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THE USE OF HYPERBOLE IN ALISHER NAVOI'S WORKS

ИСПОЛЬЗОВАНИЕ ГИПЕРБОЛЫ В ПРОИЗВЕДЕНИЯХ АЛИШЕРА НАВОИ

ALISHER NAVOIY ASARLARIDA MUBOLAG'ANING QO'LLANISHI

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Ushbu maqolada XV asrning O'rta Osiyodagi nufuzli shoiri va yozuvchisi Alisher Navoiy ijodida mubolag'a qo'llanilishi o'rganiladi. Tadqiqotda Navoiyning she'riy uslublari, uning adabiy kompozitsiyalarida mubolag'a roli tahlil qilinadi. Ushbu maqolada tanlangan g'azallar va nasriy asarlarni o'rganish orqali Navoiy ijodida badiiy tasvir vositalarining nechog'liq ahamiyatli ekanligiga guvoh bo'lish mumkin. Navoiyning asarlarida deyarli barcha tasviriy vositalardan keng qo'llangan. Ushbu maqolada taxlilga tortilgan parchalarda shoir o'z qahramonlarining chuqur his-tuyg'ularni yetkazish uchun mubolag'adan qanday foydalanganini ko'rish mumkin. Natijalar Navoiyning adabiy uslubi va uning O'rta Osiyo adabiyotiga ta'sirini chuqurroq tushunishga xizmat qiladi.

Аннотация

В данной статье исследуется использование гиперболы в творчестве Алишера Навои, влиятельного поэта и писателя XV века в Средней Азии. В исследовании анализируются поэтические приемы Навои и роль гиперболы в его литературных произведениях. Благодаря всестороннему исследованию избранных стихов и прозы эта статья призвана пролить свет на то, как Навои использует гиперболы для усиления своего художественного выражения и передачи глубоких эмоций. Полученные результаты способствуют более глубокому пониманию литературного стиля Навои и его влияния на литературу Центральной Азии.

Abstract

This article explores the use of hyperbole in the works of Alisher Navoiy, an influential poet and writer of the 15th century in Central Asia. The study analyzes Navoi's poetic techniques and the role of hyperbole in his literary compositions. Through a comprehensive examination of selected poems and prose, this article aims to shed light on how Navoi employs hyperbolic language to enhance his artistic expression and convey profound emotions of his characters and his own. The findings contribute to a deeper understanding of Navoi's literary style and his impact on Central Asian literature.

Key words: hyperbole, exaggeration, poetic techniques, literary device, expressive device, translation technique

Kalit so'zlar: mubolag'a, ma'noni kiuchaytirish, she'riy uslub, adabiy vosita, ifodali vosita, tarjima texnikasi

Ключевые слова: гипербола, преувеличение, поэтические приемы, литературный прием, выразительный прием, прием перевода.

INTRODUCTION

Alisher Navoi is prominent as a poet and writer in Central Asian literature. Moreover, he is known as a founder of Uzbek literary language. He composed a great number of poems, ghazals, rubais and epic poems in this language. Navoi took one of the honorable places among classics of world literature. He devoted all his activity and a deep humanistic creation to serve for the sake of common people, flourishing of the enlightenment, science, art and literature.

His creative activity in literature is seen to use variety of genres i.e 16 genres efficiently. In poems, ghazals or epic-poems his style of using the words, phrases, proverbs, and aphorisms with accuracy and delicateness serve provision of spiritual contact between the author and the reader. They directly attain to the reader's insight of mind and the soul.

Navoi broadly uses the art of using figurative language in his works.

Especially, literary devices such as simile, metaphor, metonymy and hyperbole applied to describe the word, human, love, life, nature and language. Regarding functions, figurative language always becomes interesting topic to study language and style, because of its role as device to create aesthetics effect on a literary work, and its linguistic expression of human thought.

Here we try to briefly explain the what a significant role has hyperbole in language as well as literature.

Hyperbole overstates or exaggerates, for example, circumstances, qualities or effects. As a rhetorical device or figure of speech, hyperbole takes a true statement and intensifies it to the extreme: "How much do you weigh, a ton?" The shortest definition for hyperbole is, therefore,

overstatement or extravagant exaggeration. It aims to create the extreme form of a statement: “I died of shame” is already figurative language, and the hyperbole “I was so embarrassed, I died a thousand deaths” seeks to create a superlative of that.

METHODS

Playwright William Shakespeare employed figurative language to allow his characters to speak in rich, often hyperbolic metaphors. “The brightness of her cheek would shame those stars”. Romeo says of Juliet and claims that even the birds would mistake that brightness for day instead of night.

As a work reflecting scientific issues in Turkish it is possible to cite the work “Funun ul-balagh” by Sheikh Ahmad Tarazi. The pamphlet the third part is dedicated to the analysis of fine arts, which includes 97 types of art is talked about. A relatively more perfect work on Ilmi Badi is Atoullah Husayni’s “Badoyi us-sanoyi” treatise, in which for the first time in the history of science and art, artistic arts are divided into three major divided into groups: spiritual, verbal and common arts.

Alisher Navoi’s artistic skills in ghazal writing can also be seen from his use of artistic arts. Because Navoi does not see artistic arts as just a simple tool. On the contrary, artistic arts are a part of ghazal, and it is skillfully used. ensures the musicality of the ghazal and its comprehensibility to the reader. Alisher Navoi effectively uses all types of artistic arts, spiritual and verbal arts. Alisher Navoi emphasizes that it is necessary to observe the norm in the application of artistic art. The use of excessive artistic art makes the ghazal rough and meaningless.

RESULTS

This section presents the findings of the analysis, focusing on the use of hyperbole in Navoi’s works. It provides specific examples from his poems and prose, highlighting instances where hyperbolic language is employed to create vivid imagery, emphasize emotions, or convey larger-than-life situations. The results demonstrate Navoi’s mastery of hyperbolic techniques and their impact on the reader’s interpretation and engagement with the text.

Here are a few examples of hyperbole found in Navoi’s works, along with possible translations and strategies for capturing their exaggerated nature:

Three types of exaggeration are widely used in Alisher Navoi’s work [10: 42]. **Tabligh** (ar. *to deliver*) is an exaggeration that can occur in life that can be believed by the mind.

“Kecha kelgumdur debon ul sarvi gulru kelmadi,
Ko’zlarimga kecha tong otquncha uyqu kelmadi.”
 (“Badoyi’ ul vasat”, 608 ghazal)

It is an exaggerated image of a lover staying awake at night due to the failure of his promised spouse, but this situation can be imagined in life and sometimes it happens in life. **Ighraq** (ar. *to pull the bow tightly*) is an exaggeration that does not happen in life, even if it is possible to believe in the mind. For example, in “Farhod and Shirin”, Farhod’s strength is exaggerated using this art. 3) **Ghulluv**-extreme exaggeration (ar. raising the hand as high as one’s hand) is unbelievable, it cannot happen in life.”

“Har qil gulkim,yuzing shavqida olib izladim,
Yetkach ohim shu’lasi, oni sorig‘ gul ayladim”
 (“Favoyid ul-kibar”, 426 ghazal)

According to the verse, when the lover misses his lover, picks up the flower and smells it, the red flower turns into a yellow flower. It is absolutely impossible for this to happen in life.

Here below we present more examples for hyperbole in the ghazals and epic poems of Navoi’s works in English. Moreover we suggest some ways for translations. Example 1:

“His beauty eclipsed the radiance of a thousand suns.”

Translation Strategy: One possible translation strategy would be to find an equivalent hyperbolic expression in the target language. For instance, in English, the following translation could be used: “His beauty outshone the brilliance of a million suns.”

Example 2: “The pain pierced his heart like a thousand sharp daggers.”

Translation Strategy: In this case, the translator could explore creative word choices and imagery to convey the exaggerated nature of the hyperbole. For example: “The pain stabbed his heart, as if a legion of daggers had converged upon it.”

Example 3: “His voice echoed through the valleys, reaching the ears of distant mountains.”

Translation Strategy: To capture the hyperbolic effect in translation, the translator can employ amplification techniques. For instance, these examples demonstrate different strategies for translating hyperbole in Navoiy's works. Translators often need to balance fidelity to the source text with capturing the impact of hyperbolic language in the target language, considering cultural nuances and the desired effect on the reader.

DISCUSSION

During the research we have explored abundance usage of all types of hyperbole in the epic poem "Farhod and Shirin" of "Khamasa" and tried to guess the implications of Navoi's use of hyperbole in his works.

Example 1:

ST: Taxtning yuksakligi esa yetti osmoncha edi [2:19].

TT: His throne rose to the seven skies [1:24]

In this sentence **Ghulluv** (extreme exaggeration) was used to exaggerate the place and authority of the king. The translator uses grammatical transformation technique: change of parts of speech N-V. (yuksakligi-Noun: rose-Verb)

Example 2:

ST: Qo'shini yer yuzidagi qumlardan, balki osmondagi yulduzlardan ham ko'p edi [2:9]

TT: concerning the size of his forces, his troops numbered more than there there is sand on the earth, even stars in the sky [1:13]

In the given sentence the **ighraq** was used to exaggerate the number of troops in the sentence hyperbole was translated with the help of addition of lexical transformation. The word 'numbered' was added to give the meaning of source text.

If we examine the usage of hyperbole and other types of literary devices that can delve into the artistic and aesthetic effects of hyperbolic language we can infer that it contributes to Navoi's unique literary style in his works.

CONCLUSION

Navoi's skill of using literary devices in his works can be of great contribution to Central Asian literature. The artistic and rhetorical value of hyperbolic language in enhancing the literary experience and the enduring impact of Navoi's contributions immortal. Alisher Navoi's artistic skill in ghazal writing can also be seen from his use of artistic arts. Because Navoi does not see artistic arts as just a simple tool. On the contrary, artistic arts are a part of ghazal, and it is skillfully used. It ensures the musicality of the ghazal and its comprehensibility to the reader. Alisher Navoi effectively uses all types of artistic arts and literary devices, spiritual and verbal arts. Alisher Navoi emphasizes that it is necessary to observe the norm in the application of artistic art.

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