



## Subjectively chosen standards of a hyper feature

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ABSTRACT

Subjectively chosen standards of a hyperfeature in a literary text can be expressed by precedent proper names. Sometimes gradual hyperbole is reinforced by lexical or semantic repetition: Each hero is Samson: the strong perishes from the intrigues of the weak and numerous - if his patience bursts, he will crush them and be: crushed himself; or is he just a Gulliver among the Lilliputians, of whom there are so many that in the end they will still take vepx over him (A. Schopenhauer).

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Let's compare French and Italian proverbs, in which comparisons with a donkey do not at all seem insulting or offensive: "L'empereur d'Allemagne est leroys des roys, leroys d'Espagne - roys des anes et leroys d'Angleterre - roys des diables". "The German emperor is the king of kings, the Spanish king is the king of men, the French king is the king of donkeys and the English king is the king of devils" (French); "Lapazienza e la virtude gliasini e de Santi". "Patience is the virtue of donkeys and saints" (It.). However, already in Cicero: "quid nunc te, asine, litteras doceam? Non opus est verbis, sed fustibus." <<Why am I teaching you the sciences, donkey? Not words are needed, but sticks" (lat.). Wed with the Italian folk proverb: "il re non litterato e un asino coronato" "an uneducated king is a crowned donkey", or in Cervantes, a comparison of scientists with donkeys: "pues otracos apuedes advertir, es, que hay algunos, que no le excusa el ser latino deserasnos" have subjects whom learning does not prevent from being donkeys" (Spanish .) (Veselovsky, 2001 : 648-649).

Yu.M. Lotman notes that "art <is - ed.> mastering the world (modeling the world) in a

conditional situation" (Lotman, 2005: 78). At the same time, "irregularities" in art acquire a structural meaning and in this way differ sharply from irregularities in other modeling systems" (Lotman, 2005: 81), The creation of a hyperbole is based on two opposite mechanisms: one seeks to subordinate all elements of a hyperbole to a language codified system, to automate the meaning of the technique, and the other is to destroy this automation and make a new stylistic structure a carrier of new information.

Thus, as the analysis showed, relative, socially, culturally conditioned values become the object of hypergradual interpretation (and hence measurement) of the author of a literary text. As a rule, a method of comparing the things and phenomena under consideration is used here, a certain angle or background for examining an object is selected.

The consumer of the text is more or less open to the suggestiveness of images and, in the words of A.N. Veselovsky "impressions", the author notes that "... the poet is more sensitive to their small shades and combinations, apperceives them more fully; this is how he completes, reveals ourselves to us, renewing old plots with our understanding, enriching familiar

words and images with new intensity, captivating for a while into the same unity with himself in which the poet of the unconscious poetic era lived. But we have experienced too much apart, our demands for susceptibility have grown and become more personal, more diverse; the moments of unification come only with epochs of calmed life synthesis deposited in the general consciousness" (Veselovsky, 2001: 734).

It is noted that the concept of "time" is one of the most pronounced hypergradual concepts in the language picture of the world. For example: One Girl was asked what is the most important person, what is the most important time and what is the most necessary thing? And she answered, thinking that the most important person is the one with whom you are communicating at the moment, the most important time is the one in which you now live, and the most necessary thing is to do good to the person with whom you are dealing at the moment (L. N. Tolstoy).

Our analysis of the functioning of a hyperbola in a gradual aspect showed that the most frequent associations when decoding a hyperbolic meaning are associations on the basis of "quantity" and "size": And I say: "If you inflate your joys to the size of troubles, then you can get from them pleasure" (M. Zhvanetsky); It's easy to be a giant when there are dwarfs around you. The concepts of "quantity" and "size" can be simultaneously played out in the same poetic context: One - / even if / very important - / Can't lift a simple / five-inch log, / Especially - / a five-story house (V. Mayakovsky). We believe that in such contexts it makes sense to speak of contextual hyponymy (units of different hyper-hyponymic paradigms are combined into a general contextual paradigm). Thus, the lexemes mouse and the Universe become hyponyms: If the mouse sluts at the Universe, does this change the state of the Universe? (A. Einstein).

Contextual synonyms in a literary text are also often created according to the type of metonymic transfer of meaning. For example: I used to climb up a high wall, sit down and sit there such an unhappy, lonely and sad young man that I feel sorry for myself (I. Turgenov).

The lexeme lonely acquires the figurative meaning "unhappy", and all three adjectives are marked as gradual lexemes with the construction "so... that...". In A. Pushkin we find: The impostor thought a little and said in an undertone: / God knows. My street is cramped; I have little will. My guys are smart. They are thieves. I must keep my eyes open; at the first failure, they will redeem their neck with my head. / That's it? I said to Pugachev. Lotman notes that the path to understanding the diversity of a literary text ("always approximate - ... goes not through lyrical talk about originality, but through the study of Uniqueness as a function of certain repetitions, individual as a function of regularity" (Lotman, 2005: 37). Sometimes everything is built on hyperbole work, then we can talk not about a hypergradual field in a literary text, but about a hypergradual field of a literary text – trans textual hyperbole (TTH): The speech of the lawyer caused an emotional storm of regret and tears at first from the audience ("sobbing was heard, someone was already carried out of the hall" ), then all the members of the court ("and even "the prosecutor this stone, this ice, the most insensible of organisms" squirmed uneasily in his chair, blushed and began to look under the table ... Tears glistened through his glasses"), then ... the defendant himself could not stand it. The time has come for him to cry. He blinked his eyes, cried and moved restlessly ... (A. Chekhov). the author's standard of a hypergradual sign: the power of instilling sympathy and pity for the defendant increases significantly as which of the characters experiences these emotions.

Thus, we can conclude that the hyperbole in the text implements a pronounced pragmatic function, functioning at all levels of the language, having a semantic field and being characterized by stylistic universality.

An analysis of the language means of expressing a hyperbole, as well as the structural types and functions of a hyperbole in a gradual aspect, allows us to draw the following conclusions. Among the values expressed in a gradation-hyperbolic manner are the values of quantity, quality, time, space.

Hyperbole in the gradual aspect is created by semantic shift of words from the meaning of

singularity to the meaning of regularity or constancy of the manifestation of a feature, from concreteness to generalization. From the point of view of linguistic means of expression, hyperbole is represented by units of phonetic, graphic and spelling, lexicogrammatic, phraseological, morphological and syntactic levels. Phonetic, graphic and spelling means of hyperbolization do not independently form the meaning of exaggeration, however, in combination with linguistic means of other tiers, they enhance the hyperbolic nature of the depicted reality. Lexico-grammatic hyperbolic means that make up the core of hyperbole in the works of the considered authors are represented by verbs, adjectives (including pronominal adjectives), pronouns, adverbs (including pronominal adverbs), nouns, numerals, particles.

From pronouns, a group of negative pronouns is used as a means of hyperbolization, from pronominal adjectives, a group of attributive pronominal adjectives. The main semantic groups of pronominal adverbs used as means of hyperbolization are adverbs with temporal and spatial semantics.

The substantive hyperbole is represented by nouns with qualitative, quantitative, temporal and spatial meaning. Subject hypergradual fields are nouns and some noun pronouns with a semantic limiting sign, a pronounced emotional assessment of the reality, the characteristics of the called object. These include the names of abstract tradable concepts, names correlated with qualitative adjectives that name gradual signs. Hypergradual series are revealed not only with the help of dictionary interpretations, but also by analyzing the textual implementations of the hyperbole.

The numerals used for the purpose of hyperbolization mainly denote round numbers and indicate a large number to focus on quality. The hyperbolic meaning of lexical and grammatical units is reinforced by excretory-restrictive particles. The linguistic means of expressing hyperbole include: phraseological means, the most frequent group among which are phrase schemes of qualitative, quantitative and spatio-temporal semantics, as well as

phonetic, graphic and spelling means of hyperbolization that do not directly independently create hyperbole, but participate in its creation along with by other linguistic means and revealed in the conditions of an artistic context.

Morphological means of hyperbolization are represented by the degrees of comparison of adjectives and the comparative degree of adverbs. Objective, attributive and procedural hypergradual fields are characterized by their own specific language means of creating a hyperbole - affixes, analytical constructions, grammatical forms (a kind - for a verb, degrees of comparison - for adjectives and adverbs).

At the syntactic level, the hyperbole can be remised both within the framework of simple and complex sentences; means of gradual hyperbolization are represented by inversion, rhetorical questions, sentences with a modal meaning of impossibility and semantic incompatibility of the subject of the predicate, sentences whose hyperbolic personality is based on the collision of the meanings of the main and subordinate parts. For specific nouns, the hypergrading feature can be primary or additional, and it can also be expressed analytically and synthetically, or there can be two or more hypergrading features.

Hyperbole is concentrated in the field of nomination and evaluation of mental activity, emotional states of a person. The main functions performed by hyperbole in the gradual aspect are emotional and evaluative. In their implementation, units of all language levels with the semantics of gradualness are used.

The largest number of designations of a hyperfeature is given by its extreme degrees (minimum and maximum), or maxima of opposites, i.e.

deviations from the norm. The norm itself is imperceptible, preserved in an implicit form. The most important concepts are reflected within the subject, attributive and procedural fields of the hyperbole, represented by single-root lexemes.

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