

ISSUES OF MAINTAINING AN ARTISTIC IMAGE AND TONE IN TRANSLATION

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Annotatsiya: Adabiy tarjima – bu ikki til o‘rtasidagi oddiy so‘z o‘girish jarayoni bo‘lib qolmay, balki muallifning badiiy niyatini, obrazlar tizimini, stilistik vositalarini va asar ohangini saqlab qolishga intiladigan murakkab ijodiy faoliyatdir. Tarjima jarayonida matnning tashqi shakli (leksik, grammatik birliklar) emas, balki ichki mohiyati – estetik ta’sir, ruhiy kuch, semantik chuqurlik va uslubiy rang–baranglik ustuvor ahamiyat kasb etadi. Ayniqsa, poeziya yoki dramatik matn tarjimasida obrazlilik va ohang muhim badiiy komponentlar bo‘lib, ularni saqlab qolish tarjimonning filologik bilimlari bilan bir qatorda, ijodiy mahoratini ham talab qiladi.

Mazkur maqolada adabiy asarni tarjima qilish jarayonida badiiy obrazlar va muallif ohangini asliyatga sodiq holda o‘zbek tiliga ko‘chirishdagi muammolar va echimlar tahlil qilinadi. Tarjimada obrazning semantik yukini yo‘qotmaslik, metafora, epitet, personifikatsiya kabi badiiy vositalarni mos ekvivalentlar bilan aks ettirish, asar musiqiyiligini – ritm, intonatsiya, pauza va boshqa fonetik elementlarni stilistik uyg‘unlikda uzatish uslublari ko‘rib chiqiladi. Ayniqsa, nemis, rus va ingliz tillaridan o‘zbek tiliga amalga oshirilgan poetik tarjimalar misolida bu jarayonning murakkabligi ochib beriladi. Maqola tarjimashunoslik nazariyasi va amaliyotiga oid yondashuvlarga tayanadi hamda Erkin Vohidov, Uyg‘un, Posho Ali Usmon kabi tarjimonlarning asarlaridan namunalar asosida tahliliy xulosalar chiqaradi. Natijada, tarjimada badiiy obraz va ohangni saqlash nafaqat til muammosi, balki madaniyatlararo anglash, poetik estetikani o‘zlashtirish muammosi ekani ilmiy asosda asoslab beriladi.

Kalit so‘zlar: adabiy tarjima, badiiy obraz, ohang, poetik tarjima, metafora, ritm va intonatsiya, tarjimada sodiqlik, uslubiy muvofiqlik, madaniy konnotatsiya, tarjimashunoslik

Abstract: Literary translation is not merely the process of rendering words from one language to another, but a complex creative act aimed at preserving the author's artistic intent, imagery, stylistic devices, and tone. In this context, not only the external form of the text (lexical and grammatical units) is important, but also its inner substance – aesthetic impact, emotional depth, semantic richness, and stylistic nuance. This is particularly true in the translation of poetic or dramatic works, where imagery and tone are key literary components requiring the translator’s deep philological knowledge and creative skill.

This article examines the challenges and strategies involved in preserving artistic imagery and the original tone in literary translation, especially when translating into the Uzbek language. It analyzes how to convey the semantic load of images, maintain stylistic devices such as metaphor, epithet, and personification, and retain the musicality of the text – including rhythm, intonation, pause, and other phonetic elements – within the stylistic system of the target language. The complexity of this process is explored using examples of poetic translations from German, Russian, and English into Uzbek. The article draws on theoretical and practical approaches in translation studies and analyzes the works of prominent Uzbek translators such as Erkin Vohidov, Uyg‘un, and Posho Ali Usmon. It concludes that preserving imagery and tone

in translation is not merely a linguistic issue but also a matter of intercultural understanding and poetic aesthetics. The findings demonstrate the translator's role as both an interpreter and a re-creator of the literary world in the target culture.

Keywords: literary translation, artistic imagery, tone, poetic translation, metaphor, rhythm and intonation, fidelity in translation, stylistic consistency, cultural connotation, translation studies

Аннотация: Литературный перевод – это не просто передача слов с одного языка на другой, а сложный творческий процесс, направленный на сохранение художественного замысла автора, системы образов, стилистических средств и оригинального тона произведения. В этом контексте важна не только внешняя форма текста (лексические и грамматические единицы), но и его внутренняя сущность – эстетическое воздействие, эмоциональная глубина, семантическое богатство и стилистическое многообразие. Особенно значимо это в переводе поэтических и драматических произведений, где художественный образ и интонация являются ключевыми компонентами, требующими от переводчика не только филологических знаний, но и творческого мастерства.

В данной статье рассматриваются проблемы и стратегии сохранения художественных образов и авторской интонации при переводе литературных произведений на узбекский язык. Анализируются способы передачи семантической нагрузки образов, стилистических фигур (метафора, эпитет, олицетворение) и музыкальности текста – ритма, интонации, паузы и других фонетических элементов – в соответствии со стилистикой целевого языка. Сложность процесса освещается на примере поэтических переводов с немецкого, русского и английского языков на узбекский. Работа опирается на теоретические и практические подходы переводоведения, а также анализирует опыт известных узбекских переводчиков – Эркина Вохидова, Уйгуна, Пошо Али Усмона. В итоге делается вывод о том, что сохранение образа и тона в переводе – это не только языковая задача, но и проблема межкультурного понимания и восприятия поэтической эстетики.

Ключевые слова: литературный перевод, художественный образ, интонация, поэтический перевод, метафора, ритм и интонация, верность переводу, стилистическое соответствие, культурная коннотация, переводоведение

Introduction

In the field of translation, the process of translating a literary text is considered one of the most complex and responsible types of activities. Because such a translation assumes not only the equivalence in the medium of language, but also the preservation of artistic-aesthetic content, author's style, system of images and text tone as fully as possible. Especially in fiction – in particular, in aesthetically rich forms of poetry, dramaturgy and prose – the artistic image and tone form the main semantic layer of the text. When the translator is unable to successfully restore these elements in his own language, the artistic impact strength of the work can significantly decrease.

An artistic image is not just an image of a concept, but through it the author's worldview, aesthetic ideal and cultural values are reflected. The melody, on the other hand, manifests itself

as the inner musicality of the work, the rhythmic structure, the emotional background and the medium that conveys the author's mental state. Therefore, in the process of translation, there is a need to express not only the lexical and grammatical structure of the text, but also precisely the aesthetic qualities of the image and tone in accordance with the original.

Unfortunately, in many cases, in translation, the semantic load of the image is lost, the tone is changed, or connotative content is not conveyed due to poetic means that are not present in the language. For example, when moving stylistic devices such as metaphors, epithets, irony or personification into another language, their cultural codes and contextual significance are not taken into account, the image can only become a grammatical shell. At the same time, the transfer of the author's tone in a form close to the original, without disrupting the rhythmic structure of the text, requires, along with the philological knowledge of the translator, aesthetic sensitivity.

This article analyzes the problems of maintaining an artistic image and tone in translation. In particular, in translations made from German, Russian and English literature into Uzbek, we will consider how these problems were solved using the example of the works of such famous translators as Erkin Vohidov, Ukhman, Pasha Ali Uthman. Through this, it is substantiated that the preservation of image and tone in literary translation is not only a problem at the language level, but also a problem of cultural thinking and acceptance of poetic aesthetics. The article, along with theoretical approaches to translatability, highlights the methodological foundations of maintaining the harmony of image and tone, which are important in artistic translation through practical examples, comparative analysis and experience in translation. This, in turn, is of scientific and practical importance in improving the professional skills of translators and advancing new approaches to the translation of literary texts.

MAIN PART:

One of the most pressing problems in the translation of a literary text is the transfer of an artistic image to a targeted language in a faithful and aesthetically effective way to originality. An artistic image is an aesthetic and semantic unit created by the author, which also includes the emotional state, connotative meaning, cultural code and sometimes historical context. Therefore, in a translator, replacing an image with a simple word or phrase often weakens the artistic influence of a work.

The following basic methods are widely used when storing figurative expressions:

a) replacement with an equivalent image. Often metaphorically or culturally specific images are replaced by an image that exists in other linguistic cultures, capable of performing a similar function. This method is used by the literary critic A.V.Fedorov called "functional similarity". For example, when the English phrase "as brave as a lion" is translated into Uzbek in the style of "brave as a tiger", it is considered an equivalent image that is culturally accepted.

b) translation with detailed interpretation. If a coherent image does not exist in the target language and culture, sometimes the translator preserves the image by explaining it. This method is especially used in images based on religious, mythological or local visions. In this case, although the text of the translation becomes heavier, it is achieved not to lose semantic wealth.

c) direct semantic translation. If the image has the same semantic load in both languages, the translator can translate it directly. This method is mainly used in universal images – symbols such as The Sun, heart, path, ocean. For example, in Erkin Vohidov's translation into Uzbek from Goethe's "Faust", the translation of the word "Abgrund" (a symbol of Abyss, inferiority) in the form of a "lively bottomless jar" serves to fully convey the artistic–philosophical loading of the image. Rahmatova writes about this: "in the free Vohidov translation, images have undergone deep semantic analysis, and the artistic power of the Uzbek language has been masterfully used in their preservation" (Rahmatova, 2019, P.83).

Another example: the English phrase "the bitter fruit of knowledge" is directly translated in a free Vohidov in the form of "the bitter fruit of knowledge", which is also an example of skill directed towards transmission without breaking the image. Also, the Giving of the word "Lichtgestalt" in the style of "radiated appearance" in "Faust", translated directly from German into Uzbek by Pasha Ali Usman, indicates that the image was transmitted in a state of preservation of the spiritual–aesthetic meaning (Kadyrov, 2021, P.98). So, the preservation of the artistic image in translation is an activity closely related not only to linguistics, but also to cultural studies and poetics. It is necessary that the translator has the potential to analyze the text not only lexically or grammatically, but also at the semantic and cultural level. This requires literary translation to be viewed as a creative reconstruction rather than a language change.

The tone of the literary text is an integral component of the author's style, it is an artistic tool that serves to understand the emotional background of the work, its inner musicality, even the mental state of the characters. Especially in poetic texts, the tone is produced by rhythm, intonation, pause, stress, sound repetition (alliteration, assonance). In translation, maintaining these elements or replacing them with an equally powerful artistic effect is often considered the most complex and delicate stage. This can be clearly seen in the example of Goethe's "Faust". The work is written in German in the iambic metrum, on the basis of clear rhythmic structures and internal musicality present in the language. In order for this musical layer not to disappear when switching to translation, the translator also needs to feel the poetics of the target language deeply. Literary Critic S.A. Sobirova writes about this: "tone is a reflection of the spirit of the text in sound. In addition to stylistic Fidelity, maintaining tone in the translator also assumes the re–creation of a poetic atmosphere" (Sobirova, 2021, P.117).

Rhythmic units – line length, accent system, pauses at the end of the line—all this determines the emotional strength of the text. In Erkin Vohidov's translation of "Faust", he seeks harmony between the original rhythmic structure and the poetic possibilities of the Uzbek language. For example, Vohidov maintained a natural tone in oral speech by shortening or stretching certain lines:

Original: "Habe nun, ach! Philosophie, / Juristerei und Medizin, / Und leider auch Theologie!"

Vohidov translation: "I learned, alas, philosophy, / law, medicine, theology too."

In this example, melodic symmetry is created by stress and Line division in both languages.

In artistic text, alliteration (repetition of the same consonants) and assonance (repetition of the same vowel sounds) serve the musicality of the text. If these tools are also available in

translation, it will be easier to maintain the tone of the work. Otherwise, the translator should find functional alternative tools in his language. For example, Goethe's lines have vowel harmony such as "verwirrt von heißer Phantasie". To maintain such a tone, translators such as Vohidov choose phrases that are close to sound consistency: "the whirlwind of my fantasies – gir rotates."

In the translator, It is sometimes advisable to express the tone not in individual lines, but on the basis of methodological integrity. In this case, the general tone of speech of the author – drama, irony, sincerity or strong pathos – is recreated in an aesthetic form suitable for the target language. Translatashunos G. Kadyrov calls this process "stylistic calibration": "the translator covers the tone not through letters, but through the perception of the inner spirit, emotional flow and aesthetic intention" (Kadyrov, 2021, P.102). Maintaining tone in translation is the re – expression of textual musicality, stylistic harmony and author's mood within new language possibilities. This process is even more important than grammatical level matching, and directly depends on the aesthetic intuition of the translator, his taste for poetry and how deeply his language has musical capabilities.

The translation of a literary text will always go beyond the scope of a simple linguistic transformation and will be closely related to aesthetic and cultural reconstruction. In particular, the full-fledged preservation of such important aesthetic components as artistic image and tone in translation directly depends on the ability of the translator to understand philological knowledge, artistic taste and cultural context. As analyzed throughout the article, the translation of artistic images requires, in addition to semantic correctness, the preservation of a cultural and poetic function. This is achieved through various approaches – finding equivalent images, semantic annotation, or indirect poetic transformations. Poetic translations of Uzbek translators such as Erkin Vohidov, Pasha Ali Uthman have great scientific and aesthetic significance as practical examples in this regard. On the other hand, the question of maintaining tone is to ensure the artistic musicality of the translation text by transmitting rhythm, intonation, accents and sound compatibility. In this, the author's mental state, emotional mood and stylistic individuality are adapted to the poetry of the target language, without loss. The process involves continuous customization work at phonetic, syntactic, and stylistic levels.

Conclusion:

The above analyzes indicate that the preservation of artistic image and tone in the translation process is an issue for a translator that requires making not only language-level, but also cultural-aesthetic decisions. Each literary text is a product of the author's worldview and aesthetic taste, and when moving it to another language, this is not to lose spirit – the most important task. Maintaining tone in the translator, especially in poetic texts, is the key to a full-fledged transmission of artistry. Also, without losing the semantic and stylistic load of images, creativity, deep knowledge and sensitivity are required from the translator to adapt them to the cultural context of the target language.

Based on this article, the following scientific results were released:

The process of maintaining an artistic image in translation is not limited to just semantically correct translation. On the contrary, this process in most cases entails a full-

fledged transfer of cultural codes and artistic functions created by the author. Since artistic images are the product of the historical, social and cultural thinking of a particular people, a simple literal translation will not be enough when moving them to another language. It is necessary that the translator is able to understand the semantic load behind these images, cultural connotation, poetic symbols and associations and express them with equivalent means within the framework of the target language and culture. Otherwise, the aesthetic power of the artistic image will fade, its expressiveness will disappear, and the author's intention will be broken. Just like the issue of tone transmission is one of the subtle and important stages of the translation process. Here, tone is understood not only as a system of sound, rhythm and pauses, but also refers to the general stylistic spirit of the work, the emotional mood of the author, balance and energy in the lines. While maintaining grammatical conformity is important in translation, re-creating a tone is a more priority than that. Because it is the rhythmic structure, intonational flow and stylistic harmony that determine the strength of artistic influence inherent in the work. The translator, on the other hand, should try to reformulate the tone in his own language, harmonizing it with Uzbek poetic aesthetics.

And the differences between aesthetic and cultural thought are often overcome in translation through poetic transformations. This means that the interpreter cannot always find directly compatible equivalents. In such cases, he is forced to find a poetic solution — which directly depends not only on linguistics, but also on literary-aesthetic knowledge and taste of the translator.

Thus, the role of the translator is widely interpreted in modern interpreting. He is no longer seen as a simple language mediator, but as a creator who recreates the author's stylistic individuality in a new poetic setting. Its mission is to convey to the reader the influence inherent in the original work, harmonizing the artistic essence of the work, the spiritual-emotional layer, the aesthetic character with the possibilities of a new language.

The experience of translators – in particular, on the example of Erkin Vohidov and Pasha Ali Uthman – proves that the poetic possibilities of the Uzbek language in maintaining the harmony of image and tone in translation are very wide. On this basis, the article not only enriches the theory of literary translation, but also offers practical recommendations for translators, an aesthetic approach and methodological analysis. In subsequent research, conducting more comparative poetic analyzes based on specific texts remains one of the urgent scientific tasks. In conclusion, the issues of maintaining an artistic image and tone in translation require a deep theoretical basis and thorough practical solutions in the science of interpreting. Providing poetic clarity and aesthetic harmony in translation — makes a creative approach necessary, taking into account the complex interactions between language and culture. A translator is not just a language facilitator, but a creator who animates the author's spirit and tone in a new cultural context. Therefore, the need to expand research in the field of literary translation, to form a modern theory of translation on the basis of poetics, nationalism and aesthetic criteria is growing.

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