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THE CONCEPT OF TRANSLATION AND PRAGMATICS

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Abstract:

Background. Translation is a powerful tool that serves the interests of friendship, brotherhood and cooperation between peoples, the expansion of economic, political, scientific, cultural and literary ties between them [10, 29]. Translation accelerates the process of interaction and interaction between the literatures of different peoples. Thanks to the translated works, readers will enjoy the masterpieces of world literature, their aesthetic sense will increase, their tastes will grow, and they will have an idea about beautiful things. Translation, as a necessary tool for the development of languages, accelerates their development, increases and improves the richness of vocabulary. Translation enriches a person's spiritual life, expands the possibilities of the native language, enriches it.

Methods. A comparative study of the means of different languages to create a translational consistency requires the identification of the aesthetic specificity of the literary text, the methodological and pragmatic features of its material-logical, emotionally expressive and figurative elements, and the stylistic basis. The methodological coloring of language units allows to decide whether the units of different pairs of languages are semantically-methodologically and pragmatically compatible. Such an analysis of translation enriches the imagination and views in the field. They include not only linguistic, but also psychological, sociological, ethnographic, national, etc. implies pragmatic, inhumane factors, including historical and a number of other aspects, as well as a high level of knowledge of the communicators.

Results. The stylistic features of language units may or may not be methodologically and pragmatically compatible in different languages. This feature of languages allows you to decide on the choice of lexical visits. Such an analysis of translation enriches the imagination and views in the field. The first task of pragmatics in fiction is to make an aesthetic impression on the reader. If the pragmatic effect of the original is not present in the translation, it is if it does not

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evoke any reaction in the reader, then the pragmatic nature of the original has not been recreated, and such a translation has no value.

Conclusion. The pragmatic purpose of translation is determined by the intended communicative effect on the reader. The communicative effect that is restored in translation is the restoration of the main function of the original. The impact of a work of art on the reader is determined by the plot, the content, the artistic value of the text, and its ability to attract many readers. The pragmatic task of translating such a literary text is to create a text that can have an artistic and aesthetic effect on the reader, as in the original text of the target language.

Keywords: translation, pragmatics, text, meaning, function, comparison, language units, speech, linguistics, work of art, literature, idea, relationship, science.

Introduction. For many years the word "translation" has also been used in the sense of commentary, narration, explanation. Later, the word came to mean a kind of artistic creation and became a scientific and philological term. In general, translation is the reproduction of a text written in one language or a speech spoken in another language [6, 34]. Translation is the art of re-creation, a work of high art, and even when it is a work, it requires research, hard work, patience, and hard work on various materials. If we look at the lexical meaning of the word translation, the translation is derived from the Persian word "tarzabon" to Arabic. "Tarzabon" means a person who is a good speaker, a speaker. The Arabic word for "translator" is derived from the word "translation".

The concept of translation is very broad. At first, we should find an answer to the question "What is translation?". Representatives of different spheres give different answers to the question. One person thinks that a translation is to translate a book written in one language into another, while another thinks that it is to explain the idea expressed in one language to people who speak another language. According to a third person, movies are also translated, which means translating the speech of an actor playing a role in one language into a third language, and so on.

From a linguistic point of view, translation can be defined as follows:

Translation, a complex form of human activity, is a creative process of re-creating a spoken expression (text) created in one language on the basis of another language, while preserving its unity of form and content. Hence, the laws of the language of translation of the spoken expression created by means of the original language replaced by such an expression formed on the basis of. In this way the semantic and methodological adequacy of the texts of the original and translated languages is created. This definition refers to a process that takes place between languages, and much of human activity is related to this practice. As a result, most

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people think of "translation" as the process of translating a text from one language to another.

All of the above comments about the translation have a soul. Because each of them describes the translation from one side and serves to fill the general understanding of it. So translation is a multifaceted, complex, complex activity. Translation is one of the most ancient forms of human activity, thanks to which we can clearly imagine the history of human development in all its details. Thanks to translation, the reader's thinking is sharpened and enriched with new ideas and concepts. Translation serves to establish new attitudes and views in society. Due to translation, a new plot, genre is formed. However, it should be borne in mind that the result of this process is also expressed through translation. This is a secondary text that is a translation of the original implied. The main feature of translation is that it is the art of words. The expressive nature of the word, its power of influence, makes it possible to apply translation at the level of art. The translation should also take into account the specific nature of the close interrelationships between two peoples and two languages, two spiritual lives, two national cultures, two epochs and two writers. Regardless of the text or speech being translated, there are two things that are common to any translation, that is, any work that is translated from one language to another:

1. The purpose of the translator is to acquaint the reader or listener, who does not know the language of the original, with the text of the work or the content of the speech as accurately and completely as possible;

2. Translation is the expression of what is expressed by certain linguistic means in exactly the same way as by other linguistic means.

The practice of translation has emerged that the question of how to translate the original into the mother tongue is a problem facing translators, and when it comes to translation, there are undoubtedly several varieties of it. These include:

- a) translation from one language to another - sibling or non-sibling;

- b) translation from a literary language into one of its dialects and from one dialect into a literary language or from a dialect of one language into another literary language;

- c) translating from the language of antiquity to the present state of that language;

Nowadays, the above types of translation include literal translation, creative translation, free translation, authorized translation, and a number of other translations. The main reason for this is the different approach to the translation process. However, any type of translation has its own goals and objectives [4, 47]. The purpose of translation is to recreate the text created with the help of foreign language linguistic means on the basis of native language materials. To do this, the translator must first fully understand the original, and then reinterpret it in his own language. The artistic

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and aesthetic reality created by the author is complete the ability of the translator to make a broad observation in order to understand and correctly understand the content and stylistic and aesthetic aspects of the linguistic means in the work of art, as well as the main idea of the author, his intentions and goals, must imagine. As a result, the translation made by the translator should give the same impression to the reader who cannot read the work as the original, just as the original gives the reader an artistic and aesthetic pleasure. The reader considers a work that does not arouse interest in the translation to be written by the author at a low level, that is, the wrong translation confuses the reader.

Materials and methods. The task of translation is to recreate the unity of form and content of the original using the means of the native language, carefully mastering the similarities and differences between the lexical, grammatical and stylistic phenomena of the original and translated languages. Failure to follow this principle will result in a violation of the accuracy of the translation. If the author of the original is required to accurately reflect the reality, the translator is required to interpret the original accurately. There are two things that happen in the translation process: first, you need to understand, comprehend, and interpret what is being translated in order to translate. This event takes place in the native language. Second, it is necessary to find appropriate means of expression in the language in which the work is translated, ie words, phrases, grammatical forms [4, 75]. A comparative study of the means of different languages to create a translational consistency requires the identification of the aesthetic specificity of the literary text, the methodological and pragmatic features of its material-logical, emotionally expressive and figurative elements, and the stylistic basis. The methodological coloring of language units allows to decide whether the units of different pairs of languages are semantically-methodologically and pragmatically compatible. Such an analysis of translation enriches the imagination and views in the field. They include not only linguistic, but also psychological, sociological, ethnographic, national, etc. implies pragmatic, inhumane factors, including historical and a number of other aspects, as well as a high level of knowledge of the communicators. This method of research makes it necessary to study as much as possible the functional-pragmatic significance of the language units in the work and their ability to be adequately translated in certain textual situations.

Translation, which is a special type of interlingual communication, requires that texts of different languages be equally valuable in content. The need for coherence between the original and the content of the translated texts indicates that equivalence is a prerequisite for translation. Only a translator who has mastered the secrets of the practice of translation and is well armed with his theory can create translations equivalent to the original.

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As mentioned above, the evaluation of pragmatics on the basis of performance is the basic law and norm of a market economy. After the 1950s, a pragmatic approach to linguistics became widespread. Pragmatics - new concepts and terms such as pragmatic linguistics, pragmalinguistics, pragmaphonology, pragmaphonetics, pragmagrammatics, pragmasyntax and new concepts and methods of analysis related to new approaches to language phenomena, their new interpretation.

Pragmatics plays an important role in translation, and its lexical meaning, when translated from the Greek word "pragma", means action. The term "pragmatics" was coined in the late 1930s by Ch. Morris as a branch of semiotics. Ch. Morris divided semiotics into three [8, 46].

1. Semantics - studies the relationship of symbols to the object;
2. Syntax- inter-character relationship;
3. Pragmatics is the study of attitudes toward the features of spoken language.

Although these three areas are mentioned side by side in the initial comments, Morris later notes that the concept of "pragmatics" is much broader than the other two areas - syntax and semantics. In some sources, pragmatism is philosophical is said to have entered science as a concept. For example, "Pragmatism is in fact a philosophical concept that was used even before Socrates and was later adopted by philosophers such as J. Locke and E. Kant from Aristotle. Thus, a stream of pragmatism emerged in philosophy. The main period of development of this movement was the XIX-XX centuries. Especially in the 20s and 30s of the twentieth century, the widespread promotion of pragmatism became clear. The contribution of R. Stalnaker et al. To the widespread use of this propaganda in the United States and Europe is noteworthy.

The separation and formation of pragmatics as a field of linguistic research, enhanced by the ideas of R. Stalnaker, began in the late 60s and early 70s under the influence of the logical-philosophical theory of speech phenomena of J. Austin, JRSyorl, PFStrosion and others [5, 46]. M. Lederer (1839-1914) was one of the founders of the philosophical pragmatism that dominated America in the late 19th and early 20th centuries. The main idea of this philosophical system is to study the meaning of the semiotic sign (including the linguistic sign) in relation to the effectiveness, results, success of the action performed by this sign. The author of this principle, M. Lederer, was one of the first to argue that the factor of the subject of communicative activity should be taken into account in the framework of sign theory [3, 45]. According to M. Lederer, the relational area of the sign consists of three directions: 1) a sign, more precisely - a representative, a means of material appearance, which replaces something; 2) the means - the interpreter, located in the mind of the perceiver and giving the description of the sign; 3) the object reflected in the symbol.

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M. Lederer and proponents of semiotics emphasize the communicative connection of characters. Charles Morris, on the other hand, again divides semiotics into syntactic semantics and pragmatics. Pragmatism is between the characters and their interpreters means attitude. Clearly, Leipzig theorists speak of the immutable and variable components of translation as a result of this, the cognitive (objective, physical, and precise) aspect of basic translation [3, 48, 5, 67]. Pragmatics is a field of study in linguistics that studies the movement of language signs in speech. Linguistic pragmatism does not have a clear form. It consists of a set of issues related to the speaker and the listener, their interaction in the speech process. There are different views in science on the attitude of pragmatics to linguistics. Some linguists, such as E. Kvofi, write that “pragmatics is not related to linguistics” [1, 18.]. But there are few scholars who take pragmatism completely away from linguistics. Many of them believe that pragmatism is a stream of linguistics, a school of thought that specializes in the study and description of a particular aspect of multifaceted language and speech processes. Scholars who interpret pragmatics as a branch of linguistics also ask, “What is pragmatics? What is the source of his research? What aspects of speech does he learn?” answer the questions differently.

While some linguists consider pragmatics to be the study of the use of linguistic tools in relation to the relationships in the text, others see it as a way to use linguistic tools to achieve a goal. There is also a semantic informational interpretation of pragmatics, in which the source of pragmatics research is the practical result, purpose and practical effect of the communication-intervention process. In any case, according to all three interpretations listed above, pragmatics is seen as an integral part of the speech process and is directly related to the science of linguistics. Pragmatism is a branch of linguistics, more precisely, a branch of science that studies the use of speech units in conjunction with other non-linguistic means in the speech process and its effectiveness [1, 47].

Results and discussion. Linguistics, literature, sociology, psychology, ethics and aesthetics and other disciplines separate the elements of the speech system from the system and analyze them on the basis of the principle of similarity (application in the same position). Pragmatics is the study of how these elements occur as a whole, as a microsystem, in discourse, which is a form of human activity that belongs to such different systems. The inability of semantics to adequately explain the socio-linguistic and other non-linguistic components of oral speech led to the emergence of pragmatics. Accordingly, pragmatism is, in a sense, a new field of study that deals with sociolinguistics and semantics.

In automatic text analysis, encyclopedic information, as well as pragmatic information, are organized in the form of scenarios or "frameworks" that form knowledge about a particular situation and allow the correct interpretation of the

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content of the text. Pragmatic knowledge is also used in interactive systems. Categories of pragmatics are even included in the structure of philosophical logic. As a combination of the use of language by speakers and the pragmatic knowledge of speakers, pragmatics has a long history of study in rhetoric, cytology, speech theory and typology, speech activity, sociolinguistics, psycholinguistics and so on. covered issues.

Pragmatism is at the crossroads of many disciplines related to speech and morality, human behavior, and spiritual activity. Pragmatics is closely related to disciplines such as structural linguistics, stylistics, speech culture, poetics and lingvopoetics, psycholinguistics, ethics, and aesthetics, all of which are related to the conscious and unconscious cultural and natural behavior of man in general. will be in touch. But none of them can completely replace pragmatism. Recognized as the "rebirth period" of pragmatics since the 1970s, there has been a real pragmatic rise in foreign linguistics. A number of conferences and meetings have been held on this topic. In order to fully form and distinguish the rapidly developing field of science at this level, it became necessary to define its basic principles, concepts, and subject. But still, despite in-depth research, this problem remains problematic.

In recent years, almost all linguists have used the term "pragmatics." In his work B. Lawal describes pragmatism as "symbols and this language studies the relationship between the creators, transmitters and receivers of characters "[2, 57]. It is clear from this definition that in defining the subject of pragmatics, B. Lawal, like other semiotics, like Ch. Morris, does not shy away from the sign and its perceptive-interpreter relationship. Even his conclusion that "pragmatics is primarily a theory that studies the psychological and sociological aspects of linguistic signs" describes the concept of pragmatics in a narrow sense [8, 72]. Trying to define and define the subject of pragmatics, B. Lawal says: "Pragmatics describes the use of appropriate linguistic units in communication in order to encourage the listener to accept the transmitted information as the speaker wishes. This is a pragmatic language to determine the role of the media in interpersonal communication. " [2, 432] But if we look at M. Lederer's definition, he gives a different definition than J. Lyons's, that is, "Pragmatics is the field of study of the appropriate use of language users' contexts in the context." [3, 47].

The socio-cultural context of the communicative translation of the original information, the readiness of the translated text to adapt and clarify to the reader, is consistent with the pragmatic definition of the Leipzig school. But Newmark denies this relationship and argues that it is partly correct, and while pragmatism, as Pierce and Morris describes, deals primarily with the sender and receiver, communicative translation focuses only on the receiver and usually on language context and cultural differences. argues that. The key is the context and cultural differences that are used

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in harmony with the idea in establishing any connection between the speaker and the interlocutor.

Pragmatism, on the other hand, not only describes cultural differences but also studies them. It is important to keep in mind that pragmatics is an area that cannot be replaced by translation. But they are inseparable.

When a speaker or a creator creates a speech or a work, he intends to convey some information to the recipient (listener, reader), to tell his past, to convey the news that is happening around us. In this way, the speaker or the reader has a certain effect on the receptor. The effect on the receptor through speech, a text, or a work of art is through pragmatic features. With the help of original pragmatics, the information in the text is transmitted to the higher nervous system of the receptor, where it is received and acted upon by the appropriate senses. This means that any piece of information, whether it is just someone's speech, a text or a work of art, has some influence. That is why when a person reads a work of art, when he hears something new, he is happy or sad, he laughs or cries, he is happy or sad. Even the melody has pragmatism.

What is the purpose of all this? The main purpose of this is to show that pragmatism affects people's minds, emotions and moods. Since pragmatism alone has so many tasks, not expressing it in translation does not mean recreating the original, but destroying it. If we get a book that is interesting to read but we don't understand its content, that book loses interest in us and we get bored of it. Similarly, if there is no pragmatism in the translation, we will not be able to understand it and will lose interest in the author's work by misjudging the author's work. Hence, the importance of pragmatics is not only in translation in fact it is also very important.

The stylistic features of language units may or may not be methodologically and pragmatically compatible in different languages. This feature of languages allows you to decide on the choice of lexical visits. Such an analysis of translation enriches the imagination and views in the field. The first task of pragmatics in fiction is to make an aesthetic impression on the reader. If the pragmatic effect of the original is not present in the translation, it is if it does not evoke any reaction in the reader, then the pragmatic nature of the original has not been recreated, and such a translation has no value.

The pragmatic purpose of translation is determined by the intended communicative effect on the reader. The communicative effect that is restored in translation is the restoration of the main function of the original. The impact of a work of art on the reader is determined by the plot, the content, the artistic value of the text, and its ability to attract many readers. The pragmatic task of translating such a literary text is to create a text that can have an artistic and aesthetic effect on the reader, as in the original text of the target language. A reader who reads the works of

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great writers and writers in their native languages should be able to feel the artistic talent of the original author and understand why these people are recognized as great writers in their homeland.

If the translator is able to perform such a task, the pragmatic effect of the original in the translation is considered to be fully restored. Of course, there are no criteria for comparing the communicative impact of the original on English readers and the impact of the translation on Uzbek readers. However, the originality and translation of it can be roughly described as having a communicative effect on English and Uzbek readers. For example, the reader who reads the translation may be more or less affected than the reader who reads the original.

It is well known that the main function of scientific and technical texts is not to influence, but to convey information. The main task of such a text translation is the same, and the role of pragmatics in translation is to convey the original information accurately and clearly. It is sometimes the case that the scientific and technical information required for a translation may be presented in a clearer, more accurate form than the original for use by experts. In such cases, the translation will accomplish the main pragmatic goal better than the original. In short, the importance and role of pragmatic features in translation is very important. Interpreters are therefore required to provide accurate and truthful coverage of the pragmatic features of the original. Pragmatics is the "bridge" between originality and translation. This is a bridge The "builder" is the translator. The strength or fragility of the "bridge" between the original and the translation depends on the skill and knowledge of the translator. When a translator begins to translate a work, he makes the necessary changes to achieve a full understanding of the text, taking into account the pragmatic inconsistencies between the original and the language of the translation. An interpreter who seeks to convey original pragmatic information to Uzbek readers through translation may also target his or her text to certain high-level or low-level readers. Establishing a pragmatic approach to authenticity depends in many ways on the translator's choice of authentic language tools in the translation process. Every text, to a greater or lesser extent, affects the person (receptor) who reads and receives it. The re-creation of the effect of the original text in the translation reflects the pragmatic potential of the translation.

Since the advent of the concept of pragmatism, many scholars have begun to study and analyze it in depth. The pragmatic problems encountered in translation in this regard were not left out either. One of the pragmatic problems of translation is the problem of pragmatic adequacy. Adequate translation is the perfect translation. The authors of the concept of adequate translation. A.V. Fedorov and Ya.I. Resker urge not to think of translation as a clear narrative. Adequate translation is both the narration and the re-creation of the grammatical, stylistic, functional features of the

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original in the translation. Achieving pragmatic adequacy can depend on a variety of factors. These include original and translated language norms, dictionary content, culture, translator skills, and more. But first and foremost is the skill of the translator. Only a skilled translator can overcome the pragmatic problems encountered in the translation process as much as possible. The skill of the translator helps to reduce the differences between the original and the translation.

Conclusion. Translation is a complex, complex activity. It is one of the most ancient types of human activity. Thanks to translation, we have a clear idea of the history of human development. Translation is a "powerful weapon" between nations. And the tool that triggers this "weapon" is pragmatism. Pragmatics is important in translation. It is well known that the main task of pragmatics is to convey the original meaning in the same way in translation. If the main function of the original text is to convey information, then pragmatics will ensure that that information is accurately and clearly expressed in the translation. Just as the communication between two people is not understood by the third person who comes later, the receiver of the translated text does not understand the content of the original text when he reads it in the original language, but he understands the original through translation and the pragmatics reflected in it.

Pragmatics is the "bridge" between originality and translation. The "builder" of the bridge is an interpreter. The strength or fragility of the "bridge" between the original and the translation depends on the skill and knowledge of the translator.

When the translator begins to translate a work, he makes the necessary changes to achieve a full understanding of the text, taking into account the pragmatic inconsistencies between the original and the language of translation. An interpreter who seeks to convey original pragmatic information to Uzbek readers through translation may also target his or her text to certain high-level or low-level readers. Establishing a pragmatic approach to authenticity largely depends on the translator's choice of authentic language tools in the translation process. Every text, to one degree or another, affects the person who reads and receives it. The re-creation of the effect of the original text in the translation reflects the pragmatic potential of the translation.

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