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### METAMORPHOSIS OF THE ARTISTIC IMAGE IN TRANSLATION: ANALYSIS OF AESTHETIC AND SEMANTIC TRANSFORMATIONS

Annotation

This article examines the metamorphosis of artistic images during the translation process, with a focus on the interaction between aesthetic perception and semantic transformation. Translation, as a multidimensional act of communication, inevitably reshapes the artistic form and meaning of the source text. Drawing on comparative analysis between Western and Uzbek literary traditions, the study explores how aesthetic nuances and cultural connotations evolve when an artistic image crosses linguistic boundaries.

**Key words:** Translation, artistic image, aesthetic transformation, semantics, cultural adaptation, translator's creativity, intertextuality, linguistic metamorphosis, cultural mediation, literary communication.

### МЕТАМОРФОЗЫ ХУДОЖЕСТВЕННОГО ОБРАЗА В ПЕРЕВОДЕ: АНАЛИЗ ЭСТЕТИЧЕСКИХ И СЕМАНТИЧЕСКИХ ТРАНСФОРМАЦИЙ

Аннотация

В данной статье рассматривается метаморфоза художественных образов в процессе перевода, уделяя особое внимание взаимодействию эстетического восприятия и семантической трансформации. Перевод, как многомерный акт коммуникации, неизбежно преобразовывает художественную форму и смысл исходного текста. Опираясь на сопоставительный анализ западных и узбекских литературных традиций, в исследовании рассматривается, как эволюционируют эстетические нюансы и культурные коннотации при пересечении художественным образом языковых границ.

**Ключевые слова:** Перевод, художественный образ, эстетическая трансформация, семантика, культурная адаптация, творчество переводчика, интертекстуальность, языковая метаморфоза, культурное посредничество, литературная коммуникация.

### BADIIY OBRAZNING TARJIMADAGI METAMORFOZASI: ESTETIK VQ SEMQNTIK TRANSFORMATSIYALAR TAHLILI

Annotatsiya

Ushbu maqolada estetik idrok va semantik transformatsiya o'rtasidagi o'zaro ta'sirga e'tibor qaratilib, tarjima jarayonida badiiy obrazlarning metamorfozasi ko'rib chiqiladi. Tarjima ko'p qirrali muloqot vositasi sifatida manba matnning badiiy shakli va mazmunini muqarrar ravishda o'zgartiradi. Tadqiqot G'arb va o'zbek adabiy an'analari o'rtasidagi qiyosiy tahlilga tayangan holda, badiiy obraz til chegaralarini kesib o'tganda estetik nuanslar va madaniy konnotatsiyalar qanday rivojlanishini o'rganadi.

**Kalit so'zlar:** Tarjima, badiiy obraz, estetik transformatsiya, semantika, madaniy moslashuv, tarjimon ijodi, intertekstuallik, lingvistik metamorfoz, madaniy vositachilik, adabiy muloqot.

**Introduction.** Translation is more than the act of transferring words from one language to another; it is a process of re-creating meaning, form, and artistic essence. Every literary image is shaped by the author's worldview, emotional experience, and cultural background. Once translated, this image enters a new linguistic and aesthetic environment, where its original sense may shift, expand, or transform entirely. In literary translation, semantic accuracy often competes with aesthetic equivalence. While semantic translation aims to preserve meaning, aesthetic translation strives to recreate the emotional and artistic impact of the original. Yet these two goals rarely coincide.

**Methods.** Translators must navigate between fidelity to the text and resonance with the target culture, reinterpreting metaphors, symbols, and imagery in ways that remain faithful to both meaning and mood. Scholars such as Susan Bassnett

(2002), Lawrence Venuti (1995), and Antoine Berman (1992) emphasize that every translation involves a degree of transformation, since languages encode distinct cultural realities. Venuti's notion of the "invisibility of the translator" highlights how translators adapt foreign texts to local expectations, thereby altering the artistic perception. Similarly, Roman Jakobson's idea of "intersemiotic translation" suggests that meaning transcends linguistic form, implying that every translation is, in essence, a reinterpretation [1] [2] [4] [5].

**Analysis and results.** The artistic image, in its original language, represents not merely a word or a phrase but a whole network of aesthetic sensations, emotions, and visual associations. When it undergoes translation, this intricate system experiences a form of metamorphosis: sound, rhythm, tone, and emotional temperature shift according to the poetic and cultural logic of the target language. The process of

aesthetic transformation often begins with the loss and recreation of stylistic equivalence. Roman Jakobson (1959) noted that "poetic meaning is not what is said, but how it is said." [4] Therefore, a translator who merely conveys the literal meaning risks erasing the soul of the text — its artistic identity. The translator's challenge, then, is to reconstruct not the lexical form but the aesthetic effect. For example, in translating Baudelaire's "Les Fleurs du mal," Uzbek translators face not only the difficulty of transferring the poet's melancholic tone, but also the rhythmic beauty of the French verse. The line "Homme libre, toujours tu chériras la mer!" carries both internal melody and philosophical abstraction. When rendered into Uzbek, the translator must decide whether to preserve the rhythm ("Ozod inson, dengizni sev, abadiy!") or to capture the reflective tone ("Erkin odam, dengiz sening abadiy orzuyingdir"). Each version alters the artistic texture, revealing how form and sense intertwine. French literary tradition often relies on metaphorical precision and sonic elegance, whereas Uzbek poetics values emotional sincerity and moral resonance. Thus, an image such as "faded rose" in French may evoke decadence or sensual weariness, while in Uzbek the same image connotes the passage of time or divine destiny. The translator acts as an aesthetic mediator, converting visual and emotional signs into a new semiotic environment. Umberto Eco (2003) described translation as "a negotiation of meaning," where each compromise redefines the text's artistic identity. This negotiation transforms the image: it may lose certain ornamental qualities but gain cultural intimacy and emotional depth. Hence, the metamorphosis of the artistic image is not degradation, but rebirth within another aesthetic system. In this regard, the translator's creativity functions similarly to that of an artist who reinterprets a painting in a new medium – preserving essence, altering expression.

While aesthetic change reshapes the surface of an image, semantic transformation affects its conceptual and cultural foundation. Every artistic image is encoded with layers of meaning derived from history, tradition, and collective memory. When transferred into another language, these semantic layers may shift due to differences in worldview, idiomatic associations, or symbolic systems. Antoine Berman (1992) argued that "translation reveals the foreign within the familiar." [2] This principle explains why certain images, when translated, begin to resonate differently in the target culture. For instance, the French image of "winter rain" often evokes isolation or philosophical introspection, whereas in Uzbek literary sensibility, rain frequently symbolizes renewal and divine blessing. Thus, the same natural image acquires opposite emotional polarities depending on cultural interpretation. In Western literature, emotions such as desire or melancholy are often individualized and introspective. In Uzbek poetics, however, emotional expression tends to be collective, connected with family, tradition, and moral harmony. Consequently, when translating Flaubert's depiction of desire or Hugo's portrayal of passion, the translator unconsciously reinterprets them through local cultural codes — toning down sensuality, amplifying virtue, or reorienting emotional focus. This phenomenon demonstrates that translation is never ideologically neutral. It reflects the translator's aesthetic and ethical positioning within the target culture. According to Lawrence Venuti (1995), "to translate is to domesticate the foreign text," meaning that the act of translation inevitably integrates foreign meaning into familiar frameworks [5]. Yet true artistic translation seeks not domestication but resonance — the state in which both the foreign and the native coexist harmoniously within the same image. Semantic transformation also depends on linguistic constraints. Some concepts in one language may have no direct equivalent in another. The

French word *âme* (soul) carries philosophical and emotional undertones different from the Uzbek *ruh*. When a translator selects one equivalent over another, subtle semantic shades vanish or reappear in new configurations. This fluidity contributes to the ongoing metamorphosis of meaning. Ultimately, the semantic life of an artistic image in translation becomes a hybrid: part of the source text's identity and part of the target culture's worldview.

The metamorphosis of the artistic image in translation involves complex aesthetic and semantic transformations that shape how texts are reinterpreted across languages and cultures. Translators go beyond literal word-for-word replacements, creatively adapting stylistic elements, imagery, and cultural nuances to preserve or even recreate the artistic essence of the original.

Aesthetic transformations in translation require balancing faithfulness to the source with the naturalness and beauty in the target language. This includes adjusting rhythm, tone, and literary devices to fit different linguistic structures while maintaining emotional resonance. Semantic changes often arise from cultural differences, where direct equivalents may not exist, necessitating nuanced interpretation or domestication and foreignization strategies to convey meaning authentically.

Literary translation is therefore a form of re-creation, blending fidelity with innovation. It highlights the translator's creative agency in negotiating between source text integrity and target audience reception, making the artistic image a dynamic and evolving entity shaped by linguistic, cultural, and contextual factors.

The metamorphosis of the artistic image in translation reflects a complex interplay of aesthetic and semantic transformations, where translators creatively balance fidelity and adaptation to preserve the original's artistic essence while making it culturally and linguistically resonant for the target audience.

Three Main Arguments: Aesthetic Transformation: Translation necessitates adapting stylistic elements such as tone, rhythm, and literary devices to maintain the artistic impact in the target language despite linguistic constraints, resulting in a transformed but equally evocative artistic image.

Semantic Adaptation: Cultural and linguistic differences require translators to negotiate meaning, often substituting or reshaping imagery and symbols to convey the intended significance, thus undergoing semantic shifts that enrich or alter the original artistic message.

Translator's Creative Role: Translation is not mere linguistic conversion but a creative re-interpretation process where the translator's choices and cultural mediation shape the artistic image's evolution, making translation a dynamic act of artistic re-creation rather than simple reproduction.

This thesis and these arguments emphasize the dynamic nature of artistic images in translation as evolving entities subject to both preservation and transformation.

In summary, the metamorphosis of artistic images in translation is a delicate interplay of preserving the original's aesthetic and semantic spirit while adapting it meaningfully for a new audience, reflecting both the universality and specificity of human creativity expressed through language.

**Conclusion.** The metamorphosis of the artistic image in translation reveals that meaning and beauty are never static — they evolve across languages, cultures, and perceptions. A translator, as both interpreter and creator, reconstructs the image through a balance of fidelity and imagination. Aesthetic transformation reshapes the form, rhythm, and tone, while semantic transformation redefines the conceptual and emotional essence of the original. Through this dual process, translation becomes a creative act of re-embodiment: the

original text finds new life, new voice, and new meaning within another linguistic reality. The artistic image, therefore, is not merely transferred – it is reborn. This metamorphosis is

the ultimate proof that translation, far from imitation, is a form of artistic creation in its own right.

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