



Pragmatics of Translation in Cross-Cultural Communication

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Abstract: The research is devoted to the problems of pragmatic aspects in translation which serves as a bridge in dialogue of cultures, representing author and recipient of the text. This cultural sensitivity in translation implies overcoming not only linguistic but also cultural barriers, which allows us to consider translation as a type of intercultural speech activity.

Key words: cross cultural, pragmatic, recipient of the translation, interaction between languages and cultures.

Nowadays, one of the most urgent problems in terms of international communication is the dialogue of cultures. Society tends to interpret every phenomenon of human life as a phenomenon of culture, and culture in the twenty-first century is becoming an issue of all life, capable only of fulfilling itself in it. This is due to the focus on interrelated policies in education, culture, communication and science to ensure respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of trust and mutual understanding.

The processes of globalization and democratization of social life, openness and accessibility of the latest achievements in science, culture, art allow a huge number of people to receive and exchange information. Nowadays, both translation theory and translation practice are being transformed into a broader discipline - the theory of intercultural communication. Translation as a special kind of speech activity is one of the main and generally accepted means in intercultural communication, because very often it is the translator who becomes an intermediary in the exchange of information. Hence, the problem of translation is presented in two hypostases - in the linguistic (translation) sense proper, translation from one language to another; and also in the sense of understanding, recoding the content through the communication channel between the speaker and the addressee [5]. Practical solution of translation problems leads to the necessity to take into account, first of all, quantitative transformations. V.G. Gak rightly points out: "In order to achieve an adequate translation, we have not only to solve the problem of what and how to translate, but also the problem of what to add or, on the contrary, to omit in translation"

Today, there is a trend towards the integration of cultures. By engaging in dialogue, national cultures open up new dimensions. The main categories of the concept of dialogue of cultures are "culture - personality - dialogue - text - understanding". In this regard, translation has recently begun to be viewed as a cultural phenomenon, as it crosses not only language boundaries but also cultural boundaries, and the text created in the process is transposed not only into another language system but also into the system of another culture. This cultural sensitivity in translation implies overcoming not only linguistic but also cultural barriers, which allows us to consider translation as a type of intercultural speech activity.

Communication between representatives of two cultures is impossible without translation of spoken or written language, as well as correct interpretation of non-verbal signals exchanged between interlocutors in direct dialog. If there is a difference in language skills and national mentality, there is a high probability of misunderstanding and unproductive communication. The message transmitted from one person to another may be interpreted in a non-standard way, have an erroneous interpretation, which will lead to further impossibility to communicate and

exchange information. The problems of intercultural (intercultural) communication, overcoming linguistic and sociocultural differences are dealt with by a separate branch of science.

However, while recognizing the undeniable influence of cultural factors on the translation process, we have no right to exaggerate their role and treat translation as a purely cultural phenomenon. The peculiar nature of the interaction between language and culture must also be taken into account. The approach to translation (in reality it is not languages but cultures that are translated) deprives language of any autonomy of individual features. Undoubtedly, translation from one language to another almost always involves translation from one culture to another in one way or another, but all this takes place in a complex, multi-layered process of interaction between languages and cultures.

As the practice of intercultural communication shows, in order to effectively maintain a variety of intercultural contacts and forms of communication, partners, along with knowledge of the appropriate language, need awareness of the norms, rules, traditions, customs of another cultural environment, because this process represents "adequate mutual understanding of two participants of the communicative act, belonging to different national cultures". Each participant of intercultural contacts realizes that mere mastery of the corresponding foreign language is not enough for a full-fledged intercultural understanding, that knowledge of a whole complex of behavioral forms, history, psychology, culture of their communication partners is required. Moreover, it is necessary to know the mechanism of the communication process itself in order to be able to predict possible misunderstanding of partners and avoid it. In other words, the various forms of interaction and communication between representatives of different cultures presuppose the necessary theoretical knowledge, psychological qualities and practical skills for effective mutual understanding. This applies most of all to the personality of the interpreter[3,47].

Since a literary text created in a certain time has a long life and keeps the features of a certain era; since it is always linked in one way or another to the literary environment and its canons; since it bears the imprint of creative personality - the translator of a literary text has to deal with three main problems: transfer the time distance of the text, transfer the features of literary movement and transfer the individual style and image of the author. Let us dwell in more detail on the image of the author, as every literary work is primarily the voice of the creator of the text, and until this voice is not heard, it is difficult to talk about understanding, about the full perception of the work of fiction.

Any speech act, in addition to the linguistic material from which it is constructed, requires the presence of three more components: the subject of the message, the situation in which the communicative act is carried out and the participants of this act, possessing both linguistic and extra-linguistic knowledge as a necessary condition for its existence. The consideration of non-linguistic points is one of the necessary conditions for achieving translation adequacy, because in many cases the content of the text is revealed through them. It is a well-known fact that the scope of these non-linguistic factors varies from one nation to another, so the translator should not expect that the object described, for example, in the source text will be available to the representative of the target language. The translator should not expect that the object described in the source text, for example, will be accessible to a representative of the target language. Thus, translator should be equipped with all the necessary competences to convey the content of the original text in a way that is understandable to the receptor of the translation.

Traditionally, the pragmatics of a work of fiction as a whole implied taking into account the observance of the principles of speech communication, which are of fundamental and communicative interests for the recipient. V.N. Komissarov in his work «Linguistic aspects of translation theory» defines the pragmatics of translation of a fiction text and the problems associated with it as follows: «Works of fiction in any language are addressed primarily to people for whom this language is native, but they also have a universal value and are often translated into other languages. At the same time, they often contain descriptions of facts and events related to the history of the people in question, various literary associations, everyday life,

customs, names of national dishes, items of clothing, etc. All this requires adjustments for pragmatic differences between the L1 and the L2 to ensure that the text is adequately understood by the Receptor of the translation.»[6,215]

The main conclusion that can be drawn about the preservation of pragmatics in a fiction translation is that some details of the original may be omitted in favour of translation. A literal translation of such details, which have a purely local meaning or sometimes may not even have an analogue in the target language, can disrupt the pragmatics of the original and confuse the recipient, who has no knowledge of these realities.

Assessing the quality of a fiction translation is particularly challenging. The main task of a literary translation is to reproduce the artistic and aesthetic qualities of the original and, according to V. N. Komissarov, to "transmit the artistic and aesthetic impact of the original". At the same time, a literary translation must be done at a sufficiently high level of equivalence [6,72]. Assessing the artistry and equivalence of a translation is very difficult and is done mostly intuitively.

The text of a work of fiction is a complex whole in which aesthetic, pragmatic, literary and linguistic factors are closely interwoven. This complex formal-meaning complex must be reproduced as fully as possible in translation. The analysis of critical works in the field of literary translation shows that there are 2 methods of evaluating the quality of a literary translation:

- 1) qualitative-evaluation, where the critic expresses his/her judgement on the quality of the translation, positively or negatively evaluating the work of the translator;
- 2) analytical-evaluation method, which involves comparing different aspects of the original and the translation, identifying elements of similarity and difference, and assessing the nature and causes of differences.

Since it is the analytical method that we discuss in our work, we will look at it in more detail. The analytical method aims at determining the degree of proximity of the translation to the original and the nature of the reasons for the deviations. Such a task involves a detailed comparison of all aspects of the source and target languages. The basis for critical evaluation should be data from comparative stylistics and text analysis, which allows us to distinguish the features of a particular type of text in each of the two languages and the individual author's use of linguistic means. In our work, we evaluate the quality of fiction translation in the framework of translation transformations as a fundamental tool in achieving equivalence. Each example of a translation transformation that we consider in our comparative analysis is evaluated for its necessity, logicity, emotional correspondence, semantic correspondence, stylistic correspondence, aesthetic correspondence to the original in our opinion. As a result of analyses of translation transformations according to these criteria, we plan to first evaluate the passages in which these transformations are included, and then to come to a conclusion about whose translation of the novel as a whole better corresponds to the artistic and aesthetic merits of the original and better conveys their impact. However, we would like to point out that such an analysis of the work cannot be considered complete, as we are limited to the topic of our final thesis and consider the equivalence of the novel only through the prism of translation transformations, without touching on other possible points.

In the translation of fiction, along with the subject and language thesaurus, the "image thesaurus" of the author, the translator, and the reader of the translation are all involved and interact with each other. Works of fiction, no matter what language they are created in, convey the author's feelings, which are then perceived by the reader. The transfer of feelings is possible through the creation of an image. Imagery is a distinctive feature of fiction. The efficacy of the image is based on the fact that it reproduces past feelings in the reader's mind, reviving memories of visual, auditory and other sensory experiences. Perception becomes vivid and concrete. The images created by the text of a work of fiction can be defined as a section of text that reproduces in the reader's mind the sensations, emotions and feelings that the writer has encoded in the text.

The images of individual works create the image of the author. Consequently, a correctly reconstructed image in translation does not distort the meaning of the whole work of fiction. The reader must feel the uniqueness of a particular writer's national characteristics - and this must become an indispensable requirement for translations of fiction - otherwise the high purpose of the art of artistic translation would be greatly impoverished, it would lose its true purpose. As a work of art, fiction must evoke in the reader those subtle shades of feeling and emotion that possessed the soul of the author at the time of its creation. On how well the translator manages to convey these features in his own language, depends largely on the adequacy of perception of the translation.

The attention of researchers is attracted also by the representativeness and aesthetics of the artistic text, and they represent a special difficulty in translation. As for the definition of the properties of the figurative content, according to B. A. Larin, for example, the concept of 'figurative content of artistic speech', "in addition to the real and logical content", includes "its entire mental effect" [7, 36]. It is this mental effect, which must be preserved or recreated in the translation text, that constitutes the specificity of the figurative content, i.e. the content of the artistic text. At the same time, being a means of artistic generalization of reality, the term 'image' in a broad sense means the reflection of the external world in consciousness, and "the specificity of the artistic image consists in the fact that, giving a person a new knowledge of the world, it simultaneously conveys a certain attitude to the reflected" [1, 74]

One has to remember that translation is creativity, that absorbing and then re-expressing the national peculiarities of the source text enriches both the translator and the reader. Before deciding which linguistic means are used to translate specific passages in the original, the translator must clarify whether they are oriented to the era when the text was written or to the present, that is, the translator must understand whether he creates a text that will be perceived by the reader as it was perceived by the author's contemporaries, or as it is perceived by a contemporary carrier of the original culture. Thus, the answer to this question involves choosing a translation strategy.

Having achieved an adequate understanding of the work of fiction, the translator must naturally reconsider his work. He must know his reader and be clearly aware of the purpose of the translation. This goal may not always coincide with the author's goal. Each era speaks its own language, has its own interests, its own worldview, its own literary tastes, its own ideas about artistry, and each era needs, therefore, its own translation of classic works of literature.

Virtually, every translation or interpretation has with it a pragmatic element at one level or the other. A good knowledge of pragmatics can enrich the study and practice of translation. Drawing from his knowledge of pragmatics, the translator could, through properly contextualized situations, capture and translate appropriately the non-linguistic dimensions of verbal communication.

That is to say, the translator should be equipped with both linguistic, paralinguistic competencies, and also bi-cultural vision. One then may say that pragmatics enables translators to access target readers' minds and create an equivalent impact on them and hence helps translators to achieve a similar effect/ response generated by the source language. In a word, acquiring the knowledge of pragmatics enhances and facilitates the translation process.

In conclusion it is important to underline that artistic translation is considered as a type of cultural communication, an independent phenomenon of culture in realizing the understanding of cultural identity. Translation is not only verbal, but also the interpretation of the original in the conditions of a different culture. The dominant function for translations of artistic texts is the cultural function. With the cultural equivalence of the texts of artistic translation, the recipient receives adequate information about another culture. In any ethnic community, the language system allows to identify, recognize and reveal cultural features, other culture, that is, the language transmits information about one culture to another. And since culture develops towards cooperation based on cultural communication, language as its element is a means of interaction.

The categories and representations used in a language may be specific to a given language and not comparable with the corresponding components of other languages. The effectiveness of intercultural communication, as exemplified by the process of understanding a foreign cultural art text, presupposes a significant degree of cultural equivalence of translation.

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