Cultural-Specific Features of Gestures in Fiction Translation

Inamova Dilfuza Ergashevna, Bakirova Khilolakhon Botiraliyevna

English Applied Translation Department, Translation Faculty

Uzbekistan State University of World Languages

ABSTRACT

The authors of the article analyze the use of gestures when changing the tempo of speech of a speaker performing simultaneous translation, which is considered as a professional activity with an increased cognitive load. The purpose of the study is to conduct a polymodal (multimodal) analysis of such difficulties, which would take into account the gestural features of the behavior of simultaneous interpreters. We assume that at these moments of translation activity gestures will play a significant role. Our assumption is based on studies that examine the variety of functions of gestures.

KEYWORDS: use of gestures, simultaneous translation, behavior of simultaneous interpreters, functions of gestures, translation activity.

Many researchers are puzzled why, along with teaching English, students are not taught the sign language characteristic of native English speakers. In fact, nonverbal communication is an integral part of various presentations, speeches, and ordinary interpersonal communication.

With the help of body language, you can understand the attitude of the interlocutor to your words and even to your own statements. What the body says is no less important than the verbal embodiment of our thoughts.

Nonverbal communication includes kinesics or body language - a set of body movements that we make during communication. The English picture of the world, like any other, has its own set and interpretation of gestures. The same sign can mean diametrically opposed concepts in different cultures. And although it is generally accepted that the British gesture extremely rarely, in many areas sign language is still gaining its place.

A work of art, considered within the framework of communication theory, is the result of recoding multichannel communication into single-channel communication, i.e. verbalization. From this point of view, the entire complex process of communication with its verbal and non-verbal components, which thus has a multi-channel nature of generation (and perception) - visual, auditory, etc., undergoes recoding and is transformed into a written code. Such a transformation is a pressing problem when studying a work of art, since it is associated with one of the functions of language, in this case - language as a means of recoding multichannel communication into single-channel communication.

The transition from a mental image to a written code touches on many interesting problems, but our task is to compare two works (original and translated) as texts that have the same (and the same) channel of perception and present difficulties at the level of decoding, or rather, a kind of reverse recoding of the written code into a mental image with all communicative components. The problem that interests us in this regard will be cases of discrepancy between the mental images of the readers of the original and the translation.

When we talk about readers of the original, we mean representatives of the culture to which the language of the original work belongs, i.e. those for whom the original language is native. Note that the decoding of any written text can be ambiguous, since this process was already preceded by the recoding of other codes into a written code. Ambiguity is the weak link of any text (unless it is an end in itself), and therefore attracts attention and requires study. In connection with the problem posed, a number of questions arise that require consideration.

Firstly, it is necessary to compare fragments of the original and translation texts that contain references to other semiotic codes, recoded as a result of verbalization, to see how these fragments are transmitted in the original and how they are translated into another language, i.e. compare the verbal means involved in the transmission of such fragments.

The translated work turns out to be much more complex than the original one in terms of the number and scale of recoding, which inevitably causes various kinds of distortions of the original, which also need to be studied. Secondly, it is necessary to consider the process of reader perception of both the source and the translated text, as well as the issue of presupposition related to the analysis of perception, which causes discrepancies in mental images between the readers of the original and the translation. The author of the work and the readers of the source text have a common society and a common system of references, so the verbal representation of mental images and non-verbal components of the communicative process will not be complete and exhaustive. With incomplete verbalization, readers turn to the nationally specific stereotypes they share with the author.

This creates a strong presupposition, a kind of implication. It is precisely the cases of divergence of presuppositions between the readers of the original and the readers of the translation that are especially interesting. Thirdly, if these discrepancies lead to a distortion of the meaning of the original work in translation, the question inevitably arises of what the translator should do to avoid them, i.e. question of translation practice. And finally, fourthly, practical issues of translation sooner or later require some theoretical generalizations. The outlined questions will serve as a kind of algorithm when analyzing the text fragments presented in this article. The component of communication that will be the subject of study and which has been verbalized in the

text, i.e. received verbal representation, kinesics will become, in particular gestures.

Considering this component of non-verbal communication in the translation aspect, we will draw a parallel between gestures and realities, since it is in this way that it will be possible to best show the importance of the cultural component (underlying the system of references) when choosing a method of transmitting a foreign cultural gesture by means of the target language, which will be the main purpose of the article.

The question of how to translate real words denoting facts of a foreign language culture remains one of the most popular in translation theory (and, of course, in translation literature). There is no textbook or manual on translation studies that does not touch on this topic and does not present possible ways to overcome the difficulties that arise when translating real words. The classification of methods for translating realities proposed by S.I. is widely known. Vlahov and S.P. Florin. This classification includes, for example, such techniques as the use of various types of neologisms and approximate translation, replacement of reality and contextual translation.

Words-realities are used to denote culturally specific objects (objects-realities) and phenomena of reality. At the same time, the facts of a foreign language culture include the features of non-speech (non-verbal) behavior of its representatives in a communication situation. Non-speech behavior includes the position and orientation of a person in space (in relation to the interlocutor), postures, body movements, gestures, facial expressions, eye movements, tactile behavior and other phenomena (for example, sound, both included in speech and not related to it). Kinesics incorporates many of the listed components of non-speech human behavior, namely postures, body movements, gestures, and facial expressions. Kinesics is defined in a broad sense as "the science of the language of the body and its parts" and in a narrow sense as the study of gestures, especially hand gestures. Among the many components of kinesics, we are interested in hand gestures. Interest in them is not accidental and is explained by several reasons.

Firstly, when talking about the characteristics of a particular culture, they very often describe the gestural behavior of its representatives, which is different from the gestural behavior of representatives of other cultures and, thus, culture-specific. There can be many examples of gestures specific to each culture. Secondly, among the components of non-speech behavior, gestures are the most studied, as illustrated by the so-called "gesture dictionaries".

And finally, thirdly, it is the gestural behavior of characters that authors belonging to very different cultures very often describe in their works. Since many gestures are culturally specific, they can also be called realities, like many other facts of foreign language culture. Of course, there are also gestures common to different cultures, the implementation of which can be practically the same or differ in some details. We are primarily interested in gestures-realities, i.e. gestures that are present in one culture and not in another (sometimes such gestures are called conventional).

Analysis from this point of view of a large number of cultures requires extensive research, therefore, within the framework of this article, we will dwell in more detail on the gestures of two cultures - Russian and English - and take as material for research translations of works of fiction made from English into Russian.

The question of how to translate descriptions of gesture-realities (by analogy with the translation of words-realities) should also not fall out of sight of both practicing translators and specialists in translation theory. However, as we will see further from the examples, practicing translators have not yet paid enough attention to this issue, although experts in non-verbal semiotics talk about the need to streamline and typify the use of translation techniques in this area.

The process of simultaneous translation is an activity that requires significant cognitive effort, since it is characterized by the simultaneous activation of various mental processes (attention, listening and comprehension of incoming information), the conversion of a message from one language to another and the use of working memory to reproduce the translation while the text is being received at the same time speaker's speech.

Due to the high cognitive load and other specific features of simultaneous interpretation, participants in the empirical study experienced speech difficulties associated with changes in speech tempo. These included the following difficulties: increased duration of sounds, general slowing of speech and long pauses.

To reduce the high cognitive load, speakers used gestures. The most commonly used gestures are adapters and pragmatic gestures. Adapters help maintain control over the situation. Pragmatic gestures serve to maintain the structure of translation, including by adopting the perspective of the person whose speech is to be translated. The rhythm of gestures helps to avoid interruptions in speech when difficulties arise during the translation process. The absence of gestures in the event of difficulties is apparently associated with the individual gestural patterns of behavior of the experiment participants.

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