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SYMBOLS AND THEIR INTERPRETATIONS

СИМВОЛЫ И ИХ ИНТЕРПРЕТАЦИЯ

Аннотациясы: Бул макалада символдордун образы жонундогу, турмушта жана маданиятта алардын тура тушундурулуп колдонуш ыкмалары жонундо талкууланат. Символдор бул семиотика илиминде коп функционалдуу белгилердин бири. Бул макалада символдор аркылуу коом жана маданияттын байланышын тактоо артурдуу мисалдардын негизинде теориялык жана практикалык ойлордун негизин анализдейт жана урп-адатына жараша туура тушундурмо берет.

Негизги сөздөр: символ, эл аралык байланыш, он жана тескери коннотация, тушундурмо, таасир беруучу, символдук образ.

Аннотация: В данной статье представлен краткий обзор различий символического образа, в качестве основы для обсуждения культурных закономерностей в использовании символов в переводе. Символ рассматривается как семиотический образ, который, как и другие образы, многофункционален в использовании в культурном контексте. В статье демонстрируются теоретические и практические пункты на основе анализа нескольких примеров и символов в социальной и культурной концепции общества в более традиционном смысле этого слова в переводе.

Ключевые слова: символ, межкультурная коммуникация, положительные и отрицательные коннотации, интерпретация, означающий, символический образ.

Abstract: This article presents a brief review of differences of symbolic mode, as the basis for a discussion of culturally produced regularities in the uses of symbols in translation. Symbol is discussed as a semiotic resource - a mode, which, like other modes, is multifunctional in its uses in the culturally located making of signs. The article demonstrates its theoretical and practical points through the analysis of several examples and links of symbols into the social and cultural concept of society in the more traditional sense in interpretation.

Key words: symbol, intercultural communication, positive and negative connotations, interpretation, signifier, symbolic mode.

Semiotics is the theory of the production and interpretation of meaning. It's basic principle is that meaning is made by the deployment of acts and objects which function as "signs" in relation to other signs. Systems of signs are constituted by the complex meaning-relations that can exist between one sign and another, primarily relations of contrast and superordination/subordination (e.g. class/member, whole/part). Signs are deployed in space and time to produce "texts", whose meanings are construed by the mutually contextualizing relations among their signs.

Semiotics is an investigation into how meaning is created and how meaning is communicated. It is a way of seeing the world and of understanding how the landscape and culture in which we live has a massive impact on all of us unconsciously.

What in a popular usage are called 'symbols' would be regarded by semioticians as 'signs' of some kind but many of them would not technically be classified as purely 'symbolic'. For instance, if we joke that 'a thing is a phallic if it's longer than it is wide', this would allude to resemblance, making it at least partly iconic-Jakobson suggests that

such examples may be best classified as ‘symbolic icons’. In the Peircean sense, symbols are based purely on conventional association. Nowadays language is generally regarded as a predominantly symbolic sign-system, though Saussure avoided referring to linguistic signs as ‘symbols’ precisely because of the danger of confusion with popular usage. He noted symbols in the popular sense are ‘never wholly arbitrary’: they ‘show at least a vestige of natural connection’ between the signifier and the signified- a link which he refers to as ‘rational’. While Saussure focused on the arbitrary nature of the linguistic sign, a more obvious example of arbitrary symbolism is mathematics.

For Pierce, a symbol is ‘a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object’. We interpreted symbols according to ‘a rule’ or ‘a habitual connection’. A symbol is ‘a conventional sign, or one depending upon habit’. Symbols are not limited to words, although ‘all words, sentences, books and other conventional signs are symbols’. A symbol is a sign ‘whose special significance or fitness to represent lies in nothing but the very fact of their being a habit, disposition, or other effective general rule that it will be so interpreted. Take, for example, the word “man”. These three letters are not in the least like a man; nor is the sound with which they are associated’. He adds elsewhere that ‘a symbol...fulfils its function regardless of any similarity or analogy with its object and equally regardless of any factual connection therewith’. ‘A genuine symbol is a symbol that has a general meaning’, signifying a kind of thing rather a specific thing.

A symbol is something that represents an idea, a physical entity or a process but is distinct from it. The purpose of a symbol is to communicate meaning.

The word symbol came to the English language by way of Middle English, from Old French, from Latin, from the Greek σύμβολον (sýmbolon) from the root words συν- (syn-), meaning “together,” and βολή (bolē), “a throw”, having the approximate meaning of “to throw together”, literally a “coincidence”, also “sign, ticket, or contract”.

A symbol can be an object, picture, written word, a sound, or particular mark - that represents something else by association, resemblance, or convention, especially a material object used to represent something invisible. Symbols indicate or serve as a sign for and represent ideas, concepts, or other abstractions

We live in a world mingled with symbols. In every stage of life, wherever we go we become aware of that they are at work. By saying symbols we mean various signs, gestures, the clothes we wear, the music we listen to or metaphorical sense of words while we are speaking or writing. What is more, without exceptions every science makes use of them as much as they can. As a case in point, think of mathematical signs, formula in chemistry and so forth. Under the light information given above that semiotics is the science of signs or the metaphorical description of anything as a language.

According the examples of epic “Manas” the animals as a symbol. There is a perfect translation of the sentence – Чолпон-Атаозунколдо (Ch. Aitmatov) “Here is the Protector of”. At first sight it means that “Чолпон-Ата” is a town in Kyrgyzstan, but there is no connection with the context. On the basis of the pragmatismal function of the word “Чолпон-Ата” is the god of the sheep. But according to Greek mythology there is a word, “Pan” which means “the god of the animals”. He is not only a god of sheep but also refers to all animals. That’s why it would be wrong to use the word “pan” in this case. In Kyrgyz each kind of animal has its own God like –Чычан- Ата - Chuchang – Ata for goat, Ойсул-Ата - Oisyl – Ata for camel, Камбар-Ата- Kambar – Ata for horses, Sangy Baba for cows. The translator must understand the peculiarity of the word and its pragmatismal function and give the correct translation.



There are some symbols or signs to say “peace”, do you know all of them?

If you really want to know, let’s check this one out...

This most widely known peace symbol was originally the anti-nuclear emblem.

‘Campaign for Nuclear Disarmament’ (CDN). The symbol is derived from semaphore signals for the letters ‘N’ and ‘D’ standing for Nuclear Disarmament.



The Peace Action Symbol was designed on February 21, 1958 for use in the first Peace Walk in England. Are you familiar with the **V for Victory** symbol?

It is thought to have begun in Europe during World War II. The V for Victory was painted on walls as a symbol of freedom from occupying forces.

The sign was once again widely used by peace movements in the 1960s and 1970s as a symbol of victory for peace and truth.

The **white dove carrying an olive branch** has been the symbol of peace and hope for thousands of years. The Chinese felt the dove was a symbol of peace and long life.

In some religions an olive branch is a sign for peace and good will.



In Asian philosophy, the concept of **yin yang** (simplified Chinese: 阴 阳), which is often referred to in the West as “yin and yang”, is used to describe how polar opposites or seemingly contrary forces are interconnected and interdependent in the natural world, and how they give rise to each other in turn.

Yin yang are not opposing forces (dualities), but complementary opposites, unseen (hidden, feminine) and seen (manifest, masculine), that interact within a greater whole, as part of a dynamic system. Everything has both yin and yang aspects as light cannot exist without darkness and vice-versa, but either of these aspects may manifest more strongly in particular objects, and may ebb or flow over time.

In conclusion, Paul Tillich argued that while signs are invented and forgotten, symbols are born and die. There are therefore dead and living symbols. A living symbol can reveal hidden levels of meaning, and transcendent or religious

realities to an individual. For Tillich, a symbol always “points beyond itself” to something that is unquantifiable and mysterious. This is the symbol’s “depth dimension”. Symbols are complex and their meanings can evolve as the individual or culture evolves. When a symbol loses its meaning and power for an individual or culture, it becomes a dead symbol. The Greek Gods might be an example of dead symbols that were once living for the ancient Greeks but whose meaning and power is now gone.

When a symbol becomes identified with the deeper reality to which it refers, it becomes idolatrous as the “symbol is taken for reality.” Here, the symbol itself is substituted for the deeper meaning it intends to convey. The unique nature of the symbol is that it gives access to deeper layers of reality which are otherwise inaccessible.

Branches grow and become more international, their logos become more symbolic and less iconic. The iconicity and symbolism of a sign depends on the cultural convention and are on that ground in relation with each other. If the cultural convention has greater influence on the sign, the signs get more symbolic value.

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