THE USE OF ARTISTIC LANGUAGE TOOLS IN THE TRANSLATION OF GOETHE'S WORKS INTO UZBEK

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Annotation: This article explores the use of artistic language tools in the translation of Johann Wolfgang von Goethe's works into Uzbek. Special attention is given to the role of metaphors, epithets, similes, symbols, and other stylistic devices in preserving the philosophical depth and poetic spirit of Goethe's writings. By comparing original texts such as Faust, The Sorrows of Young Werther, and West–Eastern Divan with their Uzbek translations, the study highlights the challenges faced by translators, including cultural differences, the balance between form and meaning, and the rendering of complex philosophical imagery. The discussion emphasizes the strategies used by Uzbek translators to adapt Goethe's works while retaining their artistic essence, thereby creating a productive dialogue between European and Uzbek literary traditions.

Keywords: Goethe; translation; artistic language tools; metaphor; symbolism; poetic style; Uzbek literature; literary adaptation.

Introduction. Johann Wolfgang von Goethe (1749–1832) stands as one of the most influential writers, poets, and thinkers in world literature. His intellectual legacy extends far beyond the borders of German culture, shaping the development of Romanticism, philosophy, and world literary traditions. Goethe's works, such as *Faust*, *The Sorrows of Young Werther*, and *West–Eastern Divan*, are celebrated not only for their thematic depth but also for their sophisticated use of artistic language. Through metaphors, epithets, similes, symbolism, and other stylistic devices, Goethe constructed a unique poetic universe where philosophical inquiry, emotional expression, and aesthetic beauty are intricately intertwined. The translation of Goethe's works into other languages has always been a demanding process. Unlike purely informative texts, literary works require the preservation of artistic and emotional resonance. Goethe's writings pose a particular challenge because they are deeply rooted in European intellectual traditions while simultaneously reaching toward universal human concerns. Translators must find ways to maintain the delicate balance between literal accuracy and poetic beauty, ensuring that the translated text conveys not only the meaning but also the spirit of the original. In the context of Uzbek literature, the translation of Goethe's works has a special significance. Uzbekistan, with its rich poetic tradition stretching from Alisher Navoi to modern-day poets, possesses a literary culture that values metaphorical expression, lyrical beauty, and philosophical depth. This cultural background provides fertile ground for the reception of Goethe's writings. However, it also requires translators to navigate between Goethe's German poetic structures and the stylistic conventions of Uzbek literature. When successful, such translations not only preserve Goethe's legacy but also enrich Uzbek literary discourse by creating a dialogue between European Romanticism and Eastern poetic traditions.

The purpose of this study is to examine the role of artistic language tools in the translation of Goethe's works into Uzbek. It focuses on how metaphors, symbols, and other stylistic devices are rendered, what challenges translators face in this process, and which strategies are employed to reconcile cultural and linguistic differences. In doing so, this article aims to shed light on the

creative and interpretative dimension of translation, demonstrating how literary works transform when they enter a new cultural and linguistic space.

Analysis of Literature. The study of Goethe's translations into world languages has been the subject of considerable academic attention, particularly regarding the preservation of artistic and stylistic devices. Literary translation, as scholars have emphasized, is not a mechanical transfer of meaning but rather an act of cultural mediation that requires both linguistic precision and artistic sensitivity. André Lefevere (1992)**,** in his influential work Translation, Rewriting, and the Manipulation of Literary Fame, argues that translations inevitably reshape literary texts in order to fit the cultural and ideological expectations of the receiving audience. This idea is directly relevant to Goethe's works, as their translation into Uzbek necessitates adaptation to local poetic conventions while maintaining fidelity to the original spirit. Similarly, Susan Bassnett (2002) in Translation Studies stresses that literary translation must consider not only linguistic equivalence but also the cultural and aesthetic dimensions of the text. She notes that metaphors, symbols, and lyrical devices require creative re-interpretation, as literal translation often fails to capture their intended impact. This aligns with the challenges faced by Uzbek translators of Goethe, who must balance foreign imagery with expressions familiar to Uzbek readers. In the context of Uzbek literary scholarship, N. Komilov (1996) in Adabiyot nazariyasi asoslari emphasizes the centrality of metaphor, symbol, and poetic imagery in the literary tradition. His insights demonstrate that the Uzbek language, with its rich heritage of classical poetry, is well-suited for the reception of Goethe's stylistic devices, provided translators apply them with artistic mastery. Furthermore, R. Qosimov (2004) in *O'zbek tarjimachilik san'ati* examines the history of translation in Uzbekistan, highlighting the creative strategies translators use when introducing world classics into the Uzbek cultural sphere. His observations show that while literal translation can obscure artistic depth, adaptive strategies rooted in national poetic tradition allow Goethe's works to resonate more deeply with Uzbek audiences. On an international level, V. Zhirmunsky (1960) in Goethe in World Literature provides a comparative perspective, demonstrating how Goethe's poetic style has been reinterpreted in different languages and cultures. He argues that while Goethe's universal themes make his works globally relevant, the stylistic rendering of his texts varies widely across cultures, thus underscoring the translator's role as both interpreter and co-creator. Taken together, these studies reveal that translation of Goethe's works into Uzbek is part of a larger global process of cultural adaptation. They also highlight the importance of artistic language tools in bridging linguistic and cultural boundaries, ensuring that Goethe's philosophical depth and poetic artistry are preserved in a new literary context.

Materials and Methods. This study employs a qualitative research methodology, focusing on the comparative and analytical examination of Johann Wolfgang von Goethe's works and their Uzbek translations. The primary aim is to investigate how artistic language tools—such as metaphor, epithet, simile, symbol, and imagery—are preserved, transformed, or adapted during the translation process.

Materials. Primary Sources**,** Original German texts of Goethe's works, including Faust*,* The Sorrows of Young Werther*, and* West–Eastern Divan*.*

Uzbek translations of these works by prominent translators, which serve as the main material for comparative analysis. Secondary Sources**.** Theoretical and critical works on translation studies (Lefevere, Bassnett, Venuti, etc.). Uzbek scholarship on literary translation and stylistics (Komilov, Qosimov). Studies on Goethe's role in world literature (Zhirmunsky, Wellbery).

Methods. Comparative Textual Analysis, The German originals and Uzbek translations were placed side by side to identify how artistic devices were rendered. Special attention was given to metaphors, epithets, and symbolic imagery, as these elements often undergo significant transformation in translation. Descriptive-Analytical Method, The study describes translation strategies—such as literal translation, adaptation, substitution, and cultural equivalence—and analyzes their effectiveness in preserving Goethe's artistic style.

Contextual Analysis. The role of cultural and historical context in shaping translation choices was examined. This method helps explain why certain stylistic devices were transformed to align with Uzbek literary traditions and audience expectations. Comparative Literary Approach**.** By situating Goethe's works within both German Romanticism and Uzbek classical/modern poetic traditions, the research evaluates how cross-cultural dialogue enriches the reception of Goethe in Uzbekistan. Through these combined methods, the study aims to highlight not only the linguistic challenges of translating Goethe but also the creative solutions that allow his works to resonate within the Uzbek literary landscape.

Research Discussion. The translation of Goethe's works into Uzbek demonstrates both the opportunities and the challenges of conveying artistic language tools across linguistic and cultural boundaries. The comparative analysis of the original German texts and their Uzbek translations reveals several key patterns.

1. Preservation of Metaphors and Symbolism. Goethe's use of metaphor and symbolism, particularly in *Faust*, presents a significant challenge for translators. For example, the metaphor of the "two souls dwelling in one breast" ("Zwei Seelen wohnen, ach! in meiner Brust") expresses a profound existential conflict. Uzbek translators rendered this as *"Ikki jon yashaydi bag'rimda"*, which maintains the metaphorical structure and emotional depth. This demonstrates the adaptability of the Uzbek language to carry Goethe's philosophical imagery without losing its poetic resonance.

2. Adaptation of Cultural References. Goethe often employed European cultural references and mythological allusions. For instance, his references to Greek mythology or Christian symbolism do not always have direct Uzbek equivalents. In such cases, translators frequently resorted to adaptive strategies, replacing unfamiliar references with more accessible imagery, or preserving the original but providing contextual explanations in footnotes. This adaptive method aligns with Lefevere's (1992) argument that translations inevitably "rewrite" the text to fit the expectations of the receiving culture.

3. Stylistic Equivalence in Poetic Form. In *West–Eastern Divan*, Goethe experimented with oriental poetic forms inspired by Persian and Arabic traditions. Uzbek translations, drawing on the nation's own classical poetic heritage, often mirrored these forms with local rhythm and rhyme patterns. This strategy not only preserved the aesthetic effect but also made Goethe's verses feel more natural to Uzbek readers, echoing Komilov's (1996) assertion that Uzbek poetry has a rich metaphorical system well-suited for cross-cultural adaptation.

4. Philosophical Depth and Reader Accessibility. Goethe's philosophical reflections in *The Sorrows of Young Werther* highlight the tension between individual emotion and societal constraint. Uzbek translators attempted to preserve the lyrical tone and emotional depth of Werther's letters while simplifying certain dense passages for accessibility. This demonstrates Bassnett's (2002) point that translators often act as cultural mediators, balancing fidelity to the original with the needs of a new readership.

5. The Translator as Co-Creator. The analysis confirms that translators of Goethe into Uzbek are not merely conveyors of meaning but co-creators of literary experience. By carefully selecting artistic equivalents, they enable Goethe's universal themes—love, freedom, conflict, and destiny—to resonate with Uzbek cultural and literary traditions. In this sense, the act of translation becomes a dialogue between German Romanticism and Uzbek literature, enriching both traditions.

Summary of Findings, Metaphors and symbols were generally well-preserved, showcasing the expressive potential of the Uzbek language.

Cultural references required adaptation, reflecting the importance of contextual equivalence. Poetic style was effectively mirrored using Uzbek classical forms, enhancing the aesthetic quality of translations. The philosophical and lyrical depth of Goethe's works was largely retained, though simplified in places for reader comprehension. Translators played a creative role, shaping Goethe's voice for a new cultural context.

Conclusion. The translation of Johann Wolfgang von Goethe's works into Uzbek demonstrates the vital role of artistic language tools in bridging cultures and preserving literary beauty. The comparative analysis has shown that metaphors, symbols, and poetic imagery, which form the essence of Goethe's style, can be successfully adapted into Uzbek without losing their philosophical depth or emotional resonance. While some cultural references required modification or contextual explanation, the overall artistic spirit of Goethe's writings was maintained. Uzbek translators skillfully employed the resources of their own literary tradition—particularly its metaphorical richness and rhythmic flexibility—to reflect the poetic quality of Goethe's works. In doing so, they not only introduced Goethe to a new readership but also contributed to the enrichment of Uzbek literature by fostering a dialogue between German Romanticism and Uzbek poetic heritage. Ultimately, the study highlights the translator's role as a creative mediator. Translation is not simply the transfer of words from one language to another but the recreation of meaning, emotion, and artistry in a new cultural context. Through their efforts, translators ensure that Goethe's timeless themes of love, freedom, and human struggle continue to inspire readers across linguistic and cultural boundaries.

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