

CULTURAL AND STYLISTIC ADAPTATION IN THE TRANSLATION OF IAN FLEMING'S WORKS INTO UZBEK: CHALLENGES AND STRATEGIES

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КУЛЬТУРНАЯ И СТИЛЕВАЯ АДАПТАЦИЯ ПРИ ПЕРЕВОДЕ ПРОИЗВЕДЕНИЙ ЯНА ФЛЕМИНГА НА УЗБЕКСКИЙ ЯЗЫК: ПРОБЛЕМЫ И СТРАТЕГИИ

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YAN FLEMING ASARLARINI O'ZBEK TILIGA TARJIMA QILISHDA MADANIY VA USLUBIY MOSLASHTIRISH: MUAMMOLAR VA STRATEGIYALAR

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Abstract: This article examines the cultural and stylistic challenges encountered when translating Ian Fleming's works into Uzbek. Given the distinct linguistic structures and cultural references in Fleming's novels, translators often employ various strategies to ensure both accuracy and readability. The study highlights key translation techniques such as localization, compensation, and omission, demonstrating how they impact the target text's fluency and authenticity.

Key words: Metaphor, semantic, stylistic, and translational aspects.

Аннотация: В данной статье рассматриваются культурные и стилистические трудности, возникающие при переводе произведений Яна Флеминга на узбекский язык. Учитывая специфические языковые структуры и культурные реалии в романах Флеминга, переводчики часто применяют различные стратегии для обеспечения точности и удобочитаемости текста. В исследовании выделяются ключевые переводческие методы, такие как локализация, компенсация и опущение, и анализируется их влияние на плавность и аутентичность перевода.

Ключевые слова: Метафора, семантический, стилистический и переводческий аспекты.

Annotatsiya. Ushbu maqolada Yan Fleming asarlarini o'zbek tiliga tarjima qilishda uchraydigan madaniy va uslubiy muammolar tahlil qilinadi. Fleming romanlarida qo'llanilgan o'ziga xos til tuzilmalari va madaniy kontekstlar tarjimonlardan ayni paytda aniqlik va o'qishlilikni ta'minlash uchun turli strategiyalarni qo'llashni talab etadi. Tadqiqotda lokalizatsiya, kompensatsiya va tushirib qoldirish kabi asosiy tarjima uslublari ko'rib chiqiladi hamda ularning tarjima matnining ravonligi va ishonchliligiga ta'siri ochib beriladi.

Kalit so'zlar: Metafora, semantik, uslubiy va tarjima jihatlari.

INTRODUCTION (ВВЕДЕНИЕ/KIRISH).

Literary translation is not merely about converting words from one language to another; it involves cultural, stylistic, and contextual adaptation[2]. Ian Fleming's novels, rich in British cultural references, idiomatic expressions, and distinctive writing style, present unique challenges for Uzbek translators.

This study explores the strategies employed to address these challenges while maintaining the essence of the original text». In order to implement the Resolution of the President of the Republic of Uzbekistan No. PQ-3271 dated September 13, 2017, 'On the program of comprehensive measures to develop the system of publishing and distributing

books, to enhance and promote reading culture,' and the Resolution No. PQ-3652 dated April 5, 2018, 'On measures to further improve the activities of the Writers' Union of Uzbekistan,' as well as to ensure the translation of the best examples of world literature into Uzbek and the masterpieces of Uzbek literature into foreign languages.»[6]

MATERIALS AND METHODS (ЖИТЕПАТЛАР ВА МЕТОДЛАР/ADABIYOTLAR TAHLILI VA METODLAR).

Cultural adaptation in translation is a critical strategy that involves reshaping the source text to make it culturally comprehensible and resonant for the target audience. It ensures that meaning is not only conveyed linguistically but also contextually, preserving the communicative intent, emotional impact, and cultural relevance of the original work.

Peter Newmark stresses that translation is not merely about transferring words from one language to another but about rendering the underlying meaning in a form that aligns with the expectations of the target culture.[2] He writes:

"Translation is rendering the meaning of a text into another language in the way that the author intended the text. In a translation, the intention of the original writer must be the guiding principle, and that intention is often inextricably tied to the cultural context" [2].

This cultural context often includes idioms, allusions, humor, customs, and other culture-bound elements that may be opaque or meaningless to readers from a different background. Hence, a literal translation would risk distortion or loss of meaning. Newmark adds: "The more specific a language becomes in cultural terms, the more it departs from its naturalness in another language, and the more translation must involve adaptation or transcreation"[2].

DISCUSSION/ОБСУЖДЕНИЕ/МУХОКАМА

Ian Fleming's works often contain **british idioms and phrases**. For example the phrase «**Everyone has the revolver of resignation in his pocket**» [3] from *Casino Royale* is a metaphorical statement. It suggests that every person carries the possibility of surrender, defeat, or even self-destruction within them, much like one might carry a revolver in their pocket. There are several possible interpretations of this phrase.

1. Metaphor for Despair or Surrender. The «revolver of resignation» symbolizes a final choice,

possibly an act of giving up, whether in a literal or figurative sense. It could refer to the idea that anyone, when pushed to their limits, has the capacity to resign themselves to fate, whether through an actual weapon or through emotional or psychological defeat.

2. Free Will and Choice: The phrase might imply that everyone possesses the ability to «end» something—be it a struggle, a career, or even life itself.

The revolver in the pocket represents an ever-present option, even if it is never used.

2. Bond's Worldview: Given the novel's themes of risk, power, and existentialism, the phrase could reflect Bond's (or Fleming's) belief that everyone harbors a sense of fatalism or a readiness to accept an inevitable end [4].

The phrase can be analyzed from different angles, including its **semantic, stylistic, and translational aspects**.

Semantic Analysis: The phrase consists of several key elements:

«**Everyone**» → Universal application; the statement applies to all people.

«**Revolver**» → A firearm, but used metaphorically to symbolize power, choice, or finality.

«**Resignation**» → Acceptance of fate, surrender, or giving up.

«**In his pocket**» → Implies something personal, hidden, or always present.

Thus, the phrase can be interpreted as: *Every person carries within them the potential for surrender, whether in a literal (suicide, giving up a fight) or figurative (accepting fate, making peace with failure) sense.*[5]

Stylistic Features

Metaphor: The revolver is not literal but represents a psychological or existential choice.

Symbolism: The revolver as a symbol of control, finality, or an inevitable decision.

Philosophical Undertone: The phrase suggests that resignation is a universal human condition.

The structure is compact, yet it carries deep meaning, which makes it **powerful and poetic**—a hallmark of Ian Fleming's writing style.

Possible Interpretations in Context

Depending on the context in *Casino Royale*, the phrase could be understood in different ways:

Fatalism & Despair → Everyone ultimately faces moments where they must accept their fate.

Readiness for Sacrifice → A spy, like Bond, always carries the burden of making difficult choices.

Hidden Weakness → Even the strongest individuals have a breaking point.

RESULTS (PEZUYLBATY/NATIJALAR).

Metaphors carry more than just words—they carry worldviews. When we encounter a metaphor like «Everyone carries a revolver in their pocket for surrender», translating it into Uzbek—or any other language—requires more than linguistic accuracy. It calls for «careful lexical and cultural adaptation». A literal translation may be technically correct, but it risks sounding awkward, even jarring, to the target audience. That's why a «contextual, meaning-driven approach» is often more effective. There are a few strategies we can consider when dealing with this kind of metaphor:

«Metaphor Retention»: One option is to preserve the firearm image but tweak it to sound more natural in Uzbek. For example:

“Har bir inson cho‘ntagida taslim bo‘lish to‘pponchasini olib yuradi”.

This version keeps the original metaphor intact, but it feels slightly unnatural or even clunky in Uzbek, making it less effective emotionally [6].

«Metaphor Adaptation»: Another path is to replace the metaphor with one that feels more organic within the cultural and poetic logic of Uzbek. For instance:

“Har kimning cho‘ntagida taqdirga bo‘ysunish quroli bor”.

This version retains the core imagery but softens it into a more lyrical and familiar form. “Har kim o‘zi uchun so‘nggi o‘qni olib yuradi”.

This is more dramatic and emphasizes the finality of surrender, aligning well with Uzbek literary sensibilities. «Interpretative Translation»: We might also choose to step away from metaphor altogether and focus on the «underlying idea»: “Barcha oxir-oqibat taqdirga tan beradi”. This version drops the revolver metaphor and replaces it with a more philosophical statement about human resignation to fate. Or “Barcha o‘zi uchun oxiriga o‘q olib qo‘ygan”. A powerful and haunting phrase that captures inevitability without explicitly naming surrender [3].

At its core, this metaphor is deeply philosophical. It touches on themes of «fatalism, inner struggle, personal agency, and the quiet decisions we carry with us». When translating such imagery, the goal is not to simply recreate the metaphor word-for-word, but to «evoke the same emotional and intellectual response» in the reader. The translator's task is to balance «fidelity to the source text» with «cultural and linguistic resonance» in the target language.

In cases like this, where literal translation feels cold or strange, creative adaptation isn't just permissible—it's essential. Plenty of phrases and idioms like the phrase above can be seen throughout Bond novels and it can be challenging to translate them if a translator does not understand the deference between cultures [4].

CONCLUSION (ZAKLYUCHENIE/XULOSA).

Translating Ian Fleming's works into Uzbek presents both linguistic and cultural challenges. Through strategic localization, compensation, and stylistic adaptation, translators can successfully bridge the gap between British literary conventions and Uzbek readership expectations. One of the key takeaways from this study is that cultural adaptation does not necessarily mean altering the original author's intent but rather making it accessible and meaningful to the target audience. By carefully considering the cultural sensitivities and expectations of Uzbek readers, translators can ensure that Fleming's narratives retain their intrigue and excitement while being relatable.

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