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## TRANSLATION AS A SPECIAL TYPE OF COMMUNICATIVE ACTIVITY AND A MEANS OF INTERCULTURAL CONTACTS

*Any national culture demonstrates the specificity of understanding realities through the prism of moral and spiritual values, and has original techniques and ways of displaying it. The formation of an idea of the work, the transfer of the author's intention and the adequate transfer to the national soil of a foreign language cultural context (historical, ideological, social, ethical, aesthetic, moral) through the use of literary and linguistic means are carried out thanks to the skillful work of translators.*

**Keywords:** culture, text, translator, example, interaction, reception

### 1. Introduction

Translation as a special type of creativity is a bilingual communicative activity and a means of intercultural contacts. Continuous cultural dialogue with other national literatures is carried out thanks to the translator. The translator, being a link in the chain “original-translator-reader”, connects the culture and language of the original work with the culture into which the work is translated. Otherwise, the translation must be a copy of the source text in another language and, like the original, maintain the same impact on the reader.

The author's intention is realized through linguistic means. That is why language, being an information code of ethnic groups, a means of storing, accumulating and transmitting national specifics, also acts as a tool for interaction and communication of different cultures in the process of translation practice. It is no coincidence that each dramatic work contains general ideas about the world, information exchange in the context of national and global coexistence, diverse verbal characteristics, historical and literary traditions, moral and spiritual climate, and value priorities [1].

Translation of foreign language literature in the context of literary relationships contributes to revealing the essence of artistic performance, ideological and cultural intersection, and mastering foreign language cultural codes through familiarization with the world literary heritage. Overcoming national and cultural boundaries becomes a source of personal growth and spiritual enrichment due to a person's special sensitivity to intellectual knowledge, comprehension of global processes and one's place in them. In light of this, the role of the translator appears important in the timely linking of national cultures, adequate presentation of traditions rooted in them, initiation of literary co-creation, strengthening literary ties based on the development and mutual enrichment of cultures.

The problem of translation of dramaturgy involves both a comparison of the theory and practice of translation, in which the semantic and structural construction becomes theoretically important, and the parallelism of the source material and translation; the dialectical nature of drama in general, in which the characteristics of performing arts and literary creativity are expressed, as well as the ways of presenting the author's text, based on the preferences and preferences of the reading and viewing audience.

Due to the fact that the peculiarity of dramaturgy is the interaction of literature and theater, the combination of artistic text and amateur performances, when working on the translation of dramatic works, the translator must be aware that drama belongs simultaneously to two types of art - literature and theater. As a result, it is important that a dramatic work should not be treated only as a text to be

read; it is also necessary to take into account its “sound”, theatrical interpretation, with the obligatory auditory perception by the audience.

## **2. Research**

Translation problems have always been the focus of attention and interest of Azerbaijani literary scholars. Speaking about the importance of translation for Azerbaijani literature, the outstanding literary scholar and critic M. Arif noted: “Thanks to literary translations, the ideological and artistic possibilities of Azerbaijani literature have significantly expanded. The creative styles and writing techniques of our writers are developing” [2].

Along with M. Arif, such prominent Azerbaijani scientists as M. Rafili, A. Sharif, M. Rzakulizade, J. Mamedov, A. Agayev, D. Azimov, T. Tairbekov, F. Velikhanova, G. Sultanova and others also dealt with translation problems.

Undoubtedly, translation as a special type of co-creation is a bilingual communicative activity and a means of intercultural contacts, due to which the literary experience of one culture is actively correlated with another culture. Continuous cultural dialogue with other national literatures is carried out thanks to the translator, who, being a link in the “original-translator-reader” chain, connects the culture and language of the original work with the culture into which the work is translated. Otherwise, the translation must be a copy of the source text in another language and, like the original, maintain the same impact on the reader.

An important factor in the implementation of an equivalent translation of dramatic works is the combination of the author’s aesthetics and the individuality of the translator. To penetrate into the content of the original and preserve the originality of the figurative system, the translator must have special intuition and flexibility. In a word, the translator must be a creator who embodies the playwright's plans. Their harmonious combination in the translation process reveals similarities and differences in the essential dimensions of national cultures and highlights the uniqueness of their traditions.

The implementation of the author's plan occurs through linguistic means. That is why language, being an information code of ethnic groups, a means of storing, accumulating and transmitting national specifics, also acts as an instrument of interaction and communication of different cultures in the process of translation practice. It is no coincidence that every dramatic work contains general ideas about the world, information exchange in the context of national and global coexistence, diverse verbal characteristics, historical and literary traditions, moral and spiritual climate, and value priorities.

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Theater is inextricably linked with the life of human society. From ancient times to the present day, he has played a leading role in the education and upbringing of society; Through translated dramaturgy, the interaction of literature and theater is possible.

Translation of a dramatic work has its own specifics, problems, and approaches, since the play is built on direct speech and is intended mainly for stage performance. The uniqueness of dramatic works, in contrast to works of art of other literary genres, is that the plays do not have an author's narration. The reader and viewer are presented with the direct speech of the characters, which is aimed at involving the audience in what is happening in the play; through direct speech, the ideological content of the work and the psychology of the characters are comprehended; their actions and intentions are justified. The reader can also obtain additional explanatory information regarding the development of the plot with the help of the author's comments - remarks. Naturally, the author's remarks and the list of characters relate only to the written text of the drama, and the viewer cannot see them. The viewer can become familiar with the list of characters by watching the program.

Let us note that the reader's and spectator's perception of a dramatic text in practice comes down to the fact that if the play is intended for reading, the translator, through footnotes, comments and notes, provides explanations and explanations of various basic elements and cultural gaps. With regard to translation involving stage translation, the situation is aggravated, since the translator must adhere to stage requirements. Theatrical production assumes an uncommented perception of the play by the viewer, in which the verbal text is designed for clear understanding and instant mastery. Therefore, when translating plays intended more for stage performance than for reading, translators' resort to various kinds of cultural adaptations in order to establish contact with a new viewer, with a specific audience. In other words, the translator must take into account that he is working on a work of art defined by stage parameters. Thus, during a stage production, the text of a translated dramatic work is pronounced by an actor for spectators of a specific audience, in such a way that there can be no talk of any explanations, additions or comments regarding foreign language realities. Therefore, in order to adequately understand the translation of a foreign language work and its cultural adaptation, the translator must take into account all the subtleties of the production process. In other words, taking into account all the subtleties of translating plays, translators must be able to achieve such a perfect version of the translation, which an indispensable condition establishes the totality of its sound and meaning.

Of particular importance in the translation process are communicative messages that clarify cultural and historical realities (proper and common nouns inherent in certain ethnic communities, colloquial and everyday language, phraseological phrases, popular expressions, folk proverbs and sayings, folklore). Proper names, titles, addresses and titles carry a symbolic cultural and historical load, the translation of which into a foreign language requires special ingenuity and skill from the translator. Translation solutions can express themselves both in the transcription of cultural and historical realities (for example, the names of territorial units, official positions, traditions, etc.), explication of concepts, and in the replacement of specific elements with more familiar semantic designations (periphrastic translation of the text). Such a combination ensures an adequate presentation of cultural and historical experience, moral and value priorities inherent in each work of art.

So, for example, when translating this type of nationally colored vocabulary, such methods of translating proper names as direct transfer are possible; adaptation; replacement; semantic translation; artistic technique. With regard to translations of titles, the following classification can be noted: omissions; extensions; adaptation; direct translation; replacements; semantic translation.

Translation of author's remarks is of particular importance in the translation practice of dramatic works. Thus, when translating the author's remarks, each translator, trying to convey the character and mood of the characters, resorts to various kinds of interpretations, among which we note: a) exact

equivalent; b) expanded disclosure of concepts introduced by the author; c) specification; d) additions, explanations; e) replacement; f) omission of some phrases, etc.

The specificity of the characters' language, its emotional and expressive coloring reveal themselves in monologues, dialogues, polylogues, in peculiar lexical phrases, folk proverbs, sayings, phraseological units; in a combination of language styles. Pointing out the structure of dialogues, it should be made clear that they consist of a spoken part and an unpronounceable part (pauses, silence, repetitions, gestures, facial expressions, etc.). Such non-verbal means of communication as facial expressions and gestures, intended in a work of art to be read in the form of author's remarks, in a translated dramatic work for the stage turn into actions and require a special choice of means of presentation, a unique way of conveying them in translation.

In a dramatic work, dialogues contain the main function that constructs the text. With the help of dialogic speech, the author establishes communication between the characters, helps reveal the characters' personalities, presents their characteristics, traces the development of events, lives through the situations in which the characters find themselves, specifies the behavior of the characters, etc. Pauses, silence, repetitions, omissions and similar elements create the subtext of a speech situation. In the play, the equivalent translation of dialogic speech is particularly difficult due to its peculiarities. For example, a translator should not allow deviations in translations due to interlingual differences, but should try to ensure that the translation text fully corresponds to the original and the author's intention. Monologue constructions, lively colloquial speech, the tendency of drama to catchy, laconic statements, the inclusion of folk proverbs, sayings, quotes, sayings, and realia words in the structure of dialogical remarks constitute the content components of translation practices [3].

An important condition for professional translation is the recreation of the spirit and national specificity of the original text, and, accordingly, the adequate transmission of the national and cultural content of the original. Often, when translating lines, idioms and other elements that appeal to national and cultural content, there is a mismatch in the cultural and linguistic competencies of the participants in the communicative act – bearers of different cultures, which creates the need for various kinds of adaptations in order to ensure the most adequate perception of the translated text by a foreign cultural viewer. In such a case, the translator needs to find compromise solutions to resolve such contradictions.

### **3. Conclusion.**

Any national culture represents a specific understanding of reality through the prism of moral and spiritual values, and has original techniques and methods of displaying it. Forming an idea of a work requires from the translator a deep assimilation and skillful transmission of the author's intent, an adequate transfer to the national soil of the foreign-language cultural context (historical, ideological, social, ethical, aesthetic, moral) through the use of literary and linguistic means.

Based on the above, we come to the conclusion that the principles of translating dramatic works from one language to another are among the most complex, controversial and insufficiently studied, which is associated with the dual nature of drama.

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## **TƏRCÜMƏ KOMMUNİKATİV FƏALİYYƏTİN XÜSUSİ NÖVÜ VƏ MƏDƏNİYYƏTLƏRARASI TƏMAS VASİTƏSİ KİMİ**

İstənilən milli mədəniyyət əxlaqi-mənəvi dəyərlər prizmasından reallıqların dərk edilməsinin spesifikliyini nümayiş etdirir, onun orijinal üsul və üsullarına malikdir. Əsər haqqında təsəvvürün formalaşması, müəllif niyyətinin ədəbi və linqvistik vasitələrdən istifadə etməklə xarici dil mədəni kontekstinin (tarixi, ideoloji, sosial, etik, estetik, əxlaqi) milli torpaqlara adekvat şəkildə köçürülməsi tərcüməçilərin məharətli əməyi sayəsində həyata keçirilir.

**Açar sözlər:** *mədəniyyət, mətn, tərcüməçi, nümunə, qarşılıqlı əlaqə, qəbul*

**Севда Кадиева**

## **ПЕРЕВОД КАК ОСОБЫЙ ВИД КОММУНИКАТИВНОЙ ДЕЯТЕЛЬНОСТИ И СРЕДСТВО МЕЖКУЛЬТУРНЫХ КОНТАКТОВ**

Любая национальная культура являет собой специфичность осмысления реалий сквозь призму нравственно-духовных ценностей, обладает оригинальными приемами и способами ее отображения. Формирование представления о произведении, передача авторского замысла и адекватный перенос на национальную почву иноязычного культурного контекста (исторического, идеологического, социального, этического, эстетического, нравственного) посредством применения литературно-языковых средств, осуществляются благодаря умелому труду переводчиков.

**Ключевые слова:** *культура, текст, переводчик, пример, взаимодействие, прием*

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*AMEA-nın müxbir üzvü Əbülfəz Quliyev tərəfindən təqdim edilmişdir.*

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