CAUSES AND CONSEQUENCES OF PRAGMATIC ISSUES IN TRANSLATION

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ABSTRACT

This article examines the significance of the causes and effects of pragmatic issues in the translation process. The article emphasizes the necessity of considering the contextual aspects of language in translation, that is, understanding the target audience of the speech and the cultural context. Pragmatic issues generally express the interconnection between language units and culture, which directly influences the translator's decision-making. The article examines how these issues are expressed in translation and the role they play in communication. In addition, it also discusses the ambiguities, misinterpretations, and cultural differences that may arise from incorrect pragmatic decisions in translation. As a result, the factors that need to be considered in translation from a pragmatic perspective and the importance of correctly understanding them are highlighted. The article, while analyzing the role of pragmatics in translation, provides recommendations for improving the translator's skills and, consequently, creating high-quality translations.

KEYWORDS: pragmatics, translation process, cultural differences, communicative strategies, semantics, linguistic analysis, difficulties in translation, linguistic work, information exchange, modification and equivalence, pragmatic errors, contextual interpretation, conveying meanings

INTRODUCTION

The pragmatic issues of translation are directly related to the genre characteristics of the original text and the reader's perception on its basis. Literary translators face great difficulty in achieving the pragmatic power of the original text. While a work of fiction can be translated into any language, the primary audience for the translated work is the reader who reads it in their native language. Since literature is of universal value, it is often translated into other languages. However, the works of fiction also encounter information and events related to the history and culture of a particular people. Different literary concepts, everyday life, customs, national dishes, handicraft specialties, art objects and object names, etc., may cause specific problems in translation. All of this requires adjustments to the pragmatic differences between the source language and the target language (Dzida & Tyumen, 2010).

It is intended to ensure that the reader of the translation understands the text accurately in a way that is consistent with the original. In scientific and technical translation, the methods of pragmatic reconstruction are rarely used. Because translation is aimed at specialists in a particular field of knowledge. It is also intended for people who possess the same amount of background data, i.e. who have enough information from all countries and have accumulated knowledge in each area.

Such translations are intended for residents, that is, scientists who speak different languages and can immediately understand such data, and require explanation only for brand names, units of national measurement, names of professional nomenclature, etc. In some cases, the translator's pragmatic goal paves the way for the effect of the translation receptor to achieve the desired communicative effect. In translation, the communicative effect must be recreated, which can be determined by the dominant function of the original text. The influence of the work of fiction is due to the complex nature of the text. Such a text would be associated with a broad or limited interpretation by readers.

The main pragmatic task in such translation is the need to acquire the ability to exert an artistic and aesthetic effect in the text of the language of translation, like the receptors of translation. For example, when translating the works of classical writers such as Shakespeare, Dante, Byron, Sadiy, Pushkin into Uzbek or

Karakalpak languages, the reader should clearly feel the literary talent, creative originality and value of the original author. If they are known in their home country for their great works, such as playwrights, poets, lyricists, etc., through their translations, the reader should feel and understand that level of talent. If the translator achieves this goal, he will have successfully conveyed the communicative impact of the original text.

LITERATURE REVIEW

The main task of scientific and technical materials is to describe, explain and demonstrate changes in the environment and objects. The pragmatic effect of a receptor is determined by the delivery of information necessary to carry out a particular scientific or technical activity. If the interpreter of the translated text accepts it without difficulty and is easy to understand, then the pragmatic effect of the original text will be correct. In such cases, the levels of influence of originality and translation do not have to be in absolute equilibrium.

However, sometimes the translation of scientific and technical information may not always be as accurate and understandable as it should be. Difficult words and information can only be correctly interpreted in the presence of a specialized specialist. Thus, the translator directs the main pragmatic task from the original text to the translation text. In the process of creating a text with a communicative equivalent, a text that goes beyond the scope of translation requires pragmatic adaptation. Such customization applies when providing advertising text in a different language to ensure the sale of the said product. In the target language, it often leads to the creation of new parallel texts.

This is achieved by considering the qualifications, preferences and inclinations of the prospective consumer. In interpreting, the interpreter can control the actions of the translation receptor and, in response to the information received, provides additional explanations about what actions the primary source expects. In direct contact with the primary source, the translator is asked to obtain the desired reaction from the receptor. In the translation of scientific and technical materials, the need for pragmatic restructuring of the text is very rare. Such translations are intended for leading experts in the field of knowledge and for those who have mastered relevant information in all countries (Catford, 1965).

Such data are well understood by scientists who speak different languages. Further explanations are provided only for firm names, national units of measurement, professional nomenclature terms, etc. A separate issue arises related to the pragmatics of the text being received from a foreign language. It concerns the advertising of various information materials and exported goods aimed at foreign-language audience. The authors of such texts should consider the behavior and perception of foreign readers and listeners for their purposes. The task of the translator in such cases becomes easier, since he is free from the obligation to explain the information completely to the recipient of the translation. Because this task was performed by the original author.

However, sometimes this task is not actually performed, and a translator with a broader understanding of a foreign audience may be forced to make additional corrections to the text to illuminate its pragmatic aspects. In such cases, the reconstruction of the translated text adapted to the translation receptors plays an important role in the process of intercultural communication. Sociolinguistic factors based on differences in the words of the separate groups that provide the language play an important role in ensuring a pragmatic balance of translation. It may be possible to face additional difficulties in ensuring a comprehensive understanding of the information being conveyed to the recipient of the translation.

This difficulty may arise due to the deviation of the original text from the standard norms of the main language, the use by foreigners of territorial shevas, social slang, and substandard forms. Due to the pragmatic nature of the text, specific issues are directed to the foreign language reciprocate. This includes propaganda and information materials intended for foreign audience, and advertisements for exported goods. Authors writing such texts consider the behavior and understanding of foreign readers and listeners. J. Catford distinguishes between sheva and sheva, calling translators performers (language users). He

describes sheva as the language used by a particular person (person), explaining that sheva is defined by the interpreter's personality traits (Catford, 1965).

The translation has specific issues related to the delivery of the speech imitation of a foreign persona, as described in the original text. The appearance of the species in the original text may be involuntary or deliberate. In the first case, the primary respondent, regardless of his intention, distorts the original text because he or she has not adequately mastered the primary language. Such errors make speech difficult to understand. The main thing is that when receiving such words in a foreign language group, the listeners correct the correct form of the language.

The speaker implements such a model of translation of the correct word substitution, focusing on the specific form. Similarly, when translating into another language, the translator correctly adapts the objective form and translates the latter. In the second case, obscure forms are used as a means of demonstrating the originality of a foreign personage language and are also the only means in creating the pragmatic power of the text. From this, this kind of pragmatic recreation falls under the responsibility of the translator. Thus, the translator can either use a foreign personage language descriptive method, as is done in the translated language, or, if necessary, come up with a new way of conveying idiomatic phrases. Many languages have standard and generally accepted methods of describing the inappropriate speech of a person who belongs to a particular nationality and cannot speak a foreign language properly.

METHODS

While the methods of conveying the language are often traditional, they can also reflect the real differences that occur between languages. In a particular act of translation, the translator sometimes refrains from achieving equivalence as often as possible to fulfill a pragmatic "higher commitment." In this regard, he may be satisfied with an incomplete or selective translation that may affect the translation receptor, which is inconsistent with the sender's intent and the pragmatic potential of the original. In addition to the pragmatic task, implementation often also determines the identification and evaluation of the outcomes of the translation process.

In such cases, the translation is judged not only by its compliance with the original text, but also by the extent to which the translated text meets the goals set and how these goals are achieved in the translation process. This level of consistency is called the pragmatic value of translation. It is desirable to look at a translation that has sufficient pragmatic value as correct (consistent) and accurate. Even in the case of a fundamental deviation, the communicative significance of the original is preserved. One of the pragmatic tasks of a translator is to create a simplified translation in a particular act of translation. It is limited to conveying the "literal meaning" of the original text. It is the factual logical content of the text (Nazarov, 2019).

At the same time, the goal is not to convey the emotional-stylistic and associative-objective features of the original work. Such a task arises from the opportunity to acquaint the recipient with the main content of the information in a short time. Such a simplified translation is regarded as the first step in the translator's work process prior to the creation of a complete translated text. In this connection, three different categories of translators can be distinguished.

They fit a certain type of requirements:
1) the first draft (overview),
2) working draft,
3) the official variant (this is the version ready to publish or read).

The first category of translation is carried out at the level of conveying the situation. It only represents what was said or written in the original text but also allows for deviations and omissions from the form of the language of translation. The second category of translation fully conveys the factual and logical content of the original (at the level of the method of describing the situation). This translation is consistent with the norms of the target language but lacks consistency in conveying the cognitive features of the original, and further explanations may be needed to fill in the missing data gaps. The second category of translation fully

conveys the factual-logical content of the original (at the level of the method of describing the situation). The translation meets the norms of the translation language, but there may be no consistency in conveying the cognitive properties of the original, and explanations may be required to fill in the missing information gaps.

The third group of translations provides a substitution of the communicative equivalence of the original in the language of translation, as well as re-transmitting all the functionally relevant elements of the original, including its pragmatic capabilities. A particular type of commitment beyond pragmatic is the translator's attempt to renew the original. He makes fundamental changes to the translated text. The time and place of translation may differ significantly from the time and place of the original creation. It is often attributed to artifacts of past centuries and ancient literary heritage, historical artifacts. Such works are aimed at interpretation and re-expression in the language of that period, both because they depict different historical periods (Doniyorov, 1962).

Translating a text that was far removed from its time presents several additional challenges for the translator. When the translation is not from a modern language, the spirit and essence of the past century must in any case be reflected in the text of the translation. In this regard, there is a need to reflect the chronological gap in the original text using the lexicon and structure of the translated language. A translator may use words that are understandable to modern readers but are considered less common and archaic. This means that archaisms in the translated language should not have a sharply expressed "national color", that is, their use should be carefully considered when conveying information in a foreign language.

A translator can set any persuasion, educational, or other goals before translating. To persuade the translator of a particular opinion, the translator links his approach to the original author or to the events and circumstances described, and must not interpret it on any political, economic, or personal basis, influencing it, or rather amplify it. Such bias can lead to a complete distortion of the original text, or, as the guideline notes, a professional translator may lose understanding and passion for the story in the translation process.

DISCUSSION

Sovinisky directly or indirectly raises the issue of the re-creation of pictorial means in translation, arguing that what the author means can be lost through the intermediary language in indirect translation (Nazarov, 2019).
The writer's artistic and figurative goal is realized mainly based on words and phraseological units of metaphorical nature, their colorful figurative-figurative meanings, all this relies on the term indirectly.
The term indirectly gives a more complete picture of the writer's nature of language and style and plays an important role in correctly solving the tasks facing the translation (Gurevich, 1990).

It is well known that such pragmatic cause-and-effect relationships do not consider theoretical generalizations and their departure from the general theory of translation. Modulation, in general, is a "change of law" that comes in many forms; It is a method of translation to describe a situation of different equivalence using other language tools.

Pragmatic issues in translation are the problems that arise in the translator's quest to accurately and accurately express the meaning and emotions of the original text, taking into account cross-cultural and contextual differences. In fact, these issues are often analyzed in terms of cause and effect, as the process of translation depends on the cultural context and the specifics of the language.

When considering pragmatic issues in literary translations, they can be seen in the example of translations in English, Uzbek and Karakalpak languages. Below, we analyze the causes and consequences of pragmatic issues in the example of literary translations between Karakalpak language and the English language:

1. **Contextual differences and cross-cultural differences.** For example:

TABLE 1
Translation of poem from Karakalpak into English

Karakalpak language	English language
Line 1: Anaw júrgen Pirim sholaq, Line 2: Etip júr ol jalaq-julaq, Line 3: Salıq dese tayar sol aq, Line 4: Bizler ushın qıyın salıq.	Line 1 Translated: There goes Pirim, that low one, who Line 2 Translated: Grovels to all of them, and how, Line 3 Translated: A ready tax collector, he, Line 4 Translated: For us, though, it is hard, this tax. [Berdaq, Ajiniyaz, Ibrayim Yusupov. Three karakalpak poets. translated by Andrew Staniland, Gulbahar Izentaeva etc. Great Britain. Amazon. 2024. 51 p.]

"There goes Pirim, that low one"
    There goes: This phrase indicates a location or movement, i.e. has meanings such as "to see going", "to see going".
    Pirim: A name that represents a person.
    That low one: This phrase is the description of a person or thing as "low" (morally or physically) or "small." The word "low" here may be used in a figurative sense, i.e., it may indicate that the person is low in moral or social status.
    "There is a pirim, he himself is a low-scoring one"
    "Bar" is a translation of the word "there goes," which means to talk about someone's action. **"That"** is a translation of the word "that," which means we're talking about that person. **"Low one"** is a translation of "Low one" but is used here morphologically in the Swarf language as "low".
Translation into English:
    "Here's that low man that Pirim is going to"
    "Here" is a translation of the English word "there", where a word indicates a location or movement. **"Going"** is a translation of the word "goes," which means to describe an action. **"Low person"** is a translation of "that low one", and the word "low" means that in Uzbek people are also socially or morally inferior.
    In the process of translating, attention was paid to the meaning and structure of the English phrase. Each language has its own unique grammatical structure and style, therefore some words and structures in translation have been changed.
    In English, the expression "low one" is understood as a person with a social or moral "low" in Karakalpak and Uzbek, which helps to clearly understand its morphological and semantic composition.
    The translation process aims to preserve authenticity, with both translations being easy to understand and correctly expressed.
    Reason: The English phrase is based on a cultural context that is associated with striving for a higher goal or exploring new boundaries.
    Consequences: A translation into Uzbek or Karakalpak may be incomprehensible if translated directly, so the translator localizes the phrase, that is, replaces it with a phrase or expression common in that culture.

2. **Structural features of the language and semantic differences.** For example:

TABLE 2
Translation of poem from Karakalpak into English

Karakalpak language	English language
Line 1: Mór uslaǵan Bahawatdiyin, Line 2: Bizlerde joq qara tiyin, Line 3: Gileń ashqa boldı qıyın, Line 4: Júdá awır boldı salıq	Line 1 Translated: Bahawatdiyin, stamp in hand, Line 2 Translated: Nobody has a hidden hoard Line 3 Translated: To help them. Having nothing is hard, Line 4 Translated: It is a heavy load, this tax. [Berdaq, Ajiniyaz, Ibrayim Yusupov. Three karakalpak poets. translated by Andrew Staniland, Gulbahar Izentaeva etc. Great Britain. Amazon. 2024. 46 p.]

"Mór uslaǵan Bahawatdiyin". Mór uslaǵan: The word "mór" in this phrase can mean "great," "great," or "important." "Uslaǵan" means "uslagan" or "mastered", which means "mastered" or "entered into the method". The phrase can most likely mean "did a great or great work."

Bahawatdiyin: It is the name of a person or object that is derived from "Bahawat", but it is difficult to determine the correct meaning outside of this context, because it must be the specific context of the name.

English translation: "Bahawatdiyin, stamp in hand." Bahawatdiyin: The name of this person or object has not changed but has been accepted as a person in English. **Stamp in hand**: This phrase means "in the hand of a digital (printed) stamp or stamp." It was used in the sense of "in the hands of the seal" (i.e., holding the seal).

Structural features:

1. In the phrase "Mór uslaǵan", "mór" was used as an adjective (large, great), and "uslaǵan" was used as a verb (work done, action done). The phrase aims to describe a high state or action of a person or object.

2. English translation: "Bahawatdiyin, stamp in hand" structure is simple, with a method of adding detail after the name. The expression "stamp in hand" refers to a specific state, which clearly indicates that a person or object is holding a seal in their hand.

Semantic differences:

1. Karakalpak: The semantic meaning of "Mór uslaǵan" is that a person or object has reached a certain height or high degree. It can be described as a social or moral uplift. These words are used to refer to important work such as "great work" or "great act."

2. English: In the phrase "stamp in hand," the phrase "stamp in hand" basically describes a specific situation or situation. The expression describes a specific action (holding a seal) of a person or object, but it refers more to a specific action, such as one performing a formal process.

Analysis: Semantic richness of the Karakalpak phrase: The semantic meaning of "Mór uslaǵan" is broader and figurative, i.e. it refers to the specific ascension or attainment of an important position by a person or object. It refers to a social or moral level.

1. English translation: The phrase "stamp in hand" is specific and describes a specific action, that is, indicates that a person holds a seal in an official position. It most likely refers to doing official or legal business.

Structurally, while the Scabbard phrase is broader and contains meanings, the English translation aims to indicate a specific case. Semantic differences, on the other hand, do not correspond to the specific case given in the English phrase "stamp in hand". This difference in translation shows the difference in the approaches of both languages in expressing information: whereas the scabbard phrase focuses more on figurative and moral aspects, the English translation tends to express a clear and formal action (Dzida & Tyumen, 2010).

Reason: In English, the future tense is expressed using the agreement "will", which is replaced by more accurate expressions such as "to be ready" or "joyful" in Uzbek and Karakalpak.

Conclusion: Without changing the pragmatic features of the translated sentence, each language-specific stylistic and structure is applied. There may be a difference in the interpretation of meaning by the user of this translation.

3. **Emotional and linguistic characteristics.** For example:

TABLE 3
Translation of poem from Karakalpak into English

Karakalpak language	English language
Line 1: Ústimde jaman ılashıq,	Line 1 Translated: I live in a ramshackle shack,
Line 2: Tum-tusınıń bári ashıq,	Line 2 Translated: Open and cold, front, sides and back,
Line 3: Dúnya boldı maǵan qashıq,	Line 3 Translated: No worldly good that I don't lack.
Line 4: Ne bolarımdı bilmedim.	Line 4 Translated: What will become of me? I don't know. [Berdaq, Ajiniyaz, Ibrayim Yusupov. Three karakalpak poets. translated by Andrew Staniland, Gulbahar Izentaeva etc. Great Britain. Amazon. 2024. 55 p.]

When we translate the sentence "Ústimde jaman ılashıq" into English, we see the phrase "I live in a ramshackle shack". Analyzing this translation through emotional and linguistic features includes the following five criteria:

1. Language features:
The word "ústimde" is used in the Uzbek form "on me", which means "on me" or "on me". This introduces a strong sense of ownership into the English sentence.

The words "jaman ılashıq" (derived from the Karakalpak language) were used in the Uzbek language to express a negative, unstable or indicative statement. The word "bad" means "bad" or "severe," while "crying" means "crying" or "not in a good condition." Together, these words represent a very bad, sometimes unrepaired, or sad state.

2. Emotional features of English translation:
The word "ramshackle" in the sentence "I live in a ramshackle shack" describes a place that is unstable, in poor condition, broken, or in need of change. The emotionality in this word is equally negative and refers to the deterioration of human living conditions.

And the word "shack" is used to describe a more questionable and poorly conditioned residence, modest and in some cases unrepaired homes. "Shack" includes poorly maintained, tiny and affordable accommodation.

3. Emotional expression and affections:
The phrase "Ústimde jaman ılashıq" expresses a state of sadness and sadness. This means talking about the living conditions of a person who feels he or she is in difficult conditions.

In English translation, however, the phrase "ramshackle shack" is also intended to represent a negative state, emphasizing mainly the physical state of the place. However, through the words "ramshackle shack", attention is also drawn to the possible problems of this case.

Thus, the English translation of the sentence "Ústimde jaman ılashıq" reflects not only the physical condition of the place, but also the emotional impact. Slang words associate the poor living conditions with more internal feelings, while the English translation describes this situation from an external point of view.

4. **Grammar and syntax.** For example:

TABLE 4
Translation of poem from Karakalpak into English

Karakalpak language	English language
Line 1: Sunqar gezmes qanatınan qayrılsa,	Line 1 Translated: An eagle that has lost its wings

Line 2: Biyhush bolır ana uldan ayrılsa, Line 3: Zalımlar qolınan jan aman qalsa, Line 4: Perzentleriń qaytıp keler, analar.	no longer flies, Line 2 Translated: She has no will to live, a mother whose son dies. Line 3 Translated: If the oppressors stay their hands, untie the ties, Line 4 Translated: In time, they will come home to you, your children, mothers. [Berdaq, Ajiniyaz, Ibrayim Yusupov. Three karakalpak poets. translated by Andrew Staniland, Gulbahar Izentaeva etc. Great Britain. Amazon. 2024. 97 p.]

5. **Pragmatic** Success: Achieving Purpose in Literary Translation
The English idiom "the road less traveled" often means a change and the choice of new paths.
Reason: The phrase is inherent in English culture and seeks to elevate change and innovation.
Conclusion: The translator tries to find an appropriate phrase that expresses the choice of non-traditional views or new paths in this way in Uzbek or Karakalpak culture. In the process of translation, the artistic expression changes, but the goal does not change.

The English translation of the sentence **"**Biyhush bolır ana uldan separsa" is **"She has no will to live, a mother whose son dies"** and can be analyzed in terms of grammar and syntax.

GRAMMAR: "Biyhush bolır" - in this passage, **the word "biyhush"** (which is close to "hush" or "consciousness") means "fainting of a person." "Bolır" means the verb "will be" and is used in the future tense. The meaning of "to be unconscious" here is related to "unconscious, weakness" and indicates a fundamental change in a person's mental state.
"If the mother leaves" - In this section, **the word "ana"** (mother) is being used as "ana" (in a defamatory or negative sense). "Uldan" (son) is a partial abbreviation of the word "son" (son). The verb "ayri" ("to separate") also means to complete the work.
English translation: "She has no will to live" – the expression "**will to live**" denotes a person's passion for life or willpower. "She has no will" means "She has no desire for life", which fully reflects the meaning of the Uzbek phrase "biyhush bolır". "She has no" – "she doesn't."
"A mother whose son dies" – "A mother" here means "mother", and **"whose son dies"** means "whose son died". The word "whose" refers to something that belongs to someone, and here the death of a son is associated with the mother.
SYNTAX (Sentence Formation):
O'zbekcha jumla: (Uzbek sentence)
"Biyhush bolır ana uldan ayrisa" - in the Uzbek sentence, the sentence is used only to emphasize the emotional and special state of the expression, rather than fully interpreting an event or event. Here, grammatically there are two parts: the first part relates to "biyhush bolır" (fainting), and the second part is connected with "ana uldan separation" (separation from the son).
English translation:
The English sentence is a little more complicated than the Uzbek one. "She has no will to live" and "a mother whose son dies" contain two separate phrases. A "she has no will to live" section was added to separate the "she has no will to live" section and then explain this situation. Here, it is associated with **"whose"**, i.e., indicating that "mother" **is associated with** "son".
3. Semantic Analysis: When we analyze the "biyhush child" part, this expression indicates that a mother is mentally or physically unstable, even in a "biyhush" state when her son dies or dies. The emotional aspect of this situation is very strong, the mother does not feel alive at the same moment after the loss of her son.

"Mother's separation" refers to the deep bond between mother and son, with the death of a son causing a mental and physical challenge for the mother. "She has no will to live" - this expression describes how a mother lost her passion for life, and the death of her son had a huge impact on her life.

"A mother whose son dies" – A semantic analysis of this passage reflects the situation of a mother who has suffered the death of her son and has accepted it on an emotional level. The relational word **"whose"** here serves to emphasize the inviolability between mother and son.

The English translation "She has no will to live, a mother whose son dies" grammatically and syntactically fully reflects the meaning of the Uzbek sentence, but in the analysis the structure in English is expressed more broadly and more clearly. To more accurately express the emotional state in English translation, the expression is broader and more complex than the English sentence.

RESULTS

Pragmatic issues in translation are mainly concerned with caused and effect, which have changed based on cultural context, language structures, and emotional characteristics. A translator uses a variety of approaches when translating a work of fiction into another language, taking into account linguistic and cross-cultural differences, in order to correctly convey the meaning and emotions of the original text. The causes and consequences of these processes in translation have a great impact on the quality of translation. Pragmatic Problems and Mistakes in Translation While the focus of psycholinguistics is on speech activity, the focus of translation theory is on a specific type of speech activity – the study of translation. The goals of these disciplines often approach a common goal. Semantics is the interconnection of words in terms of meaning. Pragmatism is the effect or influence of the meaning of a word on the reader. The pragmatic problems that arise in the translation process are not limited to building the pragmatic capacity of the translated text. Like any translator, the translator has a certain relationship with the original text and the text of the translation. They can evoke in them different emotions. Whether they like the translation, whether the content and other artistic and methodological features are preserved, is their job (Gafurova, 1967).

The translator's personal attitude may not influence his translation decisions and actions, but according to the rules, he seeks to maximize this influence and purposefully sets out to assess the pragmatic effectiveness of both texts. The pragmatic issue of translation is also related to the translator's assessment of the result of the translation process by himself or by another person. At the end of his/her work, the translator gives his/her opinion on the text of the translation or decides to make changes to the translation. The quality of a translation is discussed by many others, including editors, critics, clients, translation teachers, members of interlingual commissions, translator researchers, and even other translators. In such cases, the translated text can be evaluated relative to or even independently of the original.

These are the most important indicators in achieving pragmatic goals. Translation quality assessment is carried out through analysis and segmentation at the macro and micro levels. For general descriptions of the translation process, the traditional types are "equivalent," "coherent" (adequate) translation, "alternative translation," "exact translation," "literal translation," "free (or liberal) translation," and so on. Equivalence translation is, first, a translation that meets all the established requirements imposed by a pragmatic task (Doniyorov, 1962).

And an equivalent translation (or proper translation) is simply a "good translation" that can meet the hopes and expectations of translation quality assessors or participants in interlingual communication. An alternative translation is a translation that reconstructs the original content at some level of equivalence. V. Komissarov believes that an equivalent translation can also be an alternative (in both noted and other forms of equivalence), but not any alternative translation is equivalent either. In the concept of accurate translation, only the content-logical part of the original content is recreated in an equivalently way.

An alternative translation may be accurate, and an accurate translation will only be an alternative in certain cases. Literal translation recreates simple elements of the original in a communicative way. As a result, although it was done according to the rule, it can only be done in accordance with the original, that

is, if the translator sets himself a highly pragmatic task in performing philological translation. This means that this can only be achieved when the formal elements of the source language are expressed as fully as possible. Voluntary or free translation is a translation that is performed only at a much lower level of equivalence and therefore can only be done in the context of a translated activity in question. Voluntary translation can be equivalent, adequate, or appropriate if it solves a specific pragmatic task or provides a high artistic value of the translation.

In many cases, such a general description of the quality of translation is not sufficient, and it is necessary to more accurately identify the shortcomings and values of the translation quality. Of all the causes and effects affecting the quality of a translation, the most important is the degree of equivalence of the translation to the original text. Such an assessment can be made since a comparative analysis of the content of the two texts. Based on this analysis, translation errors are identified. This means that the text of the translation does not correspond to the content of the original text.

For example, if a certain type of horse breed is mentioned in the original text, which is unknown to the translator, then in the translation it is possible to use a generic term without specifying the breed. The third type of error. Methodological ambiguity of translation, i.e., inability to choose the right words or pala-part, chaotic, random construction of sentences. They require editorial correction. At the same time, he must not undermine the accuracy of the information provided. Other types of mistakes include deviation from the norm of the language, which is common to all, careless use of the translated language, non-observance of the rules of word harmony, grammar rules, neglect of spelling and spelling, gross violations and others.

Translation is a text that is always created in written and oral form, and it should never make linguistic errors. However, it is rare for a translation to be flawless, perfect, and successful. Errors are especially common when translating into another language. Even the best translations can have errors. The pragmatic aspects of translation are not only of great practical and theoretical interest but also present a whole range of complex translation problems. To solve it, a professional translator must accumulate the necessary knowledge and master technical methods in translation (Gustomyasova, 2016).

Pragmatic Adaptation and Translation Methods In translation pragmatics, four types of translation adaptation are common. First, we will describe the concept of philological translation, which has a foundation. Here, the translator tries to convey the subtleties of the native language in translation, and if necessary, this can lead to a departure from norms and the use of the translation language. In standard translation, such tactics are not allowed, although there may be various practical goals. Such translations have been used, for example, in the study of foreign languages.

If a text in a foreign language is printed on one side of the page, the nearest literal translation of the same text will be printed on the opposite side. Currently, philological translation is mainly used by literary translators who do not know the original language to create a verbatim text of a work.

In Russia, many translations are made into the languages of the countries and peoples living there. Gifted poets and writers are entrusted, first, with the task of creating an artistic, high-quality translation text. But until now, Kazakh literature is mainly associated with these line-by-line translations. So, translation here takes place in two stages. First, a translator who knows the native language, but lacks the necessary literary skills, creates a literal translation, and then from this literal translation, the poet or writer creates the final literary translation text. However, a lack of language proficiency and compulsive use of literal translation create difficulties for translators, many of whom are not able to do so successfully in a holistic manner.

Creating high-quality literary translations from literal translations is a rare achievement, often designed for a few truly talented individuals. The second type of pragmatic adaptation is converged translation. In this, the translator is tasked with selecting or transmitting elements of interest to a particular receptor from the original content. In such cases, the translator creates some kind of working translation that does not meet the requirement of balance but does not correspond to their "higher duty". An initial draft translation can be used as needed, to prepare a final revised version.

Even if it is used sparingly, it cannot be called translation at all. This means that the translator can create a new work based on the original text and in practice. Such an update can really take many forms. On the one hand, the movement of actions in the work to the next period or to another country can be seen in the change in the name of the characters and other elements. On the other hand, it is expressed using words and concepts specific to the later and present period. Sometimes such updates add a humorous tone to stories in "setting up a cost-effective mode," "implementing the wrong personnel policy," "solving pressing issues without disconnecting from production" and so on. Some toponyms and concepts in the text have been updated and replaced.

CONCLUSION

There are four models for using pragmatic adaptation. Here the translator sets for himself a kind of "extra-translation" task, based on individual and similar notions that are not related to the translated text, but are expressed politically and economically. To convince the translation receptor of something, they either authorize the original, or distance themselves from the story and contradictions being described or instead reinforce it. Such a contradictory position completely distorts the originality and prevents the translator from influencing their individual interpretations and passions in the translation process (Dzida & Tyumen, 2010).

However, there are also cases in translation practice in which quality is sacrificed in favor of adaptation under the influence of the above consequences. We will consider a few examples of such adaptations. In the 20th century, the famous French writer Prosper translated Gogol's The Government Inspector with great success. In one part of the work, the translator unexpectedly adds a text that is completely different from the original. In the work, the district chief orders a barrier to be erected around the accumulated rubbish, meaning that the more it is removed, the better the civil service is considered. But the translator wrote, "The more they build." But Merime didn't do it without realizing it. He deliberately made that decision.

He feared that if the meaning of the nobility was preserved, it would be a reference to the actions of the French emperor. For in those years many houses were demolished by the decree of the Queen, in order to make way for the great flower-groves in Paris. Literally, the translator's life is at stake. In creating a translated text, the translator tries to preserve the pragmatic power of the originality to a greater or lesser extent, while at the same time striving to achieve a different pragmatic force in this text. In this regard, the translator sees their role in interlingual communication in different perspectives.

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