

ERRORS IN TRANSLATION OCCURRING DUE TO ASYMMETRIES IN THE TARGET AND SOURCE LANGUAGES

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Abstract: In this article, the translation faults that are brought about by the cultural variations between the translation languages are investigated from the point of view of the universal concept of asymmetry. The cultural imbalance that is portrayed in the semantic situation of the original text as well as in its translations receives special focus in this study.

Keywords: translation faults, literary translation, original text, translation languages, linguistic sign.

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INTRODUCTION

The unconditional recognition of inconsistencies between the two sides of a linguistic sign, which is a two-sided mental formation, is the basis for the principle of asymmetry of a linguistic sign, which is one of the most important methodological principles of the theory of language and is considered to be one of the most fundamental principles of the theory of language. Between the conceptualization of mind and the discrete signs of languages, inconsistencies can be detected on both the plane of content and the planes of expression. In turn, the concept of asymmetric dualism is one of the most significant semiotic principles of communication [2].

METHOD

According to this concept, the only moment at which a linguistic sign may have meaning is at a given point in time, when the expression plan and the content plan are being combined under a particular set of situational-contextual circumstances [2]. The process of translation, which is a complex kind of communication, is hypothetically reduced to the ad hoc principle if one takes the approach described above to the meaning of the content of linguistic signs and acknowledges the simultaneity of the meaning of those signs. In accordance with this principle, the recoding of a specific text by means of another language system can only be carried out at a specific time, in a specific location, and in a specific circumstance of interlingual interaction. This is because these factors determine the conditions under which the recoding can take place. In light of the information presented above, the following is of the utmost significance: V.B. Kashkin is of the

opinion that the confrontation between the plane of expression and the plane of content passes into a wider sphere and acts as a confrontation between the semantic continuum (correlated with the continuum of reality) and the repertoire of formal means of various languages when there is a linguistic and cultural contrast (translation refers to exactly such a situation). V.B. Kashkin draws a comparison between the means of a specific language and a sort of "knife" that cuts the "pie" of reality. He makes the observation that, in this scenario, distinct pieces are acquired in each language, but pieces that represent a same original semantic content. Therefore, the duality of the linguistic sign and the interlingual asymmetry reveal the dialectical relationship between both the need for translation and the difficulties that arise as a result of this, and the possibility of translation through "semantic development," which refers to the expansion of semantics beyond the limits that are fixed in available dictionary entries. As a result of what has been discussed thus far, we are in a position to assert that the objective and subjective challenges of translation, as well as a certain degree of the untranslatability of the original, coexist with the possibility of translating any text, that is, with the fundamental conductivity of the text. "A symmetrical sign would not only deprive us of the opportunity to seek a way out of the translation impasse, but it would also kill the very possibility of translation. It would also kill the very possibility of a different worldview, a different picture of the world, a different linguistic culture, and a different language. "A symmetrical sign would not only deprive us of the opportunity to seek a way out of the translation impasse, but it would also kill the very possibility of translation. Any speech that is formed by our language "has numerous meanings," due to the asymmetric structure of language. This means that there will always be a need for interpretation and translation (R. Barth). The imbalance that exists across languages is what drives the variety that exists in translation. [3]. In continuation with the ideas presented by V.B. Kashkin, it is possible to postulate that the asymmetry of the linguistic sign is the root cause of translation ambiguity, the inexhaustibility of the primary text, and the multiplicity of translations. The literary text is characterised by the greatest asymmetry, which is due to the dominance of the connotativeness of this kind of text over its denotativeness, as well as the inseparable unity of form and content, which enables us to speak of a formally meaningful informational artistic continuum. This dominance of the connotativeness of this kind of text over its denotativeness is also due to the fact that the literary text is characterised by the greatest asymmetry. On the other hand, the conventional asymmetry that exists between an artistic original and its translated form might have not just a language aspect, but also a visible cultural one. This asymmetry can manifest itself in a number of different ways. Therefore, the cultural asymmetry that exists between the texts of the original and

the translation in literary translation is the result of translation errors caused by an inaccurate or completely incorrect understanding of the phenomena of the culture of the original or the inability of the translator to convey the cultural characteristics (cultural information and memory) of the original. This occurs most frequently in literary translation.

RESULTS

The existence of cultural preconceptions and the challenges involved in overcoming them are the primary causes of the majority of the mistakes that occur when texts are translated. Since the majority of translations are done into the native language, the success of the translation requires the translator to first identify units in the source text that have cultural meanings and then correctly decode the information contained within such units. This is because the majority of translations are performed into the native language. Therefore, the earliest phases of the process of translating from one language to another are the translator's perception and comprehension of the literary work that was originally written in the target language. At these points in the process, the activities of the translator almost entirely overlap with those of the reader, who is responsible for seeing the original literary text and deciphering the information that is contained within this text. Grasp the source text requires not just an understanding of the original text but also an understanding of the cognitive-analytical process known as explanation. The translator needs to first explain the formal and meaningful aspects of the text to themselves, and then they need to explain these aspects to anyone would read the translated text. A comprehension of the literary work that the translator is translating into another language.

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