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<http://www.supportscience.uz/index.php/ojp/about>**PRACTICAL ANALYSIS OF LITERARY TRANSLATION*****Ozoda Abduhamidova****Master's Student**International Innovation University**Tashkent, Uzbekistan***ABOUT ARTICLE**

**Key words:** literary translation, practical analysis, equivalence, culture, style, metaphor, translator, source text, target text.

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**Abstract:** This article examines the practical aspects of literary translation as a complex process that requires not only linguistic accuracy but also cultural, stylistic, aesthetic and interpretive competence. The study focuses on the main difficulties that arise in the translation of literary texts, including the rendering of imagery, idioms, metaphors, cultural references, rhythm, tone and authorial style. The article is prepared in the IMRAD format and analyzes literary translation from theoretical and practical perspectives. Special attention is paid to the translator's role as a mediator between languages and cultures. The findings show that successful literary translation depends on the balance between faithfulness to the source text and naturalness in the target language.

**BADIIY TARJIMANING AMALIY TAHLILI*****Ozoda Abduhamidova****Xalqaro innovatsion universiteti magistratura talabasi**Tashkent, O'zbekiston***MAQOLA HAQIDA**

**Kalit so'zlar:** badiiy tarjima, amaliy tahlil, ekvivalentlik, madaniyat, uslub, metafora, tarjimon, asl matn, tarjima matni.

**Annotatsiya:** Ushbu maqolada badiiy tarjimaning amaliy jihatlari murakkab lingvistik, madaniy, uslubiy va estetik jarayon sifatida tahlil qilinadi. Tadqiqotda badiiy matn tarjimasida uchraydigan asosiy muammolar, jumladan obrazlilik, iboralar, metaforalar, milliy-madaniy birliklar, ritm, ohang va muallif uslubini qayta yaratish masalalari yoritiladi. Maqola IMRAD formatida

tayyorlangan bo‘lib, badiiy tarjima nazariy va amaliy nuqtayi nazardan ko‘rib chiqiladi. Tarjimonning tillar va madaniyatlar o‘rtasidagi vositachi sifatidagi roli alohida tahlil qilinadi. Natijalar shuni ko‘rsatadiki, muvaffaqiyatli badiiy tarjima asl matnga sodiqlik va tarjima tilidagi tabiiylik o‘rtasidagi muvozanatga bog‘liq.

## ПРАКТИЧЕСКИЙ АНАЛИЗ ХУДОЖЕСТВЕННОГО ПЕРЕВОДА

*Озода Абдухамидова*

*Магистрант*

*Международный инновационный университет*

*Ташкент, Узбекистан*

### О СТАТЬЕ

**Ключевые слова:** художественный перевод, практический анализ, эквивалентность, культура, метафора, переводчик, исходный текст перевода.

**Аннотация:** В данной статье рассматриваются практические аспекты художественного перевода как сложного процесса, требующего не только языковой точности, но и культурной, стилистической, эстетической и интерпретативной компетенции. В исследовании анализируются основные трудности, возникающие при переводе художественных текстов, включая передачу образности, идиом, метафор, культурных реалий, ритма, тона и авторского стиля. Статья подготовлена в формате IMRAD и рассматривает художественный перевод с теоретической и практической точек зрения. Особое внимание уделяется роли переводчика как посредника между языками и культурами. Результаты показывают, что успешный художественный перевод зависит от баланса между верностью исходному тексту и естественностью текста перевода.

**Introduction.** Literary translation occupies a special place among different types of translation because it deals not only with the transfer of information but also with the recreation of artistic meaning. A literary text is formed through imagery, rhythm, emotional tension, cultural associations, narrative voice and stylistic individuality. Therefore, the translator of fiction, poetry or drama cannot limit the work to word-for-word substitution. The translator has to understand the inner structure of the source text and reproduce its aesthetic effect in another language.

The actuality of this topic is determined by the growing role of intercultural communication in modern literary studies. In the contemporary world, literary works cross national borders more

actively than ever before. Readers become acquainted with foreign cultures, historical memory and artistic traditions mainly through translation. As Susan Bassnett notes, translation should not be understood as a secondary activity, because it is deeply connected with literary history and cultural exchange (Bassnett, 2002, p. 12). This idea confirms that literary translation is both a creative and scholarly process.

The main aim of this article is to analyze the practical problems of literary translation and to identify the strategies that help preserve artistic meaning in the target language. The object of the study is literary translation as a linguistic and cultural phenomenon. The subject of the study is the practical rendering of stylistic devices, cultural references, figurative language and authorial tone in literary texts.

The theoretical basis of the article relies on the works of Eugene Nida, Peter Newmark, Susan Bassnett, Mona Baker, Lawrence Venuti, Roman Jakobson and J.C. Catford. Nida's concept of dynamic equivalence is especially important because it emphasizes the response of the target reader rather than mechanical formal similarity (Nida, 1964, p. 159). Newmark, in turn, distinguishes between semantic and communicative translation, which is highly relevant to the translation of literary works (Newmark, 1988, p. 45). These approaches show that the translator must constantly choose between literal accuracy and artistic naturalness.

Literary translation is not a neutral reproduction of the original. It is an interpretive act. The translator reads, understands, evaluates and recreates. As Venuti argues, translation is often shaped by cultural expectations and by the visibility or invisibility of the translator (Venuti, 1995, p. 20). This means that every translation reflects certain decisions, norms and cultural positions. For this reason, practical analysis of literary translation is essential for understanding how meaning changes, expands or sometimes becomes weaker in the process of transfer from one language into another.

**Methods.** The research is based on descriptive, comparative and analytical methods. The descriptive method is used to explain the main features of literary translation and its practical difficulties. The comparative method helps to examine the relationship between the source text and the target text. The analytical method is applied to interpret translation strategies such as literal translation, adaptation, modulation, compensation, domestication and foreignization.

The methodological approach of the article is mainly qualitative. Literary translation cannot be measured only by formal linguistic indicators because aesthetic value, emotional effect and cultural meaning are also important. Therefore, the analysis focuses on how translators solve practical problems in rendering metaphors, idioms, culturally marked words, stylistic repetitions and symbolic details.

The first methodological principle is the analysis of equivalence. Equivalence does not always mean identical wording. Catford defines translation as the replacement of textual material in one language by equivalent textual material in another language (Catford, 1965, p. 20). However, in literary translation this replacement is rarely simple. A phrase may be grammatically equivalent but emotionally weak. Another version may be formally distant but aesthetically closer to the original. Thus, equivalence in literary translation should be understood as a flexible relation.

The second principle is cultural interpretation. Baker emphasizes that translation difficulties often appear not at the level of grammar but at the level of culture-specific concepts and fixed expressions (Baker, 1992, p. 21). This is particularly relevant in literary works where national traditions, customs, historical allusions and social realities are embedded in the text. When such elements are translated mechanically, the target reader may fail to understand their meaning.

The third principle is stylistic observation. Literary translation requires attention to the author's individual manner. The translator should observe sentence length, rhythm, tone, imagery, irony, emotional intensity and narrative perspective. Jakobson's classification of translation as intralingual, interlingual and intersemiotic also shows that translation is not merely lexical transfer but a broader act of interpretation (Jakobson, 1959, p. 233).

**Results.** The practical analysis shows that literary translation includes several major problem areas. The first and most common problem is the translation of figurative language. Metaphors, similes and symbols are central to literary expression. A metaphor may have a direct equivalent in the target language, but in many cases it is connected with a specific cultural or historical context. For example, an image that sounds natural in English may sound strange or artificial in Uzbek or Russian if translated literally. In such cases, the translator has to decide whether to preserve the original image or replace it with a culturally understandable equivalent.

The second problem is the rendering of idioms and phraseological units. Idioms are rarely translated word for word. A literal translation can destroy the meaning and produce an unnatural expression. Baker states that idioms and fixed expressions require special attention because their meanings cannot always be predicted from the meanings of individual words (Baker, 1992, p. 63). Therefore, the translator may use an idiom with a similar meaning in the target language, paraphrase the meaning, or omit the idiomatic form if it cannot be reproduced naturally.

The third problem concerns cultural realities. Literary texts often contain names of food, clothing, rituals, social institutions, historical events and local customs. These elements create national color. If they are completely adapted, the cultural identity of the source text may disappear. If they are left without explanation, the reader may not understand them. Venuti's concepts of domestication and foreignization are useful here. Domestication makes the text closer

to the target reader, while foreignization preserves the foreign character of the original (Venuti, 1995, p. 81). In practice, a balanced use of both strategies is often the most effective solution.

The fourth result is related to authorial style. The translator should not translate only the plot. Literary value is usually found in how the story is told. Short, sharp sentences may express psychological tension. Long and complex sentences may show reflection, hesitation or emotional depth. Repetition may create rhythm or emphasize a symbolic idea. If these features are ignored, the translation may become correct in meaning but weak in artistic effect. Newmark's view that semantic translation attempts to reproduce the exact contextual meaning of the original helps explain why style must be treated as part of meaning (Newmark, 1988, p. 39).

The fifth practical issue is emotional tone. Words carry not only dictionary meanings but also emotional shades. A character's speech may be formal, ironic, rude, poetic, childish or dialectal. If the translator chooses neutral vocabulary for all cases, the individuality of characters disappears. Nida's idea of dynamic equivalence is useful in this situation because the translator should try to create a similar response in the target reader (Nida, 1964, p. 166). This does not mean free translation without limits. It means that the translator should consider the communicative and emotional function of the phrase.

**Discussion.** The discussion of the results demonstrates that literary translation is a creative reconstruction of the source text. It is impossible to produce a perfect copy of the original because every language has its own grammar, sound system, idiomatic structure and cultural associations. However, the translator can create a version that preserves the artistic function of the original.

One of the most important questions in literary translation is the balance between fidelity and freedom. Excessive literalness can make the translation unnatural. Excessive freedom can move the translation too far from the author's intention. Bassnett argues that translation should be studied within the wider context of literary and cultural systems (Bassnett, 2002, p. 23). This means that the translator must consider not only words but also genre, tradition, readership and cultural expectations.

For example, in poetry translation, rhythm and sound are extremely important. A literal translation may preserve the basic meaning but lose musicality. In prose translation, narrative voice and psychological atmosphere may be more important than formal repetition. In drama translation, speakability is essential because the translated text may be performed on stage. Each literary genre therefore requires a different practical approach.

Another important issue is the translator's visibility. Traditional views often present the translator as invisible, as if the translated text naturally appeared in the target language. Venuti criticizes this position and argues that translation always involves cultural and ideological choices

(Venuti, 1995, p. 17). In practical terms, this means that translators should be aware of their responsibility. They do not merely transfer texts; they shape the reception of foreign literature.

The analysis also shows that compensation is one of the most useful strategies in literary translation. Sometimes a stylistic effect cannot be preserved in the same place where it appears in the original. In such cases, the translator may recreate a similar effect elsewhere in the text. For instance, if a pun cannot be translated directly, another wordplay may be introduced in a nearby sentence. This method helps maintain the general artistic impression.

Cultural references require especially careful handling. Complete domestication may erase the foreign atmosphere of the work. Complete foreignization may make the text difficult for the reader. Therefore, the translator may combine several techniques: keeping the original term, adding a short explanation, using a functional equivalent, or adapting the expression according to context. The choice depends on the importance of the cultural element in the literary structure.

The practical analysis confirms that literary translation is both interpretation and creation. Jakobson's theory reminds us that meaning is not limited to direct lexical correspondence; it also includes signs, contexts and interpretive relations (Jakobson, 1959, p. 235). A translator must therefore read the literary text deeply before translating it. Without interpretation, translation becomes mechanical. Without linguistic discipline, interpretation becomes uncontrolled rewriting.

**Conclusion.** The practical analysis of literary translation shows that this type of translation is a complex artistic, linguistic and cultural activity. It requires deep knowledge of both the source and target languages, sensitivity to style, awareness of cultural context and the ability to recreate emotional and aesthetic effects.

The study has identified several central difficulties in literary translation: figurative language, idioms, cultural realities, authorial style, emotional tone and genre-specific features. These problems cannot be solved through literal translation alone. The translator must apply different strategies depending on context, including equivalence, adaptation, modulation, compensation, domestication and foreignization.

The main conclusion is that successful literary translation depends on balance. The translator should remain faithful to the source text, but this faithfulness should not be understood as mechanical copying. True faithfulness means preserving the artistic function, emotional power and cultural meaning of the original. At the same time, the translated text should sound natural and expressive in the target language.

Thus, literary translation is not a secondary copy of literature. It is a form of intercultural creativity. Through translation, literary works gain new readers, new interpretations and new lives in different cultural environments. For this reason, the practical study of literary translation remains an important field for modern linguistics, literary criticism and translation studies.

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