

ADAPTATION IN INTERPRETATION FIELD!

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Abstract

Today in our rapidly changing world the emphasis on the field of translation is great! A lot of attention is given to this field in Uzbekistan too. Various high schools, translation schools and similar institutions operate. Scientific research in the field of translation is carried out in various places in our state. All this research is carried out in order to enrich the field of translation, bring new techniques and bring it into practice. This article will be devoted to the field of translation, namely the Adaptation technique and its peculiarities. And plus why we need adaptation techniques and types of adaptation.

Key words: Adaptation, Local Adaptation, Global Adaptation, transcription, omission, elimination, implicitation, expansion, foreword, footnotes, exoticism, slang, dialect, cultural adequacy, literary stock.

Introduction

All we know that we have many difficulties while we translate the data from source language to target language and vice versa. Because every nation has their own culture, believes and notion which are known only for themselves. To overcome these problems we use special techniques and methods related to translation field. In translation we usually use different kind of techniques and methods in order to deliver exact and precise data to our listener. One of them is adaptation technique. As our field is synchronic interpretation I really find this technique useful while doing synchronic translation because we have no time to give more and long definition for notion which is not available in another culture or nation. At that time we can use some techniques which are subdivision of adaptation.

Adaptation may be defined as a collection of translative interventions that result in a text that is not widely acknowledged as a translation but is recognized as a source text. Adaptation is an approach for unlimited translation. It has been used for centuries, most notably throughout the 17th and 18th centuries. Jean-Paul Vinay and Jean Darbelnet, two French linguists, described adaptation in 1958 as a process that can be utilized whenever the context alluded to in the original text does not exist in the culture of the target text, necessitating some type of re-creation. Adaptation as a translation approach is widely used in the translation of meta-linguistic writings such as dramas

and children's theatre. The adaptation translation technique is also utilized in the domains of advertising and subtitling where acoustic or visual characteristics must be considered. Many translators have criticized the use of adaptation as they feel that adaptation leads to distortion and is a kind of betrayal to the original author. While professional translators take into account all sorts of constraints when adopting a translation technique, there are certain situations where translators commonly resort to adaptation for example if the target language doesn't have any lexical equivalents or if the context in which the original text was written doesn't exist in the target language, translators often use adaptation as a translation methodology. The two main types of adaptation are Local Adaptation and Global Adaptation. The point of distinction between these forms of adaptation are whether the issue lies in the original text, in which case it becomes Local Adaptation, or in factors outside the original text when it becomes Global Adaptation. In Local Adaptation the technique of Adaptation is applied to only specific parts of the original text while in Global Adaptation the technique is applied on the overall text.

In terms of mode of adaptation, the procedures used by the adapter can be classified as follows: (a) transcription of the original: word-for-word reproduction of part of the text in the original language, usually accompanied by a literal translation; (b) omission: the elimination or implicitation of part of the text; (c) expansion: the addition or explicitation of source information, either in the main body or in a foreword, footnotes or a glossary; (d) exoticism: the substitution of stretches of slang, dialect, nonsense words, etc. in the original text by rough equivalents in the target language (sometimes marked by italics or underlining); (e) updating: the replacement of outdated or obscure information by modern equivalents; (f) situational or cultural adequacy: the re-creation of a context that is more familiar or culturally appropriate from the target reader's perspective than the one used in the original; and (g) creation: a more global replacement of the original text with a text that preserves only the essential message/ideas/functions of the original. The most common factors or conditions which cause translators to resort to adaptation are: (a) cross-code breakdown: where there are simply no lexical equivalents in the target language (especially common in the case of translating metalanguage); (b) situational or cultural inadequacy: where the context or views referred to in the original text do not exist or do not apply in the target culture; (c) genre switching: a change from one discourse type to another – for example, from adult to children's literature – often entails a global re-creation of the original text; (d) disruption of the communication process: the emergence of a new epoch or approach or the need to address a different type of readership often requires modifications in style, content and/or presentation.

These circumstances, which in actuality may coexist, can result in two main categories of adaptation: local adaptation, which is driven by issues with the original

text itself and is restricted to particular sections of it (as in the first two circumstances), and global adaptation, which is influenced by variables outside the original text and entails a more thorough revision. To address specific linguistic or cultural differences between the source text's language and that of the target text, adaptation may be used as a local procedure on isolated passages of the text. As long as the overall coherence of the source text is preserved, the use of adaptation as a technique will in this case have little impact on the text as a whole. This kind of adaptation is brief and focused on a specific area; it does not represent a comprehensive strategy for the translation task. Local, or "intrinsic" adaptation as Farghal refers to it, is basically a translation procedure that is guided by effectiveness and efficiency principles and seeks to achieve a balance between what is to be transformed and highlighted and what is to be left unchanged. Local adaptation is typically not mentioned in the target text's foreword or translator's note, with the exception of instances where metalanguage is replaced locally. On the other hand, adaptation as a general process affects the text as a whole. The choice to perform a global adaptation may be made by the translator or by outside parties acting in accordance with editorial policy, such as a publisher. In either situation, a general strategy known as global adaptation aims to recapture the intent, significance, or impact of the original text. The translator's intervention is methodical, and in some cases, formal elements and even semantic meaning may be sacrificed in order to duplicate the original's functionality.

Adaptation is carried out with the same limitations that apply to translation. The target language: The adapter must find an appropriate match in the target language for the discourse type of the source text and look for coherence of adapting modes, the knowledge and expectations of the target reader: The adapter must assess the extent to which the content of the source text constitutes new or shared information for the potential audience. The meaning and purpose(s) of the source and target texts are also taken into consideration. [1]

Reasons for adaptation: There are many reasons why adaptation is carried out. Milton proposes the following: The requirements of the target literary audience: The literary stock of a country may be lacking in some aspects of its literature, for instance children literature. This may necessitate the adaptation of foreign texts to meet the needs of this category of audience. Expansion of the target literary repertoire: The adaptation of many novels into plays or films are undertaken in order to expand or enrich the literary repertoire of a small country whose literature is lacking in some aspects. The literary norms of the target country: In the 17th and 18th centuries for example all adaptations of foreign literary texts entering into France had to obey the norms of *clarté* (clearness), *beauté* (beauty) and *bon goût* (good taste). Disable audience: Texts are sometimes adapted to visual texts by means of sign language or subtitling for the hard-of-hearing. Language pair: There is a tendency to adapt when

dealing with a language that is much further away from the source language than a language which is grammatically much closer. [2]

We can see the example with features of the translation of Realies, which are found directly in the texts of documents of this category. Note that mainly the diplomatic documents of the oral group are abundant in reais, since they are less regulated than the written group documents, since they are inherently related to oratory works. The relevance of the topic we have chosen is clear, first of all, due to the fact that official documents are a mandatory means of maintaining the foreign policy of the state. It is possible to analyze the communicative intention and purpose of the message through the study of the language tools and stylistic tools used in them. However, it should be understood that in different languages the same phenomenon can be perceived ambiguously. So, for example, the Russian language is distinguished by the category of obligation (the party is obliged, without delay...) and the use of verbal names with the word "no" (prevent, not distribute), which is undesirable to translate literally into English. In the first case, in American culture, such statements are perceived negatively as collective and even offensive. The second example simply contradicts the way Americans think, called their "positive thinking", which excludes the "chronic rejection" of Russians. "Yo'q", "mumkin emas" or "kerak emas" along with semantics in Uzbek there are many words and phrases that differ in English. Regardless of the sources of origin of Uzbek negative phrases, whether it is history, psychology or the logic of the development of language – these words mean something alien to an American or something that does not mean anything to him. Prohibitions and warnings in English (cannot/ should not/ must not do it) It is expressed differently from the Uzbek language, and don't is not as strict as "impossible". In this case, one explanation should be given regarding the style and language of official diplomatic documents. The study we conducted showed on the example of diplomatic documents of the United States that the category of obligation is fully present in them, and this is confirmed by the following examples: shall, must, need, cannot, necessary, to be to, not to be to, to be due, etc. It should be noted that verbal nouns, as a rule, are less typical of the English language. Conveying the meaning of a diplomatic document while maintaining its stylistic norms requires a comprehensive translation analysis of all its components. And in this case, the biggest problem for a translator is precisely the realism, which is called "non-translation", "non-equivalent dictionary". It is important that we understand how and with the help of what translation methods it is necessary to translate truths and translate them as a whole. As Visson noted, "speaking in English without knowing the realia and culture behind it is to feed your audience with a literal gum and condemn yourself to endless mistakes.". When analyzing the methods of translating reality in the texts of official documents, the translator must clearly understand which realia he is dealing with: external, internal, etc., take into

account the classification of reality, its role in the text, its significance in the context. Based on the foregoing, we can conclude that when choosing a method of translating reality, it is necessary to take into account the possibilities of vocabulary of languages, literary and linguistic traditions in accordance with the peculiarities of the reader of this translation. [3]

Collocation adaptation: This way can be defined as using the words with each other systematically. It refers to obstacles in which the words together, for instance, some verbs and nouns can be joined together, or prepositions come with specific verbs.

It is believed that collocation is a hard subject for students who are studying any languages since the reason of specific collocation cannot be guessed. Normal dictionaries do not provide meanings for collocation; this is considered as a hurdle for translators. For instance, the verb perform is always associated with the word operation. However, the word discussion can never be used with this verb. Therefore, we can say „the doctor performed an operation”, but we cannot say „the committee performed a discussion”. [4]

Cultural adaptation: Translation is performed with regard to either the source culture or the target culture. Therefore, translations include hints about the real connections between cultures around the world. Both The translator and the interpreter must be careful about the reader’s culture when they translate any material from one language into another. [5] The available method to make the translation suitable to local culture is called adaptation. For instance: Kimano is Japanese closing which is not available to Uzbek people so we can adapt it like chopon, to’n or jelak.

CONCLUSION

To conclude, we can say adaptation technique has a crucial role in interpretation field. We can use adaptation technique not only simultaneous interpretation but also other types of translation. As I said above adaptation technique include different modes like transcription, omission, creation, expansion and so on. We can use these types on behalf of translation problem we face. I really experience local and global adaptation techniques in simultaneous interpretation so I can easily say that this technique is worth to learn and use. Because we do not know all cultural notion or some data is available in every language, if we know adaptation technique we can overcome different kind of language probleme.

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