

THE LITERARY AND AESTHETIC VALUE OF O‘TKIR HOSHIMOV’S SUCH IS LIFE AND ITS ENGLISH TRANSLATION

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Abstract: This study explores the literary and aesthetic value of O‘tkir Hoshimov’s novel *Dunyoning ishlari* (Such Is Life) and its English translation. The research aims to analyze how core aesthetic categories—goodness, beauty, tragedy, humor, and evil—are embedded in the Uzbek original and how they are rendered into English. Using a comparative approach informed by translation studies and aesthetic theory, the paper examines selected passages to assess fidelity, aesthetic impact, and cultural representation. The findings indicate that while the translation effectively conveys the novel’s universal themes and emotional resonance, it partially reduces national color and stylistic subtlety, particularly in the case of humor and idiomatic expressions. This study contributes to the fields of comparative literature and translation studies by demonstrating both the challenges and possibilities of bringing Uzbek literature to a global readership.

Keywords: O‘tkir Hoshimov; Such Is Life; Uzbek literature; aesthetics; translation studies; cultural equivalence; comparative literature; literary value; national identity; universal human values

Introduction

Literature is both a national phenomenon and a universal medium. It embodies the cultural memory, collective identity, and spiritual values of a people, while also addressing universal human concerns. In Uzbek literature, O‘tkir Hoshimov (1941–2013) holds a distinctive place. His works are celebrated for their philosophical depth, lyrical style, and ability to capture the emotional reality of everyday life.

Among his works, *Dunyoning ishlari* (Such Is Life) is regarded as his magnum opus. Written during a period of social and cultural transformation, the novel reflects not only the personal struggles of its characters but also broader questions of morality, destiny, and human dignity. Through the prism of everyday life, Hoshimov raises profound issues of existence, weaving together joy and sorrow, humor and tragedy, goodness and evil. The novel’s translation into English is a landmark event in the dissemination of Uzbek literature to the global stage. Yet, translation raises fundamental questions: To what extent can the cultural and aesthetic essence of the novel be preserved? How are national traditions communicated to a readership unfamiliar with Uzbek culture? This paper addresses these questions by examining the aesthetic categories in both the original and translated versions.

Methods

The research methodology combines comparative literary analysis with translation studies and aesthetic theory. Corpus Selection: Selected chapters and passages were chosen based on their richness

in aesthetic content, including depictions of maternal love, humorous dialogues, descriptions of nature, and tragic moments.

Theoretical Framework:

Aesthetics: Aristotle's concept of tragedy (1996) and Kant's idea of beauty (2000) provide the philosophical foundation. **Translation:** Nida's theory of dynamic equivalence (2001) emphasizes reader response, while Venuti's dichotomy of domestication vs. foreignization (2012) is applied to assess translation strategies.

Analytical Criteria: The analysis focuses on three parameters:

Fidelity: How accurately the translation conveys meaning.

Aesthetic impact: Whether the translation retains the emotional and philosophical resonance.

Cultural representation: The degree to which national traditions and idioms are preserved.

Comparative Process: Each identified passage was compared line by line between Uzbek and English versions, with attention to semantic, stylistic, and cultural nuances.

Results

1. Goodness

In the Uzbek original, maternal love (ona mehri) and moral strength are recurring motifs. These passages convey warmth, sacrifice, and spirituality rooted in Uzbek culture. In English, the semantic meaning is preserved, but the emotional richness tied to Uzbek familial traditions is weakened. For example, culturally loaded expressions like ona duosi (a mother's blessing) are translated into neutral terms, diminishing their spiritual force.

2. Beauty

The novel contains lyrical descriptions of nature and human emotions. Phrases such as bahorning nafasi (the breath of spring) resonate poetically in Uzbek. The translation retains much of the imagery but simplifies metaphors to ensure clarity. As a result, while the beauty of nature is conveyed, the folk-poetic resonance is partially lost.

3. Tragedy

Tragic episodes—deaths, separations, and existential reflections—are rendered effectively in English. Universal themes of suffering and human vulnerability transcend linguistic boundaries, allowing international readers to share the emotional experience.

4. Humor

Humor is the most challenging aesthetic category. Wordplay, proverbs, and folk humor are deeply culture-bound. For instance, Uzbek idioms with double meanings lose their comic force when translated literally. The translator often replaces them with functional equivalents, but the Uzbek flavor is diluted.

5. Evil

Depictions of cruelty, hypocrisy, and corruption are transferred accurately, maintaining their starkness. However, references to specific social practices and contexts are generalized, leading to reduced cultural precision.

Discussion

The results underscore the dual nature of literary translation: it preserves universal themes but transforms cultural particularities. The English version of *Such Is Life* demonstrates the translator's reliance on dynamic equivalence (Nida, 2001), ensuring readability and emotional resonance for global audiences. However, the strategy leans toward domestication (Venuti, 2012), simplifying Uzbek-specific expressions and humor to avoid alienating foreign readers. From an aesthetic perspective, the translation achieves functional equivalence: it conveys the essential emotional and philosophical content but does not replicate the full stylistic and cultural richness of the original. This reflects a broader tension in world literature: balancing cultural authenticity with global accessibility. The study also affirms Aristotle's claim that tragedy embodies universal truths of human suffering, which explains why the tragic dimension of Hoshimov's novel translates well. Conversely, Kant's idea of beauty as a culturally mediated aesthetic experience suggests why Uzbek metaphors and humor resist full transfer.

Conclusion

O'tkir Hoshimov's *Such Is Life* is a masterpiece of Uzbek literature, embodying universal human values through the lens of national traditions. Its translation into English marks a significant contribution to world literature, enabling global readers to access Uzbek philosophical and aesthetic thought. The comparative analysis demonstrates that while the translation preserves the novel's core themes—goodness, beauty, and tragedy—it partially reduces national flavor in humor and idiomatic expressions. Nevertheless, the translation fulfills its role as a cultural bridge, bringing Uzbek literature into dialogue with world literary traditions. Future research may focus on comparative reception studies, examining how international readers interpret the novel, and on developing translation strategies that better preserve humor and cultural metaphors without sacrificing clarity.

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