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## HYPERBOLE IN LITERATURE AND ITS USAGE IN THE STORIES OF MARK TWAIN

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*Abstract: This study describes the generalization of knowledge regarding the importance of hyperbole for the perception of American fiction in the second half of the XIX century, in particular, understanding the importance of the phenomenon under study for the analysis of the humorous works of Mark Twain. We propose to study in more depth the individual means of stylistics in order to compile a detailed theoretical base, which will help to analyze and adapt various types of texts in English more easily for understanding. Approaching the study of hyperbole in the stylistics of the English language, it should be noted that hyperbole is one of the most important stylistic figures, since it is widely used in writing comedy and satirical works.*

*Keywords: hyperbole, stylistics, works of art, exaggeration, technique.*

### Introduction

Today, the study of English stylistics is an integral part of language acquisition in general, because stylistics is extremely important for understanding and correctly interpreting not only works of art, but also scientific articles, newspaper publications and other types of texts that can be encountered while learning the language. Therefore, we consider the lack of proper materials and theory on specific stylistic devices, in particular on hyperbole, to be a significant gap. Hyperbole is a stylistic figure, an exaggeration. It is used not only in literary texts, but also in oratory, and in colloquial speech. The following expressions can serve as an example of hyperbole: "I haven't seen you for a thousand years", "you scared me to death", "it seems he bought food for a year in advance". Not only individual phrases can be hyperbolic, but also independent characters and situations in which they find themselves. The master of hyperbole in literature is N.V. Gogol. For example, in his poem "Dead Souls", the vices of the landlords, in particular Plyushkin with his greed, seem overly exaggerated. In the second half of the XIX century American literature has gained wide development and original significance, in which the humorous genre is becoming increasingly popular. The United States of America gave world literature such classics as Edgar Allan Poe, Ernest Hemingway, and many others.

### Discussion

Among American writers of this era there were many humorists and satirists who ridiculed the eccentricity of their compatriots. One of the most significant figures in American literature of the XIX century is Mark Twain. One of the main techniques that were widely used in writing humorous works was hyperbole. Thus, understanding the phenomenon of hyperbole and other stylistic units allows us to more broadly reveal the subtleties in understanding nineteenth-century American prose. This is the reason for the relevance of the topic of the course work. To understand the semantic meaning of the works written by Mark Twain, we need knowledge of the main techniques used, especially hyperbole.

Given the special prevalence of this means of expression in humorous works, the

object of study is hyperbole, as a stylistic technique widely used in the humorous genre. Thus, the significance of hyperbole in the works of Mark Twain is the subject of study. The purpose of this course work is to determine the genre significance of the stylistic device of hyperbole in the stories of the American classic, to pay attention to the importance of studying the stylistic devices of the English language, for the analysis of foreign English-language literature.

Hyperbole is a literary means of expression. Usually, this technique is used by the speaker in order to draw the listener's attention to the presented situation or to some of its properties and to create a distorted, exaggerated idea of this situation or its properties in the listener. In works of art, the author seeks not to use ready-made language means and images, but to create his own, unique hyperbole: "They swarmed up in front of Sherburn's palings as thick as they could jam together, and you couldn't hear yourself think for the noise." A distinction should be made between exaggeration and hyperbole. In amplification, the speaker usually evaluates the reported fact by running it through their emotions. With exaggeration, hyperbole, a person gives the described fact either a comparative description with another fact - and then a figuratively distorted description of the first arises, or speaks of clearly exaggerated, implausible properties of the object that go beyond reality, etc.: "I'm so hungry I could eat a horse." Subtle remarks about the essence of hyperbole, its emotional meaning, were made by A. A. Potrebnya: "Hyperbole is the result of some kind of intoxication with a feeling that prevents you from seeing things in their true sizes. Therefore, it is rarely, only in exceptional cases, found in people of sober and calm observation. If the mentioned feeling cannot captivate the listener, then the hyperbole becomes an ordinary lie. Also, Academician Vinogradov spoke about the nature of hyperbole, recalling Gorky's remarks that "genuine art has the right to exaggerate", writes that "hyperbole is the law of art, bringing to the greatest clarity and distinctness what exists in life in a dispersed form".

Comparing different points of view on the definition of the concept of hyperbole, we come to the conclusion that hyperbole provides, as it were, a mutual agreement between the creator of the hyperbole and the reader. Both understand that this statement has a certain subtext. Both agree that this is one of the forms to express more colorfully, brightly, convexly, emotionally the attitude towards the described phenomena. In hyperbole, there is a collision of the ordinary, natural in relations between phenomena and objects, and the impossible, unreal, grotesque. In a hyperbole, two meanings are realized simultaneously: the basic, subject-logical meanings of words and the contextual-emotional meanings of words.

There are hyperbole:

- 1) Erased/usual: haven't seen for ages, told you 40 times (expression).
- 2) Speech: writing desk was a size of a tennis court (absurdity, contradiction to common sense - comical effect) He was so tall that I was not sure he had a face. (O. Henry) In addition, hyperbolas can be classified as follows: Numeric hyperbolas (1000 percent).

In some cases, it is beneficial for the author using hyperbole to distort the situation as having a certain property to the maximum extent - in order to note some of his own properties of other people: "Her brain is the size of a pea" (for example, in a situation where the speaker wants to show his doubts about the mental abilities of another person); "He is older than the hills", etc. The desire to arouse in others an exaggerated impression of one's own weaknesses or, on the contrary, merits, about the signs of the interlocutor, third parties, objects, events, etc. The narrator constantly strengthens his

speech with the help of various techniques: the use of emotional words and metaphors, etc. The means of hyperbolization play an important role in this.

It should be noted that, most often, hyperbolic statements focus on the sphere of assessments of a person and human activity, or some phenomena of the outside world, in which human interests are affected.

These qualities and states of the speaker, listener and other persons, various attributes of work (movement in space, relationships and interactions of people, natural phenomena that in one way or another affect the physical and emotional state of people, etc. In addition, hyperbole also manifests itself in the context of an utterance - by semantic inversion of the meaning of words and expressions: from the meaning of one-time to the meaning of the constancy of the action, from the particular to the general, etc. As you can see, the range of language means by which hyperbole is born is very wide and varied. It is hyperbole with its diversity that is the main technique of many humorous and satirical works. Irony, built on the grotesque and hyperbole, is especially vividly and uniquely presented in the works of the great American writer Mark Twain, whose work we will present as an example. The famous American writer Mark Twain was born in the village of Florida, Missouri, in 1835. Mark Twain is only a pseudonym for Samuel Langhorne Clemens, and the first note signed by the famous pseudonym dates back to 1863. The writer's childhood was spent on the Mississippi, in the town of Hannibal, known to readers all over the world under the name of St. Petersburg. Samuel Clemens came from a family whose fate was closely intertwined with the American frontier - the border of the civilized lands of America. Hannibal at that time was the last outpost of civilization, followed by almost undeveloped lands. On the other side of the Mississippi, territories began - free from slavery. Through Hannibal lay the path of settlers to the West, and the path of slaves who were taken along the river to cotton plantations in its lower reaches, and the path of runaway slaves. History seems to have taken special care to ensure that the main conflicts of American life of the last century clearly appeared in this backwater. Samuel Clemens from childhood worked as a printer's apprentice, sold newspapers, drove steamboats along the Mississippi, worked as a secretary for his brother in Nevada, in the governor's office, and as a gold digger. Then he joined journalism, and in 1867 his career as a professional writer began. In 1888, Clemens graduated from Yale University in New Haven (Connecticut), where he received an honorary diploma of Doctor of Literature, an honorary representative of the university.

Mark Twain was a representative of the democratic direction of US literature, and it was Twain's democratic attitude that helped him create works that are a fusion of the achievements of previous American art, without becoming an imitator of authorities or a mere successor to traditions. In the works of Twain, a completely natural synthesis of romanticism and realism arose, which is one of the conditions for the emergence of great realistic art. His work, partly prepared by both the romantics and realists of the 1950s, became the point of intersection of diverse artistic trends. But romanticism was not an "add-on" to Twain's realism, but an organic quality of his worldview, which determined the entire internal structure of his works. Even with a superficial contact with them, one can feel, as in all phenomena of high realism, the ability to combine "romantic beauty" with "realistically everyday", he managed to synthesize these concepts. Twain's humorous stories take the reader into a special world where everything boils and bubbles, everything rages.

Even Siamese twins turn into extremely restless and scandalous subjects here. Drunk,



they throw stones at the procession of "good Templars", and the deceased, instead of resting peacefully in a coffin, sits next to the coachman on the goats of his own hearse, declaring that he wants to look at his friends for the last time. Here Captain Stromfield, having entered heaven, immediately arranges a contest with the first comet that comes across; here an ordinary bicycle rides where it wants and how it wants, despite the efforts of the rider, who tries in vain to overcome the resistance of a wayward machine, and a harmless pocket watch manages with devilish ingenuity to give its hands all conceivable and inconceivable positions.

"My first lie and how I got out of it" 1889 Emphasized hyperbolization of images is one of the most characteristic features of Mark Twain's stories. Twain uses the methods of Western folklore as an instrument of his defense. By using them, the writer resorts to the hyperbole, to "bloody" effects. He gladly distributes "deadly" blows, with militant fervor wields a gun, pistol, tomahawk, stick, tables, chairs, and, having crushed his unlucky opponents, buries them at his own expense. As a first example, we will consider one of his short stories, entitled "My First Lie and How I Got out of It." This story is the best way to visualize the use of such a stylistic device as hyperbole. So, already in the second paragraph of the story, we find a vivid example of contextual hyperbole formed by the sentence "... advertising one when there wasn't any." At first glance, we do not see clear signs of hyperbole, but, turning to the context, to the person who performs this action, we understand that the baby cannot solemnly declare the presence of a pin. Another important signaling device that allows us to define this statement as a hyperbole is the meaning of the word advertising, which in this context is literally perceived as "advertised", which is done to enhance the emotional coloring of the sentence. However, the reader immediately catches this semantic discrepancy and the perception of this hyperbole tends to mean "widely announced." In the same paragraph, we meet another beautiful hyperbole, expressed in the whole sentence "It is the cradle application of conversion by fire and sword ...", which translates as "In this case, there is a lullaby version of conversion to the true faith by fire and sword." The first thing that immediately catches your eye is the discrepancy between the emotional coloring of the parts of the exaggerated sentence. So, the first part of the sentence, "the cradle application", carries the color of something unformed, frivolous, while "of conversion by fire and sword" deliberately gives the sentence excessive anxiety. As a result, we perceive the inability of children to lie about a pin as a heavenly punishment, persecution. Thus, we get a contextual hyperbole, in this case based on the opposition of the emotional coloring of two different parts, which ultimately leads to a distortion of the perception of transmitted properties and phenomena that is characteristic of this technique. In the next paragraph of the work, another example is found, represented by the sentence "... another liar had been added to the world's supply", which means "... another liar was added to the world's legion of liars." Considering the structure of this hyperbole, it is easy to find that each of the words gives its own semantic connotation, which is important for understanding the meaning of this hyperbole as a whole. Within the meaning of the phrase "world's supply" each of the two words should be understood not only as an integral part of the general expression, but also as independent structural units of hyperbolas, which in the context of this sentence reinforce each other's meanings. Immediately after this example, another one was found "□all people are liars from the cradle onwards, they lie without exception, and that they begin to lie as soon as they wake in the morning, and keep it up without rest or refreshment until they go to sleep at night..." - "... all people, without

exception, are liars, and moreover, from the cradle that people lie in the morning as soon as they wake up, and continue to lie, without pauses and respite, right up to the night when they go to bed". Here, in contrast to the previously given examples, a feature characteristic of Mark Twain's work is especially well observed - the denunciation of human vices, attributing the ridiculed quality to absolutely all people. We do not see such a strong attachment to the context, so we have a chain of sentence parts related in meaning, each of which is a usual hyperbole, in turn related to ready-made language tools that can be used regardless of the context.

The exaggeration here is to accuse absolutely all people, because, of course, this is simply logically impossible. Continuing to analyze the story for the presence of hyperbole in it, we are faced with a rather simple, but at the same time interesting from the point of view of classification according to the method of formation of the hyperbole "pay fancy prices" - "pay big money". In this case, the adjective fancy becomes the hyperbolic word, which was used by the author to make the reader understand that it was really a lot of money. Toward the end of the work, we notice another hyperbole: "Not so very many perhaps but say a billion - just so as to keep within bounds" - "A little, perhaps, well, let's say, not to exaggerate, with a billion." This is an excellent technique, so skillfully used by the author to demonstrate the magnitude of the scale of the described phenomenon. One can immediately attribute this type of hyperbole to a numerical one, since the hyperbolizing factor here is precisely the exaggerated numerical value of "a billion", which shows the absurdity of the statement.

## **Conclusion**

Thus, analyzing hyperbolas and hyperbolic factors, widely represented in this story, we singled out and classified examples of this stylistic phenomenon that are different in structure and method of formation, examined their significance and degree of influence on the genre characteristics of comedy.



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