

**FORMATION OF ALTERNATIVE VARIANTS IN THE PROCESS OF ARTISTIC
TRANSLATION (ON THE EXAMPLE OF A WORK OF “SUCH IS LIFE”)****Markhabo Raxmonkulovna Abdullayeva***Associate professor, Tashkent state university of oriental Studies, Uzbekiston*

Abstract: In this article, the translation of Mark Rees' work "Such as Life" written by Utkir Hashimov is analyzed. The work highlights the complexity of human life, social problems and relationships between people through individual experiences. Hoshimov shows real life scenes, funny and sad situations in his work and tries to give the reader deep thoughts and feelings. Mark Rees's translation is important to preserve the essence of the work and convey the correct cultural context. In the process of translation, it is necessary to understand the author's language and style, metaphors and figurative elements in the work. Although translation, at first glance, looks like a simple work process, when the work is recreated in another language, the translator is busy with a creative task and, like the author, bears all the responsibility for the reliability of each word, phrase, and sentence. If he does not see what the author of the root of the word sees, feels what he feels, no matter how well the word is chosen in the translation, the meaning will not be understood. Because the word in the translation should be similar to the original word in all respects and should not contradict the reality.

Key words: Such is Life, direct translation, alternative options, nationality, supa, rayhon, tillaqosh, diydor, surp yaktak, fotiha.

Introduction: In order to integrate independent Uzbekistan into the global community, attention is being paid to implementing important reforms in the translation of national literary works into English and their presentation to the peoples of the world. In particular, literary and linguist scholars are faced with important tasks such as studying prose works in connection with the socio-cultural relations of the era through new directions of modern literary studies, translating them into world languages, and widely promoting novels that glorify the culture of the Uzbek people among the peoples of the world. The “Program of Measures for Translating the Best Examples of World Literature into the Uzbek Language and the Best Works of Uzbek Literature into Foreign Languages” is playing a leading role in improving the quality and scope of scientific research in literary studies, linguistics, and translation studies. Therefore, it is relevant to conduct a comparative study of the English translations of the work "Such as Life" by Utkir Hashimov, to evaluate the expression of nationality in the translation, the scientific assessment of the accuracy of the translation, to recreate the historical and national landscape in the translation, as well as to analyze these problems from a scientific and theoretical perspective.

Literature analysis: “Such as Life” - a memoir by the people's writer of Uzbekistan Utkir Hashimov, consists of short and long stories, written over many years and published in full in 2005 by “Sharq Publishing House”. In particular, in 2015, it was published by the Yangi Asr Avlodi Publishing House in a 336-page hardcover. In the same year, it was published by the

Merius Publishing House in a 272-page hardcover edition of 3,000 copies. The upper part of this publication depicts houses on a village street and the writer's mother.

The national writer of Uzbekistan, Said Ahmad, described the story as follows: I would like to call the work "Such is Life" not a story, but a poem. It reads like a song. While reading it, we think of our mothers. A thought, a question arises before our eyes: have we been able to repay at least one of the inextricable debts we owe to these kind, suffering mothers? The story calls us to be honest, to value and respect people.

The national writer of Uzbekistan, Utkir Hashimov, is a writer who has his own place and style in 20th-century Uzbek literature. His works are distinguished by their simplicity and folkloric nature. The work "Such is Life" is also among such folkloric works. The work was translated into English in 2024 by translator Mark Rees.

Vivid and lifelike images, Uzbek approach and character, conversations between characters enhance the impact of reading. The work is based on the events of the writer's childhood. Simple rural families and people's lifestyles during the Soviet era are depicted in harmony with the writer's mother. Utkir Hashimov embodied the affairs of the world in this small work.

Main part: Vivid and lifelike images, a purely Uzbek approach and character, conversations between heroes, will affect the reader. The fact that not only the nation, but also true humanity is the leading theme in the writer's works is an educational and life lesson for the reader. Whether serious or humorous, life boils in the works of Utkir Hashimov: in them each of us sees ourselves, our family, our friends, even our mother, who is like no other... Whether it is a novel covering the life of one person, a story or a story consisting of a series of short stories, regardless of the genre, Utkir Hashimov's works embody the affairs of the world. We believe that reading will give a great life lesson for any reader.

It is known that each national culture has its own characteristics, which reflect intercultural differences, that is, different aspects, and create difficulties for the translator in the translation process. The writer's story "The Affairs of the World" is distinguished by its simplicity and folkloric nature, so it was translated into foreign languages, including English.

In the translation of Utkir Hashimov's "Such is Life" by Mark Rees, the problems of alternativeness can be seen from many aspects. The problems of alternativeness are mainly divided into the following categories:

Cultural alternativeness: How to appropriately translate traditional expressions, proverbs, or elements of folk oral literature existing in the Uzbek language into English. The translator must take into account intercultural differences in how to express these elements.

Lexical alternativeness: When some words or phrases are translated directly, their meaning may change. The translator must find synonyms or alternatives to preserve the spirit of the work.

Syntactic Alternatives: Sentence structure in Uzbek may differ from English. The translator must reconstruct the sentences in English in a correct and understandable way.

Emotional Alternatives: In order to accurately convey the emotions and style of the author in the work, the translator must adopt any expression in an appropriate way. This can often create difficulties in maintaining the richness of expression and tone.

Connotational Alternatives: Some words or phrases may have a certain connotation in Uzbek, but such a connotation does not exist in English. The translator must take these aspects into account.

Comparing the English version of the story, translated directly from Uzbek by Mark Reese, with the original work, we observe the expression of nationality in the turn:

In original: ... There was a table under this almond tree. As the sun set, my mother would sprinkle water on the yard, and the smell of the earth that had been heated by the sun all day would mix with the smell of the basil in front of the table, creating a wonderful freshness, and the surroundings would become quiet.

In translation: There was supa under that almond tree. As soon as the sun sat down my mother used to water the yard, the smell of the land which had been heated during the whole day by the sun gave out a scent with basil, by that bench and everywhere would get silent then .

We observe two different ways of translating words that have acquired national and cultural characteristics, through the transliteration of the ethnographism supa in the original text as supa, and the translation of the basil plant as basil. Also, the translation omits the determiner of abundance, and the process of sprinkling a large amount of water, which is exaggerated in the original, is translated into English using the word water, which has led to a weakening of expressiveness.

In original: Then, a thin moon like a golden crescent floated out into the sky filled with large stars. My mother would stare at the moon and whisper softly: "Oh my God, my God, your wings are golden. Glory be to you, grant us life..." She would say this and stroke my head. Oh my mother would pause, as if wanting to hear this magical song again, and the stars would stare at her with thoughtful eyes, looking at her gently, while my mother would tell me a story.

In translation: After that thin moon, like a tillaqosh would sail out into the sky full of numerous stars. Starring at the moon my mother used to whisper calmly:

Dearest moon, With goldenwings. Subhonalloh to you Long life to us... Having sung this poem she used to caress my head. The moon used to stop sailing as if it wanted to listen to this enchants again, stars glanced with sad eyes, and mother used to tell fairy-tales.

The thinness of the moon, which was originally likened to a crescent moon, was transliterated into English as a crescent moon, and as a result, the original meaning could not be fully expressed, because the description of the moon as a crescent moon indicates that the newly risen moon is shining. Therefore, it would be appropriate to use the combination New Moon in this situation. The text also reflects the religious views of the Uzbek people regarding the rising of the new moon. When the new moon rises, our ancestors would look up to the sky and make good intentions, raising their hands in prayer, wishing for good health for the new month and years.

The original Oymomo Khulla Kanotlari Tilla's address was translated into English as Dearest, Moon, with Golden Wings. Considering that the word Khulla is not even given in explanatory dictionaries of the Uzbek language, the method of substitution used by the translator can be considered the most appropriate method, because while in the original the

moon was caressed and addressed, the translation preserves the content of this address. Also, the transcription of the word Subhanallah and its interpretation as "Subhanallah - Recitation from Koran", that is, a recitation from the Holy Quran, once again demonstrates the national spirit.

In the original: Oymoma would pause, as if wanting to hear this magical song again, the stars would stare thoughtfully at her, and my mother would tell her a fairy tale.

"The moon used to stop sailing as if it wanted to listen to this enchants again, stars glanced with sad eyes, and mother used to tell fairy-tales." In the original text, the author vividly portrays the grandmother and the stars, showing them as if they were being pampered like children, with their thoughtful eyes looking at them gently. The reader sees a child's face. The same kind of vivid artistic expression is also observed in the English translation. However, the translation of thoughtful eyes as sad eyes conveys the sad look of the star. In fact, the grandmother's childlike delight in her mother's song is understood, and the stars are calm. In this case, it would be appropriate to use the combination thoughtful eyes.

Conclusion: Each nation has its own characteristics, values, and traditions that reflect its nationality. Translating works that are steeped in such nationalism into another language requires great skill from the translator. In addition to knowing the language, the translator must be closely acquainted with the culture of this nation. In general, through works translated from one language into another, intercultural relations are strengthened, peoples who are not close to each other become closer, and bonds of friendship are forged.

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