation, sometimes the expression was enhanced due to semantic proximity. Lost or neutralized phraseological hyperboles – 15% – sometimes the hyperbolic feature of a phraseological unit was lost or reduced in translation. This situation often occurs due to the lack of a cultural or lexical equivalent of this unit in the Uzbek language. For example, there are cases when the phrase “he ran like the wind” is given in the

form of a simple *tez yugudi* in which the loss of the exaggeration effect is noticeable. Although such a strategy weakened the expressiveness of the translation, it served to convey the general meaning.

The linguo-creative strategies used by the translator in the process of translating phraseological hyperboles serve, first of all, to harmonize them with the stylistic and cultural possibilities of the Uzbek language without distorting the content of the original text. The results of our analysis show that these tools were implemented in the translations in four main directions. First, the lexical reinforcement strategy was widely used, in which the translator used strong expressive units specific to the Uzbek language to enhance the emotional and expressive aspect of the text. For example, expressions such as *behad ovqat*, *tili qurib ketgan*, *ko'zidan olov sachradi* served to make the original hyperbolic content more vivid and expressive. Second, through the strategy of replacing it with national phraseological units, the translator tried to find a close emotional and cultural equivalent in Uzbek to English phraseological hyperboles. For example, phrases such as "he blew his top" were translated as *miya qaynadi* and brought into a semantic field more familiar to the reader. This approach increased the cultural adequacy of the translation. Third, the stylistic effect was enhanced through the strategy of syntactic parallelism. The figurative image was enhanced through repetition, gradation, and parallel devices, which was especially effective in dramatic or satirical contexts. Fourth, through contextual explanations, the translator tried to explain some complex or culturally incomprehensible phraseological units for a foreign language learner. With the help of metatextual explanations, their meaning was conveyed to the reader without being lost, which allowed the translation to maintain the level of intelligibility and emotional expressiveness.

Swift tells the story of deliberately fabricated lies with such ease and truthfulness that it seems as if the words are moving over everyday things and events. Gulliver's stories are so grounded and believable that we, like Gulliver, seem to see those silent people and the entire environment around them clearly.

On this basis, hyperboles were divided into three main categories during the analysis process according to the level of semantic expressiveness. Based on the analysis, hyperboles found in Swift's "Gulliver's Travels" were divided into the following main types:

1. *Tabligh* (normative exaggeration)
2. *Iqraq* (exaggeration)
3. *Tafrit* (unintentional understatement)

This classification includes not only changes at the lexical level, but also cultural and emotional interpretation. The preservation, strengthening or softening of these types of hyperbole in translation is formed on the basis of the translator's linguo-creative strategy, the culture of the target audience, and sensitivity to the discursive context.

So, what made Gulliver's Travels such a convincing and interesting work? It would not be in vain to say that this is, of course, the unique language used by Jonathan Swift. That is why different scholars have different opinions about the language of this work, and research on this is ongoing.

CONCLUSION

Hyperbole is one of the main stylistic means of enhancing emotional power, imagery and expressiveness in artistic speech. Hyperbole is especially effective in phraseological units, since it creates a semantic load not only at the lexical level, but also through national and cultural connotations. The correct reflection of such units in translation depends not only on the translator's knowledge of the language, but also on his linguopoetic sensitivity and intercultural competence. In conclusion, it can be said that hyperbole, antihyperbole, litotes, meiosis, gradation, antigradation, climax, anticlimax, and grotesque are all related to either amplifying (enhancing) or diminishing (reducing) the description of objects in life. Their main difference is that while hyperbole, antihyperbole, and grotesque always involve an extreme amplification (enhancing) or extreme diminution

(reducing, weakening) of a certain description, litotes and meiosis have a simple, usual semantics of diminution (reducing), but there is no semantics of "extreme diminution (reducing)".

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