

**THE ROLE OF HYPERBOLE IN THE POEMS OF MAGTYMGULY AND
THEIR TRANSLATIONS INTO RUSSIAN AND ENGLISH**

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Annotation: A comparative study of Magtymguly Pyragy's authorial text and its Russian and English translations has not been directly researched by linguists, in particular in one academic paper. The article reveals similarities and differences between the original and Russian and English translations of Magtymguly's poems, in particular in the creation of artistic image using hyperbole and the reflection of cultural specificity of the original in the translations.

Keywords: Magtymguly Pyragy, hyperbole, original, translation, equivalent.

The history of world culture has immortalised the names of genius masters of word, artists, philosophers whose works are the spiritual wealth and pride of their people and at the same time have been included forever in the treasury of the highest ideological and artistic values of all mankind. Among such titans of word, thought and spirit is Magtymguly, a son of Turkmen people, who lived and created in the 18th century, almost contemporaneously with M. V. Lomonosov, Voltaire and D. Diderot. He was born in the village of Hajy Gowshan in the Etrek Valley between 1727 and 1733. The poet chose the pseudonym Pyragy (separated). At the end of each poem he placed this pseudonym, sometimes his real name, as if addressing himself. It was in the tradition of the poetry of his time. Pyragy went to the village school where his father taught. After leaving school, he continued to study in a medrese [1].

Magtymguly's works are loved by the people and passed on by musicians and storytellers, bagshi (largely thanks to them the master's poems themselves have survived), becoming the source of a new poetic language developed by the poet. He rejected the difficult to understand book language, which was full of barbarisms and archaisms (Arabisms, Farsiisms, Chagataisms). His verse is close to vernacular speech, based not on Arab-Persian metric but on the folk syllabic system [2]. That is why Magtymguly's works were adopted by the people, a significant part of his lines became proverbs and sayings, and for many years linguists and literary critics from various countries were interested in his works and actively researched the works of Pyragy and translated his heritage into various languages. Magtymguly Pyragy's poems have been translated into many languages of the world, including Russian and English.

In the poetic legacy of the master of words one can encounter various linguistic and tropic means, such as antonyms, synonyms, metaphors, phraseology, hyperbole, litotes, personification, irony, as well as proverbs as a special means of expressing cultural specificity. The reader who does not know the original language is forced to perceive what the great Turkmen poet created through translations made by talented in their own way representatives of Russian and English poetry, who use its tools to more or less fully and accurately convey the thoughts, images and form of the author's poems.

Our aim is to identify similarities and differences in the use of linguistic devices and tropes, namely hyperboles, in the original texts and translations of the poet's work into Russian and English.

Pyragy tried to make the language of literature closer to the people, understandable to them, and used his artistic means skilfully and appropriately. His poems do not often include images and Arabic-Persian borrowings that are incomprehensible to the modern reader, especially the foreign-cultural one. And this leads not only to difficulty, but also to a desire to read and memorise the poem, encourages a more meaningful perception of the content.

Hyperbole plays an important role in creating imagery in Magtymguly's works.

The poet adopts hyperbole in order to enhance expressiveness, to create a figurative characterisation of the hero, a vivid and individual representation of him. The hyperbole reveals the author's attitude towards the character and creates an overall impression of the statement.

Let's turn to examples of hyperbole from the poem "Reýgan eýledi" (in Russian "Мой уничтожен труд" [3], in English "Made it Worthless" [4]), in which Pyragy used this means of expression:

Gaýgy-gamda eziz ömrüm solduryp,
Şum pelek azabym reýgan eýledi.
'Having destroyed my dear life in sorrow,
Bitter fate destroyed all my suffering'
(Hereinafter the interlinear translation is ours)

Here the hyperbole is "Pelegiň ömri soldurmagy", the English equivalent is "the destruction of life by fate". In these poetic lines the hyperbolic words convey the poet's state of mind very deeply and figuratively. So, let's look at the Russian and English translations:

В печалях я провёл свои года и миги,
И вот коварный рок мой уничтожил труд:
I've ruined my bright life with grief and sorrow,
The wretched fate has made my efforts worthless.

In Russian, the author used hyperbole, but not in the way the poet intended. Instead of the author's "pelegiň ömri soldurmagy" ("the destruction of life by fate") another phrase was used: "рок уничтожил мой труд" ("the fate destroyed my work"). And also in the first poetic line the other words "год, миг" ("year, moment") appear, which are not in the original text, and in the second line the phrase "şum pelek" ("bitter fate") was translated as "коварный рок" (insidious fate): instead of the original adjective name, another qualitative adjective "коварный" was used. The author of the English translation has also inadequately conveyed the poet's thoughts. In the second poetic line "I've ruined my bright life" the person is changed: the action is performed not by "fate", but by the author's "I". And besides, instead of the phrase

"azabym reýgan eýledi" ("ruined all my suffering") translator uses "has made my efforts worthless" - a high emotional experience is replaced by a pragmatic evaluation.

In the poem "Pukaraýam" (in Russian "Изгнанник" [3], in English "What should I do, no I am wretched? [4]) there is extensive use of hyperbole:

Gözsüzleriň gözi idim,
Lallaryň men sözi idim,
Il-günümiň ýüzi idim,
Söwer magşuk näzi idim,
HatamTaýyň özi idim,
Neýleý, indi pukaraýam.
'I was an eye for the blind,
I was a tongue to the dumb,
I was the face for the people,
I was a whim for the lovers,
I was like HatamTay,

What should I do now, I'm desperate'

Here, hyperbole is used in every poetic line. With the help of hyperbole the great poet emphasizes not only the strength of his feelings, but also the significance of phenomena (events), the value of some individual things, their properties, etc. Let's look at the Russian and English translations:

Для слепого я зреньем был,
Для немого реченьем был,
Дум народных кипеньем был,
Душ влюблённых гореньем был,
Пеньем был, угощеньем был –
Нищим я на чужбине стал.
I was eyes for the blind,
I was a tongue for the dumb,
I was source of respect for my nation,

I was whim for the loved ones,
I was Hatam Tay himself,
What should I do, now I am poor myself?

In Russian, the author adequately translated both the first and second poetic lines. In the third line, instead of the original "Il-günümiñ ýüzi idim" ("I was a face for the people") translator used "Дум народных кипеньем был" (I was the boiling of people's thoughts), and in the fourth line instead of "Söwer magşuk näzi idim" ("I was a whim for lovers") he used "Душ влюблённых гореньем был" (I was the burning of loving souls). In the fifth line, Magtymguly Pyragy equates himself with Hatam Tay (a legendary wealthy Arab Tay tribesman who, according to legend, was noted for his generosity). The translator translated the fifth line "Hatam Taýyň özi idim" ("I was like HatamTay") in a different way: "Пеньем был, угощеньем был" (I was the singing, I was the treat). And the last poetic line is poorly rendered: instead of the original "Neýleý indi, pukaraýam" ("What shall I do now, I am in despair") – "Нищим я на чужбине стал" (I have become poor in the foreign land). The English version of the lyrical text is as close to the original as possible.

The poem "Baş üstüne" (in Russian "Честь умножит" [3], in English "No problem" [4]) also takes its place among examples of hyperbole. The poem is about a cowardly man. And the great poet boldly condemns cowardly people with the help of hyperbole:

Gökdekgürläp, damakýyrtar
'He will speak like thunder and shout'

Here the hyperbole is "adam gök dek gürleýär", meaning in English "man speaks like thunder". We all know that a man cannot really speak that way. But the master of words uses hyperbolic comparison to express a person's character. And this helps the poet to convey his thoughts more effectively to his readers. The authors have translated it adequately into Russian and English:

Грохоча, как гром, он горло надорвёт.
He will roar like a thunderstorm, blasting his throat.
Another hyperbole can be seen in the same poem:

Her tilki bir şir dek gürlär
'Every fox will speak like a lion'

This describes a person's character through animal imagery. A hyperbole is "tilki şir dek gürlär", the English equivalent of which is "a fox will speak like a lion". It is already clear to readers that this cannot happen, but the author's use of such a device enhances the expressiveness of this poetic line.

Каждая лисица рычит как лев,
Every fox will boast like a lion.

Both are close to the original in meaning. But even so, both versions use a different action: in Russian the imperfect present tense verb “рычит” (roar, growl) is used instead of “will speak”, and in English “boast” is used instead of this action.

The following example is from the poem "Duz hem bolmasa" (in Russian "Много чудного" [3], in English "If there is no salt either" [4]):

Togsan dürli tagam bolsa gaşynda,
Ne lezzet içinde duz hem bolmasa.
'Even if ninety different flavours are standing in front of you,
What's the point if there's no salt in them?'

Here the hyperbole is "gaşynda togsan dürli naharyň bolmagy", which in English means "the appearance of ninety different flavors before you". The use of hyperbole helps the poet to achieve the necessary effects.

Девяносто кушаний поставь, но если соли нет,
Нет вкуса ни в одном, пропало угощение.
If you are treated to ninety different dishes,
And if there is neither taste nor salt in any of them.

The Russian translation uses hyperbole, but in the second poetic line there is an additional action with the object "пропало угощение" (the treat is lost), which is not present in the original. The English translation uses hyperbole, but in it, as in the Russian translation, another action "to treat" appears.

The poem "Gözel sen" (in Russian "Красавица" [3], in English "When the sun drives its daggers" [5]) is also on the list of such poems:

Güne garşy dogan Aýy gözel sen!

'You're as beautiful as the rising moon opposite the sun'

For the poet, the beautiful girl embodies all the beauty of the world and so the poem successfully uses hyperbole. In this poetic line, the exaggeration is "Güne garşy dogan Aý sen!", the English equivalent of "You are the moon rising opposite the sun".

Ты луной серебришь все вокруг, красавица!

You are the moon who will eclipse it.

The author of the Russian translation did not use hyperbole, which is in the original. It should be noted that hyperbole plays an important role in this example. Unlike the original, in the Russian translation the abstract action "серебрить" (to silver) appears and the name of the star "sun" used by the author is missing. In English, too, the author did not use hyperbole and translated inadequately. And in it, like in the Russian version, translator does not use the name of the star and uses the verb "eclipse".

Hyperbole also occurs in the fifth stanza:

Seni görenleriň akly çaşasy.

'Those who have seen you once go mad'

The hyperbole here is "görenleriň akly çaşýar", which in English means 'those who see go mad'. In the Russian version, the hyperbole is applied. And the English version of the text was not adequately translated by the author. It is impossible to see in it the hyperbole which is present in the original. In the English translation the author used another verb "marvel" instead of the original. And this leads to a loss of meaning, i.e. English-speaking readers cannot see the full picture.

Всех рассудка лишаешь ты вдруг, красавица.

Those who meet you marvel at your beauty.

Magtymguly's poem "Bu derdi" (in Russian "Не стерпит" [3], in English "This Torment" [4]) is one of the poems that in which there is extensive use of hyperbole:

Yşk dagyn assalar gögüň boýnundan,

Gök titreýip çekebilmez bu derdi.

'If they hang a mountain of love around heaven's neck,
Trembling, heaven cannot tolerate the misfortune'

The exaggerations here are "gögüň boýnundan yşk dagyny asmak", "gök titreyär", the English equivalents of which are "to put a mountain of love around the neck of the sky", "the sky trembles". So, let's look at the Russian and English translations:

Если гору любви взгромоздит на небесную твердь,
То обрушится небо – страдания такого не стерпит!
If the flame of love is brought to the sky,
Even the skies will shatter under the load of this torment.

The author of the Russian translation used his own device: instead of the author's hyperbole, he used other phrases: "гору любви взгромоздит на небесную твердь" (will put the mountain of love on the firmament) and "обрушится небо" (the sky will fall down). In the English translation we cannot see the author's exaggerations. The translator first of all used another noun "flame" instead of "mountain" and secondly he transmitted the hyperbole to the readers by means of other actions. In the second stanza of the same poem you can still see the hyperbole:

Yşk eser etmese, ýanmaz çyraglar,
Yška düşse, guşlar eňrär, gurt aglar,
Egiler haýbatly, kuwwatly daglar,
Daşlar erip, çekebilmez bu derdi.
'If there is no influence of love, there will be no illumination,
If one falls in love, even birds will hum, wolves will cry,
Huge mountains will tilt,
Stones having melted, will not be able to bear the misfortune'

The hyperbole here is "guş eňreyär" - "the bird hums", "gurt aglaýar" - "the wolf cries", "daglar egilýär" - "the mountains tilt", "daşlar ereýär" - "the stones dissolve". Pyragy, using hyperbole in this stanza, elevates the phenomena depicted to a superlative degree, scales them, the poet does not deceive readers, but creates for them a world of displaced proportions, exaggerated passions, infects them with this

world, causing a reaction of trust. Let's look at their translations:

Без дыханья любви даже факел не станет гореть.
Даже волки стенают, почуя любовную сеть;
Горы грозные дрогнут, расплавятся камни и медь
От любовного зноя – пыланья такого не стерпят!
The candles won't light up if there are no signs of love,
Even birds and wolves shed tears when in love,
High and mighty mountains droop their heads downward,
Even the stones will melt unable to tolerate this torment.

In the Russian version, the author failed to convey the author's hyperbole equivalently. In the first poetic line the translator used the nouns "дыханье, факел" (breathing, torch) in addition, in the second line he did not use the author's hyperbole "the bird hums", in the third line too we cannot see the author's exaggeration, and there the translator uses the noun "медь" (copper) in addition, and in the last line the semantic equivalence can be achieved. And the English version of the fictional text is closer to the original in meaning. However, there are a few differences, too. For example: instead of the noun "illumination" another noun "candle" appears, and instead of two verbs one "shed" is used.

The results of the analysis of translations from Turkmen into Russian and English of Magtymguly's poems in which such expressive means as hyperbole are used lead to the following conclusions. Hyperbole is used by the poet as a way to enhance the expressiveness of a statement, both intentionally and unintentionally. When translating hyperboles, the translators in most cases tried to copy the technique of the original and translated verbatim ("gaşyňda togsan dürli naharyň bolmagy" - "Девяносто кушаний поставь, но если соли нет", "If you are treated to ninety different dishes"), and if this was impossible, the translators created their own stylistic device in the translation, which has a different effect (instead of "göğün boýnundan yşk dagyny asmak" – "Гору любви взгромоздит на небесную твердь", instead of "Her tilki bir şir dek gürlär" – "Every fox will boast like a lion").

Thus, translations of the texts of famous poems by the great Turkmen poet

Magtymguly Pyragy enable Russian and English speaking readers to get acquainted with his works. Nevertheless, there is still a possibility to continue working on the texts to fully reflect the Turkmen cultural and linguistic specificity in the Russian and English versions of the texts.

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