



LITERARY TRANSLATION AS A TYPE OF TRANSLATION

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ABSTRACT

Literary translation, as a comprehensive field of study, constitutes an engaging domain of scholarly inquiry owing to the diversity of approaches, perspectives, and scientific conclusions advanced by researchers. Given that literary translation serves as one of the principal bridges between languages, the examination of its essential characteristics, challenges, and potential solutions remains a matter of considerable relevance. The objective of the present article is to elucidate the fundamental aspects of translation theory and literary translation. Various approaches and scholarly opinions concerning translation and literary translation are subjected to critical analysis. Furthermore, the distinctions between literary translation and other types of translation are addressed.

Literary translation began to develop worldwide in the second half of the nineteenth century, whereas Uzbek readers first became acquainted with world literature at the beginning of the twentieth century. Efforts to establish a theory of translation in Uzbekistan commenced in the 1930s. These endeavours were undertaken not by literary scholars or linguists, but by creative, erudite, and enlightened translators who were actively engaged in practical translation activity and who energetically contributed to the institutionalization of modern translation practice.

Contemporary practice in world translation studies confirms that the harmonious integration of linguistic and literary approaches exerts a positive influence upon the quality of translation work.

In analyzing the scientific conceptions of foreign translation scholars, the translation theorist M. Kholbekov particularly emphasizes that in the twenty-first century translation has become a communicative medium among the peoples and civilizations of the world, a fact increasingly acknowledged by proponents of both the linguistic and literary dimensions of translation [11. pp. 49-53].

Prior to examining the theory of literary translation and the literary text, it is necessary to consider certain general aspects of translation theory. Translation is defined as the replacement of a text in one language by an equivalent text in another language. Numerous international and Uzbek scholars have advanced their views on translation theory. In particular, on the basis of his research, E.A. Gutt concludes that the primary aim of translation

is to convey the meaning of the original accurately and intelligibly to the reader [3]. In antiquity, attention in translation was directed primarily towards the form of the message; with the passage of time, however, theoretical reflection began to emphasise the necessity of taking into account the recipient's response to the transmitted message. Consequently, particular importance was attached to ensuring that the evaluation of the work in the source text and the evaluation formed by the reader of the translated text should correspond to one another.

Translation may be interpreted as a process of transition from one form to another or from one language to another. In a certain sense, translation constitutes the process of rendering words, sentences, or texts from one language into another. Adelnia and Dastjerdi have emphasised that one of the purposes of translation is the transfer of one language into another [1, pp. 879-883]. According to Hatim and Munday, "translation may be analyzed from two perspectives: as the process of converting a message from one language into another and as the acceptance of the translated text as a product" [4, pp. 116-117]. In addition, S. Bassnett, in her theoretical framework, has observed that "in translation emphasis is invariably placed upon the reader, and the translator must render the original text into the target language in a manner that approximates the source as closely as possible." [8, p. 23.] It must nevertheless be borne in mind that the realization of translation processes based on complete equivalence remains one of the most difficult tasks, a difficulty that is particularly evident in literary translation. The linguist L.S. Barkhudarov defines the object of translation theory as the scientific description of the translation process itself as the transformation of a text created in one language into an equivalent text in another language [2]. He distinguishes two important aspects in this regard: (1) as in any theoretical model, translation theory does not reflect all the features of the translation process, but only its most typical characteristics; (2) translation theory presupposes the construction of an entire complex of models that unify particular instances of translation. A universal model of translation does not exist, for the translation process is considerably more complex; each model "reflects one or another side, one or another aspect of a genuinely existing phenomenon," and therefore no single true model exists. The translation process is always creative, and its result is unique. According to Q. Musaev, translation, as a complex form of human activity, is a creative process consisting in the re-creation, by means of another language, of a speech expression (text) produced in one language, while preserving the unity of its form and content [5, p. 8].

We continue our research by examining the views advanced concerning literary translation as one of the types of translation. One of the principal tasks of literary translation is to convey the artistic-aesthetic pleasure that constitutes one of the most vivid manifestations of the communicative effect inherent in works of belles-lettres. In P. Newmark's view, attention in literary translation must be directed towards the author's intention [6, pp. 5, 50, 80]. For E. Nida and Ch. Taber, translation is the replacement of the original message by its "closest equivalent" in terms of "meaning and style" [7]. The attainment of semantic-stylistic equivalence contributes to the perfection of the translation; yet such equivalence is by no means always achievable, and in such situations the translator is compelled to select a variant that approximates the meaning of the word. Of course, any modifications that may occur in the course of the translation process must remain consistent

with the spirit of the original text. According to L.L. Nelyubin, literary translation is a distinct type of communicative activity that serves belles-lettres, functioning as an instrument for cultural progress, the expansion of humanity's collective memory, and a core factor of culture itself [8, p. 83]. By engaging in this unique form of intercultural and cultural-aesthetic communication, the translator's primary rule is to convey the overall spirit of the work. In addition, R. Schulte and J. Biguenet have emphasised that the essence of literary translation (the primacy of the spiritual over the rational), the style of translation (free or creative translation), and the function of literary translation consist in conveying to the reader the literature and culture of another nation while preserving and enhancing the artistic colouring of the language [10]. The less experience, diligence, and ability a translator of a literary work possesses, the greater the freedom of interpretation he claims and the more unjustified liberties he allows himself. An experienced translator restrains his imagination in the interests of fidelity to the original. An inexperienced translator draws others to himself; a good translator draws others to the author.

In literary translation, it is essential that the individual distinctiveness of the original and its aesthetic perception be preserved. In this type of translation the semantic and expressive features and potentialities of both the source language and the target language are retained. Thus, the dual nature of literary translation as a special type of translational activity is connected, on the one hand, with the secondary, reproductive character of translation and, on the other, with the necessity of creating texts in the translation process under the direct influence of aesthetic effect. The translator constantly works under a certain stress: on the one hand, he is obliged to preserve intermediary authenticity and proximity to the original text; on the other, he must create a literary work that is equal to the original. In other words, in the translation process two different types of speech activity interact and enter into conflict: the perception of the source text and the creation of the target text. This duality is also reflected in the theoretical positions concerning literary translation. The very concept of literary translation presupposes not only the creative transformation of the literary "original" in accordance with literary norms, but also the utilisation of all the necessary expressive resources of the target language, accompanied by culturally grounded modifications of the emotional-aesthetic information inherent in the literary features of the source.

Literary translation is a domain of artistic creation. Unlike other branches of translation, literary translation possesses its own distinctive characteristics, which derive from the nature of belles-lettres. Whereas in science the principal elements are fact, analysis, and schema, in a literary work the image, the depiction, and the emotional impact of the narrated event play a crucial role. Precisely these factors are equally indispensable for literary translation. Literary translation differs from original creation by the prior existence of a ready-made object. The translator is one who imparts new life to an existing work under the conditions of a new social, literary, and national environment. In accordance with the requirements of realistic translation, the translator must recreate the unity of form and content of the original as a work of art and preserve its national and individual features.

In conclusion, it may be stated that literary translation encompasses the semantics, linguistics, grammar, style, and emotional-expressive characteristics of the source text. In addition, cultural difference is one of the factors that must be taken into account. In this type

of translation, it is necessary to strive to convey the emotional-aesthetic information of the source text on the basis of equivalence in the target language, making use of all the necessary expressive resources of the latter. Belles-lettres differs from all other forms of discourse (works) in that the principal function common to them all is one of the communicative functions – namely, the artistic-aesthetic or poetic function. The primary aim of any work of this type is the achievement of a certain aesthetic effect and the creation of an artistic image..

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