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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**PRAGMATIC FUNCTION OF HYPERBOLE  
IN ENGLISH FICTION**

Speciality: 5708.01 – Germanic languages

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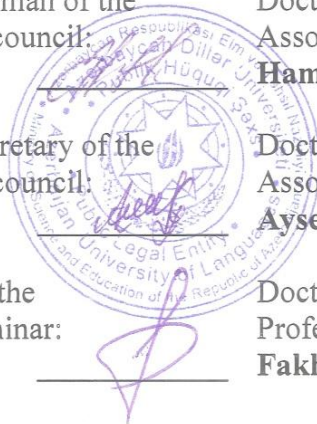
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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**The relevance of the topic and degree of development.** One of the urgent tasks of stylistics at the modern stage of development is the study of the linguistic nature and features of development of individual stylistic means in literary texts. Such research contributes to an adequate description and explanation of the language system as a whole and the individual style of the author.

The relevance of the topic shows that each language has its own vocabulary, which includes a large number of figurative words and expressions. In this regard, English is no exception. Due to their bright expressive and emotional properties, most metaphors are used in everyday speech, in artistic, political, media and other types of discourse. One of the figurative means with a strong pragmatic load, which is often used in various types of discourse to increase expressiveness and emotionality, is hyperbole.

Recently, the attention of linguists has been focused on the features of language associated with various aspects of the emotional sphere of a person. For linguistics, it is important how the inner world of a person is reconstructed in language, how the external world is perceived by him, how the language conveys the emotional state, what means are used for this and how they are implemented in the text. Hyperbole is a figurative language tool with the richest potential for expressing a person's emotional and evaluative attitude to the surrounding reality.

In modern stylistics and linguistics, the features of the hyperbolization technique, as well as its functioning within the text and linguistic expression methods, have not been sufficiently studied. Thus, one of the urgent tasks at the modern stage of development of linguistics is to study the functions of the stylistic means of hyperbole and its linguistic, as well as pragmatic essence.

Despite the fact that many scientific works have been written on the stylistics of the hyperbolization technique since ancient times, there is no systematic description of this stylistic phenomenon, as a result of which many aspects remain unstudied today.

Artistic discourse is characterized by the figurative nomination of quantitative relations, rich in additional connotations. In stylistics, rhetoric and literary criticism, the key word in the definitions of hyperbole is the word “exaggeration”, but this does not mean that hyperbole is always interpreted unambiguously. Hyperbole can be characterized as a metonymic form of substitution when the definition of a certain phenomenon is replaced by the designation of the same phenomenon, but in a larger number, in a larger form, or as a metaphorical means.

Hyperbole is a means of artistic expression in a literary text, which is a complex and multifaceted phenomenon. It is constantly in the focus of attention of philologists and literary critics, psychologists, ethnographers and philosophers. Hyperbole is defined as a linguistic and stylistic means that increases the emotional expressiveness of the expression, based on the special, unrealistic, exaggeration of the large or small size of the sign of an object, event, process at the level of a phrase or sentence. It should be noted that hyperbole includes not only the technique of deliberate, figurative exaggeration, but also the technique of underestimating the properties of the means of speech. Hyperbole is a means of artistic depiction based on excessive exaggeration. It is a figurative expression of events, feelings, the exaggeration of the power, meaning or size of the described event, as well as a form of outwardly effective presentation of the depicted image. Hyperbole can be idealizing and derogatory.

Based on the analysis of literary sources, it can be emphasized that a sufficient amount of materials on the topic has been developed. Studies conducted in recent years show that knowledge of terms in various fields gives great advantages to researchers. Based on the analysis of scientific literature devoted to the study of the problem under study, it can be concluded that various aspects of this problem have been studied by researchers.

According to Aristotle, successful hyperboles are metaphors. He also wrote about hyperboles that are “childish in nature” because they are used under the influence of anger. Hyperboles are widely

used by rhetoricians. However, he emphasized that older people should not use them.

In his book “Stylistics French”<sup>1</sup>, Sh.Balli paid the most attention to describing the phenomenon of exaggeration in oral discourse. The Swiss linguist gave a special place to hyperbole among the means of expression used in oral discourse, showing that the basis of this phenomenon is on an extralinguistic level.

The textbook “Stylistics in English”<sup>2</sup> by I.R.Galperin reflects the general problems of English stylistics and gives a stylistic classification of the vocabulary of the English language. In this work, along with metaphor and metonymy, the phonetic, lexical and lexical-phraseological means of expression of hyperbole are described. The problems of syntactic means of expression and linguistic composition of parts of speech that go beyond the limits of the sentence are considered. The book contains illustrative text material.

L.P.Krisin concludes in his research that hyperbole – that is, a form of expression based on deliberate exaggeration – serves two main purposes in speech: first, to focus the listener's attention on a specific event or feature; second, to create a deliberately exaggerated and emotionally effective image of this event or feature in the listener. Such a stylistic device serves to convey the speaker's idea in a more emphatic and memorable way<sup>3</sup>.

C.H.Shelton emphasizes in his book “Teaching About Hyperbole Guest”<sup>4</sup> that the suggestive nature of hyperbole is the key to the implementation of its persuasive function in political discourse. Under the influence of the images created by exaggeration, the exaggerated object of the image acquires properties

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<sup>1</sup> Балли, Ш. Французская стилистика / Ш.Балли, – Москва: Изд-во иност. лит., – 1961. – 394 с.

<sup>2</sup> Galperin, I.R. Stylistics in English / I.R.Galperin. – Moscow: Higher School, – 1997. – 335 p.

<sup>3</sup> Крысин, Л.П. Гипербола в художественном тексте и в обыденной речи: Язык художественной литературы // Литературный язык: Сб. к 80-летию М.Б.Борисовой. – Саратов, – 2006. – с.112-120

<sup>4</sup> Shelton, J.H. Teaching About Hyperbole Guest / J.H.Shelton. – London, – 1992. – 267 p.

that differ quantitatively, and in some cases qualitatively, from its real properties.

**The object and subject of the study.** The object of the study is the features of usage of hyperbole in figurative language and in English literary texts. The means of determining the pragmatic function of hyperbole in modern English literary texts were chosen as the subject of the study.

**The aims and objectives of the study.** The aim of the study is to analyse the pragmatic function of hyperbole using examples from modern English literary texts and to determine its role in linguistic and stylistic spheres. In order to achieve the above-mentioned objectives, it was considered appropriate to carry out the following tasks:

1. Conduct a theoretical study of the scientific literature on the problem at hand;
2. Identify figurative language and its elements;
3. Emphasize the interaction of hyperbole with other figurative language elements;
4. Identify the role of hyperbole as a stylistic device in a literary text;
5. Note the richness of the stylistic features of hyperbole in a literary text as a pragmatic factor;
6. Identify hyperbole as a means of influence;
7. Analysis of hyperbole as a means of persuasion.

**The research methods.** The research focuses on descriptive, comparative, contextual analysis, structural-semiotic analysis, stylistic-pragmatic analysis, discourse analysis, etc. research methods.

**The main provisions put forward for defence:**

1. In works on stylistics, mainly brief comments on the essence of hyperbole are found, which do not go beyond its definition and the analysis of small illustrative material. Nevertheless, these various approaches to considering hyperbole can be conditionally combined into two main directions:

– the psychological direction, which considers hyperbole in terms of mental processes occurring during its formation or emotional perception;

– the linguistic direction, which considers the linguistic ways of implementing the hyperbole model and the relationship between the hyperbole expressed in discourse and its components.

2. Authors of literary texts use hyperbole to enhance expressiveness, create a figurative characterization of the hero and his vivid and individual idea. With the help of this metaphor, the author's attitude to the character is manifested and a general impression of the expression is created.

3. When hyperbole is examined from a pragmatic and cognitive perspective, in addition to features such as the interpretation of verbal connotations and signs, understanding words in context, linking meaning with word combinations, sentences, clauses, paragraphs and parts of text, the connecting means used by the writer in the literary text, as well as the perception created by him, are of particular importance.

4. Metaphor and metonymy, which give a unique flavor to creative exaggeration, guarantee that the reader will appreciate the content they read. These rhetorical means are widely used in literary texts of various genres in the English language. Through these artistic figures, writers manage to present the thoughts and ideas they want to convey to the reader in a way that is both thought-provoking and aesthetically pleasing.

5. When using hyperbole in order to enhance expressiveness and imagery, the writer resorts not only to metaphor and metonymy, but also to other artistic figures of speech. One of the reasons why the writer resorts to such means of expression is the desire to present the idea he wants to convey in a more convincing, memorable and aesthetically pleasing way. Figures of speech such as contrast, epithet, simile, exaggeration, diminutiveness, asyndeton, and polysyndeton play a special role in creating and enhancing the expressiveness of artistic discourse, as well as in distinguishing artistic discourse from other types of discourse.

**Scientific novelty of the research.** The scientific innovations obtained as a result of the research are as follows:

Hyperbole has been involved in research by a number of specialists. However, these studies have been analysed from a

different direction (mainly stylistic). In the dissertation work, for the first time in our country, the pragmatic function of hyperbole in modern English-language literary texts has been investigated. In this regard, the dissertation work can play a source role in research conducted on this topic in the coming years.

**Theoretical and practical significance of the research.** The investigation of the pragmatic function of hyperbole in English-language literary texts in the dissertation highlights its theoretical significance. In this regard, the conducted research can serve as a useful source for students who may use the topics reflected in the dissertation for their own scientific studies in the future. As for the practical significance of the research, the dissertation can be used by students, master's degree learners, and teachers during seminars, conferences, lectures, and academic societies. The findings of the dissertation can be applied in the study of various fields of English lexicology and stylistics, in conducting pragmatic and discourse analysis, in the process of teaching the English language, and in examining the relationship between language and stylistics based on different written materials.

**Approbation and application.** The content and main results of the research have been reflected in the reports and theses presented at Republican and International scientific conferences, as well as in the form of articles printed in scientific journals published in our country and abroad.

**The name of the organization in which the dissertation work is performed.** The dissertation work was carried out at the Department of Translation and philology of the Azerbaijan University.

**The total volume of the dissertation with signs including a separate volume of the structural units of the dissertation.** The dissertation consists of an introduction, 3 chapters, a conclusion and a list of references. The introductory part of the dissertation consists of 6 pages, 10085 characters, the first chapter 38 pages, 68292 characters, the second chapter 40 pages, 70350 characters, the third chapter 32 pages, 60063 characters, the conclusion 4 pages, 6641 characters. The dissertation consists of 215431 conventional characters in total, excluding the list of references.

## THE CONTENT OF THE DISSERTATION

The **introductory part** of the dissertation describes the relevance and degree of development of the topic, the object and subject of the research, the goals and objectives of the research, the methods, the main provisions put forward for defense, the scientific novelty of the research, its theoretical and practical significance, its approval and application, and the total volume of the work.

Chapter I of the dissertation is called **“Hyperbole as an element of figurative language”**. This chapter examines figurative language and its elements, as well as the interaction of hyperbole with other elements of figurative language.

Descriptions of language are a set of ideas about language contained in various expressions. The main issue in such expressions is to characterize the essence, value, role of language in human communication, culture, and creativity. In our terminology, discourse is a particular area of communication and activity of people, in which language (speech) becomes the subject of expressions, and therefore receives one or another interpretation. Let us note that in any possible discourse, language is defined either in the native language of the subject of speech, or in a non-native language for him. Such contexts are called metalinguistic. They perform a distinct metalinguistic function, along with other basic functions of the language (communicative, mental, cognitive, regulatory, emotional-expressive, ethnic, aesthetic, etc.). It is thanks to the metalinguistic function that linguistics with all its branches has emerged and exists, because it embodies the linguistic self-awareness and linguistic self-identification of the people<sup>5</sup>.

As A.Mammadzadeh noted, metaphor is one of the main categories of language. Its emergence is associated with the emotional and aesthetic way of thinking of a person. Therefore, metaphors are closely related to human psychology. Metaphors are especially common in satirical genres, since their expressive power

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<sup>5</sup> Lakoff, G. The Contemporary Theory of Metaphor / G.Lakoff, & M.Johnson. – Cambridge: Cambridge University Press, – 1992. – p.27.

plays an important role in the effective delivery of stylistic means such as irony and sarcasm<sup>6</sup>.

The main place in the formation of the metaphor system belongs to phraseologisms. They are equivalent to a sentence in terms of form and content, express a complete thought, and as a communicative unit, they differ from proverbs and sayings. Proverbs and sayings belong to one group, while aphorisms, catchphrases and quotes belong to the phraseological units. Proverbs and sayings are complete syntactic units that figuratively reflect the way of life, worldview and customs of the people. The main feature of these units is that they are constructed in the form of sentences and are used in the whole text or in a part of it to increase emotionality along with imagery. For example, some proverbs act as independent sentences and do not carry the function of a sentence member.

- *Many hands make light work* – Work done together is easier to understand → A proverb in Azerbaijani that corresponds to this idea: *El gücü, sel gücü*.

- *No fence against a fall* – It is impossible to prevent fate → In terms of cultural relevance, Azerbaijani proverbs: *Olacağa çarə yoxdur* or *Yazıya pozu yoxdur*.

- *Wealth is nothing without health* – Wealth has no value without health → A proverb in Azerbaijani folk wisdom that corresponds to this idea: *Neynirəm qızıl testi, içinə qan qusum*<sup>7</sup>.

Modern linguistic stylistics offers a number of definitions of the stylistic phenomenon of hyperbole. Hyperbole is a linguistic means of deliberate, figurative exaggeration or understatement, based on a contrasting comparison of the real and unrealistically exaggerated quantitative characteristics of the size of an object, event or action that is relevant for the speaker, and at the same time serves to strengthen both expressions. In addition, at the present stage of development of linguistic teaching, hyperbole is perceived as a stylistic means consisting of obvious and deliberate exaggeration. According to

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<sup>6</sup> Məmmədşadə, A. Müasir Azərbaycan ədəbi dilinin üslublar sistemi və məcazlar / A.Məmmədşadə. – Bakı, – 2019. – s.47.

<sup>7</sup> Dijk, T.A. Van. Society and Discourse. How Social contexts control text and talk / T.A. Van. Dijk. – Cambridge: Cambridge University Press, – 2009. – p.49.

S.A.Tikhomirov, the main purpose of this technique is to intensify expressiveness, as well as to implement a staged category. Hyperbole has a high semantic valence and constitutes a field of syncretism. According to the scientist, hyperbole is productive in an artistic context and is inherent in various linguistic styles<sup>8</sup>.

Having studied the concept of hyperbole in the context of various results, one can get a clear idea of the meaning of this technique, because despite the variety of definitions and descriptions, all of the above-mentioned researchers agree on one thing: hyperbole is not just a stylistic phenomenon that helps to give the text a bright color, but a technique that has the property of influencing the reader's perception, directing his thoughts and feelings in a certain direction, as a result of which a certain emotional connection is established between the author and the reader. At the present stage of studying the technique of hyperbolization, there is a basic classification according to the following principle: artistic hyperbole and linguistic hyperbole. Linguistic hyperbole used in colloquial speech is characterized by the use of pronouns such as all, every; numbers: a hundred, a thousand; concrete and abstract nouns: cosmos, sea, rain; adjectives: tremendous, gigantic, countless, etc. Ordinary (colloquial) hyperboles have gained stability, their figurative meaning has become the norm of use, and as a result of frequent use, they have lost their figurativeness.

Artistic hyperbole – a phenomenon in which the definition of hyperbolic dimension is an individual author's invention and is not taken from the means that have become the norm. Hyperbolic dimension, as a rule, finds expression at the level of phrases, simple or complex sentences. This type of hyperbole has a description, unlike the usual one. Artistic hyperbole is characterized by artistic vocabulary, for example, the words world, significance, height are combined with adjectives strong, gorgeous, etc. Also, the use of verbs such as break, burst, sink, jump is typical for this type of phraseological expressions. For example: “*One's heart sank into one's boots – one's heart dropped to one's feet*”.

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<sup>8</sup> Тихомиров, С.А. Гипербола в градуальном аспекте: / Дис. канд. филол. наук/ – Москва, 2006. – с.103.

The expressive plan of artistic hyperbole can change depending on the author's desire and can turn into metaphor, metonymy, etc. Evaluation and emotionality are reflected in the semantics of artistic hyperbole, are closely interconnected and, while ensuring expressiveness, enhance its quantitative and qualitative pragmatic aspects.

In the English and Azerbaijani languages phraseological lexicon with a national character occupies a relatively small place among the fixed comparisons. In both languages, both animal images and artifact names are used to express human character. However, in descriptions related to inanimate objects, situations and natural phenomena, preference is mainly given to images related to artifacts.

In the expression of human characteristics animal names and mythological images are used with similar or identical meanings in both English and Azerbaijani. This correspondence can be explained mainly by the connection with sacred sources. For example: “*as old as Adam*” – as old as the world, “*(as) deaf as an adder*” – as deaf as a stump, “*(as) patient as Job*” – as patient as Jacob, “*(as) old as hills*” – as old as the mountains.

In both languages animal names often carry symbolic meanings. For example, lion is associated with courage, fox is associated with cunning and resourcefulness, tiger is associated with ferocity, bee is associated with hard work, and ox is associated with strength and power. These meanings are clearly visible in the following phraseological combinations: *as cunning as a fox, as fierce as a tiger, as bold as a lion, as busy as a bee, as strong as an ox*.

However, there are also some symbolic differences between two languages. For example, while in Azerbaijani language passivity and mental weakness are expressed by animal names such as *sheep* and *chicken*, in English the same meaning is given by *goose* and *mule*.

At the same time, in Azerbaijani language hard work is more often associated with images of *bees* and *horses*, while in English, metaphorical images related to *birds* are preferred in this case<sup>9</sup>.

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<sup>9</sup> Hajiyeva, A.K. English Stylistics / A.K.Hajiyeva. – Baku: Science and Education, – 2015. – p.78.

In conclusion, we can say that hyperbole is one of those rhetorical devices that cannot be avoided, because it is part of the whole structure of thought. Hyperbole is defined as an exaggerated linguistic form that exaggerates or minimizes some real situation in order to create an emotional response in the audience. It represents things as greater or lesser, better or worse than they really are. As a kind of artistic device, hyperbole can be mixed with other figures of speech such as simile and metaphor. In addition, hyperbole is one of the most common features of everyday language use. Hyperbole is undoubtedly an important and indispensable assistant that allows writers to convey to readers the beauty of the world and achieve many speech goals at the same time. When writers use such rhetorical figures, they elevate the real world. This explains the reasons why hyperbole is associated with amplification, not reduction. However, extreme exaggeration should not be taken literally.

In Chapter II of the dissertation, entitled “**Hyperbole as a Stylistic Device**”, the role of hyperbole as a stylistic device in a literary text was analyzed, and the richness of the stylistic features of hyperbole in a literary text was studied as a pragmatic factor.

Hyperbole is a figure of speech and a literary device that creates a high effect through deliberate exaggeration. Hyperbole is an expression that is often boldly exaggerated or expresses emphasis without the intention of being literally true. Hyperbole is often used in rhetoric and literature, creating serious, comical or ironic effects. Hyperbole is also used as a literary figure in which the author uses special words. Expressions that exaggerate and emphasize the main essence of the expression in order to create a greater statement, more noticeable means of influence are used. The purpose of hyperbole is to create a greater impact and excessive stress than life. Such sentences usually express an action or feeling that is not realistically possible or plausible, but helps to emphasize an emotion<sup>10</sup>.

Hyperbole is also an exaggeration, but it is often more extreme than hyperbole and its intended effect, as a literary or rhetorical

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<sup>10</sup> Broeck, R. The Limits of Translatability Exemplified by Metaphor Translation // Duke University Press, – 1981. Vol. 2, No.2, – p.75.

device. Both hyperbole and exaggeration are figures of speech and should be understood literally. Hyperbole is used in literature and rhetoric as a means of figurative language, not just a form.

Hyperbole plays an important role in literature because it enlivens our speech and gives us, as the author or narrator, an emotional and mental state of the text. This allows them to clearly and accurately present the verbal atmosphere of the story.

The main function of hyperbole is to give the text brightness, emotionality, and credibility. In addition, he often creates satirical images for the heroes of humorous writers' works, allowing the reader to bring them to life in his or her own imagination.

It is very easy to find hyperbole in the text. Let's look at the examples: "*The girl's eyes were as wide as saucers*" – this expression describes the state of surprise and fear in an exaggerated way; "*The dog was as big as an elephant*" – here a hyperbolic analogy is established by describing the dog in its gigantic size<sup>11</sup>.

All these expressions do not correspond to any visible reality, because you will not meet a girl with such wide eyes on the street or a dog the size of an elephant, because in nature they do not exist and cannot exist. These are the simplest examples used for style. Metaphor and hyperbole are often used literary devices. The writer uses metaphor to compare everything. Sometimes an unusual comparison is created. Sometimes it seems like an excessive expression.

Let's look at the following examples of hyperbole:

*"There are hundreds of reasons why I'm still trying to get an education."*

*"Grandfather has a thousand wounds, yet he still tends the garden."* *"You wouldn't believe it – I saw a man so huge yesterday. Not even a man... more like an elephant!"*<sup>12</sup>.

Here hyperbole is associated with the element of comparison. A person is similar to an elephant in terms of weight.

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<sup>11</sup> Хартунг, В.Ю. Гипербола как один из приемов создания художественного пространства англоязычной литературной сказки // Вопросы современной филологии в контексте взаимодействия языков и культур: IV Международная научно-практическая конференция. – Оренбург: ОГПУ, – 2021, – с.167.

<sup>12</sup> Swift, J. *Gulliver's Travels* / J.Swift. – London, – 2005. – p.109.

“*Sit down, work, you'll find a million!*” – This expression carries an ironic tone. The speaker deliberately exaggerates the likelihood of the other person making a profit, essentially mocking them through overstatement. “*Masha did not go to college, do you think? Yes, everyone knows this!*” – In this case, lexical hyperbole is used to create emphasis, relying on a phrase that is assumed to be commonly known to achieve a rhetorical effect. However, it's clear that this is not objectively true, as people from another city may neither be aware of Masha's situation nor have any interest in it”<sup>13</sup>.

Satirists often use hyperbole to emphasize a point and draw the reader's attention to a socio-political or economic problem. Unfortunately, in Swift's time there were people who interpreted it literally. This caused a backlash among some members of the aristocracy, his hyperbole was misunderstood.

This style allows writers to make their speech figurative and expressive, focusing the reader's attention on any topic, the feature or characteristic of the object or person being described is reflected here. In addition, it was a deliberate exaggeration, the author here reflects his own style in order to express his attitude to what is happening.

When using hyperbole, the author expects the reader to perceive this exaggeration as a purposeful stylistic device. In other words, artistic hyperbole involves an unspoken understanding between the creator and the one who perceives it – both parties understand that the expression has a figurative meaning. This technique serves to present the attitude to events in a more emotional, vivid and emphasized form.

Thus, hyperboles used in colloquial speech and in artistic texts are mainly based on the principle of comparison and image creation. However, the difference is that in everyday speech, hyperbolic expressions are usually constructed through fixed models or clichés existing in the language, while in a literary text, the author takes an individual approach to this tool, trying to increase the originality and artistic power of the expression he creates.

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<sup>13</sup> Swift, J. *Gulliver's Travels* / J.Swift. – London, – 2005. – p.168.

Hyperbole can be approached not only from a cognitive, but also from a pragmatic perspective. This approach emphasizes the influence of the context, that is, the circumstances in which communication takes place, on the meaning of hyperbolic expressions. Hyperboles used in artistic style often create new pragmatic layers of meaning. When approaching hyperbole from this point of view, it is necessary to determine the author's attitude to events through the text and his point of view.

As a mental mechanism, hyperbole stimulates the reader's thinking activity, allowing him to identify new connections and similarities between two ideas or objects. For this reason, the writers analyzed earlier – Ernest Hemingway, F. Scott Fitzgerald, Ray Bradbury, Toni Morrison and O. Henry – gave extensive space to hidden comparisons and hyperbolic expressions in their works.

*"About Gatsby? No, I haven't," I said. "I only mentioned that I'd been doing a little checking into his background."*

*"And you discovered he went to Oxford," Jordan added, trying to be helpful.*

*"Oxford!" he exclaimed, clearly skeptical.*

*"As if! The man walks around in a pink suit." "Still, he claims he's from Oxford."*

*"Yeah, probably Oxford, New Mexico or some place like that," Tom said with a sneer<sup>14</sup>.*

*"The saint pendant dangled over my uniform, and I loosened the neckline of my tunic, unbuttoned my shirt collar, and tucked it gently beneath, close to my chest."<sup>15</sup>*

*"What I mean is the human body – real flesh that longs for love. Feet that crave both rest and dancing; backs that desire ease; shoulders that yearn to be embraced – by strong arms, believe me."<sup>16</sup>*

Hyperbole adds its own nuances to the artistic style and allows the reader to approach the text with aesthetic pleasure. The examples

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<sup>14</sup> Fitzgerald, F.S. Great Gatsby / F.S.Fitzgerald. – Istanbul: MK Publications, – 2017. – p.88.

<sup>15</sup> Hemingway, E. A farewell to Arms / E.Hemingway. – Arrow Books Ltd, – 1994. – p.102.

<sup>16</sup> Morrison, T. Beloved / T.Morrison. – New York: Vintage, – 2004. – p.113.

presented above show that writers in various genres of 20th-century American literature have widely used this rhetorical device. They have used this expression to express their ideas in a way that is both thought-provoking and aesthetically effective. Famous authors such as Toni Morrison, F.S.Fitzgerald, Ray Bradbury, Ernest Hemingway, and O. Henry have masterfully applied these rhetorical figures in their artistic expressions. We can conclude that hyperbole is a stylistic device that enhances the artistic impression and arouses the imagination with a meaning that can be conveyed differently from reality. In English, hyperbole is perceived as artificial, which makes it difficult to see the truth.

Chapter III of the dissertation is called “**Hyperbole in the literary text as a means of influence and persuasion**”. This chapter studies hyperbole as a means of influence, as well as hyperbole as a means of persuasion.

Hyperbole (Greek *gyperbolē* – exaggeration, excess) is a figurative expression consisting of exaggeration of the size, power, beauty, value of the described. It is used to create a bright and effective image. In colloquial speech, which is always emotionally colored, such exaggerations often occur: *I ask for a thousand forgiveness; afraid of death; very angry; extremely attached, I would give the world to see it*. In fiction, writers use hyperbole to enhance expressiveness, create a figurative characterization of the hero, his vivid and individual idea. With the help of hyperbole, the author's attitude to the character is revealed, a general impression of the expression is created<sup>17</sup>.

In hyperbole, perhaps more than in other devices, there is a difference between emotional meaning and emotional coloring. In hyperbole, words retain their place, give thematic-logical meaning, but give the entire expression illogicality, emotional connotation (coloring) appears. In an oxymoron, on the contrary, the illogicality of the expression is eliminated by suppressing the thematic-logical meaning of one of the components of the combination, moreover, this suppression leads to an increase in emotional significance.

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<sup>17</sup> Виноградов, В.В. Избранные труды. О языке художественной прозы / В.В.Виноградов. – Москва, – 1980. – с.246.

As a literary device, hyperbole emphasizes the subjectivity of the created, the image, its deliberate conventionality is manifested here. But at the same time, the basis of hyperbole is the assessment of reality and artistic phenomena. The artist, as it were, raises the depicted events to a great, superior degree, enlarges them; He does not deceive readers, but rather creates for them a world of displaced proportions, exaggerated passions, infects them with this world, causes a reaction of trust. This stimulates the imagination, makes them pay attention to the highlighted features, illuminates the events, the character traits of literary heroes. Hyperbole is not a lie in the simple sense. A.A.Potebnya writes: "*Lie belongs to hyperbole, it manifests itself as irony in comedy.*"<sup>18</sup>

Hyperbole is reflected in the conventions of expressing the intensity of a direct, unrestricted emotional assessment of reality. It is no coincidence that hyperbole is not the main scope of everyday colloquial speech.

At the same time, hyperbole is widely used as an effective means of amplification, in artistic and oratorical speech, this is most observed in journalism. Hyperbole is often identified with metaphor, that is, it is claimed that hyperbole is a metaphor. Hyperbolic expressions often contain paradoxes, alogisms and statements that contradict reality.

Especially strong exaggeration, sometimes reaching the point of absurdity, is used to give a comic tone to the character's speech. In some cases, it is useful for the author to use hyperbole to distort the situation, to the maximum extent possible – to emphasize some of their features or the features of other people reflected here. The desire to create an exaggerated impression on others, about their own weaknesses or, conversely, about the features of the interlocutor, third parties, objects, events, etc. is manifested. The speaker constantly enhances his speech with various means, uses emotional words and metaphors, etc. Hyperbole means play an important role in this case.

It should be noted that hyperbolic expressions are most often emphasized, the world is reflected here, where human interests are

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<sup>18</sup> Потебня, А.А. Теоретическая поэтика / А.А.Потебня. – Москва, – 1990. – с.41.

affected by the assessment of man and human activity or some external phenomena. These qualities and states of the speaker, the listener and other persons, various features of phenomena, for example, movement in space, relationships and interactions of people, natural phenomena, in one way or another affect, the physical and emotional state of people, etc. In addition, hyperbole manifests itself in the context of idioms – with the semantic transformation of the meaning of words and expressions, from a one-time value to a fixed value of action, from the specific to the general, etc.

Hyperbole means exaggeration, and this is exactly the meaning of this stylistic device. However, not all hyperboles are so obvious. The question you should ask when you hear the expression hyperbole is whether it is really a true statement. Hyperbole will convince us of this, which makes it an effective and strategic stylistic device.

Scientists note that hyperbole is not only an exaggeration, but also a characterization, that is, a maximization and minimization. The most important condition for hyperbolization is the voluntary presentation of reliable information. Hyperbole is the main means of influence in the communication process, increasing the expressiveness of speech<sup>19</sup>.

It should be noted that hyperbole is inextricably linked with metaphor, metonymy and irony. These stylistic devices create vivid images that complement each other. One of the most widespread methods of hyperbolization is phraseological units, which form the basis of hyperbola of exaggeration and hyperbola of low expression. Currently, the features of the construction of hyperbole in linguistics, the linguistic methods of its expression, the functions performed in the speech of native speakers, and the strategies of hyperbolization have not been sufficiently studied.

Hyperbole is perceived as a poetic figure, trope and stylistic device. Hyperbole is also defined as an intensifier, representing one of the methods of expressing overestimation or exaggeration. That is, litotes are considered a type of hyperbole. Based on the different points of view of different terminological schools regarding

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<sup>19</sup> Rubio, F., Paula C., Robyn C. Metaphor and hyperbole: Testing the Continuity Hypothesis // *Metaphor and Symbol*, – 2015. 30 (1), – p.31.

hyperbole, we can conclude that the above concepts are synonymous. In our opinion, hyperbole is a stylistic device, since it helps to increase expressiveness and imagery. This is a technique used by the speaker to increase the expressiveness of his speech in order to have a certain effect on the listener.

The issue of the essence and functional features of hyperbole has been very little covered in the works of both domestic and foreign linguists. Sh.Balli in his “French Stylistics” paid the most attention to describing the phenomenon of exaggeration in colloquial speech. The Swiss linguist gave a special place to hyperbole among the means of expression of oral speech, showing that the basis of this phenomenon lies in the extralinguistic plane<sup>20</sup>. Recognizing the commonality of the laws and trends affecting the formation and development of various languages, we nevertheless believe that the implementation of these laws and trends may have specific features due to the ethnocultural uniqueness of the development of peoples.

One of the poetic figures that enriches a literary work from an artistic point of view and decorates it aesthetically is hyperbole. Hyperbole serves to present the thought and idea that the author wants to convey to the reader or listener in a clearer and more prominent way. This is an artistic means that, in order to make the event seem more impressive, is exaggerated and compared to unreal events and facts. Since hyperbole is based on expanding, magnifying and exaggerating the essence and content of the event, it is somewhat removed from reality. However, it creates a positive impression on the reader from an aesthetic point of view and is closely connected with the ideological-aesthetic structure of the work.

Each expression that carries the function of hyperbole in the works is used in an organic relationship with the described scene, image and character. This gives the artistic language of the work emotional depth and expressive power. Hyperboles used in literary texts usually appear not as a single word, but as several words combined to create a new meaning. Hyperbole, as one of the forms of figurative expression of thought, serves to select and distinguish an

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<sup>20</sup> Балли, Ш. Французская стилистика / Ш.Балли. – Москва: Изд-во иност. лит., – 1961. – с.59

event from invariants. Although such features as adequacy, similarity and general invariance between events in some cases create the basis for their presentation in the same way, sometimes they allow these events to be specially emphasized and brought to the fore.

When defining the term “hyperbole”, it should be remembered that hyperbole of the surrounding reality is an integral feature of human consciousness, a way of classifying objects and events reflected in any national language in terms of their emotional significance. Limited linguistic means of expressing the widest range of human emotions and experiences lead to a constant search for ways to reveal a person’s emotional state and attitude to the reality being described. Hyperbolization of signs and events allows not only to reveal their emotional perception, but also to emphasize their significance for the recipient of the statement. Domestic and foreign linguists consider this phenomenon from different points of view, but they always agree that hyperbole is a speech technique based on a conscious, emotional exaggeration of the features and qualities of the described object. The conscious nature of hyperbolic exaggeration has a two-sided nature, since the unreality of the hyperbolized feature is intended by both the author of the statement and the person receiving it. The discrepancy between the described and the real situation is aimed at more clearly and concisely expressing the author's attitude to the described phenomenon, giving it an emotional assessment.

The results obtained during the research are noted in the “**Conclusion**” section of the dissertation.

1. In modern linguistics and literary studies, we often encounter the term “hyperbole”. However, the synthesis of background knowledge and specific context does not always lead to an unambiguous understanding of the word hyperbole. Therefore, the hyperbole used in a literary text has a different purpose, even if other texts reflect the signs of hyperboles. This can be explained as follows: the author of a literary work tries to penetrate the “inner world” of the reader through his work. The goal is to influence him and create changes in his opinion.

2. There is also a view in linguistics that hyperbole is simultaneously a process of text creation and a process of reading.

According to the first perspective, the proposed material is indeed a graphic text; according to the second, it is a hyperbole constructed in the mind during the process of perception – that is, an artistic hyperbole. The analysis of hyperbole used in literary texts makes it possible to arrive at the following conclusions:

The author of a literary text creates hyperbole in order to express their idea. In this case, the literary text functions as an intermediate stage of artistic hyperbole, as its integral component, and as a potential spectrum of its sequential connections. Within the situation created by the author in a literary text, where the reader is free to think independently, communication between the author and the reader gives rise to artistic hyperbole. By analyzing the literary text and artistic hyperbole, one can conclude that artistic hyperbole represents the individual approach of both the addresser and the addressee to the literary text, shaped by their worldview, lifestyle, and the socio-cultural environment in which they were raised.

3. Metaphor and metonymy, which lend special expressive value to artistic hyperbole, serve to ensure the reader's aesthetic perception of the text and their enjoyment of it. In 20th-century American literature, writers working across various genres made extensive use of these rhetorical devices, conveying their ideas in ways that are both thought-provoking and aesthetically pleasing through these figures. The use and interpretation of expressive means such as metaphor, metonymy, and irony are closely connected with human cognitive and mental mechanisms. At the same time, the presence of an artistic sensibility in the reader also plays an important role in the proper comprehension of these expressions.

4. One of the main criteria of hyperbole is its pragmatic nature. Artistic hyperbole is presented to the reader not as ready-made and positive information, but rather as a known scheme or riddle, which requires the reader to derive new meanings and form additional meanings in that semantic plan. For this reason, various approaches emerge during the interpretation of hyperbole. This diversity is accepted as a natural regularity of artistic discourse. In particular, for the formation of artistic hyperbole, it is considered important to reveal its hidden and important meanings. For example, when

working on the concepts of “life” and “death”, the American writer Ray Bradbury included elements of indirect (hidden) meaning, which is one of the characteristic features of artistic hyperbole, in the expression.

5. In order to enhance the expressive power and imagery of hyperbole, writers widely use not only metaphors and metonymies but also other figures of speech. One of the reasons for the author's use of such figures of speech in their work is the desire to convey the presented idea in a more convincing, memorable, and aesthetically appealing way. In such cases, these expressive tools also serve the function of “rhetorical devices.” Figures of speech such as contrast, epithet, comparison, exaggeration, diminution, asyndeton, and polysyndeton are of particular importance in both forming and strengthening the expressiveness of the artistic discourse and in distinguishing it from other types of discourse.

6. When artistic hyperbole is analysed from a cognitive perspective, the interpretation of verbal connotations and denotations, the understanding of word meanings in context, and the establishment of connections between word combinations, subordinate clauses, complete sentences, paragraphs, and text fragments all play an important role in its comprehension. In this process, the cohesive devices used by the author and the coherence created within the text are particularly significant. Studies conducted on the literary works of Ernest Hemingway and F. Scott Fitzgerald show that the presence of cohesion and coherence reveals their essential function in the semantic analysis of artistic hyperbole.

In literary texts, the writer skilfully employs cohesive devices to convey their ideas and intentions to the reader, creates coherence through lexical markers, and thus expects the reader to grasp the cognitive aspects embedded in the text. Researchers who have examined Ernest Hemingway's literary style have analysed his conceptual hyperboles – such as “war” in an ideological sense, and “journey” in terms of time and space – based on a socio-cognitive approach, demonstrating that the writer's lexical choices are predetermined by social and linguistic contexts.

In the works of F. Scott Fitzgerald, hyperbole is often used in the form of implicit comparison, functioning as a means of deliberately and explicitly exaggerating the features of objects and events in order to produce a stronger emotional impact on the reader.

7. To express the pragmatic value of a text, rhetorical and stylistic devices are employed. When creating artistic hyperbole, Jack London and Charles Dickens shape certain characters and aim to influence the reader through these images. In these portrayals, Jack London not only highlights various traits inherent to humans but also draws attention to their distinctive manner of expression. This expressive style, in turn, is constructed through rhetorical means. This feature is even more prominently observed in the works of Charles Dickens.

In hyperbolic descriptions, the writer conveys the characteristics of the depicted phenomenon through unusual word combinations and the flexible manipulation of language, thereby capturing the reader's attention. As a result, the reader is encouraged to evaluate the event or character from different perspectives. Through the use of tropes, the author's creative ability to "reconstruct thought" becomes evident, enabling them to present the surrounding world in a vivid and impactful manner.

8. As in many literary examples of the postmodern era, modern literary fairy tales are based on the principle of play at the text level. This feature manifests itself at the intertextual level as a result of the use of fragments of various literary and extralinguistic cultural codes, along with the application of game techniques in all layers of the text. In this context, R.Dahl's fairy tales can be especially noted. Some of the hyperboles used by the author in "Charlie and the Chocolate Factory" to characterize Charlie and his family are associated with their difficult financial situation rather than with the personalities of the characters. This approach creates a sense of empathy in the reader and leads to the formation of sympathy for the characters.

9. By using hyperbole, the author always expects the reader's understanding, as exaggeration is deliberately presented as a stylistic device. In other words, artistic hyperbole, as it were, establishes a

kind of implicit agreement between the creator of the hyperbole and the reader. This can be seen more clearly in Theodore Dreiser's novel *Sister Carrie*. Here, the hyperboles employed reveal a clash between the ordinary and the natural, while events and objects appear in an impossible, unreal manner. In hyperbole, two meanings are realized simultaneously: the primary, subject-logical meanings of words and their contextual-emotive meanings.

*The main provisions of the study are reflected in the following works published by the author:*

1. Hyperbole as a Stylistic Device in English Fictional Texts // – Baku: Azerbaijan University, Silk Road, – 2022. No. 1, – p.107-112.
2. The Interaction of Hyperbole with Other Figurative Language Elements // – Baku: ANAS, Institute of Manuscripts named after M.Fuzuli, Philological Issues, – 2022. No. 13, – p.79-88.
3. The pragmatic function of hyperbole in English fictional text // The XXXIII International scientific symposium “Dialogue of sciences and cultures in the modern world”. – Bishkek, Kyrgyzstan, – 24 December, – 2022, – p.71-74.
4. Hyperbole as a Means of Creating Humorous Effects in Fictional Texts // Materials of the VI Republican Scientific-Practical Conference of Young Researchers. – Baku, – 10 March, – 2023, – p.18-20.
5. Linguistic Features of Hyperbolization in Journalistic Texts in Azerbaijani and English // VII International conference of young researchers. – Baku: ASCCA and BEU, – 28-29 April, – 2023, – s.1911-1914.
6. Metaphor and Hyperbole in Contrast // – Baku: Philology and Pedagogy Scientific Research, International Scientific Journal, – 2024. No. 2, – p.68-74.
7. The Role of Hyperbole in Different Discourse Genres // – Baku: Current Problems in the Study of Humanities, – 2024, No. 3, – p.19-22.
8. The Process of Figurative Extension in Fictional Texts // – Baku: Azerbaijan University, Silk Road, – 2025., No. 1, – p.111-114.

9. Metaphorical Expressions in English Literary Texts and their Pragmatic Characteristics // Вчені записки ТНУ імені В.І. Вернадського. Серія: Філологія. Журналістика, – 2025. Том 36(75), №4, Частина 1, – р.113-120.

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