



HYPERBOLE, EXPRESSING CULTURAL CONNOTATIONS IN THE UZBEK LANGUAGE

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A B S T R A C T	K E Y W O R D S
<p>The scientific article is determined by the following key factors: the increasing interests in exploring the issues of linguistics of Uzbek languages in harmony with language features; the study of stylistic devices has become an important aspect of cognitive linguistics investigations; revealing linguistic specificity and complexity of Stylistics has acquired both theoretical and practical significance for further study of the principles and mechanisms characterizing the development of its verbalization; Explain the international cultural features of hyperbole and the influence of folk culture on its use.</p>	<p>Hyperbole, linguistics, stylistics, cognitive linguistics, g`uluv, ig`roq, tablig`, lof, askiya.</p>

Introduction

It is known that the Uzbek language also has the meanings of exaggeration and strengthening, and it is called “mubolag’a”(exaggeration) in uzbek, this is the equivalent of the English hyperbola. The phrase “mubolag’a” expresses the meanings of magnification, amplification in Arabic, exaggerating and reinforcing the state or movement of the artistic symbol depicted in a literary work.

Ex: The person in front of me walked as slow as a turtle.

The propositional meaning "He did not neglect anything around him while walking," is a more extreme version of "It took him a very long time to move away". The description of the event is more extreme in comparison with experience. The time the speaker intended to say it took the person to walk is much longer than in reality. The difference could also be smaller.

Some Uzbek linguists like Sh. A. Abdurahmonov, L.T. Bobohonova, A. Hozhiev, have worked on hyperbole in comparison with Russian and English scientists' work. However, it was used more effectively.

An exaggeration is a figurative expression: an exaggerated, amplified, or over-emphasized depiction of a person, a living or an inanimate object, an event in a literary work, whether it exists or does not exist in reality. The main symptoms of exaggeration axis are withdrawal from life, urgency, abnormality. Perceptions of exaggeration are created through the use of certain levels of metaphor, adjective, animation, style, contrast, and other artistic means. Exaggeration is more common in oral and written literature in the genres of fairy tales, fables, narratives and others, as well as in works created in romantic, humorous and satirical ways. The works rich in exaggeration are read with great

interest and pleasure. While the positive images created by exaggeration impress the reader and win his love, the negative ones evoke boundless feelings of anger and hatred in the heart of the reader.

Uzbek hyperbole is divided into main three types that named: **tablig'**, **ig'roq** and **g'uluv**.

Tabligh is exaggerated in the proclamation, is very close to the truth. Tabligh is an expression that the mind can believe and that can happen in life. In the second stanza of Alisher Navoi's "Kelmadi" ghazal:

"Kecha kelgumdur debon ul sarvi gulru kelmadi",

"Ko'zlarimga kecha tong otkuncha uyqu kelmadi"

After all, the fact that a lover does not fall asleep at night due to the absence of the promised beauty is not an ordinary life event, but an exaggerated image, because in such cases it would be a mistake to say that all lovers fall asleep. But it is also possible to mentally imagine this exaggerated image, that is, the night of the lover without falling asleep. Slightly exaggerating the reality of life in this way is the first level of eloquence called tabligh.

In the epic poem "Farhod and Shirin" :

"O'pub ul bodpolarning ayog'in

Tushub yo'lg'a tutub ikki tuyog'in"

the story of Farhad, who found out that came to see the opening of the brook built by Shirin himself. The poet writes that Farhod, his lover listens to the road to hear the sound of his horse's hooves. In this case, it is not difficult to see the exaggerated image. But even this kind of exaggeration does not contradict the reality of life. It is a fact of life that someone who is looking forward to someone listens to the road. Because of this, this image can also be attributed to a tabligh. This type of exaggeration is also used in the scenes in the epic poem "Farhod and Shirin" depicting Farhod's battle with pirates. Despite the fact that Farhod's behavior is described more vigorously (because not every young man dares to dare to do so), his courage assures us that we can believe that he will burn the carcasses of the robbers with a bow and arrow, and human can really do this work.

The second level of exaggeration is called **ig'roq**. Even if a player's character or action is reasonably believable, it is also a means of portraying it in a way that is impossible in real life. In the epic poem "Farhod and Shirin", when Shirin's horse's legs are crumpled, Farhod goes and picks up the horse.

According to the poet:

Chu oshiq angladi qilg'och taammul,

Ki yeldin tushkudekdur yer uza gul,

Yer o'pmaklikka majnundek ham o'ldi,

Quyosh ostida gardundek xam o'ldi.

Ko'tardi orqasiga bodponi,

Nechukkim bodpo ul dilraboni.

Chu ikki yig'och gom urdi shaydo,

Bo'lib oldinda qasru xavz paydo,

Qadamni qo'ydi qasr ayvoni sori,

Salomat raxshi birla shaxsuvori.

Although it is reasonable to assume that Farhod will cover 1.5-2 km and walk with Shirin and horse on his back, it is clear that such an event is unlikely to happen in real life. Consequently, Navoi referred to the second level of exaggeration, called igrok. Or another example of **igrok** is : : "Sar hovuzdan kata edi kossasi" (The bowl was bigger than the pool ..." (Alpomish –uzbek epic poem).

The third level of exaggeration is called **g'uluv**. It is such an art to portray in a way that the mind cannot believe and that cannot happen in life. The poet, of course, does not seek to convince certain characters, situations, or actions of the same images. But such a kind of artistic landscape can give an idea of the highest level of character, situation or movement depicted, and the uniqueness of the image gives the reader an aesthetic pleasure. Poets have therefore made extensive use of this kind of expression. If we pay attention to the verse of Alisher Navoi,

"Har qizil gulkim, yuzing shavqida olib isladim,
Yetkach oxim shulasi oni sarig' gul ayladim"

After all, according to the poet's description, when the lover misses the red face of his lover and smells a red flower, from the light of the parting it turns into a yellow flower. We cannot accept this phenomenon, that is, we cannot believe that the red flower turned into a yellow flower with a human heart pain, and this kind of event cannot happen in real life. But the poet, who exaggerates the state of the lyrical hero in this way, can convince the swimmer of the power of his love experiences, and the non-life event seems to have become a reality in his imagination.

We can see another example for **ig'roq** in Muhammad Yusuf's poem in the Uzbek language:

Ayt sendayin go'zal yana qayda bor, kipriklari uzun kokillaridan.

Here the eyelash of a person is described as longer as the hair length of a person.

"Go`rog'li qilichining har hamlasi –qirq ming lashkarning bo'ynini uzardi..."(Every attack of the Gorogli's sword stretched the neck of forty thousand soldiers). These examples are taken from the epic poems of the Uzbek folk. However, hyperbole has been used for a long time and is still in use due to its intended meaning being conveyed rather than merely saying something.

Furthermore, causing laughter by hyperbole is used in **lof** (It is a type of Uzbek national folklore and means overstatement, exaggeration) in Uzbek humorous texts. The word **lof** means incorrect, too exaggerated sentence, faithful sentence, hyperbole. **Lofchi** is the kind of person who tells lof and makes people laugh. **Lof** is a type of Uzbek national folklore created on the basis of hyperbole and is presented as a type of satire and humour. So, it is related to **askiya** (It is a type of Uzbek national folklore and verbal humour of Uzbek people. It is based on witting by the game of the words) genre from the point of its subject, composition and the style of presenting and it is a type of epic works.

Indeed, there is **diminution** in Uzbek language. It is called "litote". Litota (from greek. "Litotes" - simple, small) - tafrit (Arabic - less than moderate) is the opposite of the exaggeration, the art of depicting an object, event, detail in a work of art several times smaller. The smaller, weaker, and weaker the event, the more the event is described in relation to it, and the event appears vast and glorious. For this reason, litotes is often used with exaggeration.

Ex: Bo'ying sarv-u sanobardek, **beling qil**,

Vafo qilgan kishilarga vafo qil. (Khorazmiy)

While describing the figure of beloved in the lines, he shrinks his waist very thinly in order to emphasize her shape, the uprightness of her neck like a pine tree. Some Uzbek idioms have very strong exaggeration rather than English: As different as night and day- it means something or somebody is completely different. Ex: Although Bobby and Billy are twins, they are as different as night and day. The Uzbek variant of it «Yer bilan osmonchalik farqi bor», which has a high rate of exaggeration.

In every work there is much of the personality of its creator, but at the same time there is something that goes beyond this personality, embodies the spirit of the time, the historical experience of the era, the experience of all mankind.

When analyzing, it is important to show what place in the system of images of the work this or that character occupies, what are his views, the range of interests, what is typical in him and what features are inherent only in him as a unique individual human personality.

To sum up, exaggeration has an important function and character in conveying emotions to the reader. It can reflect the author's attitude towards a character or situation in a book or set. With the help of hyperbole, we represent and express different ideas about the human personality, behavior and communication with others.

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