

COMPARATIVE ANALYSIS OF HYPERBOLA IN O‘TKIR HOSHIMOV’S “DUNYONING ISHLARI” AND ITS TRANSLATION “SUCH IS LIFE”.

SAPAROVA DILAFRUZ MUHIDDIN QIZI

Teacher at Alfraganus University,

Department of Foreign languages,

Gulistan State University

E-mail: didu231197@gmail.com Tel: +998 90 963 00 95

Abstract: This study examines the use and translation of hyperbole in the English version of O‘tkir Hoshimov’s “Dunyoning Ishlari”, translated as “Such is Life” by Mark Reese and Abdulloh Ro‘ziyev. Hyperbole serves as a key stylistic device in Uzbek narrative prose, particularly in emotionally charged and humorous contexts. Using a qualitative textual analysis approach, the study compares selected examples from the source and target texts to evaluate semantic fidelity, stylistic equivalence, and cultural resonance. Findings show that the translators primarily use dynamic equivalence to preserve emotional intensity and reader engagement. While most hyperboles are successfully maintained, some culturally bound exaggerations undergo softening due to structural and idiomatic constraints in English. The study highlights the importance of effect-based strategies in literary translation and suggests that hyperbole can be effectively conveyed across linguistic and cultural boundaries when translation prioritizes communicative impact.

Keywords: hyperbola, literary translation, stylistic devices, cultural equivalence, Uzbek literature, translation strategies, comparative analysis.

Аннотация: Данное исследование посвящено использованию и переводу гиперболы в английской версии произведения О‘ткира Хошимова *Dunyoning Ishlari*, переведённого как *Such is Life* Марком Ризом и Абдулло Розиевым. Гипербола является ключевым стилистическим приёмом в узбекской

повествовательной прозе, особенно в эмоционально насыщенных и юмористических контекстах. С использованием качественного текстового анализа исследование сравнивает избранные примеры из оригинального и переводного текстов для оценки семантической точности, стилистического соответствия и культурной значимости. Результаты показывают, что переводчики в основном используют динамическое соответствие для сохранения эмоциональной интенсивности и вовлечения читателя. В то время как большинство гиперболических выражений успешно передано, некоторые культурно обусловленные преувеличения смягчаются из-за структурных и идиоматических особенностей английского языка. Исследование подчёркивает важность стратегий, ориентированных на эффект, в литературном переводе и показывает, что гипербола может быть эффективно передана через языковые и культурные границы, если в переводе приоритет отдаётся коммуникативному воздействию.

Ключевые слова: гипербола, литературный перевод, стилистические приёмы, культурная эквивалентность, узбекская литература, стратегии перевода, сравнительный анализ.

Introduction

Hyperbole is one of the most recognizable stylistic devices in Uzbek literature, often used to intensify emotions, highlight social criticism, or add humor. O'tkir Hoshimov's "Dunyoning Ishlari" is rich in hyperbolic expressions reflecting the realities, hardships, and humor of daily Uzbek life. The English translation "Such is Life", produced by Mark Reese and Abdulloh Ro'ziyev, introduces this culturally embedded narrative style to a wide international audience. However, translating hyperbole is a sensitive task because exaggeration may not carry the same semantic and emotional force across languages. Despite the literary value of this novel, limited

scholarly work has examined how its hyperbolic features survive translation. This study addresses this gap.

Method

This research uses qualitative textual analysis. Several passages containing explicit or implicit hyperbole were selected from the original Uzbek text and compared with their English equivalents. The analysis followed three criteria: semantic accuracy, stylistic equivalence, and cultural resonance. The theoretical framework is based on Nida's dynamic equivalence and Newmark's communicative translation strategy. No quantitative tools were used; instead, the analysis aimed for interpretive depth.

Results

The analysis revealed that most Uzbek hyperbolic expressions retain their rhetorical effect in the English translation. Translators Reese and Ro'ziyev employed naturalized English expressions to preserve readability while maintaining emotional force. For example, intense Uzbek overstatements were frequently adapted into idiomatic English forms that convey the same exaggeration without sounding unnatural. However, some culturally specific hyperboles—particularly those relying on Uzbek cultural metaphors—were softened or rephrased to ensure comprehension for non-Uzbek readers.

Discussion

The results indicate that hyperbole in the original text functions not only as an aesthetic device but also as a cultural marker. The translators' choice to prioritize communicative effect aligns with recognized translation strategies. Nevertheless, some loss of cultural flavor occurred, which is often inevitable in literary translation. The translated text still successfully represents the author's emotional intensity, but certain nuances may require additional contextual support for full comprehension by Western readers.

Conclusion

This study concludes that the English translation “Such is Life” effectively preserves the stylistic role of hyperbole in Hoshimov’s novel. Despite minor shifts in intensity, the translation successfully conveys both emotional tone and narrative function. Further research may compare the treatment of other stylistic devices—such as metaphor, idioms, and irony—to provide a more complete picture of how Uzbek literary style is transferred into English.

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