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The Role of Translation in Intercultural Communication

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ANNOTATION

The article discusses the concept of translation in detail, the different views on translation and the problems encountered in the translation process, the comprehensive significance of translation through the views of many scholars. The role of translation in intercultural communication was also discussed.

KEYWORDS: foreign languages, translation, interlingual and intercultural communication, interpreter, communicative situations, global relations, pragmatic.

It is known to us that today the study of foreign languages is becoming a modern requirement. It has become a necessity for every cultured, educated person who wants to live in harmony with the times to learn at least one foreign language perfectly at the moment. The wide opening of the road to the study of foreign languages in our country and the establishment of the system of teaching foreign languages from the 1st class according to the relevant decree of our government and the reforms carried out in order to improve it are evidence of our opinion.

At present, there are many new effective methods and methods of teaching and learning foreign languages, each of which has its own advantages and disadvantages. In this article we will talk about the importance of translation in the study of foreign languages, about the role of translation in cultural communication.

Translation plays an important role in the self-development of culture, literature and language, and language and culture are the most important means of communication. A.D.Schweitzer wrote: "translation language and culture can be defined as a one-way and two-stage process of communication, in which a second-level text ("metatmat") appears on the basis of the main text analyzed by the target ("translation")... (Schweitzer 1998: 75).

Language is understood as an important component of any culture, conveys the concepts of its world image. Language is related to the same object as the world, but different experiences of people in mastering the same world lead to inconsistencies in the National congestive and linguistic paintings of ethnic groups (Valeeva 2006: 34).

Differences between languages, cultures, communicative situations significantly complicate the translation, the main task of which is to convey the communicative effect of the main text as accurately and adequately as possible. However, achieving an adequate translation of some cultural realities has always been a reality, if the translator has the necessary knowledge of the target language culture.

The language of any society is in a sensitive attitude to the social processes taking place in it, naming new phenomena occurring in it. The past and present century is rich in social and cultural changes, and the immense progress of Science and technology in the means of communication and information transmission has led to the mutual penetration of civilizations and cultures. The modern world continues to rapidly rebuild in a process called globalisation, that is, global integration in various fields: economic, political, scientific, environmental and cultural. The increase in the volume of trade in international goods and services, the rapid movement of capital and labor force, the emergence of international scientific cooperation, new service markets, the rapid development of Information Technology, Information Exchange, global relations, etc., is the manifestation of this process. In the conditions of Global integration, translation is important and is regarded as an "intermediary" or even a "way of communication" of different cultures, but no culture should prevail, that is, it is impossible to load its own translation tools without taking into account the linguistic and cultural characteristics of another language. In this case, there will be no mention of a full-fledged adequate translation. In addition, as a rule, this leads to conflicts of culture.

Translation should also be considered as a means of enriching culture in the modern world, because cultural potential, its values, through translation, enter into another culture, complement and enrich it. It is possible to imagine what great responsibility the translator bears, what high demands are placed on translation in the modern world. The mutual penetration of cultures and subjects also brings about actions aimed at maintaining the integrity of national cultures and the sovereignty of states. The positive and negative interaction of the economy and cultures requires language and Culture Services, which is manifested in the ever-increasing need for translation and cultural adaptation. According to statistics and economic research, the worldwide translation industry has grown several times in the last decade, and in recent years the annual growth rate of this industry has reached on average from 15% to 25%.

What are the modern requirements for translation in a changing socio-cultural space and what are the requirements for an interpreter? First, the requirements for the quality of translation are increasing. It must be accurate, accurate and accurate, comply with genre and stylistic norms. Great attention is paid to the pragmatic value of the translation, the successful solution of the pragmatic task.

Secondly, the interpreter must have sufficient knowledge that will allow him to understand and correctly interpret the cultural realities and phenomena of another culture. On the one hand, an interpreter must know all points of contact between two languages and culture (for example, universal terms, internationalisms), on the other hand, be aware of cultural differences and the ways of their transmission (euphemisms, sex). Sometimes it is assigned to it the task of preventing, mitigating and resolving conflicts and misunderstandings arising from the differences between cultures of different countries. Translators should be able to communicate with foreign specialists in this field, be part of a working group or team and work together, having worked in a rather narrow field or science. Without understanding and respecting other cultures, without appropriate knowledge, cooperation and, ultimately, the task can not be solved.

Summarizing all of the above, it is difficult to overestimate the role of culturelararo translation as a type of intermediary in communication.

The translation provides a mutual understanding of the peoples by the originality of the images of the world in the national language and the diversity of cultures. And the translator perceives the fact of a foreign language text, recreating it through his native language, acting as a dual linguistic person.

No great literature develops without a lively and creative connection with the literature of other peoples. The study of international literary relations is incredibly important in understanding the originality and processes inherent in the development of national literature. Any state literature consists of two elements: local literature and translation literature. In the modern era, the truly significant works of all national literature are translated into foreign languages and are fully owned by other peoples literature. Therefore, the complex landscape of the development of national literature can be understood only if it takes into account the world literary process. Literature without taking into account relations, one can not go into the process of observing the dynamics of the development of national literature, the succession and change of its traditions, the accumulation of artistic values.

Translation the work inevitably enters into the evolutionary process of each folk literature at that or that level.

Thus, the study of international literary relations delineates the boundaries of national literature, making it part of a single universal historical-literary process. The translated work is included in the development of national literature "as a phenomenon of social ideology, in some respects equal in value with the products of national creativity". In this sense, the Russian Gyote is a problem of social development of Russian literature" (Jirmunsky 1981: 14).

The influence of foreign literature on other literature only in the form of translation is one of the important legalities of literary relations. "In another state, the functions of a foreign source known only in the original language, as a rule, do not go beyond external communication links. If the foreign text "does not speak" in the language of his country, he will remain in the role of "passive development". That is, a certain foreign text can gain enough fame among a certain part of the readers, it can speak out criticism, in some cases there may be controversy around it, but it will not be able to organically enter into another literary process. The time for creative assimilation comes when translations or translations appear, if this text is answered in another cultural environment, of course." (Stadnikov 2000: 273).

In this regard, the text finds answers in what conditions in another cultural environment, the question arises as to why one work becomes a cultured literature Fakt, while in others it does not have any impact on the development of recipient literature. On the one hand, it depends on the quality and nature of the work. The importance of the work of national literature for world literature depends on how thoughtful, full and bright it reflects the life of its people, on how it imparts national spirituality. "No matter how strongly the local character is expressed in the game, if life in it waves and has the power of expression, it can be global" (Neupokoeva 1976: 154).

On the other hand, the "acceptance" of the translated work is determined by the internal needs of the perceived literature. Even A. Veselovsky in the perception of literature refers to borrowing "not an empty space, but an eternal stream, a similar direction of thinking, similar forms of fantasy" (Veselovsky 1939: 16). This means that truly creative relations between literature are carried out only when the recipient literature has the necessary conditions for mastering the elements of the IoT-aesthetic.

The choice of a work for translation is not a result of a random acquaintance with a new book, the literary preferences of the translator or a passion for literary fashion. This choice is always determined by the ideological needs of that or that part of society.

Any literary influence is understood to be the creative processing and adaptation of the mastered work to the peculiarities of national life and national character at a certain stage of social development, to the national literary tradition.

In this regard, there are several signs that the translated work has become part of the receiving culture:

1. The translated work is read not pragmatic, but for aesthetic reasons (for example, the need for examination topshirish from foreign literature). Here the personality of the translator plays a big role. Such a sub factor as poor translation, even in the presence of ideological and aesthetic conditions, can hinder the assimilation of a foreign-language work.
2. The original copy and translation are evaluated differently by readers. From this point of view, it is interesting to compare the imagination of Amadu in Brazil and our country. The most favorite books in Brazil are "captains of sand" and "Gabriela". We have Red shots and Dona Flor. In the "captains of sand", Brazilians find something that they lack in life and art: pure, romantic love. In the first book "Gabriel", which fully expresses the national character of Brazil, they see themselves. We saw ourselves in Red shots and found something missing in Don Flora.
3. Imitations appear to the author or a particular work. Thus, the general admiration that Gyote has "Verter" finds its expression in many imitations and transformations. Gyote influence has fourteen stories and novels created at the end of the 18th century. In Russia, poetic answers to "Verter", which reflect the experiences of the beloved Gyote hero, arise: "in the coffin of Charlotte Verter" (1787), "poems in the coffin of Verter" (1789), "in the Tomb of Charlotte Verter" (1791). This type of work was popular in the first third of the 19th century, one of which was even mentioned in Gogol's poem "Dead Souls" (episode of Chapter 7, Chichikov reads Sobakevich "message to Charlotte in Verter").
4. There is an adaptation of the literary work to other types of art: adaptation to the screen, theatrical work, etc.
5. The literary work becomes part of folklore. The highest level of assimilation of a literary work by the receiving side is the transformation of its characters into heroes of humor.

Thus, we can conclude that any literary work belongs to the national literature on its genesis and to a certain historical period, although it undergoes significant changes in the process of translation in the process of international literary exchange, it becomes an effective factor in other literature.

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