

DOI: <https://doi.org/10.5281/zenodo.14688635>

## GOALS OF ACHIEVING ADEQUACY TRANSLATE

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**Abstract:** *In general, it can be concluded that the issue of achieving the adequacy of translating artistic texts is due to the complex nature of this phenomenon, which depends on a number of both intralinguistic and extralinguistic factors. This is undoubtedly reflected in the specifics of the translator's activity, who must integrate these factors during various grammatical transformations.*

**Keywords:** *Translation activity, translation of artistic texts, adequacy, text problem, semantic translation technology, theory of untranslatability.*

Translation is one of the oldest forms of human activity; it is a complex and multifaceted process. It is usually said that translation occurs "from one language to another," but, in reality, the process involves more than merely replacing one language with another. Different cultures and traditions, ways of thinking, literatures, eras, and levels of development collide during translation. The task of any translation is to convey the content of the original text as accurately and completely as possible in another language, preserving its stylistic and expressive features. Translation must convey not only what the original expresses but also how it is expressed. This requirement applies to the entire translation of a text as well as to its individual parts.

Considering that each language creates its own "linguistic picture of the world," which is one reason for the difficulties encountered in translation, it can be noted that the structure of a language can indeed determine possible ways of constructing messages, organizing thoughts in a certain manner and sometimes imposing the obligatory use of specific forms. However, it is also true that the linguistic form of an expression does not unambiguously define the content of that expression, which is derived from the interpretation of the meanings of its components. The form serves merely as a starting point for understanding the overall meaning. The same meaning can be derived from different linguistic structures, and conversely, the same structure can serve as the basis for the formation and understanding of messages. Thus, the dependence of expressed thoughts on their linguistic expression is relative and limited. Communicators can recognize the difference between the form of expression and the essence of the matter, overcoming the stereotypes imposed by language.

Moreover, translation activity is determined not only by intercultural factors; the existence of a single culture and common language does not imply homogeneity within the cultural and linguistic community. Each society has numerous territorial, social, professional, age-related, and other differences that are reflected in how language is used by different groups of people. Additionally, the same individuals may use language differently in various social situations, influenced not only by social factors but also by the uniqueness of their individual and personal worldview.

Thus, the optimality of translation is conditioned not only by knowledge of the algorithms of "foreign" cultures but also by the collision of the mental spaces of the original text's author and its translators, that is, their individual personal traits. In this regard, studying the vector of "author's personality - translator's personality" acquires special significance.

The person translating an artistic text is not an automated cognitive mechanism; therefore, subjectivity is one of the dominant traits of a professional translator's personality. On the other hand, the desire for complete elimination of subjectivity cannot be absolutely justified, since the translator, being a representative of the culture (ethnos, state, historical period, class, vertical context, etc.) for which they are translating, acts as a "filter" (allowing through from the original to the translation what will be accessible to the carriers of their shared culture), a "magnifying glass" (enhancing and amplifying in the translation text what might go unnoticed but is fundamentally important for the work), and a "transformer" (transferring into a different cultural-linguistic dimension elements of the original text that cannot be adequately perceived and understood by readers).

Adequacy in this study is interpreted based on the uniqueness of the artistic text and, consequently, the fundamental impossibility of achieving absolute equivalence between the source and target texts. It refers to the relative equivalence of reconstructing the semantic modality of the original text, specifically the recreation of the conceptual and subjectively evaluative specificity of the plans of content and expression of the original text. Following A.D. Shveitser, it can be noted that the achievement of adequacy is conditioned by the correspondence of the translation strategy to the communicative situation. The communicative situation for an artistic text is a broad concept, encompassing the entire diversity of possible recipients of the work as well as all its explicit and implicit meanings, the author's intent, etc. This determines the existence of the following dependency: "The more complex and contradictory the demands placed on the translation, the broader the functional spectrum of the translated text, the less likely it is to create a text that mirrors the original." The possibility of creating such a "mirror" when translating artistic texts seems even more dubious. In this regard, the fundamental difference between the

translator's personality and that of the creator of the translated work may justify highlighting the vector "author's personality - translator's personality" as a special factor influencing the adequacy of translation. The processes of perception and understanding of the artistic text being translated are subjective precisely because the translator's personality is not identical to that of the author. In the realm of aesthetic experiences, distortion of the artistic work is inevitably present to a greater or lesser extent. This distortion in the realm of aesthetic experiences should be considered a psychologically and objectively conditioned social phenomenon. If we replace the negatively charged term "distortion" (which seems to apply only to cases of inadequate interpretation) with a more neutral one ("change," "modification," "transformation"), it can be reasonably agreed that "the perception and comprehension of a particular artistic work depend on the fixed attitude of the subject, on their established relations with the surrounding world." The uniqueness of this attitude in each individual is one of the main objective factors that generate changes when translating artistic texts.

Thus, the personality of the translator inevitably reflects in the translation, just as the characteristics of a representative from another profession influence the product of their labor. At the same time, it is essential to emphasize that the mental spaces of individuals can never completely coincide, as they are determined by individual experience, knowledge, and perceptions, and are represented by an individual "verbal code." However, we can speak of certain "common areas" in individual mental spaces, which is due to the presence in the "conceptual system of a linguistic personality of a collection of everyday knowledge about objects and phenomena in the world." The translation will be more successful and effective the broader the "zones" of overlap in the individual mental spaces of the source text's author and the translator. It is this combined mental space that determines the verbal representation of the author's psychosemiotic characteristics through the means of the target language.

The group of intralinguistic factors affecting the adequacy of translation can be defined as those whose influence is determined by the regularities of the organization of interacting language systems. One of the dominant factors here can be represented by the text within which the translation activity unfolds. It should be noted that the belonging of this factor to the discussed group sometimes raises certain doubts due to the tripartite nature of an object such as a literary text. On one hand, the text is an ordered collection of linguistic and non-linguistic signs, and in this regard, it is material; on the other hand, the text serves to convey certain semantic structures from one communicator to another, revealing its ideal essence; and thirdly, the text is one of the constituents of the communicative act. However, considering the material realization of the text in sign form, it seems possible to categorize it as an intralinguistic

factor, where the text is presented as a completed sequence of statements unified by semantic connections.

The problem of the text is one of the central issues in translation studies. The text is the subject of analysis at the first stage of translation, related to the interpretation of the original, and it is also the subject of synthesis at its concluding stage. Therefore, this problem attracts the close attention of translation theorists. According to R. Shtoitze, the theoretical understanding of the translation process should be based on the close relationship between hermeneutics and text linguistics, since the possibility of organically combining hermeneutic text analysis as a whole with systematic analysis based on linguistic criteria underlies translation. The theory of text translation developed by R. Shtoitze is based on the idea of the text's form as an expression of the sender's communicative intention realized through language. When analyzing the source text, the translator asks: what goal does the sender pursue and what linguistic means are used to achieve it? Understanding the text is based on recognizing its integrity. Here, what is said is important, but so is what is implied: not only what has been said before, but also what is simply known, including the speaker's identity, their social status, background knowledge, etc.

In this context, it is appropriate to recall I.R. Galperin's words about the role of subtext, which the text creator has planned. His position on "content-subtext information" as an organic part of the text's semantic content is directly relevant to translation. Based on the aforementioned explicit and implicit components of the text's meaning and the role of various factors in its formation, R. Shtoitze draws an important conclusion for translation theory about the multivalency and "super-summarity" of the text's semantic content. Here, super-summarity means that the meaning of the text cannot be reduced to the sum of the meanings of its constituents. However, this does not imply that, when analyzing the source text as a super-summative whole, one can neglect the semantic analysis of its constituents. The recurrent semantic features (semantically related lexemes) that reveal the content of the text form certain planes in which the multivalued structure of its meaning is realized. It is through the integration of individual elements in linguistic and extralinguistic contexts that the "information increase" that underlies the "super-summarity" of the text's meaning is generated.

Considering the semantics of the text raises anew for translation studies the question of how to account for the meanings of individual lexemes. Their meaning is viewed not as a fixed slice of a specific set of semantic features, but as a "flexible collection of senses, the changing combinations of which are projected into the text."

The analysis of such linguistic phenomena is inextricably linked to the theory of cohesion, that is, the study of intratextual connections that ensure the continuity of the

text—the logical sequence, the (temporal and/or spatial) interdependence of individual messages, facts, actions, etc.

Thus, because "the semantic technology of translation must be isomorphic to the semantic technology of the source text," the translator becomes dependent on the principles of text organization of the original, leading to the necessity of considering various factors under the purview of text linguistics. Following a deductive logic, it is expedient to shift to a lower hierarchical level of the language system, where special attention can be given to the problem of grammatical transformations as one of the intralinguistic factors that play a significant role in achieving an adequate translation.

The main feature of the grammatical aspect of translation lies in the strictly determined relationships between the source language and the target language, which, in most cases, prescribe quite unambiguous solutions to specific translation tasks. The transformations of grammatical elements in the text that occur during translation are, therefore, systemically conditioned. A common property of these transformations is that the choice of the appropriate grammatical unit in the target language is made automatically, and deviations from the prescribed intersystem correspondences are generally excluded. For example, transformations such as replacing a noun of one grammatical gender with a noun of another gender or changing from singular to plural for some nouns are completely independent of the translator's will.

At the same time, it is clear that despite the strict determinism of relationships between the grammatical systems of two languages, there are always elements that allow for some variability. These deviations from the principle of unambiguous relationships can be explained by the presence of synonymous means of expression, discrepancies in the structure of grammatical systems, gaps in one of them, the preferential use of one element over another, and the interaction of elements at different levels. For instance, the English personal construction "I'm cold" can be translated into Russian as "Я замёрз," but considering the preference that Russian has for impersonal constructions, a more acceptable option would be "Мне холодно." In such cases, it is necessary to go beyond purely systemic correspondences, as the adequacy of the translation requires taking into account factors related to norms.

The types of grammatical transformations are extremely diverse, and it seems difficult to provide an exhaustive list: grammatical manifestations are so numerous and specific that they always leave room for new and unexpected translation options. In principle, they can be categorized into four main types: additions, omissions, rearrangements, and substitutions, which can be further divided into syntactic and morphological levels.

Syntactic transformations include grammatical changes that lead to alterations in syntactic structures: additions, omissions, rearrangements, and partial substitutions.

Overall, we can conclude that the problem of achieving adequacy in the translation of a literary text is conditioned by the complex nature of this phenomenon, which depends on a whole range of factors of both an intralinguistic and extralinguistic nature. This, without a doubt, manifests in the specificity of the translator's activity, who integrates these factors during various grammatical transformations.

But is it possible to convey thoughts expressed in one language completely accurately and fully in another? There are two opposing viewpoints on this issue in the academic community.

The "theory of untranslatability" posits that a full translation from one language to another is impossible due to significant discrepancies in the expressive means of different languages; translation is merely a weak and imperfect reflection of the original, providing a very distant idea of it.

The other viewpoint, which is held by the majority of researchers and underlies the work of many professional translators, asserts that any developed national language is a sufficiently effective means of communication for conveying thoughts expressed in another language. This is especially true for the Russian language—one of the most developed and rich languages in the world. The practice of translators proves that any work can be fully (adequately) translated into Russian while preserving all stylistic and other features inherent to the author.

Of course, not all elements of form and content can be reproduced with precision. In any translation, the following inevitably occurs:

- Some part of the material is not recreated and is discarded.
- Some part of the material is presented not in its original form but as various replacements/equivalents.
- Material that is not in the original is introduced.

Therefore, the best translations, according to many well-known researchers (a view we fully support), may contain conditional changes compared to the original—these changes are entirely necessary if the goal is to create a unity of form and content analogous to the original using another language. However, the extent of these changes affects the accuracy of the translation; indeed, a minimum of such changes implies an adequate translation.

Thus, the goal of an adequate translation is the precise transmission of the content and form of the original while reproducing its features when the linguistic means allow, or creating their adequate equivalents in another language.

In this way, we see that the precise transmission of the original's meaning is often associated with the necessity to abandon literalness in favor of selecting adequate semantic equivalents.

In conclusion, considering all the above, we consider a truly adequate translation to be one that exhaustively conveys the author's intent as a whole, captures all the semantic nuances of the original, and ensures complete formal and stylistic correspondence to it. Such a translation can be achieved through the creative application of a realistic method that reflects the artistic reality of the original, requiring not a simple selection of correspondences, but the selection of the best linguistic means to reproduce the artistic elements of the original.

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