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TRANSLATION METHODS IN RENDERING CHARACTER PORTRAITS IN LITERARY WORKS

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Portrait is the verbal depiction of a character's external appearance.¹ When a writer creates a literary work, they introduce a variety of characters, or through them, reflect on the environment, life, and attitudes surrounding these figures. In the theory of literary translation, adequately recreating character portraits is considered one of the most challenging tasks. This is because portraying a character's portrait involves not only describing their physical appearance but also encapsulating their inner world, psychological state, social status, and the author's attitude toward them. When depicting a character in a work, the author introduces the reader to the character's portrait and inner experiences. Johann Wolfgang von Goethe's "Die Wahlverwandtschaften" is particularly significant in this regard, as its portrait descriptions are distinguished by psychological depth and symbolism. In the second section of this chapter, the main translation methods used in rendering the portraits of characters in the work are analyzed, including lexical-semantic transformations, stylistic adaptation, emotional-expressive equivalence, and compensation techniques. It is essential that a translator, when undertaking the translation of a literary work from one language into another, aims to fully convey the idea and content of the work to the reader. That is, the translator must reflect in detail all the images, character portraits, personality traits, complexities, speech, and events associated with the characters in the translation. Only then will the translator be able to

¹ Kuronov D. Literary Studies Dictionary, - Tashkent. Akademnashr, 2013. - p. 226.



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restore the author's intended purpose, as well as the artistic-aesthetic value and ideological direction of the work. Fulfilling such a task is no easy feat. For this, the translator must be highly knowledgeable and an exceptionally demanding wordsmith.

The great Russian writer M. Gorky once wrote: "The labor of literature is immensely difficult; to tell stories about people is not merely to 'narrate'- it means to paint people with words just as an artist paints with a brush. One must be able to find the most essential traits in a person's character, to understand the deep meaning of their actions, and to depict all this so clearly and vividly that the reader, looking at the pages of the book, can see the living face of the hero. The reader must feel that everything they have read is true, that it could not have been otherwise.²" These words are also relevant to the translator. If a writer creates characters from life and reality, then the translator must reconstruct ready-made artistic reality and ready-made images in another language. For this, the translator must deeply study the entire life and creative work of the author, his creative style, the style of the works he translated, idea, and essence of the work being translated. Moreover, the translator must understand, observe, and deeply perceive all the details that help reveal the characters' behavior, appearance, speech, inner experiences, and relationships with others - in short, everything that shapes a character's personality. All of this is the key to a successful translation. As noted above, one of the main details characterizing images in a literary work is portraiture. In real life, there are no two identical people; each has unique external and internal features that are not repeated in others. From this, we can conclude that characters in a literary work also do not share the same appearance or character.

² Gorky A. M. Preface to the collection of writers. Works, vol.24, M.page 171



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In a literary work, the way a character's external appearance is expressed depends on their age, profession, position, gender, the environment they live in, whether the character is positive or negative, and a number of other factors. The portrait of each character created by the writer is connected to their inner psychological state. The translator must always keep this in mind during the translation process. Only when all these aspects are taken into account can a particular image be considered correctly interpreted in translation.

In the process of translation, the translator must rely on the possibilities of the Uzbek language and restore the spirit of the original, taking into account the author's method of creating portraits and using linguistic devices. Portrait depiction helps to more clearly and fully understand the character's actions, traits, experiences, and way of thinking, and complements them. It should be emphasized that the description of the characters' appearance in a work fully reveals all their characteristic features. In other words, the external appearance of a character also clearly expresses their inner world.

The translator must pay special attention to every detail in the description of characters' portraits and take into account each image used by the writer, understanding the purpose for which it was employed. Otherwise, the artistic portrait becomes vague in translation, which leads to a blurring of that character's image and, consequently, the content of the work as well.

One of the characteristic elements of a literary portrait is the character's clothing. Rendering the description of external attire in translation as it is in the original ensures that the reader fully perceives the environment in which the hero lives, their nationality, and their unique external features. Because everything in the work, down to the smallest detail, is connected to the essence of the entire work, the state, and experiences of the characters. When depicting characters' external



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appearance, the translator must not add anything and must find equivalents for the linguistic devices used by the writer.

As mentioned above, the main translation methods used in translating characters' portraits are as follows:

- **Lexical-semantic transformations** - based on a structural approach;
- **Stylistic adaptation** - in communicative and adaptive approaches;
- **Emotional-expressive equivalence** - within dynamic/pragmatic equivalence.

In conclusion, in the translation of characters' portraits in the Goethe's "Die Wahlverwandtschaften", the translator chose various translation methods depending on the artistic function of each character; equivalence and transformation dominate for main characters, while compression and lexical adaptation are more prevalent for secondary characters. Therefore, we can conclude that the main principle in translating this work is not formal conformity, but the preservation of artistic and functional appropriateness.

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