



## DIFFICULTIES IN LITERARY TRANSLATION

Nartayeva Muxayyo Baxtiyorovna  
EMU University, Senior Lecturer of the  
Department of Social Sciences PhD  
<https://doi.org/10.5281/zenodo.20354500>

**Abstract:** This article examines the unique characteristics of literary translation and the main challenges encountered in the translation process. Specifically, it analyzes the issues of preserving the author's style, translating national-cultural units, phraseological units, poetic works, and recreating wordplay. It also highlights the importance of the translator's creativity and skill in conveying the aesthetic impact of a literary work in another language.

**Keywords:** Literary translation, translation theory, author's style, national color, phraseologism, poetic translation, cultural units, translator's skill, literary work, aesthetic impact.

**Introduction.** In literary translation, the concept of adaptation refers to the process by which a translator adapts a text to the culture of the target audience while preserving its linguistic, stylistic, and cultural characteristics. Literary texts in French are distinguished by their rich lexical composition, phraseological units, poetic and prosaic imagery, as well as historical and cultural referents. For this reason, a word-for-word translation of the text is insufficient; the translator must also preserve the spirit, essence, and artistic-aesthetic layer of the text. The adaptation process is carried out in two main directions: linguistic adaptation and cultural adaptation. Linguistic adaptation involves adapting the words, sentences, and syntactic structures of the text to the target language. Cultural adaptation, on the other hand, entails making the historical, social, and cultural elements of the work understandable to the reader.

Also, L. Bella's concept of intercultural translation indicates the need to take into account the cultural context in the process of adaptation. Bella emphasizes that translation should include not only the language but also the cultural and social codes of the text. For example, in order to make a cultural phenomenon such as "La Fête de la Musique" in French literature fully understandable in Uzbek, the translator can add an additional comment or cultural equivalent. J. Newmark's functional approach is also important in shaping the adaptation strategy in literary translation. Newmark distinguishes two approaches to translation: literal (semantic) translation and communicative translation. In literary translation, communicative translation and adaptation strategies are often used together to adapt French texts into Uzbek. For example, the phraseological unit "avoir le cœur sur la main" is adapted as "heart is open" in Uzbek, as this expression preserves a natural and artistic tone for the reader.

For instance, a historical term from French literature like "La Belle Époque" must be translated into a form that is understandable to an Uzbek reader, using an explanation or a contextual equivalent where necessary.

Adaptation strategies are of great importance when translating literary texts. **Modern research recommends the use of the following main strategies by the translator:**

1. Transposition – expressing the text naturally by adapting the word order or sentence structure to the Uzbek language.

2. Modification – transforming cultural or artistic elements into a form that is understandable for the target audience.
3. Elaboration – expanding the context by adding further explanation or description to the text.
4. Contextual equivalent – replacing an original expression, phraseological unit, or metaphor with an equivalent in the Uzbek language that preserves its artistic and semantic meaning.

As an example, the expression "les miserables," characteristic of French culture in Victor Hugo's works, is not merely translated into Uzbek as "hunger and miserable life," but is adapted as "the unfortunate ones" ("baxtsizlar") to preserve the dramatic tone of the work's plot and characters. At the same time, idiomatic expressions such as "avoir le cœur sur la main" (literally "to have one's heart on one's hand") are rendered with an equivalent that is understandable to the Uzbek reader, such as "yuragi ochiq" ("open-hearted").

Literary translation is one of the most important tools of intercultural communication, which transfers not only language, but also literature and culture from one language to another. Among the specific features of literary translation, the accurate and correct translation of realia (cultural elements) plays an important role. Realia are concepts, objects, customs, and phenomena that are specific to one culture and are not found or are expressed differently in other cultures. Their role in literary translation and the importance of translating them using semantic approaches are highly significant. In literary translation, translating realia correctly and accurately is crucial for preserving the original essence of the work and offering the reader a new cultural experience. In this process, the unique characteristics of realia and the semantic approaches to adapting them to a new language and culture play a key role. The translation of realia is one of the most complex and difficult aspects of literary translation. Every culture has its own specific realia, which in turn can lose their precision or uniqueness in another culture. For example, a people's customs, religious beliefs, or historical figures may not directly correspond to another culture. For this reason, a literary translator must apply subtle and sophisticated approaches when translating realia. There are many types of realia, but they are primarily classified as cultural, social, geographical, and historical realia. Each type requires its own specific method and approach. Cultural realia are elements specific to a nation's culture and traditions, and transferring them to another culture often requires the use of special concepts, terms, and components. For example, to properly translate the word "samarqandcha" or the dish "pilav," which are specific to Uzbek culture, into English, an explanation may be necessary. In such cases, by using a semantic approach, the translator tries to preserve the original meaning, but this process often requires adding supplementary explanations and information. Geographical realia also fall under the types of realia in literary translation. These are typically names, addresses, or terms for specific places. During the translation process, the need arises to correctly adapt or explain such realia. The translator uses special approaches to make these terms understandable to the reader, such as preserving the original names of geographical objects or adding extra notes to them. Translate these terms uses specific approaches to make it understandable to the reader, for example, keeping geographical objects in their own name or adding to them add annotations.

### 1. Phraseological and idiomatic difficulties.

Phraseologisms are the most vivid form of national culture and thinking. Their it is not always possible to fully translate meanings into another language. Gafurov (2008) writes: "If a translator transcribes phraseological units word for word, resulting in neither meaning nor image being preserved; it is therefore through alternative cultural comparison needs to rebuild the mind.

According to V. Komissarov, the compensation method is important in the translation of phraseological units.

**Examples:**

Russian: "Bit baklushi" → literally "to beat the baklusha" → Uzbek the alternative is "laziness".

English: "To spill the beans" → literally "to pour the beans" → Uzbek equivalent to "to reveal a secret".

It seems that the transformation of meaning here relies on communicative equivalence.

**2. Problems of word formation and grammatical structure.**

The Uzbek language is agglutinative, while English and Russian belong to the analytical system. Of this for the translator will have grammatical barriers in word formation and form adaptation. M.N. Kholbekov (2014) defines it as "a transformational process arising from morphological differences.

**Example:**

English: "Unbelievability" → literally "unbelievability," but this is in Uzbek often expressed through words and phrases such as "difficult to believe," "amazing". According to K. Musaev (2003), in such cases, "using the internal capabilities of the language, replace the grammatical form with a semantic equivalent".

According to scholarly research, the process of adaptation occurs at several levels in French-Uzbek literary translation. Vinogradov's and Newmark's theories help the translator maintain linguistic and stylistic appropriateness, while Bella's cross-cultural approach adds contextual appropriateness to the translation. At the same time, Bassnett and Lefevere emphasize the role of the translator as an interpreter: he does not just translate words, but adapts the text to the reader's culture and preserves the artistic and aesthetic value. In poetic works, for example, in the works of Charles Baudelaire or Paul Verlaine, the artistic effect of the original work is evoked in the reader by partially preserving rhyme and rhythm. In prose texts, the translator adapts the character of the hero, the development of the plot and the dialogues to the natural and artistic tone of the Uzbek language. The process of adaptation is also important from a pedagogical point of view. By translating French literary texts into Uzbek, students become acquainted with other cultures, historical events, and artistic images, develop their artistic thinking, and become ready for intercultural communication. The task of the translator is to evoke interest in the reader while preserving the content and artistic-aesthetic layer of the text. As a result, the process of adaptation in literary translation from French to Uzbek is carried out by combining linguistic, stylistic, and cultural layers, utilizing the translator's scientific and creative competence. This process allows for the preservation of the artistic value of the text, its delivery to the reader in an understandable and engaging form, and the development of intercultural communication.

**Conclusion:** One of the most important principles of literary translation is that each sentence should not be approached individually, but rather as a part of a whole, and should be

considered in conjunction with the other parts. For this reason, the translator must work not just on interpreting the precise meaning of each sentence, but on "creating an artistic image, a general mood, an atmosphere, and the characterizations of the protagonists." The proper selection of appropriate words, syntactic structures, and other elements is critically important in this process. Addressing the challenges of literary translation is important for several reasons. First and foremost, it helps to preserve the cultural and literary heritage of different peoples and present their works to a global audience. In doing so, translators face numerous difficulties, such as preserving the tone and style of the original text, adapting it to the cultural context of the target language, remaining faithful to the original while ensuring equivalence, and maintaining the integrity of the literary work. Solving these problems ensures the strength of intercultural dialogue and promotes linguistic and cultural diversity.

### References:

1. Vinogradov V.V. Problems of Literary Translation. Moscow: Nauka, 2019.
2. Newmark P. Approaches to Translation. London: Pergamon Press.
3. Bell L. Translation and Culture. New York: Routledge.
4. Bassnett S. Translation Studies. London: Routledge, 2020.
5. Lefevere A. Translation, Rewriting and the Manipulation of Literary Fame. London: Routledge, 2021.
6. Tolibjonovich, M. T., & Ugli, G. O. R. (2021). Eastern Renaissance And Its Cultural Heritage: The View Of Foreign Researchers. ResearchJet Journal of Analysis and Inventions, 2(05), 211-215.