THE TRANSLATION OF HYPERBOLE AND PHRASEOLOGICAL UNITS: A STUDY OF PIRIMKUL KADYROV'S NOVEL *STARRY NIGHTS*

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Abstract: This paper presents a comparative analysis of the translation of hyperbole and phraseological units in Pirimkul Kadyrov's novel *Starry Nights* into Russian and English. It examines the preservation or transformation of semantic content, imagery, and expressiveness through examples of numerical hyperboles and phraseological units. The findings show that quantitative expressions of hyperbole may change in translation, while phraseological units can retain their essential meaning despite changes in form.

Keywords: literary translation, hyperbole, phraseological unit, semantic equivalence, imagery, expressiveness, comparative analysis, compensation.

Annotatsiya: Mazkur tezisda Pirimqul Qodirovning «Yulduzli tunlar» romanidagi mubolag'a va frazeologik birliklarning rus hamda ingliz tillariga tarjimasi qiyosiy tahlil qilingan. Badiiy ifodalarning semantik mazmuni, obrazliligi va ekspressivligining tarjimada saqlanishi yoki o'zgarishi sonli mubolag'alar va frazeologik birliklar misolida o'rganilgan. Tahlil natijasida mubolag'alarning miqdoriy ko'rsatkichlari tarjimada o'zgarishi, frazeologik birliklarning esa shakliy farqlarga qaramay, asosiy mazmunini saqlashi mumkinligi aniqlangan.

Kalit so'zlar: badiiy tarjima, mubolag'a, frazeologik birlik, semantik muvofiqlik, obrazlilik, ekspressivlik, qiyosiy tahlil, kompensatsiya.

Аннотация: В тезисе представлен сравнительный анализ перевода гиперболы и фразеологических единиц в романе Пиримкула Кадырова «Звёздные ночи» на русский и английский языки. На примере числовых гипербол и фразеологических единиц рассматривается сохранение или изменение их семантического содержания, образности и экспрессивности. Установлено, что количественные показатели гипербол могут изменяться при переводе, тогда как фразеологические единицы способны сохранять основное значение несмотря на изменения их формы.

Ключевые слова: художественный перевод, гипербола, фразеологическая единица, семантическое соответствие, образность, экспрессивность, сравнительный анализ, компенсация.

INTRODUCTION

Reproducing the semantic and stylistic features of hyperbole and phraseological units in literary translation is an important aspect of achieving literary equivalence between the source text and its translation. These stylistic devices enhance literary imagery, convey the author's artistic intentions, and contribute to the emotional and expressive dimensions of a

literary work. Their translation therefore requires the preservation not only of lexical meaning but also of imagery, stylistic distinctiveness, and expressiveness.

In classical Eastern poetics, hyperbole is classified into different categories according to the degree of exaggeration employed in literary representation. According to the theoretical discussion presented by Sh. Sirojiddinov and G. Odilova, *ghuluw* represents an extreme form of hyperbole, whereas *tabligh* refers to a form of exaggeration that remains close to reality and within the bounds of plausibility [1: p. 134]. In translation, changes in the quantitative elements or figurative structure of hyperbolic expressions may affect their semantic characteristics and expressive force.

This paper presents a comparative analysis of the ways in which hyperbole and phraseological units in Pirimkul Kadyrov's novel *Starry Nights* are rendered in Russian and English translations. Selected examples from the source text and its translations are examined in terms of semantic equivalence, imagery, and expressive force.

MAIN BODY

In Pirimkul Kadyrov's novel *Starry Nights*, hyperbole is employed to emphasise the scale of events, characters' abilities, and their psychological states [2]. Numerical hyperboles, in particular, serve to accentuate the magnitude of the situations depicted and enhance the expressiveness of the text.

The expression "Yog'iyning ming-ming askari bor" is rendered in Russian as «тысячи и тысячи врагов» and in English as "thousands and thousands of them". Both translations preserve the quantitative meaning and intensifying function of the repetition "ming-ming". This indicates that the semantic and stylistic features of the hyperbolic expression in the source text are retained in both target texts.

However, the expression "minglab baytlar" (thousands of couplets) in the sentence "Bobur Firdavsiydan, Sa'diydan minglab baytlarni yod biladi" is rendered in Russian as «сотни и сотни бейтов» [3] and in English as "hundreds and hundreds of couplets" [4]. Although the hyperbolic expression is preserved in both translations, its quantitative element is altered. Specifically, the replacement of "minglab" (thousands) with expressions denoting "yuzlab" (hundreds) introduces a quantitative difference between the source text and its translations. However, this change does not necessarily imply a proportional reduction in the expressive force of the hyperbole, as the impact of a figurative expression depends not only on its numerical magnitude but also on its contextual meaning and function within the text.

Similarly, the expression "yuz xil kamchilik" (a hundred different faults) is rendered in Russian as «сотни недостатков» and in English as "a hundred and one faults". In the Russian translation, the original expression "yuz xil" (a hundred different kinds) is replaced with a phrase emphasising the large number of faults [3]. The English translation, in turn, employs an established expression denoting a large number [4]. Consequently, the emphasis on the variety of faults in the source text is replaced by an emphasis on their

numerical abundance in both translations. This indicates a degree of semantic divergence between the source text and its translations.

A comparative analysis of these examples demonstrates that quantitative equivalence is not always fully maintained in the translation of numerical hyperbole. In some cases, numerical expressions in the source text are reformulated in accordance with the lexical and phraseological resources of the target language. It is therefore necessary to assess the relationship between the quantitative elements of hyperbole and their expressive force in the context in which they occur.

Reproducing the semantic and stylistic features of phraseological units is also an important aspect of literary translation. The theoretical approaches discussed by Sh. Sirojiddinov and G. Odilova address full and partial equivalence between phraseological units, as well as the challenges of translating units that lack direct equivalents. Such units may be rendered through literal translation, the use of analogous expressions, or explanatory translation [1: pp. 101-103].

The expression “Besh kunlik dunyo” (the world of five days) in the novel is rendered in Russian as «сей бренный мир» and in English as “this fleeting world”. In both translations, the original meaning of the transience of worldly existence is conveyed through equivalent expressions. However, the numerical imagery associated with “besh kunlik” (five days) is not explicitly preserved in the English translation. In the Russian version, this element is expressed elsewhere in the sentence through the phrase «на пять дней». Since a particular semantic element of the source text is reproduced in a different position within the target text, this instance may be interpreted as an example of the translation strategy of compensation.

The expression “Foniy dunyodan ko‘z yumsam” (if I depart from this transient world) is rendered in Russian as «покину бренный мир» and in English as “leave this fleeting world”. Although the figurative expression “ko‘z yummoq” (to close one's eyes) is not reproduced in its original form in either translation, its underlying meaning of passing away is conveyed through semantically equivalent expressions. This demonstrates that the essential meaning of a phraseological unit can be preserved in translation even when its formal structure is altered.

G. Salomov attributes the challenges of recreating a literary work in another language to differences between languages and literary traditions. According to the scholar, the success of literary translation also depends on the translator’s knowledge, experience, talent, and skill [5: p. 110]. This theoretical perspective highlights the need to consider imagery and stylistic features alongside semantic equivalence when evaluating the reproduction of figurative devices in translation.

The examples analysed demonstrate that hyperbole and phraseological units in the source text are rendered through different translation strategies. In particular, the quantitative elements of numerical hyperboles are preserved in some cases but modified in others. In the translation of phraseological units, figurative expressions from the source

text are reproduced through semantically equivalent expressions. These differences indicate that evaluating literary translation requires not only an assessment of lexical equivalence but also a comparative examination of the semantic, figurative, and stylistic features of the expressions concerned.

CONCLUSION

A comparative analysis of the Russian and English translations of hyperbole and phraseological units in Pirimkul Kadyrov's novel *Starry Nights* has identified certain semantic and stylistic features associated with the reproduction of figurative devices in translation.

The findings indicate that the quantitative elements of numerical hyperboles are fully preserved in some cases but modified in others. However, quantitative differences do not necessarily entail a proportional change in the expressive force of figurative expressions, as contextual meaning and stylistic function also play significant roles in shaping their impact.

The use of analogous and semantically equivalent expressions in translating phraseological units has enabled the essential meaning of the source text to be conveyed. In some cases, the figurative structure of these expressions has changed while their overall meaning has been preserved. Furthermore, the rendering of a particular semantic element from the source text in a different part of the target text may be interpreted as an instance of compensation.

Thus, a comparative examination of hyperbole and phraseological units based on the criteria of semantic equivalence, imagery, and expressive force makes it possible to identify the distinctive features of translation choices and assess semantic and stylistic differences between the source and target texts.

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