

## THE ROLE OF HYPERBOLE IN THE SPANISH EVERYDAY DISCOURSE

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The tendency to hyperbolization as a property of the people's mentality represented in the Spanish colloquial speech through phraseological units is considered in the article. The national-cultural specificity of the phraseological units, functioning in the Spanish everyday discourse is systematized. The metaphorical imagery, the activity of the hyperbole, the presence of the comic and game principles are emphasized. It is stated that the Spanish hyperbole in general is distinguished by a particular radicalism. It leads to grotesque features in the speech hyperbole.

**Keywords:** hyperbole, phraseological unit, figurative meaning, discourse, national mentality

**Introduction.** The hyperbole occupies a special place in the image system of the Spanish everyday discourse. The high frequency of its functioning is due, on the one hand, to the functional-style peculiarities of the colloquial speech, being a universal characteristic of the spoken register, and on the other hand, reflects the specificity of the Spanish national mentality. The analysis of scientific and literary sources (sagas, epics, tales, etc.) shows that hyperbolism as a natural tendency to exaggeration is an inalienable property of any popular collective consciousness.

In the daily communication the hyperbole is used to create an amusing effect or emphasize the meaning. However, in literature it has very serious implications. By using the hyperbole, a writer or a poet makes common human feelings remarkable and intense to such an extent that they do not remain ordinary. In literature, usage of the hyperbole develops contrasts. When one thing is described with an over-statement, and the other thing is presented normally, a striking contrast is developed. This technique is employed to catch the reader's attention. Consider the following examples: ¡Eres *más lento que una tortuga!*; *Llueve a cántaros*; *Tengo tanto sueño que podría quedarme dormido aquí de pie*; *Te llamaré un millón de veces*; *Te mando infinitas gracias*; *Te bajaré las luna y las estrellas a tus pies*; ¡Lo sabe todo el mundo!; ¡Tienes un corazón tan grande que, no te cabe en el pecho!; *Por doler me duele hasta el aliento* (Miguel Hernandez); *Por tu amor me duele el aire, el corazón y el sombrero* (Fedefico García Lorca); *Las más veces me entrego, otras resisto con tal furor, con una fuerza nueva, que un monte puesto encima rompería* (Lope de Vega); *Señor excelentísimo, mi llanto ya no consiente márgenes ni orillas: inundación será la de mi canto* (Francisco de Quevedo) [1].

**Results and discussion.** In the carnival concept of the world, which is typical of the Spanish mentality, both the human being and the society he created is far from perfect, but the carnival concept of the world is devoid of tragedy and hopelessness inherent in baroque. For carnival comprehension of the world an ironic-laughing attitude to both the human being and the world around him is characteristic as well as concentrating on trifles and details of his own life. Carnivalism as a feature of the collective mentality manifests itself at all levels of the individual's activity; the most obvious and vivid manifestation of it is the carnival as a celebration. The significance that is given in Spanish culture to a holiday in a broad

sense and entertainment in general, is objectified in the language and modern spoken Spanish speech. The most significant in the conceptual sphere "*fiesta*" is the concept of *divertirse* (to entertain), which in everyday discourse is actualized in colloquial synonyms with a clearly marked expressive colouring: *pasarlo bomba / pasarlo pipa / pasarlo de maravilla / pasarlo fenomenal*, etc. as well as in their opposites: *ser un rolla / ser una lata / ser una plasta*, etc. In the Spanish colloquial speech, all words related to the notion of boredom as a state opposed to the holiday have a clearly marked negative colouring [2, c. 31]. The most important sphere of carnivalism objectification in general is everyday life: in its rhythm, leisure, personal and family relations the carnival beginning of the Spanish mentality is represented; it also determines everyday discourse, materializing not only in the content of texts, but also in the principles of selection, recurrence, and the peculiarities of combining lexical units.

The tendency to hyperbolization as a property of the people's mentality has found its objectified embodiment in the language: one of the means of objectifying the carnival principle of the Spanish mentality in everyday discourse is phraseological units of various types. Most of them are of a conversational style. The Spanish everyday discourse is characterized by a high degree of productivity of new phraseological units through transformations, which represent the main way to maintain a high level of their expressiveness and lead to the emergence of open synonymous series, for example: *ser más flaco que un fideo* to be thinner than macaroni; ... *que un espárrago* ... than asparagus; ... *que un palo* ... than a stick; ... *que un palillo* ... than the toothpick; ... *el palo de escoba* ... than the handle from the broomstick; ... *que una espátula* ... than the spatula; ... *que alambre* ... than the wire; ... *que una alcayata* ... than crutches; ... *que el lapisero* ... than a pen; ... *que la espingarda* ... than a gun; ... *que el tobillo de un canario* ... than the ankle of a canary, etc.

The national-cultural specificity of the phraseological units, functioning in everyday discourse, is also manifested in their special kind of metaphorical imagery, the activity of the hyperbole, the presence of the comic and game principles, which are also demonstrated by the examples given above. In Spanish, the hyperbole is a constructive element of the overwhelming number of so-called characteristic phraseological units of the following types [3]:

- substantive: *memoria de elefante* (very good memory); *vista de lince* (acute sight); *cerebro de mosquito* (unintelligent brains);
- adjectival: *más flaco que un fideo* (very thin); *más blanco que la leche* (pale); *más rojo que un tomate* (red);
- adverbial: *la mar* (many); *a parir* (hard, bad); *a matar* (hostile); *con el corazón en la mano* (sincerely);
- verbal: *tirarse los trastos a la cabeza* (to scandal, quarrel); *costar un riñón/ojo* (very expensive); *durar una eternidad* (to last very long), *echar las tripas* (vomit);
- participial: *hecho un mar de lágrimas* (all in tears), *hecho una sopa* (drenched), *hecho puré* (tired), *hecho pedazos* (tired).

The tendency to hyperbolization as the primordial property of the popular consciousness in the Spanish everyday discourse is verbalized:

1) in the active use of idioms, which include a hyperbole:

- Oiga, ¿yo valgo veintidós pesetas?
- ¡Tú vales un imperio!
- Es la hija del pastor que anda en el chozo.

*Buena persona pero un animal de bellota* [4, c. 167].

2) in the individual designing of hyperboles

- ¡Qué busto, Jesús, María y José, qué busto! ¡Eso no son tetas, son dos carabelas!
- Yo por usted, doña Encarna, *me trago un ladrillo* si es necesario [4, c. 213].

In the Spanish everyday discourse, the hyperbole acquires greater significance and depth, because here its functioning becomes one of the ways of reality carnivalizing and one of the means of objectifying the carnival principle of the Spanish mentality. Carnivalism is understood as a special experience of the attitude to the world and as a way of emotional and semantic mastering of reality, which determines its vision. At the heart of the carnival comprehension of the world is the anthropocentric value system; its background is the representation of spontaneous people's collective mentality (as opposed to an elite type of thinking based on a system of certain rational principles in relation to reality and forming a conscious and active life position). For the carnival popular interpretation of reality, intuitive comprehension of the world, contemplation in relation to it and the cyclical perception of time are characteristic. The main feature of carnivalism is the focus on the laughter and travesty refraction of reality. The propensity of the Spaniards to exaggeration is well known. F. Díaz-Plaja included this property of the Spanish mentality in the list of "the Seven Deadly Sins of the Spaniard" [5, c. 67]. The analysis of the units extracted from the dialogues reflecting the specificity of everyday communication of the Spanish speaking personality also showed that the hyperbole is a figure of increased frequency in the Spanish colloquial speech.

The analysis of the spoken speech showed that the Spaniards are very ingenious in creating hyperboles. Here are examples of such hyperbolic neologisms that are not included in dictionaries, but which function in the everyday discourse: *estar más sólo que la una* (be lonely); *ser más lento que el caballo del malo* (be slow, slow) (a hint of American westerns); *llevar más kilómetros que la maleta de "El Fugitivo"* (travel to a lot of places, travel a lot) (a hint of the hero of the famous tel-

evision series "The Fugitive", who was constantly on the run, hiding from the police), *hacer más horas que un reloj* (work too much).

The Spanish hyperbole in general is distinguished by a particular "radicalism", and for generating of everyday discourse inclination to the extreme is typical, which leads to grotesque features in the speech hyperbole [3]. Thus, for example, the hyperbole *ser más pesado que una vaca* (literally, "be heavier than a cow" about a boring, annoying person) in everyday discourse is carried to the extreme in an absurd clarification: *ser más pesado que una vaca en brazos* (literally, "be heavier than a cow in the arms"), and then in an even more absurd one *ser más pesado que una vaca en las pestañas* (literally, "be heavier than a cow on eyelashes"). The same applies to the hyperbole *ser más feo que el Fari* (literally, "be uglier than Feri"). This colloquial hyperbole, just having gone into use, immediately gets its further development: *ser más feo que el Fari chupando limones* (literally, to be uglier than Feri who sucks lemons). Such "radicalism" of the Spanish everyday hyperbole is also one of the ways to achieve maximum expression, and, at the same time, the expression of a laughing attitude to the reality comprehension which is in line with the general tendency of the carnival worldview.

The hyperbole, arising in the everyday Spanish discourse, often has a spontaneous travesty basis, its meaning is revealed in the substitution of concepts (play of words). So, for example, the hyperbole *estar más liado que la pata de un romano* (literally, "to be more tied than the paw of a Roman") is the development of the spoken expression of *estar liado*, which means to be very busy, occupied with some kind of activity. The expression is based on the game of direct and figurative meanings of the word *liar* (to tie) and the development of the image by historical associations through appeal to the era of the Roman Empire, when soldiers were wearing sandals that were fastened to the foot with straps and many times wrapped around the leg. The travesty basis of this hyperbole is also seen in the substitution of the concept of *leg* with the concept of *paw*, which introduces an additional effect of lowering and the connotation of the colloquial language.

Quite often the hyperbole of the Spanish everyday discourse has a clearly marked substandard character, which is achieved as a result of using lexicon appealing to the "productive bottom" [6, c. 347], or by introducing a zoological metaphor, for example: *tener más mierda que el palo de un gallinero* (to be very dirty), *estar más blanco que el culo de un fraile / que las tetas de una monja* (to be pale), etc.

– *Daniel, está usted blanco como nalga de monja. ¿Se encuentra bien?*

– *No haga cuentos, que se le ve hecho una mierda, Fermín.*

– *Eso es porque usted tiene ¡a mente más sucia que el palo de un gallinero!* [7, 214].

**Conclusions.** The analysis carried out in this research showed that the functioning of the hyperbole in the Spanish everyday discourse is distinguished by a high recurrence and intensity of pragmatic influence, a specific, "radical" character that manifests itself in the attraction to overcoming linguistic dogmatism through grotesque, absurdity, travesty and a ridiculous lowering in reflecting reality.

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**РОЛЬ ГИПЕРБОЛИ В ИСПАНСКОМУ РОЗМОВНОМУ ДИСКУРСІ****Анотація**

В статті досліджується тенденція до гіперболізації як властивості людської ментальності, що представлена в іспанському розмовному дискурсі фразеологічними одиницями. Також систематизовані національно-культурні особливості фразеологічних одиниць, конструктивним елементом яких є гіпербола. Виділені метафорична образність, активна позиція гіперболи, її комічний та ігровий початок. Визначено, що іспанську гіперболу в цілому відрізняє радикалізм. Це призводить до створення гротескних рис гіперболи в іспанському розмовному дискурсі.

**Ключові слова:** гіпербола, фразеологічна одиниця, метафоричне значення, дискурс, національна ментальність.

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**РОЛЬ ГИПЕРБОЛЫ В ИСПАНСКОМ РАЗГОВОРНОМ ДИСКУРСЕ****Аннотация**

В статье исследуется склонность к гиперболизации как свойства народной ментальности, которая представлена в испанском разговорном дискурсе фразеологическими единицами. Также систематизированы национально-культурные особенности фразеологических единиц, конструктивным элементом которых является гипербола. Выделены метафорическая образность, активная позиция гиперболы, ее комическое и игровое начало. Определено, что испанскую гиперболу в целом отличает радикализм. Это приводит к созданию гротескных характеристик гиперболы в испанском разговорном дискурсе.

**Ключевые слова:** гипербола, фразеологическая единица, метафорическое значение, дискурс, национальная ментальность.