



## THE QUESTION OF PRAGMATIC POTENTIAL AND ADAPTATION IN TRANSLATION

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**Калит сўзлар:** *адаптация, прагматика, баъдий адаптация, идеологик адаптация*

There is an interesting saying between translations theorists around the world says that translation is like a woman: if it is faithful, it is not beautiful, if it is beautiful, it is not faithful.

I define adaptation as a type of translation which involves a number of changes to be made so that the target text produced be in harmony with the spirit of the source text. These changes are of various types. They are: deletion, addition, explanation, illustration and exemplification. For example, Newmark (1995) in his definition focuses on translating the author's intention. He defines translation as "rendering the meaning of a text into another language in the way that the author intended the text" [1]. But Nida and Taber (1982) in their definition focus on the meaning and style and use the term "reproduction" to indicate to the process of translation [2].

To quote them: "Translation is the reproduction in a receptor language of the closest natural equivalent of the source language message, first in terms of meaning, and secondly in terms of style. Shi (2003) a Chinese translation theorist, assures that communicative translation needs what he calls "accommodation" which involves making a number of changes that are needed for the target text in order to be in line with the essence of the source text. To quote him: "We believe translation is not merely linguistic conversion or transformation between languages but it involves accommodation in scope of culture, politics, aesthetics and many other factors" [4].

Though each previous definition refers to the process of translation from a different dilemma, all of them agree that the process, by one way or another, involves a number of changes.

In my point of view there are four basic types of adaptation. They are: collocation adaptation, cultural adaptation, literary adaptation and ideological adaptation. Let us now discuss these types in some detail.

When communicating a message to a listener or reader whose mother tongue is not the same as our own, especially when that person does not even understand the language, we must use different ways or methods to get the message across as clearly as possible. While we can use gestures, signs, or noises in order to make ourselves understood, when communicating something written, we must turn to translators.



One of the tools used in translation is adaptation. It is used in many cases, as cultural differences between different speakers can cause confusion that can sometimes be tricky to understand or simply prevent us from understanding each other. Adaptation is not to be confused with Localization, however, which is used when the target audience speaks a different variant of the same language, such as in the case of Latin America. When adapting a message, we are not translating it literally. This does not mean, however, that when adapting a message or idea we are being unfaithful to the original message, or that we are not doing our job well (translating).

When comparing translation and adaptation, we are comparing two ways of communicating a message. In many cases, it is impossible to translate a text without making an adaptation, as a “literal” translation of the message would cause a loss of all or part of the meaning for the target audience. It is important to know when to adapt a message when an expression might have a more appropriate equivalent for a given situation. This makes us better translation professionals. Increasingly, people are considering the translation of literary works as a form of adaptation and not strictly language translation.

I know that when younger people think about translation as a career, they often imagine a specific, slender sliver of the translation services world:

Literary translation. They see themselves sitting at an outdoor cafe, sipping a coffee and taking leisurely, cultured turns bringing a work of literary genius from one language into another – and, of course, being paid handsomely for the work. I’m not saying those opportunities don’t exist, but they are certainly rare, and the funny thing is most of the people daydreaming about them don’t think too hard about the deeper implications of that sort of translation work.

In the above I have discussed the need for adaptation in translation. I suggest that adaptation is also translation even if it means addition or loss of information, explanation, rewriting, or re-creation.

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