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THEORETICAL AND PRACTICAL FOUNDATIONS OF ARTISTIC TRANSLATION IN CONTEMPORARY LINGUISTICS

Abstract. This article examines the theoretical foundations and practical problems of artistic translation in modern translation studies. Literary translation is interpreted not only as a linguistic process but also as a creative and intercultural activity aimed at preserving the aesthetic, emotional, and stylistic value of the original text. The study analyzes the main features of literary translation, including the reproduction of metaphors, stylistic devices, national color, cultural units, and emotional expressiveness. Special attention is paid to the difficulties translators encounter while transferring culturally bound elements, idiomatic expressions, rhetorical devices, and authorial style from one language into another. The article also discusses the role of translation in strengthening intercultural communication and enriching national literatures. The research is based on comparative and descriptive methods and includes examples from world and Uzbek literary translation practice. The findings demonstrate that successful artistic translation requires not only profound linguistic competence but also cultural awareness, literary sensitivity, and creative interpretation skills. The article concludes that artistic translation remains one of the most complex and significant fields of translation studies in the era of globalization.

Keywords: artistic translation, literary translation, translation theory, cultural equivalence, stylistic devices, intercultural communication, translation problems, aesthetics

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ZAMONAVIY TILSHUNOSLIKDA BADIIY TARJIMANING NAZARIY VA AMALIY ASOSLARI

Annotatsiya. Mazkur maqolada badiiy tarjimaning nazariy asoslari va amaliy muammolari tadqiq etiladi. Badiiy tarjima nafaqat lingvistik jarayon, balki asarning estetik, emotsional va uslubiy xususiyatlarini qayta yaratishga qaratilgan ijodiy hamda madaniyatlararo faoliyat sifatida talqin qilinadi. Tadqiqot davomida badiiy tarjimaning asosiy jihatlari, jumladan metaforalar, uslubiy vositalar, milliy kolorit, madaniy birliklar va emotsional ifodalarning tarjimada qayta aks ettirilishi tahlil qilinadi. Shuningdek, tarjimonlar duch keladigan asosiy muammolar – madaniy tafovutlar, idiomatik birliklar, ritorik vositalar hamda muallif uslubini saqlash masalalari ko‘rib chiqiladi. Maqolada tarjimaning xalqlar o‘rtasidagi madaniy aloqalarni mustahkamlashdagi o‘rni ham yoritilgan. Tadqiqot qiyosiy, tavsifiy va kontekstual tahlil metodlari asosida olib borildi. Natijalar shuni ko‘rsatadiki, muvaffaqiyatli badiiy tarjima uchun chuqur til bilimi bilan bir qatorda madaniy tafakkur, estetik sezgirlik va ijodiy yondashuv ham zarurdir. Maqola xulosasida badiiy tarjima globallashuv davrida tarjimashunoslikning eng murakkab va muhim yo‘nalishlaridan biri ekanligi ta’kidlanadi.

Kalit so‘zlar: badiiy tarjima, tarjima nazariyasi, madaniy ekvivalentlik, uslubiy vositalar, madaniyatlararo kommunikatsiya, tarjima muammolari, estetika

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ТЕОРЕТИЧЕСКИЕ И ПРАКТИЧЕСКИЕ ОСНОВЫ ХУДОЖЕСТВЕННОГО ПЕРЕВОДА В СОВРЕМЕННОЙ ЛИНГВИСТИКЕ

Аннотация. В данной статье исследуются теоретические основы и практические проблемы художественного перевода. Художественный перевод рассматривается не только как лингвистический процесс, но и как творческая и межкультурная деятельность, направленная на сохранение эстетических, эмоциональных и стилистических особенностей оригинального произведения. В ходе исследования анализируются основные аспекты художественного перевода, включая передачу метафор, стилистических средств, национального колорита, культурных единиц и эмоциональной выразительности. Особое внимание уделяется трудностям, возникающим при передаче культурно обусловленных элементов, идиоматических выражений, риторических приемов и авторского стиля с одного языка на другой. В статье также рассматривается роль перевода в укреплении межкультурных связей и обогащении национальных литератур. Исследование основано на сравнительном, описательном и контекстуальном методах анализа. Результаты показывают, что успешный художественный перевод требует не только глубоких языковых знаний, но и культурной компетенции, эстетического восприятия и творческого подхода. В заключении подчеркивается, что художественный перевод остается одной из наиболее сложных и значимых областей переводоведения в условиях глобализации.

Ключевые слова: художественный перевод, теория перевода, культурная эквивалентность, стилистические средства, межкультурная коммуникация, проблемы перевода, эстетика

INTRODUCTION

Translation has long served as one of the most important tools of intercultural communication and literary exchange. Through translation, nations become acquainted with each other's history, traditions, literature, and worldview. In particular, artistic translation occupies a special place in translation studies because it deals not only with linguistic transformation but also with the recreation of artistic imagery, emotional impact, and aesthetic value. Literary works embody the spirit of a nation, its cultural memory, and social identity; therefore, translating them into another language requires exceptional linguistic mastery and creative interpretation.

In modern globalization processes, the importance of artistic translation has increased significantly. Literary translation enables readers to access world literature and promotes mutual understanding among cultures. Uzbek readers, for instance, became familiar with the masterpieces of William Shakespeare, Fyodor Dostoevsky, Victor Hugo, and Gabriel García Márquez through translation. Likewise, Uzbek literature has reached international readers through the efforts of talented translators.

Scholars define artistic translation as one of the most difficult types of translation because it combines linguistic, stylistic, cultural, and aesthetic dimensions. According to Newmark (1988), literary translation is the translation of literature in which both form and meaning must be preserved simultaneously. Similarly, Nida (1964) emphasized the importance of dynamic equivalence in achieving a natural effect on target readers comparable to that experienced by source readers.

The history of artistic translation in Uzbekistan developed intensively during the twentieth century. Prominent Uzbek writers and translators such as Cholpon, Oybek, Gafur Gulyam, Abdulla Kahor, and Erkin Vohidov contributed greatly to the translation of world literary masterpieces into Uzbek. Their works enriched Uzbek literary language and strengthened cultural ties with other nations.

Despite significant achievements in literary translation, numerous theoretical and practi-

cal problems still remain unresolved. Translators often encounter challenges related to cultural differences, idiomatic expressions, stylistic devices, humor, symbolism, and the preservation of authorial individuality. Therefore, studying the theoretical foundations and practical difficulties of artistic translation remains highly relevant in contemporary linguistics and translation studies.

This article aims to analyze the essence of artistic translation, its theoretical principles, and the major practical problems encountered during the translation process.

LITERATURE REVIEW

Translation studies emerged as an independent academic discipline in the twentieth century, although translation practice has existed for centuries. Early scholars mainly focused on the equivalence between source and target texts. Catford (1965) described translation as the replacement of textual material in one language with equivalent textual material in another language. However, literary translation cannot rely solely on formal equivalence because literary texts contain emotional, stylistic, and cultural layers.

Nida (1964) introduced the concept of dynamic equivalence, arguing that the target text should evoke the same response in readers as the original text. This approach became highly influential in literary translation because translators frequently adapt expressions to preserve artistic effect rather than literal meaning.

Newmark (1988) differentiated semantic and communicative translation. Semantic translation focuses on preserving the exact contextual meaning of the original text, while communicative translation aims at producing the same impact on readers. In artistic translation, translators often combine both approaches depending on the genre and communicative purpose.

Bassnett (2002) emphasized that literary translation is deeply connected with culture. According to her, translation is not merely linguistic transfer but also intercultural communication. Cultural references, traditions, historical realities, and national mentality significantly influence the translation process.

Venuti (1995) introduced the concepts of domestication and foreignization. Domestication adapts the text to the target culture, while foreignization preserves foreign cultural elements. Both strategies are widely used in artistic translation depending on the translator's objectives and readership.

In Uzbek translation studies, scholars such as Musayev (2005), Ochilov (2012), and Sirojiddinov and Odilova (2011) investigated the linguistic and stylistic aspects of literary translation. Their works highlighted the importance of preserving artistic imagery, stylistic individuality, and national spirit in translation practice.

Recent studies also focus on cognitive and pragmatic aspects of translation. Researchers argue that translators must interpret hidden meanings, emotional connotations, and contextual implications embedded in literary texts. Therefore, artistic translation is increasingly regarded as both a linguistic and creative process.

METHODOLOGY

This study is based on *qualitative research methodology* and employs several scientific methods widely used in translation studies. The primary methods applied in the research are descriptive analysis, comparative analysis, contextual analysis, and stylistic analysis.

The descriptive method was used to explain the theoretical foundations of artistic translation, including the concepts of *equivalence, cultural adaptation, stylistic transformation* and *communicative* translation.

The comparative method was applied to compare original literary texts and their translated versions in Uzbek and English. Through this method, similarities and differences in lexical choices, stylistic devices, and cultural expressions were identified and analyzed.

The contextual analysis method was employed to examine how meaning changes depending on linguistic and cultural context. Particular attention was paid to metaphors, idiomatic expressions, and emotionally colored vocabulary in literary texts.

In addition, the stylistic analysis method was used to investigate how translators preserve authorial style, artistic imagery, emotional tone, and rhetorical devices in the target language.

The research materials include examples selected from English and Uzbek literary works, translated novels, poems, and scientific studies devoted to literary translation. The analysis focuses mainly on metaphorical expressions, phraseological units, culture-specific elements, and

stylistic structures frequently encountered in artistic texts.

The combination of these methods allowed the researcher to investigate both theoretical and practical aspects of artistic translation comprehensively.

DISCUSSION

Artistic translation refers to the translation of literary works such as *novels, poems, stories, dramas, and essays.* Unlike scientific or technical translation, literary translation requires the preservation of artistic beauty, emotional impact, and stylistic uniqueness.

For example, the English sentence:

"Her eyes were shining like stars in the dark night."

can be translated into Uzbek as:

"Uning ko'zlari qorong'u tunda yulduzdek porlardi."

In this example, the simile "like stars" is preserved in Uzbek to maintain the poetic imagery and emotional effect of the original text.

Another example:

"Time is a thief."

Uzbek translation:

"Vaqt oqar daryo."

Here, the metaphorical meaning is adapted rather than translated literally in order to preserve artistic expressiveness.

Cultural Problems in Artistic Translation

Cultural differences often create serious difficulties in literary translation because some traditions, customs, or social realities may not exist in another culture.

For instance, the Uzbek expression:

"Mehmon otangdan ulug'."

literally means:

"A guest is greater than your father."

However, in English it is more naturally translated as:

"Guests should be treated with the highest respect."

This translation conveys the cultural meaning rather than the literal wording.

Similarly, English literary texts may contain references unfamiliar to Uzbek readers.

For example:

"He behaved like Romeo in front of her."

Uzbek readers may understand the reference if familiar with Shakespeare, but translators sometimes provide contextual clarification:

"U qizning oldida xuddi Romeo kabi romantik tutardi o'zini."

This preserves both the cultural reference and emotional nuance.

Translation of Stylistic Devices

Stylistic devices such as metaphor, irony, alliteration, and hyperbole play a crucial role in literary works.

For example, the metaphor:

"The city never sleeps."

is translated into Uzbek as:

"Bu shahar hech qachon uxlamaydi."

The metaphorical image remains understandable in both languages.

Another example involving alliteration:

"Peter Piper picked a peck of pickled peppers."

Such sound repetition is extremely difficult to preserve in Uzbek because phonetic systems differ. A translator may instead prioritize meaning:

"Piter bir qop tuzlangan qalampir terdi."

Although the alliteration is partially lost, the meaning remains understandable.

Irony also creates translation challenges. Example:

"What lovely weather!"

Uzbek translation:

"Qanday ajoyib ob-havo!"

The ironic meaning depends entirely on context, so translators must preserve situational implication.

Problems of Idiomatic Expressions

Idiomatic expressions are culture-bound and often impossible to translate literally.

For example:

"Break the ice."

Literal Uzbek translation:

"Muzni sindirmoq."

This sounds unnatural because the idiomatic meaning refers to starting communication. Therefore, a functional equivalent is preferable:

"Suhbatni boshlab bermoq."

Another example:

"Kill two birds with one stone."

Uzbek equivalent:

"Bir o'q bilan ikki quyonni urmoq."

Although the imagery changes, the communicative meaning remains equivalent.

Similarly, the Uzbek idiom:

"Ko'ngli tog'dek ko'tarildi."

may be translated into English as:

"He became extremely happy."

A literal translation such as *"His heart rose like a mountain"* would sound unnatural in English.

Authorial Style and Individuality

Preserving the author's individual style is one of the most difficult aspects of artistic translation.

For example, Shakespeare frequently used archaic vocabulary and poetic syntax:

"To be or not to be, that is the question."

Uzbek translation:

"Yashamoq yo o'lmoq - shudir masala."

The translator attempts to preserve philosophical depth and rhythm while adapting the structure to Uzbek language norms.

Another example can be found in Abdulla Kodiriy's emotionally expressive prose. His descriptions often contain national color and historical vocabulary that require careful interpretation in English translation.

For instance:

"Yusufbek hoji salobat bilan kirib keldi."

Possible English translation:

"Yusufbek Haji entered with dignity and authority."

The translator preserves the respectful tone and social status implied in the original text.

CONCLUSION

This article analyzed the theoretical foundations and practical problems of artistic translation. The analysis demonstrated that literary translation is not merely a linguistic transfer but a complex creative process aimed at reproducing the cultural, aesthetic, and stylistic features of the original text. In particular, the translation of metaphors, idiomatic expressions, national color, rhetorical devices, and authorial style requires not only linguistic competence but also creative and intercultural skills.

The article revealed that cultural differences between English and Uzbek languages constitute one of the major challenges in artistic translation. At the same time, the use of functional and contextual translation strategies was shown to be effective in preserving the emotional and aesthetic impact of literary texts.

Furthermore, the theoretical approaches proposed by Eugene Nida, Peter Newmark, and Susan Bassnett were identified as important methodological foundations for the study of literary translation. The article also emphasized the contribution of Uzbek translators such as Cholpon, Oybek, Gafur Gulam and Abdulla Kahhar to the development of Uzbek translation traditions and intercultural literary communication.

Artistic translation serves as an important means of strengthening intercultural dialogue and enriching world literature. The study of linguocultural and pragmatic features of literary texts, as well as the improvement of translation strategies, remains one of the actual issues in contemporary translation studies.

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