

**O‘ZBEKISTON RESPUBLIKASI MAKTABGACHA VA
MAKTAB TA‘LIMI VAZIRLIGI HUZURIDAGI
IXTISOSLASHTIRILGAN TA‘LIM MUASSALARI
AGENTLIGI**

**IS‘HOQXON IBRAT NOMIDAGI NAMANGAN DAVLAT
CHET TILLARI INSTITUTI**

TURIZM VA TARJIMA KAFEDRASI

**TARJIMA MADANIYATLARARO MULOQOT
FANIDAN**

O‘QUV – USLUBIY MAJMUA



NAMANGAN 2025

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**TURIZM VA TARJIMA KAFEDRASI
SOLIYEV UMIDJON YULCHIVOYEVICH
“TARJIMA MADANIYATLARARO MULOQOT”
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NAMANGAN 2025

Ushbu o‘quv uslubiy majmua Is‘hoqxon Ibrat nomidagi Namangan davlat chet tillari institutining 202__ yil “____” _____dagi “____”- sonli kengashi qarori bilan tasdiqlangan fan dasturi asosida ishlab chiqilgan.

Tuzuvchilar: Soliyev Umidjon Yulchivoyevich

Fanning o‘quv uslubiy majmuasi kafedraning 2025 yil “____”
_____dagi “____”-sonli yig‘ilish muxokamasidan o‘tkazilgan va fakultet kengashida ko‘rib chiqish uchun tavsiya etildi.

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Fanning o‘quv uslubiy majmuasi “Til va tarjima” fakultetining kengashi muhokamasidan o‘tkazilgan va Institut kengashida ko‘rib chiqish uchun tavsiya etilgan.

Fakultet dekani: S.Misirov

Fanning o‘quv uslubiy majmuasi institut o‘quv-uslubiy Kengashining 2025-yil “____” _____dagi “____”-sonli yig‘ilishida ko‘rib chiqilgan va tasdiqlash uchun tavsiya etilgan.

Fanning o‘quv uslubiy majmuasi institut kengashining 2025__ yil “____”
_____dagi “____”-sonli majlis bayoni bilan ma’qullangan

MUNDARIJA

№	MAVZULAR NOMI	SAHIFALAR
1	O‘QUV MATERILLAR	
	Asosiy matn	
	Topshiriqlar variantlari	
	Masala va misollar	
	Keyslar to‘plami	
2	MUSTAQIL TA’LIM MASHG‘ULOTLARI	
3	GLOSSARY	
4	ILOVALAR	
	Fan dasturi	
	Ishchi fan dastur	
	Testlar	
	Tarqatma materiallar	
	Baholash mezonlarini qo‘llash bo‘yicha uslubiy ko‘rsatmalar	

Theme 1. Introduction to the course

- 1. Introduction**
- 2. The scientists definitions**
- 3. The aim and the task**
- 4. Types by receptivity and productivity**
- 5. Conclusion**

Translation is a science denoting communication between different peoples, serving the interests of friendship, brotherhood and cooperation between different peoples, expanding economic, political, scientific, cultural and literary ties between them.

It is usually said that a translation reflects a creative text created in one language, in another language. Translation is a means of strengthening cultural, economic, political and literary ties. Translation is the art of recreating, reinterpreting the original. As a rule, the translator considers that the completed work has the status of a newly created work.

Translation is a phenomenon that has a huge effect on everyday life. Translation is the act or instance of translating. Translation is a written or spoken expression of the meaning of a word, speech, book, etc., in another language.

Translation An incredibly broad notion which can be understood in many different ways. For example, one may talk of translation as a process or a product, and identify such sub-types as literary translation, technical translation, subtitling and machine translation; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes interpreting.

Welcome to the course Cross-Cultural Communication in Translation. This course explores the vital relationship between culture and translation, focusing on how cultural differences impact the process and outcome of translation. It aims to equip students with the necessary skills and knowledge to identify, understand, and bridge cultural gaps in translation practices.

2. Importance of Cross-Cultural Communication in Translation

Translation is not just about converting words from one language to another—it is also about conveying meaning, tone, intention, and context, all of which are deeply influenced by culture. Misunderstandings can arise when translators overlook cultural nuances. Therefore, cross-cultural communication is essential in ensuring that translations are accurate, appropriate, and culturally sensitive.

3. Course Objectives

By the end of this course, students will be able to:

Understand key concepts of culture and communication.

Identify cultural elements that influence translation.

Analyze cross-cultural differences in linguistic structures, idioms, gestures, and expressions.

Apply appropriate strategies to overcome cultural barriers in translation.

Evaluate translation examples from different cultural contexts.

4. Key Topics to Be Covered

Definitions of culture, communication, and translation.

The role of the translator as a cultural mediator.

Cultural dimensions (e.g., individualism vs. collectivism, high-context vs. low-context cultures).

Cultural references, idioms, and non-equivalence in translation.

Case studies in literary and non-literary translation.

Ethics and responsibilities in cross-cultural translation.

5. Why This Course Matters for Future Translators

In an increasingly globalized world, translators often work with content that moves across national and cultural borders. A lack of cultural awareness can result in translations that are misleading or even offensive. This course prepares students not only to be language experts but also cultural communicators who can ensure clarity, respect, and mutual understanding between cultures.

6. Teaching Methods and Assessment

The course will involve lectures, interactive discussions, group projects, and case study analyses. Assessment will include written assignments, oral presentations, and a final project focusing on the cross-cultural evaluation of a translated text.

Cross-cultural communication is at the heart of effective translation. This course will help students become more aware of cultural dynamics and develop the tools to navigate the complex relationship between language and culture in translation.

Cross-cultural communication in translation refers to the process of transferring meaning from one language to another while taking into account the cultural backgrounds, values, norms, and beliefs of both the source and target audiences. It goes beyond linguistic equivalence and focuses on cultural relevance, sensitivity, and appropriateness.

As cultures differ in their perceptions, communication styles, and social norms, effective translation requires more than language proficiency. It demands a deep understanding of cultural contexts to ensure that the message is not only accurately conveyed but also appropriately received.

Translators must be aware of cultural elements such as traditions, customs, historical references, and social values. For example, translating idiomatic expressions or humor often requires cultural adaptation rather than literal translation.

Gestures, symbols, and body language can vary widely across cultures. A gesture that is positive in one culture may be offensive in another. Translators should be mindful of such differences, especially in audiovisual or multimedia translations.

Cultures influence how people perceive time, relationships, authority, and individualism. These factors affect how messages are structured and understood. A direct statement in one culture might be considered rude in another, necessitating reformulation in translation.

Strategies for cross-cultural translation:

- Cultural substitution (replacing a culture-specific item with one familiar to the target audience);
- Adaptation (modifying content to suit cultural norms);
- Footnoting or explanation (to preserve foreign concepts while making them understandable);
- Localization (especially in software, marketing, and digital content);

Challenges in cross-cultural translation:

- Non-equivalence: Certain words or concepts in one culture may have no direct counterpart in another;
- Taboos and sensitivities: Some topics may be culturally sensitive or even offensive;
- Stereotyping: Misrepresentation of cultural traits due to a lack of understanding.

A professional translator is a language expert and a cultural bridge-builder. They are responsible for navigating between cultural nuances, avoiding miscommunication, and preserving the integrity of the original message. This requires ethical decision-making, creativity, and intercultural competence.

Cross-cultural communication in translation plays a vital role in today's globalized world. It ensures that language transfer is not just literal but meaningful, respectful, and effective across diverse cultures. As such, translators must continuously develop both linguistic and intercultural skills to succeed in their roles.

Questions:

1. What is the primary role of translation in intercultural communication?
(Explain how translation goes beyond language transfer and contributes to cultural understanding.)
2. How do scholars define translation, and what are the main perspectives on it?
(Mention translation as a process, product, and its various sub-types.)
3. Why is cross-cultural awareness important in the translation process?

(Give examples of how cultural misunderstandings may occur in translation.)

4. What are some key objectives of the course "Cross-Cultural Communication in Translation"? (List the main goals related to cultural competence in translation.)
5. Describe at least three cultural factors that can influence the meaning of a translated message. (For example: idioms, gestures, social norms, etc.)
6. What are the common strategies used to handle culture-specific items in translation? (Define and give examples of cultural substitution, adaptation, footnoting, and localization.)
7. What challenges might a translator face when working with culturally sensitive content? (Discuss issues like non-equivalence, taboos, and stereotypes.)
8. In what ways is a translator considered both a language expert and a cultural mediator? (Explain the responsibilities and skills required for effective cross-cultural translation.)

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Theme 2. Translation as intercultural mediation

- 1. Introduction to intercultural mediation**
- 2. Translation beyond language: a cultural activity**
- 3. The translator's role as an intercultural mediator**
- 4. Key theoretical approaches**
- 5. Strategies for intercultural mediation in translation**
- 6. Challenges in intercultural translation**

Intercultural mediation is the process of enabling communication and understanding between people of different cultural backgrounds. It involves interpreting not only verbal messages but also non-verbal cues, belief systems, and contextual values.

In the field of translation, intercultural mediation refers to the translator's role in bridging the cultural gap between the source and target audiences. This process ensures that the translated message is intelligible, appropriate, and culturally relevant.

As Hatim and Mason (1997) argue, "Translators are not only language-switchers, they are also negotiators of meaning between cultures."

Translation is often mistakenly perceived as a linguistic substitution process. However, translation is inherently a cultural act. Every text reflects the worldview, values, and assumptions of its culture of origin.

Example: A greeting like "How are you?" in English is typically rhetorical, whereas in other cultures, such as Uzbek, a more personal or sincere tone may be expected.

Concepts like freedom, honor, or family may carry different connotations across societies.

Thus, the translator must decipher these cultural codes and re-encode them in a way that resonates with the target culture.

The translator becomes a cultural mediator when they:

- Identify cultural barriers in the text;
- Negotiate meaning that is not directly translatable;
- Adapt cultural references (e.g., holidays, idioms, humor);

- Maintain intercultural sensitivity and respect for both source and target audiences.

Example: In translating *The Fault in Our Stars* by John Green, certain teenage slang or emotional expressions may not directly resonate with Uzbek readers. The translator has to choose whether to localize the language (domestication) or preserve the original context (foreignization).

Eugene Nida's Dynamic Equivalence: Focuses on the effect of the message on the target audience being equivalent to the original.

Lawrence Venuti's Domestication vs. Foreignization: The translator chooses whether to adapt the text to the target culture or preserve its foreign characteristics.

Bourdieu's Sociological Model: Translation is a social act influenced by power, ideology, and habitus.

These theories help frame how intercultural mediation is not just a technical task but a social and ethical responsibility.

Strategies for intercultural mediation in translation

1. Cultural Substitution: Replacing culture-specific terms with equivalent ones in the target culture.

Example: "Thanksgiving" in English → "Harvest Celebration" in other cultures.

2. Explication: Adding explanations or clarifications.

Example: "Hanukkah" may include a footnote explaining its religious significance.

3. Adaptation: Modifying the message to align with target cultural expectations.

Example: Rewriting advertisements to reflect local values and humor.

4. Neutralization: Avoiding potentially controversial or unfamiliar terms by using neutral language.

5. Retention with Footnotes: Keeping culturally specific terms with accompanying explanations to preserve authenticity.

Challenges in intercultural translation

Untranslatability: Some cultural terms (e.g., hijra, ikigai, mahalla) may have no equivalent.

Stereotyping and Bias: Misrepresentation due to lack of knowledge or cultural assumptions.

Taboos and Sensitivities: Topics related to religion, politics, gender, and body may be sensitive.

Ideological Manipulation: Translators may unconsciously or deliberately alter the message due to external pressure.

“Every translation is an interpretation. And every interpretation is influenced by culture.” – Bassnett (2013)

On the face of it, the task in translation is to rework a text written in one language into another so as to make available to a new audience something they would not otherwise be able to access. This means that a translator is involved in communicating meanings that have been constructed in one language – with its accompanying cultural contexts for readers who share the language and participate in some way in that culture – to an audience that does not share that language and culture. Hence translation cannot entail simply reproducing the meanings of one text in another language; rather, after constructing a reading of the text and its intention, the translator must rearticulate meanings for new audiences. Through the medium of the translator's voice, multiple linguistic and cultural framings are brought into relation so that meanings may be communicated across linguistic and cultural boundaries.

As the agent of communication across linguistic and cultural boundaries, the translator is in a mediating position between the writer and reader and also between the cultures of composition and reception. This view of translator as mediator is far from new. For example, in the 1960s Kade ([Citation1968](#)) used the idea of linguistic mediation (*Sprachmittlung*) as a way of conceptualising the field of translating and interpreting studies. Thus, translation has been understood as a form of mediational work involving a positioning of the translator between two interlocutors who are speakers of different languages and acting to achieve

communication where otherwise there would be no shared language. The translator as a linguistic intermediary can be understood in a number of ways. At a superficial level, the mediator can be seen as simply the channel through which communication is established; that is, mediation is little more than a description of the role of the translator and identifying translators as mediators brings little additional understanding to translators' work. Alternatively, the mediator can be understood as someone who undertakes some form of action to enable communication to occur; that is, the translator as mediator is an agent of intercultural communication and mediation is seen as a conscious, purposeful intervention into the act of communication. Understood in this way, the idea of mediation frames the act of translation as a complex engagement with meanings across languages and cultures (see Katan, Citation2013 for a discussion of these two ways of understanding mediation).

Although their understanding of mediation is different from the division discussed above, Hatim and Mason (Citation1990, p. 242) also view mediation in two ways. In their glossary, they define mediation as 'the extent to which text producers and receivers feed their own beliefs into their processing of a given text'. This view of mediation focuses on mediation of more than just language and gives an emphasis to the processes of translators' meaning making. They represent the act of mediation as an interpretative act in which those who perform operations on texts (writing, reading) bring into those texts their own interpretative frames. This view of mediation reflects Gadamer's (Citation1960) view that understanding is an interpretative process shaped by the interpreter's prejudices (in the sense of prejudgments) or foreunderstandings (*Vorverstehen*). In this sense mediation is a cognitive process (c.f. Pöchhacker, Citation2008) that is a central act in the translator's coming to understand a text and representing it for a new audience. Hatim and Mason (Citation1990, p. 223) use mediation with a second sense when they talk about the work of translators: 'Translators mediate between cultures (including ideologies, moral systems and socio-political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning'. In

this sense, the translator is an intermediary intervening in texts to achieve meaningful communication. It is this sense of the translator standing between languages and cultures that has tended to predominate in ways of conceiving the idea of mediation in theories of translation. This idea of translator being fundamentally involved in a process of mediating between cultures is central to Katan's (Citation2004, Citation2013) work. Katan views translation as a way of bringing both languages and cultures into a relationship and recognises the significance of culture to meaning and thus to the rearticulation of meanings in another language.

Work in translation studies by scholars such as Katan (Citation2004, Citation2013) and Hatim and Mason (Citation1990), among others, has moved the idea of translator as mediator from a focus purely on mediating language to mediating cultures. In so doing, there is a recognition that meaning making is not simply a linguistic act, but rather that culture is a constituent element in the creation and reception of meanings. The translator's work is not limited to the text itself but to the text in its context, or what Yuste Frías (Citation2010), drawing on Genette (Citation1987), calls the paratext. For Yuste Frías, paratext is not incidental to the text and thus to its translation, but rather is central to the ways that the texts create meanings. Thus, he argues, any translation that does not consider the paratext is inevitably a failed intercultural communication. The focus on culture as a constituent part of text and hence of translation has largely developed out of understandings of translation as an act of *intercultural* or *cross-cultural* communication rather than just as *interlingual* communication (see, for example, Katan, Citation2009; Pym, Citation1992, Citation2004; Snell-Hornby, Jettmarová, & Kaindl, Citation1997). When texts are considered as culturally embedded products that need to be rearticulated for culturally diverse others through the act of translation, the idea of mediation in translation becomes a particularly powerful concept within the framing of translation as a meaning-making activity.

Viewing translation as an act of intercultural communication means that translation itself needs to be understood in more elaborated ways than the re-linguaging of texts and the scope of the translators' work in rewriting a text from one language into another similarly needs to be understood in more elaborated ways. In emphasising intercultural communication as an element of translators' work, however, the act of mediation has sometimes been conceptualised not as an activity inherent in translation but as something additional. For example, Clouet (Citation2008, p. 148) argues:

[I]t is the translator and interpreter's role to reformulate a message, to communicate ideas and information from one cultural context to another without altering what is expressed in the original text or speech through the language of the writer or speaker. This is the main reason why translators and interpreters *actually mediate rather than merely translate*, as their task is to facilitate the process of intercultural communication. (emphasis mine)

In so doing, he creates a dichotomy between *translation*, which presumably in this context is a linguistic act of rewording, and *mediation*, which is a culturally based action of meaning making. Such a dichotomisation is potentially problematic as it tends to reduce the complexity involved in any act of translation to operations on language rather than framing it in terms of operations upon meaning and recognising the inherent role of culture and language together in meaning making. Rather than separating mediation from translation, or seeing it as some additional activity beyond translation *strictu sensu*, it is much more important to see mediation as a constitutive element of the meaning-making process in which the translator makes sense of meanings and them to be understood by others (Katan, Citation2004).

Mediation is thus to be understood as an interpersonal activity focused on the interpretation and representation of meanings that takes place in the communicative space between writers and readers. This interpersonal dimension may be made more complex, and problematic, by pressures on the translator to become *invisible*, and to make the act of translation *transparent* (to use Venuti's (Citation2006) metaphors),

in which the audience reads a translation not as the product of another's language and culture but as a product of the language and culture into which a text has been translated. The audience may not be aware of, or give significance to, the act of translation that has produced the text being read. In this way, intercultural mediation of the translator may be 'off the record', at least in some contexts. At the other extreme, the issue of the translator's mediation can reflect the potential intersection between mediation and cultural appropriation in a text, or mediation and the discourse of power. Filtering down to the specifics, the translator's intercultural mediation is reflected in the need to negotiate culture-bound terminology, semantic gaps between languages, and the like.

The translator's work can be investigated from multiple perspectives. It can be seen in the ways translators position themselves between languages and cultures and engage in the processes of mediation. It can be seen in the ways that translators themselves are brought into the process of mediation through their education. It can also be seen in the ways that education in the processes and practices of translation is, or can provide, education in the process and practices of intercultural mediation. This volume aims to provide an opportunity to investigate such issues across a range of languages, cultures, and contexts.

In the first paper, Anthony Liddicoat interrogates the idea of mediation as it applies to translation. His position is that intercultural mediation is fundamentally an act of interpretation in which languages and cultures are brought together as an interpretative act. He argues that mediation is not only an interpersonal activity in which the meanings that translators see in the text are rearticulated into another language for another audience but that it is also an intrapersonal activity, as translators make sense of meanings for themselves. Thus translators mediate for themselves as well as for others, and these processes together are central to the act of translating.

David Katan examines the problems that have emerged for translation as a field of work because of the perceived separation of translation and intercultural mediation as ways of bringing languages and cultures into a relationship. In this

paper, Katan seeks to promote recognition of the translator's role and status as that of intercultural mediator by critiquing ways that the idea of 'mediator' has been understood. He argues that prevailing understandings of mediation have been framed in simplistic terms, as transfer, rather than recognising the full complexity of meaning as culturally contexted and the translator as a sophisticated practitioner making interventions into complex linguistic and extralinguistic realities in the processes of meaning making. Katan argues that the limitations that exist in understanding the nature of translators' intercultural mediation has led to a vacuum in which other options are emerging to cater for the ever increasing need for translation and intercultural mediation that potentially marginalise translators and interpreters, who are left simply with issues of linguistic transfer as their domain.

The next three papers focus specifically on issues relating to literary translation and show different aspects of the intercultural mediation of translators.

Kevin Windle's paper deals with an unusual example of intercultural mediation: the translation of nineteenth-century accounts of travel to Australia written by Russians into English for an Australian audience. Windle describes this activity as 'back translation' in the sense that experiences that were originally of an English-speaking culture have been mediated first for Russian audiences and then need to be re-mediated back to an English-speaking audience. In working as intercultural mediators for such a text, the translators have needed to preserve a sense of the unfamiliarity of the original authors in talking about contexts with which the readers of the translation are likely to be highly familiar. In this case, the mediation is complex, as the text cannot be so distant from the audience that it ceases to be familiar or so close to the readers' experience that the sense of discovery and dissonance experienced by the original authors is lost. Intercultural mediation can thus be seen as more than something that makes meanings available to a new audience; it must also bring perspectives of readers and writers into particular constellations of relationship.

Isobel Graves examines the ways four translators of Dante have dealt with the problem of translating metaphoric meaning. In the case of Dante's text, translators

not only have to mediate between Italian and English but also need to mediate between temporally disjunctive cultures with different conceptual frameworks. Graves shows, through an analysis of the different translators' ways of dealing with the same metaphors, how each translator approaches the text and makes meaning of the text for English language audiences. She shows that translators may work to preserve metaphors as they mediate meanings but that metaphor may also be the site of creative rewriting. The mediational work of the translator can vary between micro-decisions that make slight adjustments to metaphors to transmit meanings and more radical attempts to re-invest the text with meanings through choices that have greater contemporary relevance.

Mina Saito's analysis of the translation work of Japanese translators of Western texts during the Meiji period shows that the work of translators as intercultural mediators has the potential to transform the societies for which they produce their translations. In this case, the translators' language choices in mediating Western texts have changed grammatical and stylistic possibilities in the Japanese language. Thus, mediation can involve more than representing meanings from one language in ways that are comprehensible for speakers of another and may include a dimension of moving the reader towards the cultural or linguistic reference points of the writer (c.f. Schleiermacher, [Citation1813/Citation1963](#)). Saito shows that, where multiple translators adopt the same solution for mediating new meanings, the mediational activity ceases to be an individual solution to the transfer of meaning and instead becomes a stylistic feature of translated literature, and eventually of literacy composition.

The final four papers examine a range of different contexts and show how intercultural mediation is central to the practice and use of translation.

In contrast to the other papers in this volume, which focus on written text, Michelle Kohler's paper examines the nature of intercultural mediation in interpreting. She analyses an instance from a workshop in which an Australian academic is providing training for a group of Indonesian midwives. She investigates the ways that the interpreter mediates the talk of the presenter in order to respond to

the cultural realities of the audience. The interpreter, as a member of the local community and as a mediator between members of different cultures, works at the minor-level of the interaction to deal with not only the meanings being presented but also the situated social relationships that exist between participants. In her analysis, Kohler shows how various activities of the interpreter respond to the intercultural and interpersonal realities of his task, not only through his choices in interpreting but also in his self-positioning as someone who interprets local realities for the outside expert.

Andrew Scrimgeour brings the discussion of intercultural mediation into the field of lexicography, examining an early Chinese–English bilingual dictionary compiled by Robert Morrison in the nineteenth century. As a lexicographer, Morrison positioned himself as a mediator between two cultural and linguistic contexts that were not only distant from each other but relatively unknown to each other. Thus, in the act of compiling the dictionary, Morrison not only wanted to provide translations of individual words but also wanted users of the dictionary to understand the enculturated ways of using language associated with those words. Scrimgeour presents an analysis of the ways that Morrison developed his dictionary not simply by finding English translation equivalents for Chinese equivalents but also by presenting extended entries that included contextual information that revealed the cultural significance of the meanings involved. Scrimgeour's paper, like Saito's, is a reminder that intercultural mediation works on many levels: not just at the level of text, which has been the focus of the other papers in this volume, but also at the levels of word and structure.

Christopher Hogarth's examination of Italian immigrant literature, written collaboratively by Africans and Italians, considers a quite different context for translation. In this case, it is not the translation of previous literary texts but rather the translation of largely oral stories developed and conceptualised within one cultural and linguistic context into literary productions in another. Hogarth's analysis reflects Salas Salvador's (Citation2005) idea of minority/transcultural literatures as translational acts in the form of transcreations of texts at the

confluence of linguistic and literary systems, but in the case of Hogarth's texts, the presence of the Italian collaborators adds an extra translational dimension to the act of transcreation. In these literary collaborations, the Italian writers re-language the African storytellers' experiences to place representations of their lives in Italy into Italian discourse and thus create an Italian voice for African experience. The collaborators mediate between languages and cultures to mediate minority, immigrant experiences for readers from the dominant linguistic and cultural regroup.

In the final paper in this volume, the emphasis shifts from the work of translators to education. The status of translation in language teaching and learning has been controversial for some time (for a fuller discussion see Cook, Citation2010). Angela Scarino's paper contributes to this debate by focusing on the implications of the translator viewed as intercultural mediator for understanding the role that translation has in learning. Scarino begins from the understanding that translation, broadly understood, is a real-world activity for plurilingual individuals, including language learners, as they seek to engage with meanings created across languages. This paper critiques older orthodoxies about translation that have either reduced it to simple language practice or rejected its place as an educational activity, and argues that when translation is recognised as involving intercultural mediation as a central component of meaning making, this recognition opens new and significant opportunities for an educational focus on translation. In particular, Scarino highlights the need for language learners to analyse and reflect on their translation work to develop insights into the processes of meaning making and to come to a deeper awareness of the roles of language and culture in constructing ways of creating and interpreting meanings. This paper shows that new ways of thinking about translation in translation studies have significant implications for other fields of language work.

These papers cover a range of topics and themes in relation to the translator as intercultural mediator. What they have in common is a view that translation is inherently a work of mediation, although this mediating role has not always been

recognised in theory or practice. They show that mediation is a complex process in the work of translators that requires both recognition and further exploration in all contexts in which translation is used. As studies of the nature of mediating work, they also show that recognition of the mediating role of translators is central to the recognition of what it is that translators, as language professionals, bring to intercultural communication.

Disclosure statement

No potential conflict of interest was reported by the author.

Note on contributor

Anthony J. Liddicoat is Professor in Applied Linguistics at the Research Centre for Languages and Cultures in the School of Communication, International Studies and Languages at the University of South Australia. His research interests include: language and intercultural issues in education, conversation analysis, and language policy and planning. In recent years his research has focussed on issues relating to the teaching and learning of culture through language study.

His publications include: *Language-in-Education Policies: The Discursive Construction of Intercultural Relations* (2013); *Intercultural Language Teaching and Learning* (2013, with Angela Scarino); *Linguistics and Intercultural Education in Foreign Language Teaching and Learning* (2013, with Fred Dervin); 'Introduction to Conversation Analysis' (2011); 'Languages in Australian Education: Problems, Prospects and Future Directions' (2010, with Angela Scarino); 'Language Planning in Local Contexts' (2008, with Richard Baldauf); 'Discourse Genre and Rhetoric' (2008); and 'Language Planning and Literacy' (2006).

QUESTIONS:

1. What is intercultural mediation, and how does it relate to the practice of translation?
2. Why is translation considered more than just a linguistic activity?
3. What role does the translator play beyond language-switching?
4. Describe at least three strategies used in intercultural mediation in translation.

5. How do the theories of Nida, Venuti, and Bourdieu contribute to our understanding of intercultural mediation?
6. What challenges might arise when translating culturally specific terms or concepts?
7. In what ways can a translator act as an ethical and cultural mediator between two communities?

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- 1. Introduction to Cultural Equivalence**
- 2. The Importance of Culture in Translation**
- 3. Definitions and Types of Equivalence**
- 4. Cultural Equivalence vs. Formal Equivalence**
- 5. Strategies for Achieving Cultural Equivalence**
- 6. Common Challenges in Cultural Translation**

Cultural equivalence refers to the practice of conveying not only the meaning of a message but also its cultural essence from the source to the target language. It is not just about replacing words; it is about translating worldviews, social behaviors, values, customs, idioms, humor, and non-verbal elements embedded in the original text.

“Cultural equivalence is achieved when the response of the target audience is functionally equivalent to that of the source audience.”(Nida, 1964).

Language is a carrier of culture, and translation is the act of transferring both linguistic and cultural meaning. Without cultural awareness, translation becomes mechanical and ineffective.

Example: The word “family” in English typically refers to the nuclear family, while in Uzbek culture, “oila” often includes extended relatives and multi-generational households. Translating such concepts requires awareness of cultural connotation, not just denotation.

Several scholars have provided theoretical models for understanding equivalence:

Eugene Nida’s Equivalence Theory:

Formal equivalence (word-for-word)

Dynamic equivalence (sense-for-sense; receptor response)

Vinay and Darbelnet’s Translation Procedures:

Equivalence is one of 7 procedures used to maintain meaning across languages.

Peter Newmark’s Communicative and Semantic Translation:

Communicative translation aims at cultural closeness.

Semantic translation prioritizes fidelity to the source.

Lawrence Venuti's Domestication vs. Foreignization:

Domestication adapts the text for cultural accessibility.

Foreignization retains cultural strangeness and educates the audience.

Types of Equivalence in Translation

Type	Description	Example
Linguistic	Direct word or phrase translation	"Book" → "Kitob"
Dynamic/Functional	Equivalent impact or meaning	"Break a leg" → "Omad tilayman"
Cultural	Equivalent concept or experience in target culture	"Fourth of July" → "Mustaqillik kuni" (in Uzbek context)
Pragmatic	Adaptation for contextually appropriate use	"Mr." → "Janob" or omitted

Cultural Equivalence: Strategies and Techniques

To achieve cultural equivalence, translators often use specific strategies:

A. Cultural Substitution:

Replacing culture-specific items with a target culture equivalent.

Example: "Christmas pudding" → "Bayram shirinligi"

B. Adaptation:

Adjusting content to align with social norms and values.

Example: American greetings like "Hi" → "Salom" or "Assalomu alaykum" depending on formality.

C. Explicitation:

Adding an explanation to convey unfamiliar concepts.

Example: "Hanami" → "Cherry blossom viewing, a Japanese tradition"

D. Omission or Simplification:

Sometimes elements may be left out if they cannot be explained without a lengthy diversion.

E. Descriptive Equivalence:

Using description rather than one-to-one substitution.

Example:

“Thanksgiving” → “An American holiday celebrating the autumn harvest”

Cross-cultural examples

Idioms and proverbs:

“The grass is always greener on the other side.”

→ Uzbek equivalent: “Boshqalarning yong‘og‘i doim shirin tuyuladi.”

“Don’t put all your eggs in one basket.”

→ “Hamma umidni bir narsaga bog‘lama.”

Cultural objects and concepts:

“Bento box” (Japanese lunchbox) → “Ovqat solingan quti”

“Pub” (UK) → “Choyxona” or left untranslated with explanation depending on target audience

Humor:

Humor is often culture-specific. Slang, irony, and puns are challenging and require creativity.

“I used to be a baker, but I couldn’t make enough dough.”

This pun doesn’t work in Uzbek and may need a complete rewrite.

Challenges in achieving cultural equivalence

Untranslatable words:

– Culture-bound terms like gezelligheid, duende, mahalla have no equivalents.

Religious and political sensitivities:

– Terms like “crusade” carry historical and ideological weight.

Time-bound changes:

– Cultural meanings shift over time. A translation made 30 years ago may no longer be culturally relevant today.

Risk of over-domestication:

– Excessive adaptation can lead to loss of cultural diversity or misrepresentation.

The translator is not only a language expert but a mediator between worlds.

They must possess:

Cultural empathy

Knowledge of both source and target norms

Flexibility in problem-solving

Commitment to fairness and respect

Cultural equivalence is essential for effective, respectful, and meaningful translation. It is a dynamic process that requires deep cultural insight, strategic thinking, and ethical sensitivity.

Cultural equivalence guarantees that any cultural connotations are not gained or lost in translation. To make that happen, Responsive Translation's expert linguists adapt and refine each item as necessary to allow respondents to understand what is being asked of them in the way that it was intended.

Cultural equivalence in translation is a critical concept that addresses the challenge of accurately conveying the cultural nuances, context, and meanings of a source text into a target language without losing or distorting the original cultural elements. This involves maintaining the cultural, social, and contextual aspects of the source text in the translation to ensure that the message remains authentic and culturally appropriate. Achieving cultural equivalence is essential for effective communication and ensuring that the translated text is not only linguistically accurate but also culturally appropriate and relevant. Cultural equivalence in translation refers to the concept of accurately conveying not only the linguistic meaning of a source text from one language into a target language but also the cultural nuances, context, and cultural references inherent in the original text. It involves ensuring that the translated text is not just linguistically correct but culturally appropriate and relevant for the target audience or readers. Achieving cultural equivalence is crucial for effective communication and for preserving the cultural integrity of the source text.

Cultural equivalence is particularly significant in fields like literature, marketing, international diplomacy, and cross-cultural communication, where

preserving cultural nuances and context is paramount. It allows for a smoother and more meaningful exchange of ideas and information between different linguistic and cultural groups. Translators play a vital role in bridging these cultural gaps while maintaining linguistic accuracy and cultural sensitivity in their works.

Many authors and scholars have studied cultural equivalence in translation as it is a fundamental concept in the field of translation studies. Mona Baker's book "In Other Words: A Coursebook on Translation" discusses various translation strategies, including cultural and communicative approaches to translation. She has made significant contributions to the study of cultural aspects in translation. Lawrence Venuti is known for his work on domestication and foreignization, two strategies that affect how cultural elements are transferred in translation. His book "The Translator's Invisibility" addresses the cultural and political aspects of translation. Anthony Pym's work on translation ethics and the concept of "Intercultural Studies" explores the role of culture in translation and the ethical considerations involved. José Lambert's work on translation and intercultural communication has contributed to the understanding of how culture impacts the translation process.

One of the key points is that the translator should aim to maintain the cultural context and references of the source text so that readers in the target culture can fully understand and relate to the content. It is easy when the same word sets are found in the target languages:

*There are loads of banks around here, not to mention soddin' cafés, so it'll be like looking for a **needle in a haystack**.*

*Тут багато банків, не кажучи вже про погані кафе, то ж це буде все одно, що шукати голку в **стозі сїна**. (ukr)*

*Il y a plein de banques par ici, sans parler de foutus cafés, donc ce sera comme chercher **une aiguille dans une botte de foin**. (fr)*

*Wokolicy jest mnóstwo banków, nie wspominając o beznadziejnych kawiarniach, więc będzie to jak szukanie **igły w stogu siana**. (pol)*

Translators may need to adapt or replace certain cultural references, idiomatic expressions, metaphors, or wordplay to make them meaningful in the target culture.

This adaptation is essential for avoiding confusion or misinterpretation. The following examples are good manifestations of such adaptation:

*But if he is a **big cheese** and Nevil and Gerald are lower down the pecking order, why is he doing grunt work with Nevil?*

*Але якщо він **велика шишка**, а Невіл і Джеральд нижчі за нього, чому він працює з Невілом? (ukr)*

*Mais s'il est **un gros bonnet** et que Nevil et Gerald sont plus bas dans la hiérarchie, pourquoi fait-il un gros travail avec Nevil ? (fr)*

*Ale jeśli jest **wielką szycą** , a Nevil i Gerald są niżej w hierarchii, dlaczego on odwala ciężką robotę z Nevilem? (pol)*

Translators must be mindful of cultural sensitivity and avoid reinforcing stereotypes, biases, or offensive content. They should make choices that respect the

values and norms of both the source and target cultures. To do this, translators need to possess cultural competence in both the source and target cultures. This includes a deep understanding of cultural nuances, historical context, and social dynamics:

*Nearly half of the money seized is stolen and the rest believed to be the proceeds of drugs, so that leaves your client **without a pot to piss in** and facing a charge that he murdered the girl for the money.*

*Майже половина вилучених грошей викрадено, а решта, як вважають, є доходами від наркотиків, тож ваш клієнт залишається **без копійки** і його звинувачують у вбивстві дівчини заради грошей. (ukr)*

*Près de la moitié de l'argent saisi est volé et le reste serait le produit de la drogue, ce qui laisse votre client **sans un sou en poche** et face à une accusation selon laquelle il a assassiné la fille pour l'argent. (fr)*

Prawie połowa skonfiskowanych pieniędzy została skradziona, a reszta prawdopodobnie pochodziła z narkotyków, co oznacza, że twój klient zostanie z niczym, i zostaje oskarżony o zamordowanie dziewczyny dla pieniędzy. (pol)

When translating cultural realities, it's crucial to consider the nuances, values and historical significance associated with the reference to ensure accurate comprehension in the target culture. Often, it involves a balance between staying

faithful to the original meaning and adapting it to make sense within the new cultural context. Different cultures have unique dishes and ingredients. Translating food names may involve describing the dish in detail or finding an equivalent in the target culture. For example, "Shepherd's pie" is a classic savory dish originating from the United Kingdom. It traditionally consists of minced or ground meat, such as lamb or beef, cooked with onions, peas, carrots, and sometimes other vegetables, all seasoned and cooked in a rich gravy or sauce. Its translation might require explanation or using a term that's understood in the target language, depending on the country and its culinary traditions. In French, it is often called "Hachis Parmentier", in Spanish, "Shepherd's pie" can be translated as "Pastel de pastor", in Ukrainian "м'ясний пиріг", in Polish "ciasto pasterskie".

Achieving cultural equivalence is crucial to ensuring that the translated text effectively conveys the same meaning, tone, and cultural nuances as the source text.

Translators can use various tools, resources, and strategies to enhance cultural equivalence in their translations such as bilingual dictionaries and glossaries to look up word meanings, idiomatic expressions, and cultural terms in both the source and target languages. Specialized dictionaries for specific subject areas can also be valuable. While translating, they conduct extensive research on the cultural context, customs, traditions, and social norms of the source and target cultures. This can involve reading books, articles, or consulting experts from the relevant culture.

Sometimes it is rather helpful to collaborate with native speakers or experts from the target culture to ensure that the translation accurately reflects the cultural context.

Their input can be invaluable in achieving cultural equivalence. So, cultural equivalence in translation requires a combination of linguistic skills, cultural knowledge, and the use of various tools and resources. Translators should be attentive to the cultural nuances of both the source and target languages and continuously work to improve their cultural understanding and translation techniques.

Cultural equivalence in translation is an essential aspect of ensuring that a message is accurately conveyed across cultures. Addressing the challenges and strategies related to cultural equivalence can help both translators and readers or audiences bridge cultural gaps and engage in meaningful cross-cultural communication.

QUESTIONS:

1. What is meant by *cultural equivalence* in translation, and how does it differ from purely linguistic equivalence?
2. How does Eugene Nida distinguish between formal and dynamic equivalence, and which type aligns more closely with cultural equivalence?
3. What are some of the key strategies translators use to achieve cultural equivalence? Provide examples.
4. Why might a translator choose to use adaptation instead of a literal translation when dealing with culture-specific concepts or humor?
5. Compare and contrast the translation approaches of *domestication* and *foreignization* as discussed by Lawrence Venuti. Which is more appropriate for achieving cultural equivalence?
6. What are some common challenges translators face when trying to achieve cultural equivalence in translation?
7. How can translators ensure that they do not reinforce stereotypes or offend cultural norms while translating culture-specific content?
8. In which fields is cultural equivalence particularly important, and why is it crucial in these contexts?

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Theme 4. Translation and identity

- 1. Introduction to identity in translation**
- 2. The Translator's role in shaping identity**
- 3. National and cultural identity in translated texts**
- 4. Language, power, and postcolonial perspectives**
- 5. Translating gender and social identities**
- 6. Bilingualism, hybridity, and self-translation**

Identity in translation is a multidimensional concept that covers:

Personal identity – translator's own cultural background, gender, ideology.

Cultural/national identity – belonging to a specific tradition or nation.

Textual identity – the way characters, narrators, and authors express themselves through language.

Reader's identity – how readers perceive themselves through translated content.

1. Personal identity in translation

Personal identity refers to the individual characteristics, beliefs, experiences, values, and social background that make a person unique. In the context of translation, it applies particularly to the translator's own identity, which influences their translation decisions—consciously or unconsciously.

Ideology: A translator's political, religious, or ethical views may affect how certain topics are rendered.

Beliefs and Values: These influence decisions in sensitive areas like gender roles, religion, or social norms.

Professional Background: Training, specialization, and experience shape the translator's approach.

Example: A translator from a feminist background translating an older text with sexist undertones may attempt to reinterpret certain dialogues to reflect gender equality—thereby projecting their personal identity.

Venuti (1995) argues that the translator is never "invisible"—their presence always manifests in choices of words, tone, and cultural references.

2. Cultural/national identity in translation

Cultural and national identity refers to the sense of belonging to a group based on shared culture, history, traditions, language, and values. In translation, it affects how source cultures are represented and how the target audience's identity is respected.

Translation as a cultural act: It bridges cultures but often favors the norms of the target culture (domestication).

Loyalty to source vs. target culture: Translators must balance fidelity to the original text and adaptation to local expectations.

Ideological and political dimensions: National identity can be reinforced or reshaped through translation.

Example: Uzbek translations of Western literary works might minimize or adapt references to alcohol, religious differences, or liberal lifestyles to match the national values and cultural expectations.

Bassnett (2014): “Translation shapes the cultural narratives of nations – it is both a product and a producer of national identity.”

3. Textual identity in translation

Textual identity refers to the unique voice, style, and persona expressed in the original text by its author or narrator, including the cultural and linguistic fingerprints of the source language.

Authorial voice: The author's tone, personality, and point of view must be preserved as much as possible.

Narrative voice: In fiction, the narrator's identity (first-person, omniscient, unreliable) is crucial for interpretation.

Character identity: Speech patterns, dialects, and cultural references contribute to a character's identity.

In translating *The Fault in Our Stars*, Hazel's sarcastic, witty tone is part of her identity. A flat or overly formal translation in Uzbek could erase her textual identity, making her seem like a different person.

Challenges:

Maintaining informal speech or dialects

Preserving linguistic creativity (puns, slang)

Translating cultural references without distortion

Berman (1992): "The textual identity of a work must be transported, not betrayed."

4. Reader's identity in translation

Reader's identity refers to the background, expectations, and cultural context of the target audience. It influences how translated texts are received, interpreted, and even how they are adapted during translation.

Key Aspects:

Target audience considerations: Age, literacy level, sociocultural values.

Reception theory: Text meaning is not fixed – it is completed by the reader.

Expectations and familiarity: Readers may not understand foreign concepts, requiring explanations or substitutions.

Example: An English novel with references to Thanksgiving may be unfamiliar to Uzbek readers. The translator may include footnotes or change it to a culturally equivalent celebration to fit the reader's identity.

Hall (1996) defines identity as: "Not an essential or fixed quality but a constantly evolving narrative constructed within discourse."

Thus, translation contributes to this construction by adapting and reshaping those narratives.

Historically, translators were seen as "invisible" (Venuti, 1995), especially under the belief that a "faithful" translation must erase the translator's voice. Today,

however, scholarship recognizes that every translator leaves a trace of their perspective, often consciously or unconsciously.

Example: A feminist translator might highlight women's agency in translating a patriarchal text, changing word choices and even sentence structures to reflect a more empowering tone.

Venuti (1995): "The translator's choices inevitably reveal a cultural, political, and ethical stance."

Cultural identity includes values, customs, language use, metaphors, idioms, and worldviews. In translation:

Retaining the foreign (foreignization) preserves cultural identity.

Adapting to target norms (domestication) may neutralize or alter identity.

In translating "The Kite Runner" (Khaled Hosseini) into Uzbek or Russian, cultural terms like "khastegari" (Afghan marriage proposal custom) or "Inshallah" (religious expression) are often retained to emphasize identity, or replaced with equivalent target culture phrases.

Postcolonial translation theories highlight the power imbalance between colonized and colonizer languages. Identity in this context is shaped by:

Linguistic dominance

Cultural suppression

Translation as a tool of resistance

Spivak (1993): "The politics of translation must resist the erasure of subaltern voices."

Example: Translating African or South Asian literature into English risks flattening local identities if local speech patterns and idioms are neutralized.

Gender, Queer, and Social Identities in Translation

Translation affects how gender and social roles are portrayed across cultures:

Languages like English with gender-neutral structures might encounter difficulties when translated into gendered languages like Arabic or Uzbek.

Queer identities are often erased, muted, or misrepresented in conservative cultures.

Emerging in the 1980s and 1990s, feminist translation theory questioned the male-dominated norms of translation and called for translators to recognize and challenge gendered language bias.

Key Concepts:

Gendered language: Languages like French, Spanish, Russian assign gender to nouns, which affects the perception of gender roles.

Patriarchal discourse: Many classical texts reflect male-centered views.

Rewriting: Translators may adapt texts to empower female voices or highlight gender injustices.

Strategies:

Supplementing: Adding information to amplify women's perspectives.

Hijacking: Intentionally altering male-centered texts.

Rewording: Choosing gender-neutral or feminist alternatives.

Example: Translating "man" as "human" or "person" instead of "male" in general contexts.

French "home" may be rendered not as "man" but as "human being."

Luise von Flotow: One of the pioneers of feminist translation.

"Translation is not just linguistic transfer but an ideological act."

Queer theory in translation focuses on the visibility and representation of LGBTQ+ identities in texts and how they are treated in translation. This includes:

Erasure of queerness due to conservative social norms

Homophobic censorship in certain cultures

Reinterpretation of queer-coded language

Cultural untranslatability: Queer slang, pronouns, or references often have no equivalent.

Gender-neutral language: Some languages (e.g., English) allow neutral terms; others (e.g., Arabic, Russian) enforce gender binaries.

Pronoun translation: Non-binary pronouns like “they/them” often face resistance in translation.

Examples: In many translations of queer literature, homosexual characters are made heterosexual, especially in conservative societies.

In dubbing or subtitling of Western media (like *Call Me by Your Name*), some queer elements are downplayed or omitted.

Douglas Robinson and Brian James Baer explore queerness in translation studies.

“Queer translation challenges the heteronormativity of language and culture.”

Social Identities in Translation

Beyond Gender and Sexuality

Social identity includes:

Race and ethnicity

Class

Disability

Religion

Age

Migration and diaspora status

Role of translation: Translators help mediate or manipulate how social identities are portrayed and perceived.

Stereotypes and bias: Texts may contain racial or class bias that must be questioned in translation.

Code-switching: Translating multilingual or dialectical texts (e.g., African American Vernacular English) poses unique issues.

Visibility of minorities: Translation can either silence or empower marginalized voices.

Example: Translating *The Color Purple* or *Things Fall Apart* requires sensitivity to African-American and postcolonial identities.

Tejaswini Niranjana: Translation often functions as a tool of colonial control over identities.

QUESTIONS:

1. How does a translator's personal identity influence the translation process?
2. What is the difference between domestication and foreignization in translation?
3. How can textual identity be preserved in translation?
4. In what ways does a reader's identity affect the reception of translated texts?
5. How does postcolonial translation theory view the relationship between language, power, and identity?
6. What are the main strategies proposed by feminist translation theory to challenge gendered language bias?
7. Why is the translation of queer identities considered challenging in certain cultures?
8. How can translation shape or distort social identities such as race, class, and disability?

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Theme 5. Power dynamics in translation

- 1. Introduction**
- 2. Types of Power Relations in Translation**
- 3. Theoretical Frameworks**
- 4. Real-World Examples**
- 5. Translator's Role and Ethical Considerations**

6. Conclusion

Translation is often perceived as a neutral, linguistic activity that bridges languages. However, it is far from a passive act. Translation is embedded in power structures, ideological frameworks, and cultural hierarchies. The concept of power dynamics in translation refers to the ways in which power operates throughout the translation process — shaping what gets translated, how it is translated, and for whom.

As Michel Foucault stated, "Power is everywhere," and this is equally true in translation. The decisions made by translators, editors, and publishing institutions are rarely neutral. These decisions reflect cultural, political, and even economic power struggles.

◆ Translator vs. Author

The translator is often caught between fidelity to the author and the demands of the target culture. In some contexts, the translator may have the power to reshape, omit, or adapt content. In others, they are constrained by the expectations of publishers or censorship laws.

◆ Source Language vs. Target Language

Global language hierarchies place some languages (e.g., English) in a dominant position. Translations are more often done from English into “minor” languages, reinforcing the dominance of Anglophone cultures. This dynamic can lead to cultural homogenization.

◆ Institutional and Political Influence

Translators may be influenced by institutions such as governments, religious organizations, or publishers. These institutions can dictate what is acceptable to translate, and how ideologically aligned the translation must be. This leads to manipulated translations (Lefevere, 1992).

Venuti argues that translators have been historically “invisible” because they adapt texts to the target culture’s norms. This “domestication” erases the foreignness of the original. On the contrary, “foreignization” maintains the strangeness, highlighting cultural difference. The choice between these two approaches is inherently political.

“Every translation is an act of interpretation shaped by ideology.” – Venuti

◆ André Lefevere: Rewriting and Ideology

Lefevere emphasizes that all translations are rewritings influenced by ideological, poetic, and patronage systems. Translation is not just linguistic but also cultural and political. The translator becomes an agent of cultural reproduction.

◆ Michel Foucault: Discourse and Power

Foucault’s idea that discourse constructs knowledge and power can be applied to translation. The translator participates in constructing discourses that shape ideologies, gender roles, historical narratives, etc.

Religious Translations

Translating the Bible or the Qur’an often involves strong ideological and theological oversight. Translators may be required to preserve doctrinal meanings and avoid controversial interpretations. This reflects religious power over translation.

Censorship and Political Power

In authoritarian regimes, literature and news translations are often subject to heavy censorship. For example, George Orwell’s *Animal Farm* has been banned or altered in some countries due to its anti-totalitarian message.

Colonial and Postcolonial Translations

During colonial periods, translations were used as tools of dominance — representing the colonized as exotic or inferior. Postcolonial translators now seek to reclaim agency and challenge colonial narratives through retranslation or resistant translation strategies.

Power dynamics in translation reveal that translators are not just linguistic intermediaries — they are also cultural and political agents. They must navigate the expectations of audiences, the pressures of institutions, and the ethical implications of their choices.

Understanding these dynamics encourages critical reflection on how translation shapes knowledge, reinforces ideologies, and either maintains or resists power structures.

What are the power dynamics of language?

Theories of power dynamics of language encompass various aspects such as translanguaging, linguistic hierarchization, and the influence of colonial experiences. Language is a tool through which power is exercised, impacting social interactions and relationships[3].

Power dynamics refer to the inherent structures and influences of power that exist between individuals and groups within a given context. This idea extends beyond mere authority or control, delving into more nuanced territories of influence, dominance, privilege, and communication styles.

What is power in translation studies?

The “power turn” in Translation Studies connects with wider studies of politics, culture, and society as well as with discussions of translation and gender, post-colonial theory, and translation ethics (see Turns of Translation Studies).

What is dynamic translation?

Communicate and work across language barriers with real-time, in-context translation.

What are the types of power dynamics?

Power Dynamics in Relationships

- Demand-Withdrawal Dynamic. In the demand-withdrawal dynamic, one partner is the demander while the other partner is the withdrawer. ...
- Distancer-Pursuer Dynamic. ...
- Fear-Shame Dynamic. ...
- Criticism-Defense Dynamic.

- What is the dynamics of language?

- The evolutionary dynamics of language development. The relation between meaning and sound is highly complex and mediated by a multitude of intermediary structures (phonological, morphological, syntactic, semantic, pragmatic) with remarkably intricate systemic regularities.

- What are the advantages of power dynamics?

- Power dynamics are an essential aspect of our lives, and understanding them can help us navigate social and professional relationships more effectively. By recognizing power dynamics and using our knowledge of them to our advantage, we can build stronger, more equitable relationships and communities.

- What is a good power dynamic?

- A healthy power dynamic urges a relationship to be healthy and safe for both partners involved. Explaining this, Therapist Israa Nasir wrote, “An unhealthy power dynamic leans one way, in favour of one person while the other person is neglected or feeling insecure in the relationship.

- How do you identify power dynamics?

- 3 How to identify power dynamics? Conducting a conflict impact assessment is one of the best methods for identifying power dynamics in a conflict situation. This process involves analyzing the sources, interests, and needs of each party, as well as the potential consequences of the conflict.

- What is power in translation studies?

- The “power turn” in Translation Studies connects with wider studies of politics, culture, and society as well as with discussions of translation and gender, post-colonial theory, and translation ethics (see Turns of Translation Studies).

Questions:

1. How does translation reflect and reinforce existing power structures?
2. What role does ideology play in shaping translation decisions?

3. How do translators navigate between fidelity to the author and the expectations of the target culture?
4. What is the significance of André Lefevere's concept of rewriting in translation?
5. In what ways can institutional and political forces influence translation?
6. How does Michel Foucault's theory of discourse relate to translation?
7. What ethical considerations must translators face in politically sensitive contexts?
8. How do postcolonial translation strategies challenge dominant narratives?

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Theme 6. Translation of cultural-specific concepts

- **Introduction**
- **Major theoretical approaches in translation**
- **Translation strategies for culture-specific concepts**
- **Non-equivalence and problem-solving strategies**

- **Newmark's classification of cultural words**
- **Practical guidelines for translators**

The main concern has traditionally been with words and phrases that are so heavily grounded in one culture that they are almost impossible to translate into the terms –verbal or otherwise – of another. Long debate have been held over when to paraphrase, when to use the nearest equivalent, when to coin a new word by translating literally, and when to transcribe.

All these “untranslatable” cultural-bound words and phrases continued to fascinate translators and translation theorists.

The first theory developed in this field was introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that only if this notion is considered will the translated item fulfill its function correctly. The problem with this theory is that all the cultural elements do not involve just the items, what a translator should do in the case of cultural implications which are implied in the background knowledge of SL readers? The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable. In 1964, Nida

discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL and concluded that differences between cultures may cause more severe complications for the translator than do differences in language structure. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. According to him cultural implications for translation are thus of significant importance as well as lexical concerns. Nida's definitions of formal and dynamic equivalence in 1964 considers cultural implications for translation. According to him, a "gloss translation" mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to "understand as much as he can of the customs, manner of thought, and means of expression" of the SL context.

Contrasting with this idea, dynamic equivalence “tries to relate the receptor to modes of behavior relevant within the context of his own culture” without insisting that he “understand the cultural patterns of the source-language context”.

According to him, problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned.

It can be said that the first concept in cultural translation studies was the cultural turn that was presented in 1978 by the work on Polysystems and translation norms by Even-Zohar and in 1980 by Toury. They dismiss the linguistic kinds of theories of translation and refer to them as having moved from word to text as a unit but not beyond. They themselves go beyond language and focus on the interaction between translation and culture, on the way culture impacts and constraints translation and on the larger issues of context, history and convention. Therefore, the move from translation as a text to translation as culture and politics is what they call it a Cultural Turn in translation studies and became the ground for a metaphor adopted by Bassnett and Lefevere in 1990. In fact Cultural Turn is the metaphor adopted by

Cultural Studies oriented translation theories to refer to the analysis of translation in its cultural, political, and ideological context. Since 1990, the turn has extended to incorporate a whole range of approaches from cultural studies and is a true indicator of the interdisciplinary nature of contemporary translation studies. Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers. If language were just a classification for a set of general or universal concepts, it would be easy to translate from an SL to a TL; furthermore, under the circumstances the process of learning an L2 would be much easier than it actually is. In this regard, Culler (1976) believes that languages are not nomenclatures and the concepts of one language may differ radically from those of another, since each

language articulates or organizes the world differently, and languages do not simply name categories; they articulate their own (p.21-2). This paper aims to

present the differences and the challenges that exist between source language and target one and the variation in their cultures make the process of translating difficult to cope with. Among the problematic factors involved in translation such

as form, meaning, style, proverbs, idioms, etc., translators many times find themselves coping with cultural concepts, which make their work even harder.

Therefore, the present paper is going to concentrate mainly on the procedures of

translating CSCs in general so that they can help translators to solve the problems during the process of translating.

Thus, translators , during the analysis of the source text, should be able to identify which of these procedures and strategies of translating culture-specific concepts seem to be more effective than the others and can be useful for that particular passage. Moreover, translators should know how not to deprive target readers of enjoying the text as it is in the original one.

1.1 Research methods.

This study is a descriptive research and its aim is to carry out an analysis of particular strategies applied to cope with specific cultural concepts and to present which strategies are more frequent and can help the translator to solve such challenges during translation process. This paper is chosen because in translating culture specific concepts and the translators always face many problems. Thus, it decides to look at this problem carefully in order to find a way for having a good translation. There are no two languages identical to each other; thus, the translators have difficulties in finding the appropriate equivalent related to culture concept and they need to be aware of such procedures so that they can help them conveying the culture from source to target language.

1.2 Research questions

What are some strategies that a translator should know in order to translate concepts in a specific culture?

2. How can translators cope with cultural concepts and how can they make use of these strategies in different situations?

1.2.1 Procedures of translating culture-specific concepts (CSCs)

Graedler (2000:3) puts forth some procedures of translating CSCs:

1. Making up a new word.
2. Explaining the meaning of the SL expression in lieu of translating it.
3. Preserving the SL term intact.
4. Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.

Defining culture-bound terms (CBTs) as the terms which "refer to concepts, institutions and personnel which are specific to the SL culture" (p.2), Harvey (2000:2-6) puts forward the following four major techniques for translating CBTs:

1. Functional Equivalence: It means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. As Harvey (2000:2) writes, authors are divided over the merits of this technique: Weston (1991:23) describes it as "the ideal method of translation," while Sarcevic (1985:131) asserts that it is "misleading and should be avoided."

2. Formal Equivalence or 'linguistic equivalence': It means a 'word-for-word' translation.

3. Transcription or 'borrowing' (i.e. reproducing or, where necessary, transliterating the original term): It stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note. Descriptive or self-explanatory translation: It uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original SL term to avoid ambiguity.

The following are the different translation procedures that Newmark (1988) proposes:

- Transference: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000) named "transcription."
- Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988)
- Cultural equivalent: it means replacing a cultural word in the SL with a TL one. however, "they are not accurate" (Newmark, 1988)
- functional equivalent: it requires the use of a culture-neutral word. (Newmark, 1988b)
- Descriptive equivalent: in this procedure the meaning of the CBT is explained in several words. (Newmark, 1988)
- Componential analysis: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (Newmark, 1988)
- Synonymy: it is a "near TL equivalent." Here economy trumps accuracy. (Newmark, 1988)
- Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (Newmark, 1988)
- Shifts or transpositions: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. (Newmark, 1988b:86)
- Modulation: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (Newmark, 1988)

- Recognized translation: it occurs when the translator “normally uses the official or the generally accepted translation of any institutional term.” (Newmark, 1988)
- Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part.(Newmark, 1988)
- Paraphrase: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent. (Newmark, 1988)
- Couplets: it occurs when the translator combines two different procedures (Newmark,1988)
- Notes: notes are additional information in a translation. (Newmark, 1988)

Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the ST

contents. Nida advocates the use of footnotes to fulfill at least the two following functions: (i) to provide supplementary information, and (ii) to call attention to the original's discrepancies.

1.3 Non-equivalents

In 1992, Mona Baker stated that S.L word may express a concept which is totally unknown in the target culture. It can be abstract or concrete. It maybe a religious belief, a social custom or even a type of food. In her book, *In Other Words*, she argued about the common non-equivalents to which a translator come across while translating from SL into TL, while both languages have their distinguished specific culture. She put them in the following order:

- a) Culture specific concepts
- b) The SL concept which is not lexicalized in TL
- c) The SL word which is semantically complex
- d) The source and target languages make different distinction in meaning
- e) The TL lacks a super ordinate
- f) The TL lacks a specific term (hyponym)

g) Differences in physical or interpersonal perspective

h) Differences in expressive meaning

The categorization of cultural words by Newmark

In 1988 Newmark defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression", thus acknowledging that each language group has its own culturally specific features. He also introduced 'Cultural word' which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client and importance of the cultural word in the text.

Peter Newmark also categorized the cultural words as follows:

1) Ecology: flora, fauna, hills, winds, plains

2) Material Culture: food, clothes, houses and towns, transport

3) Social Culture: work and leisure

4) Organizations Customs, Activities, Procedures,

Concepts:

- Political and administrative

- Religious

- Artistic

5) Gestures and Habits

He introduced contextual factors for translation process which include:

1- Purpose of text

2- Motivation and cultural, technical and linguistic level of readership

3- Importance of referent in SL text

4- Setting (does recognized translation exist?)

5- Recency of word/referent

6- Future or referent.

He further clearly stated that operationally he does not regard language as a component or feature of culture in direct opposition to the view taken by Vermeer who stated that "language is part of a culture" (1989:222). According to Newmark,

Vermeer's stance would imply the impossibility to translate whereas for the latter, translating the source language (SL) into a suitable form of TL is part of the translator's role in transcultural communication. Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposed two opposing methods: transference and componential analysis. According to him transference gives "local colour," keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claimed this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose componential analysis which he described as being "the most accurate translation procedure, which excludes the culture and highlights the message".

Some strategies introduced by Newmark for dealing with cultural gap:

1) Naturalization:

A strategy when a SL word is transferred into TL text in its original form.

2) Couplet or triplet and quadruplet:

Is another technique the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding: according to him it is a number of strategies combine together to handle one problem.

3) Neutralization:

Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is paraphrased with some culture free words.

4) Descriptive and functional equivalent:

In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

5) Explanation as footnote:

The translator may wish to give extra information to the TL reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.

6) Cultural equivalent: The SL cultural word is translated by TL cultural word

7) Compensation: A technique which is used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text.

To conclude, the first theory regarding cultural translation introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that the best translation is the one which just the cultural items are correctly translated that only if this notion is considered will the translated item fulfill its function correctly. Nida in 1964 believed that differences between cultures may cause more severe complications for the translator than do differences in language structure. Regarding translation of cultural elements he paid more attention to dynamic equivalence which tries to relate the receptor to modes of behavior relevant within the context of his own culture without insisting that he understand the cultural patterns of the source-language context. The conclusion likely to be drawn from what Culler (1976) writes is that one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be. The difference between an SL and a TL and the variation in their cultures make the process of translating a real challenge. Among the problematic factors involved in translation such as form, meaning, style, proverbs, idioms, etc., Newmark in 1988 categorized cultural words into Ecology (flora, fauna, hills, winds, plains); material Culture (food, clothes, houses and towns, transport); social Culture (work and leisure); organizations Customs, Activities, Procedures, Concepts (Political and administrative, religious ,artistic); gestures and habits. In 1992, Mona Baker believed that it is necessary for translator to have knowledge about semantics and lexical sets and the value of the words in source language. She mentioned that a translator can develop strategies for dealing with

non-equivalence semantic field. These strategies are arranged hierarchically from general (superordinate) to specific (hyponym).

QUESTIONS:

1. Define culture-specific concepts (CSCs) and explain why they are important in translation.
2. What is the difference between 'formal equivalence' and 'dynamic equivalence' in Nida's translation theory?
3. Give an example of a realia (culture-bound word) and suggest a suitable translation strategy for it.
4. Briefly explain what is meant by the 'Cultural Turn' in translation studies.

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Theme 7. Translation of humor

1. Introduction

2. The challenges of translating humour

- 3. Word-for-word translation**
- 4. Translating humour using transcreation**
- 5. Writing humorous content for translation**
- 6. Conclusion**

Translating humour is notoriously difficult. So much of what makes us laugh is derived from wordplay, double meaning and subtle cultural meanings, all of which can be easily lost when trying to convey the meaning from one language to another. For example, the Dalai Lama was left baffled when a news anchor tried the following joke on him through an interpreter: ‘The Dalai Lama walks into a pizza shop and says, “Can you make me one with everything?”’ What is a perfectly formed and pithy witticism in one language, makes next to no sense in another.

However, whilst it’s undeniably tricky, there are ways that translators can get humour across. In this article we’ll look at the challenges of translating humour and how they can be tackled.

The Challenges of Translating Humour

Many factors lead to the development of cultural norms, including everything from national history and political climate to geographical location and the weather. Cultural norms imprint themselves onto a nation’s collective sense of humour, and that much of what we find funny is socially ingrained. For example, ask a British person their thoughts on American humour and they’ll say it’s crass and lacks subtlety. Ask the same question to an American person of British humour and they’ll say it’s dry to the point of barely existing. The humour doesn’t translate well, and these two countries speak English. Adding a language barrier on top of different cultural norms makes it even harder.

As well as attempting to bridge the gap between cultural norms, anyone trying to translate humour must consider that language is made up of more than just the words we speak. The inflexion and volume of our voices and how we use our bodies in conjunction with what we’re saying add extra layers of meaning to our communication. For example, Latino countries tend to be more physically

expressive than English-speaking cultures. The humour will be lost if a joke relies on physicality or gesturing that doesn't come naturally to an English translator.

A further problem with translating humour is that it often relies on wordplay. This uses techniques such as spelling, alliteration, rhymes, puns, slang, phonetics and semantics. An example of this in English is: 'Your argument is sound, nothing but sound'. This phrase plays on the dual meaning of the word 'sound' as an adjective meaning 'well-reasoned' and a noun signifying something that is audible. It works perfectly in English but could very easily lose its meaning when translated to a different language. As writer Leo Hickey says in his essay entitled 'A Pragmalinguistic Approach to Translating Humour: 'It's a well known fact that humour doesn't travel well; it usually wilts across the shortest of spans, arriving unravelled, if not deceased, when moving from one language to another.'

How To Translate Funny Content Successfully

Because humour is subjective, it will always be harder than something objective, like technical document translation. However, that doesn't mean that it can't be done. How can you make sure that your jokes travel well and that every audience is tickled equally?

Word-for-word Translation

This is the quickest and easiest way to translate, but it doesn't always work, especially when it comes to jokes that use wordplay or puns. In some situations, it may be appropriate to explain the joke so that the audience can understand why it is funny in the native language. For example, footnotes in foreign language novels can be used to explain the context of the joke, or it might be useful within texts used for actually learning a language, such as a language textbook. However, the explanation is likely to kill any chances of the reader finding it amusing. As the author E.B White said: 'Explaining a joke is like dissecting a frog. You understand it better but the frog dies in the process.'

Translating Humour Using Transcreation

Transcreation is the process of adapting a message from one language to another while maintaining its style, tone, context and intent. It takes into

consideration the cultural differences between the original material and the target country, region or group of people. Transcreation should evoke the same response in the audience as the source material, even though the words and images used are different.

Transcreation makes it possible to tweak jokes for the target language so that they are still funny and still make sense within the context of the material. A good translator will use their knowledge of local culture as much as their knowledge of a language to ensure that the content works, is funny and, crucially, does not offend. The key is for the translator to be creative and flexible enough to create a local language version of the joke, which may mean changing cultural references, as well as sentence structure and word choice.

Writing Humorous Content For Translation

You can do a few things when creating your content that will make it easier for your translator to get your jokes across. It's important to remember that you may have written the funniest copy in the world in one language, but it won't go over well in the target language. However skilled the translator is. Try not to overcomplicate things: the strongest and clearest messages are usually the simplest ones, and the same goes for jokes. If possible, avoid too much wordplay as this will probably not translate well. Instead, look for humour that has cross-market appeal and can be translated without being changed too much. A final tip is to work collaboratively with your translation agency. Ask their advice and listen to their expertise on a particular culture or locality. Your overall message is what is important, so don't be afraid of losing a joke or two along the way in return for an otherwise perfect translation.

Though translating humour has its challenges, there are ways to overcome them. Through transcreation, the translator can adapt your message without losing any of the meaning or emotion contained therein. By thinking about the humour style of your target audience when preparing your content, you can produce material that translates successfully. Everybody loves to laugh, and a translation

agency with experienced creative translators will ensure your jokes resonate worldwide.

QUESTIONS:

1. Why is humour considered one of the most difficult elements to translate?
2. What does the Dalai Lama joke example illustrate about humour translation?
3. List at least three elements of language or communication that can make translating humour challenging.
4. What is transcreation and how does it help in translating humour?
5. True or False: Word-for-word translation is the best strategy for translating jokes.
6. Complete the quote by E.B. White: “Explaining a joke is like dissecting a frog...”
7. Choose the correct definition: What is the primary goal of transcreation in humour translation?
8. What are some tips for writers to make humorous content easier to translate? Name at least two.

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Theme 8. Translation of literary texts

1. Introduction.

- 2. A translation of a literary passage.**
- 3. A literal translation text.**
- 4. A literary translation style.**
- 5. The characteristics of literary translation.**

Literary translation refers to the rendering of originals in which translators are expected to preserve or recreate “the aesthetic intentions or effects that may be perceived in the source text”

Literary translations

Literary translation is a type of translation where the source documents are fiction. Specialists in literary translation, working for POLYGLOT, translate any kind of artistic works at a high level.

Translation of literary texts includes:

- literary translation of books, articles, stories and other types of prose,
- literary translation of poetry,
- translation of advertising materials,
- translation of other texts that requires a creative and flexible approach.

Translation of literature is fundamentally different from other categories. This is because the main principle of literary translation is the dominance of poetic communicative function. It means that in addition to rendering information to the reader, literary translation also has aesthetic functions. The artistic image created in the particular literary work (be it the image of a character or nature) will certainly have an impact on the reader. For this reason the literary translator should take into account specific features of the text. It is the poetic focus of the text that makes this type of translation different from, say, texts of an informative type. When reading a story, poem or any other type of literary work translated from a foreign language, we perceive the text itself with its meaning, emotions and characters. It is quite a challenging task to achieve the main goal of the translation - creating a particular image for the reader. Therefore, literary translation might involve some deviations from the standard rules. A literal translation cannot reflect the depth and meaning of

the literary work. A literary translator reproduces a non-literal rendition of the original text. It is all about how the translator perceives it. He/she rewrites the text from the beginning to the very end. This applies, for example, when an obvious expression is replaced by synonyms or the structure of sentences is changed.

Artistic translations play an important role in our translation agency because our approach to the source information allows us to provide the best quality of the rendered poetic text. Work is done by a concrete algorithm. The translator reads the text through, then allocates individual terms, divides the text into logical sections and translates these sections one by one. In addition, we pay great attention to the stylistic translation. The translated text is processed in several stages.

Literary translation requires a lot of skill. We should not forget that the translation of a book or a poem, perhaps, will be read by thousands of readers. This means that the text needs to be adequate and moreover - we need to focus on the fact that the translated document should create the same image as the original. Perfectly executed work often makes the translator famous. The guild of masters of literary translation determines the best translators of the year.

POLYGLOT translation company will take on any kind of literary translation, whether literary translation of songs, poetry or prose with great pleasure and inspiration. We do this not only to provide a good translation of the provided materials, but also to style it for the particular country where the translated material is to be published. For this purpose we cooperate with many linguists throughout the world, who are native speakers of the target languages.

What is the translation of literary translation?

Literary translation is a translation style which poses major challenges. Like other types of translation, the texts must not be transcribed word for word. However, it is more complicated to preserve the creative and imaginative feel of a literary text while adapting it perfectly to the target language

What is literary translation style?

It is a combination of linguistic/structural patterns (i.e. stylistic features) and the implied meanings (or functions) produced by them;

It involves all types of stylistic choices at the different levels of language: lexical, grammatical and phonological, in particular.

What is a translation of a literary passage?

A literary translation is the translation of a literary text into a language other than the language it was first published in. This may include the translation of novels, short stories, plays, songs, poems, and ballads, and the translation of literary theory and critical materials on literature.

What is literal translation text?

Literal translation, direct translation, or word-for-word translation is a translation of a text done by translating each word separately without looking at how the words are used together in a phrase or sentence.

How to translate literary text?

1. 1 Understand the purpose and audience. Before you start translating, you need to identify the purpose and audience of your translation. ...

2. 2 Read and analyze the source text. ...

3. 3 Use appropriate translation strategies. ...

4. 4 Consult multiple sources and tools. ...

5. 5 Revise and proofread your translation. ...

6. 6 Here's what else to consider.

7. What are the types of literary translation?

8. Types of literary translation

There are three types of genres in literary texts: narrative, lyric and dramatic texts. These types of texts can be written in prose (such as short stories, novels and plays) or verse (such as poems, odes and elegies).

9. What is the main purpose of literary translation?

Literary translation is working with a text in its original language to prepare a version in a new language. This work promotes broader reading and distribution of the work.

What is a good literary translation?

Literary Translation is all about adaptation and making sure that the text is understandable for the target audience. This means that certain intuitive choices will need to be made if there are words for which there is no direct translation available.

What are the 5 techniques of literary translation?

Common translation techniques in literary translation include transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, couplets, and notes, as outlined in the research on translating cultural terms.

What are the characteristics of literary translation?

A literary translator reproduces a non-literal rendition of the original text. It is all about how the translator perceives it. He/she rewrites the text from the beginning to the very end. This applies, for example, when an obvious expression is replaced by synonyms or the structure of sentences is changed.

What does literary translate in English?

Literary means concerned with or connected with the writing, study, or appreciation of literature. Her literary criticism focuses on the way great literature suggests ideas.

What is literary translation theory?

Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

What is the translation of literary translation?

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How to translate literary text?

- 1 Understand the purpose and audience. Before you start translating, you need to identify the purpose and audience of your translation. ...
- 2 Read and analyze the source text. ...
- 3 Use appropriate translation strategies. ...
- 4 Consult multiple sources and tools. ...
- 5 Revise and proofread your translation. ...
- 6 Here's what else to consider.

What is the main purpose of literary translation?

Literary translation is working with a text in its original language to prepare a version in a new language. This work promotes broader reading and distribution of the work.

Cultural Nuances and Context: One of the foremost challenges in translating literary works is capturing the cultural nuances and context embedded in the source text. Literature often reflects a culture's ideals, beliefs, and historical information, which may not be perfectly translated into the target language.

QUESTIONS:

1. What is the main purpose of literary translation, and how does it differ from informative or technical translation?
2. Explain the concept of "aesthetic intention" in literary translation. Why is it important for the translator to preserve it?

3. What are the main challenges a translator faces when working with literary texts? Give examples.
4. Define literal translation. Why is it generally considered inappropriate for literary texts?
5. What steps should a translator follow when translating a literary text to ensure both accuracy and creativity?
6. Describe what is meant by “literary translation style.” What linguistic levels does it include?
7. What role does cultural context play in the process of translating a literary work?
8. Why is a literary translator sometimes allowed to deviate from the original structure or wording of the source text?

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Theme 9. Translation of technical and scientific texts

- 1. Introduction.**
- 2. Scientific translation techniques.**
- 3. Technical translation techniques.**
- 4. The characteristics of scientific translation.**

5. The characteristics of technical translation.

Scientific translation is a sub-branch of technical translation. While technical translation has more broad applications, scientific translation focuses on scholarly materials, including journal articles, academic theses, research papers, science webinars, etc

The difference is set by the purpose of the text itself. Scientific translations are theoretical texts that need to be read slowly and are aimed at gaining knowledge. Technical translation is aimed at communicating the application of science as a means to obtaining a practical result that is immediate.

Technical translation is a type of specialized translation involving the translation of documents produced by technical writers (owner's manuals, user guides, etc.), or more specifically, texts which relate to technological subject areas or texts which deal with the practical application of scientific and technological .

Top scientific translation techniques

1. Be clear and concise. ...
2. Keep an eye on the mistakes in the original text. ...
3. Play with structure and meaning. ...
4. Be an avid reader. ...
5. Pay attention to numbers and symbols. ...
6. Always proofread your translation. ...
7. Adapt your style to the type of document.
8. What is translation scientific method?

Translation is the process of turning observations in the laboratory, clinic and community into interventions that improve the health of individuals and the public — from diagnostics and therapeutics to medical procedures and behavioral changes.

If you read about why lightning strikes or how electricity works, you're reading a scientific text. When you read technical texts, you are learning to make or do something. If you read the directions for using a cell phone, you are reading a technical text.

Engineering, aviation, maritime, automotive, energy, chemistry and construction sectors are among the most preferred fields of technical translation. It is essential that the sentences are clearly comprehensible in technical translation. Such translations are generally product or service oriented.

Translation of technical documents can be particularly difficult as it requires an in-depth knowledge of the specific technical terms used along with an understanding of the context in which they are used.

Technical translation is the process of transferring the meaning of a technical text from one language to another. This requires scientific or technical knowledge, proficiency in the use of technical terminology and jargon in both the source and target language, and the ability to transpose concepts with precision

What is scientific translation? Scientific translation is the act of translating documents such as research, academic articles, the results of clinical trials, and more – any document on a scientific subject – into another language. Most scientific documents feature complex terminology.

Listen to pronunciation. (trans-LAY-shun) In biology, the process by which a cell makes proteins using the genetic information carried in messenger RNA (mRNA). The mRNA is made by copying DNA, and the information it carries tells the cell how to link amino acids together to form proteins.

As scientists discover new phenomena and research techniques, they coin terms by which to refer to these findings. These terms, which are technical terms specific to a discipline, will, by default, be jargon. Thus, jargon essentially creates language to meet the needs of scientific development.

This type of translation requires strong linguistic and professional skills. Not all translators are capable of professional translation of technical documents;—the translator must be specialised in the relevant subject area and have prior experience in this type of translation.

Therefore, a technical translation involves consultation, study, or technical validation materials such as an instruction manual of a machine, a scientific paper, a

medical record, or an academic article, among others. Each of them has its style, in addition to its language, jargon, and terms used in the field.

Technical and scientific translation refers to the process of translating documents that contain specialized terminology and subject-specific content. These types of texts are often found in fields such as engineering, chemistry, medicine, physics, information technology, and biotechnology. The primary goal of technical and scientific translation is clarity, accuracy, and consistency, rather than creativity or stylistic expression.

Key features of technical and scientific texts:

- Use of specialized terminology: Scientific and technical texts are characterized by the frequent use of domain-specific vocabulary that requires expert knowledge.
- Impersonal style: These texts are usually written in a formal, objective, and impersonal tone.
- Logical structure: Information is often presented in a clearly organized format with headings, subheadings, diagrams, and bullet points.
- Precision and clarity: There is no room for ambiguity; every term must be used correctly and consistently.

Types of technical and scientific texts:

- Instruction manuals and user guides
- Scientific research papers and journal articles
- Technical patents and engineering specifications
- Medical reports and pharmaceutical documentation
- Software documentation and IT manuals
- Environmental and laboratory reports

Skills required for the translator:

- A translator of scientific and technical texts must possess:
- Subject-matter expertise in the relevant scientific or technical field.
- Mastery of both source and target languages, especially in technical terminology.

- Understanding of text typologies, such as informative, instructive, and descriptive structures.
- Familiarity with international standards, such as SI units, ISO formats, and scientific citation styles.

Common challenges:

- Terminological consistency: Finding the correct and consistent equivalents of technical terms can be difficult, especially when no direct translation exists.
- Abbreviations and acronyms: Technical texts are filled with abbreviations (e.g., CPU, DNA, ISO) that may need expansion or clarification depending on the target audience.
- Localization issues: Some technical content needs to be adapted according to the regional standards and technical norms of the target audience.
- Lack of context: Translators sometimes work with isolated fragments of data or without access to diagrams, making interpretation more difficult.

Translation strategies:

- Terminology research: Use of glossaries, term banks (e.g., IATE, Termium), and subject-specific dictionaries.
- Collaboration with experts: Consulting professionals or subject experts can help clarify unclear or highly technical content.
- Back-translation and quality checks: Ensure accuracy by comparing the original and translated texts for technical consistency.
- Use of AT tools: Computer-Assisted Translation tools (e.g., SDL Trados, MemoQ) help ensure consistency and speed up the process.

Importance of accuracy in scientific and technical translation:

An error in translating a scientific or technical text can lead to serious consequences:

- Misinterpretation of medical prescriptions or clinical trials
- Incorrect installation of machinery or equipment
- Failure in industrial safety procedures

- Legal implications in patent documentation
- Hence, accuracy, attention to detail, and subject competence are vital in this field.

Translating technical and scientific texts is a highly specialized area that demands precision, discipline, and continuous learning. The role of the translator is not merely linguistic but also functional—ensuring that knowledge is effectively transferred across languages without losing its integrity. With the rapid development of science and technology, the demand for qualified technical translators is growing steadily.

QUESTIONS:

1. What is the main difference between scientific and technical translation?
2. What are the typical characteristics of scientific texts?
3. Why is terminology consistency important in technical translation?
4. What skills must a translator of scientific and technical texts have?
5. What types of documents are included in scientific translation?
6. What are some common challenges faced in technical translation?
7. How can CAT tools assist in the translation of technical texts?
8. Why is accuracy especially important in scientific and technical translation?

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Theme 10. Translation and globalization

- **Introduction.**
- **The interdependence of translation and globalization.**
- **Domains Affected by Translation in Globalization.**
- **Technology, Translation, and Globalization.**
- **Conclusion.**

Globalization refers to the increasing interconnectedness of the world through economic, technological, cultural, and political exchange. In this process, language plays a central role — and translation is one of its primary tools. Without translation, international communication, trade, and cooperation would not be possible. Thus, translation is both a product and a driver of globalization.

As globalization accelerates the flow of goods, services, and ideas, translation ensures that these flows are comprehensible across linguistic boundaries. Whether in multinational corporations, global media, or international law, translation bridges the gap between local and global. At the same time, globalization fuels the expansion of the translation industry itself.

For example, the need to translate product manuals, legal documents, or websites into multiple languages is now a standard global business practice.

Domains Affected by Translation

◆ Business & Commerce

Translation enables companies to enter new markets, adapt their branding, and connect with consumers worldwide. Bad translation, on the other hand, can damage reputation.

◆ Technology & Software Localization

Software, apps, and websites are adapted not only linguistically but also culturally — a process called localization.

◆ Education & Science

Translation opens access to research and educational content. International students and academic publishing rely heavily on translation.

◆ Media & Entertainment

From subtitled films to multilingual social media, translation shapes global culture. Popular content like *Squid Game* or *Money Heist* gains global traction due to high-quality translation and subtitling.

Challenges in Translating for a Global Audience

Cultural differences: Some ideas, idioms, or humor are deeply rooted in culture and hard to translate directly.

Linguistic inequality: English dominates the global discourse, which can marginalize other languages and cultures — a phenomenon known as linguistic imperialism.

Ethical issues: Translators may face dilemmas — whose voice is being represented? Is the target culture's identity respected?

Technology and Translation

With the rise of machine translation (e.g., Google Translate, DeepL), the speed and accessibility of translation have improved dramatically. However, this comes with trade-offs in accuracy, nuance, and cultural sensitivity.

Translation technologies like CAT (Computer-Assisted Translation) tools help human translators work more efficiently in global contexts, but they also raise concerns about translator invisibility and job security.

Translation and globalization are deeply interconnected. While globalization expands the need for translation, translation in turn enables globalization. However, translation is not a neutral activity — it reflects power, culture, and ideology. Translators must not only be language experts, but also cultural mediators and ethical decision-makers in the global flow of information.

Translation and Globalization is essential reading for anyone with an interest in translation, or a concern for the future of our world's languages and cultures. This

is a critical exploration of the ways in which radical changes to the world economy have affected contemporary translation.

The Internet, new technology, machine translation and the emergence of a worldwide, multi-million dollar translation industry have dramatically altered the complex relationship between translators, language and power. In this book, Michael Cronin looks at the changing geography of translation practice and offers new ways of understanding the role of the translator in globalized societies and economies. Drawing on examples and case-studies from Europe, Africa, Asia, and the Americas, the author argues that translation is central to debates about language and cultural identity, and shows why consideration of the role of translation and translators is a necessary part of safeguarding and promoting linguistic and cultural diversity.

Odell entitled *The Last War, or the Triumph of the English Tongue*. Appropriately enough, for a work published on the eve of a new century, it looked to the future and reported back on what it saw. The new world is now the United States of the World and the 'English race' has conquered the globe. The triumph of the English tongue is made easier by the mobilization of 1,500 airships laden with bombs and an unquenchable primitive fire. Faced with certain death from the air, speakers of languages such as French, German and Chinese decide that translation is the better part of valour and they set about translating themselves into the language of superior airpower (Odell 1898). In Odell's book of revelation, when the tongues of fire descend, the message is not to go out and preach in divers languages but to stay inside and speak one. In writing a book on translation and globalization at the beginning of another new century, the temptation is to give in to the mood swings of apocalypticism and hype which grip Odell's world and the writings of many commentators on the contemporary phenomenon of globalization. The effects of the dramatic changes in technology and in the organization of economies and societies at national and international level are wide-ranging and Translation and Globalization examines the specific consequences of these changes for translation and translators. However, the work goes further in arguing that translation, and by

extension translation studies, is ideally placed to understand both the transnational movement that is globalization and the transnational movement which is anti-globalization. Translation is rarely suited to the binary reductionism of polemic (for or against globalization) and as we hope the following chapters show, that is the particular strength of the activity and why it is so important to contemporary self-understanding. It is a truism in translation studies to point out that most of the work done in translation is in the area of scientific, technical, commercial, legal and administrative or institutional translation. The point is often made to put literary translation and theoretical writings on the translation of literature in their place. An unfortunate Introduction Echolands: translation now consequence is a division of intellectual labour, where sophisticated, conceptually dense theories are brought to bear on literary practice with non-literary translation seen as the realm of nonsense, commonsensical instrumentalism. It is difficult to see, however, how translation studies could be taken seriously as a branch of human enquiry if all the discipline had to offer to contemporary attempts to understand the new global order was a number of fast-track solutions to maximize translation output and quality. Though these solutions are important at an operational level, they are of little help in allowing people to understand and analyse why translation is so important in late modernity. Though both literary and non-literary translation are examined in this work, the focus is largely though not exclusively on non-literary translation. This is deliberate. The full significance of non-literary translation in cultures is drastically underestimated. This is not because, as is commonly thought, literary translation enjoys a monopoly of attention and prestige in the academy (it does not) but because the cultural and intellectual stakes of non-literary translation are rarely spelled out in any great detail and are generally referred to in only the vaguest possible terms ('promoting understanding', 'encouraging trade'). The connections between changes in the world of work, business, politics, society and non-literary translation are only partially made. Translation studies in the non-literary area can appear to be condemned to a purely reactive mode. In other words, instead of realizing that its disciplinary time has come, so to speak, and that it has important

things to say about change in the contemporary world, pragmatic translation studies is content, more often than not, simply to register change and to tailor translation courses accordingly. As a teacher of translation and external examiner for undergraduate and postgraduate courses in translation studies, I have been struck time and again by the marked predominance of literary topics in dissertation and thesis work and wonder whether this is not related, in part, to the relative absence of in-depth investigation of non-literary translation which relates it to larger questions of culture, society and language. If we consider the relationship between translation and new technology to be one of the key features of translation in a global age, then we quickly become aware of one of the problems with literature in the area. Many of the commentators are themselves key players. The obvious advantage is insider knowledge. The disadvantage is that we are not always at much of a remove from a kind of neocorporate Teflon-speak with its unquestioning acceptance of the profit motive and its unrelenting narrative of success. Politicians are aware of only part of the picture, and that is why we have political science and sociology. Translators and localization professionals have valuable but necessarily partial knowledge, and that is why we need a critical translation studies. Translation and Globalization takes a broad look at translation in a world transformed by the forces of globalization, with three aims in mind. Firstly, the study 2 Introduction attempts to understand the specific role of translation in this particular moment of human history. Secondly, my hope is to show translation students and teachers that translation is not only useful but interesting. Thirdly, the work wants to demonstrate to others, the vast majority, who are not translators why translation is interesting and important. One may argue that it is possible to get others interested in an area not by telling them how complex translation is (which it is) but why it matters. It is by showing those outside the discipline (and within too, of course) that translation engages with questions which are of real importance for the past, present and future of humanity that they are likely to listen. The most cursory survey of the literature in political science, sociology and cultural studies, to name but three disciplines, would suggest that at present, nobody much is listening. Chapter 1 examines the major changes in

the economy and information technology over the last three decades which have impacted on translation. The changes have resulted in the emergence of a new kind of economy which means a radically altered context for translation activity. The chapter then explores different aspects of this context in terms of the goods produced in the new global economy and the relationship between culture and translation in translating for the Web. As technology features so prominently in any attempt to understand globalization, there is an analysis of the role of tools in translation activity, and the suggestion is made that it is neither possible nor desirable to marginalize the technical in any proper definition of what it means to be fully human. Hence, tools are not simply a convenient adjunct to the activity of the translators but are central to definitions of what they do and always have done. The chapter then considers the role of the social in conjunction with the technical as translation is identified not simply as a means of instant communication but as a channel of transmission over time. A repeated difficulty in charting the emergence of a new economy and new global order is to reduce all societies to a standard (usually Western) model, and Chapter 1 argues for the existence of many different kinds of modernity if we are to properly understand the functioning and consequences of translation. An essential element of plurality in the world is language difference, and the chapter highlights the limited possibility for genuine understanding and the vulnerability which results from aggressively monoglot views of the world. If all translation is a vivid demonstration of interdependency, then any real independence of spirit, it is argued, can only come about through a grateful acknowledgement of our many cultural and linguistic dependencies. Chapter 2 deals with contemporary models of translation organization and asks what the role of the translator might be in the twenty-first century. The key concept investigated in the chapter is that of the network and how the properties of networks can be explored to describe features of translation activity worldwide. In particular, questions are asked about who gets included in and who is excluded Introduction 3 from translation networks. The concern with exclusion has been a powerful mobilizing factor for anti-globalization movements, and the chapter explores the

relevance for translation studies of critiques that have been made of market utopianism and highly selective neo-liberal versions of pluralism. Although the received wisdom is that globalization spells the end of the nation-state, the chapter challenges this notion and looks at the particular relationship between translation and the developmental state. In viewing humans as citizens rather than consumers, any critical theory of globalization must look to restoring agency to people, and not simply view global trends and flows as abstract and overwhelming. One response is to reject gigantism in favour of a return to 'smallness', the championing of minority translation practice examined in Chapter 5. Another way of restoring agency to translators is to look again at their role as mediators in the contemporary world and to stress the transmissive as opposed to the communicative dimension to their activities. A more proactive view of the translator and translation also means interrogating the ends of translation in an era when the (technical, economic) means of translation have increased exponentially. Among those ends are the contribution of translation to genuine biocultural diversity on the planet. Revitalizing our notion of what the ends of translation are leads the chapter to conclude with an examination of a number of basic categories of translation thinking in a period of accelerated change. Chapter 3 takes a close look at the changing geography of translation practice and at how translation in one small country, Ireland, has been affected by contemporary globalization. The chapter looks to the past initially, stressing that any attempt to look at the Irish experience must situate it in the context of a transnational translation history. It links the trans-national dimension to the experience of other post-colonial nation-states and shows how fundamental the diasporas are to any understanding of how post-colonial states now operate. The chapter then considers the specific technical and economic reasons for Ireland's emergence as one of the most important centres in the world for the translation of computer materials. This dramatic transformation of the fortunes of the Irish translation community is related to the features of globalization described in Chapter 1. The extent to which the type of translation practised in late modern Ireland favours or militates against cultural diversity is then considered. Taking the

issue beyond Ireland, the chapter uses the notion of censorship to ask whether the age of globalization has not witnessed a continued censorship or ignoring of translation experience. Although more obvious forms of censorship, such as physical assaults on translators or the banning of translated works, tend to attract public attention, less conspicuous and more damaging forms of censorship can go largely unnoticed. The censors are less likely to carry handguns than palm pilots and spreadsheets. One setting in the contemporary world where human beings are regularly confronted with language difference and the potential need to translate is the city. As 4 Introduction more and more people become inhabitants of global cities, the issue of translation and indeed indifference to translation is raised in the context of an argument for a new, polyglossic civility. Chapter 4 examines key features of globalization which impact on any future politics of translation, namely time, the rise of supra-national institutions and organizations, automation and the economic might of specific languages. The victory of time over space is often cited as a defining characteristic of modernity, in its early and late phases. Competitive advantage in translation terms generally means getting the job done faster than rivals, and doing this usually involves access to newer technology. The chapter considers the implications for translators of differential access to technology in markets and societies increasingly driven by considerations of time. Supra-national institutions such as the European Union or the World Health Organisation are not immune to temporal pressures, and the chapter examines the translational role of international organizations in the context of globalized information, surveillance and risk management. For any organization – local, national or international – to function effectively in a translation mode, there will be recourse to technology. Increasingly, this technology is seen in terms of automation of the translation process. The chapter analyses the impact of machine translation and computer-assisted translation on our thinking about translation and offers a more complementary and less confrontational way of reasoning about the relation between automation and creativity in translation practice. If literary translation is commonly perceived as the flagship of the creative, the marked imbalance in

translation traffic, from economically wealthy nations to economically poorer ones, does not bode well for the openness and diversity promised by the more exalted champions of globalization. The chronostratification of languages, the invisibility of translators as mediators and the dangers of a new ‘clonialism’ (the spread of sameness) are examined in the light of debates about the gradual impoverishment of the aesthetic resources of the planet. An argument is made here for a more self-aware and activist dimension to the role of the translator in the age of globalization. Chapter 5 looks at the world in a minor key. Current trends point to the alarming fragility of the linguistic ecosystem of the planet and the unprecedented rate of language loss. Not only are the majority of the world’s minority languages threatened with extinction this century but few languages are likely to escape the condition of being ‘minority’ languages if present developments go unchecked. The relative indifference of translation studies to the situation of minority languages is considered alongside the differing responses of a minority language to translation, seen alternatively as a threat or a godsend. The importance of considering minority languages in areas other than literary translation is stressed, as occasionally the tendency can be to see the minor as functioning solely in the artistic or aesthetic domain, and wider understandings of culture, as affecting all areas Introduction 5 of life, are not taken into account. The difficulty for communities in defending their languages against outside pressures is examined in the context of all resistance to translation being seen as uniquely regressive and essentialist. In particular, the chapter looks at how, in various areas such as training and research, the minority perspective might be brought to bear on translation studies. Consideration is also given to how, from a nomadic translation perspective, travelling in a minority language is a way of illuminating translation dilemmas in the contemporary world. If speakers of minority languages are major consumers of translation products (if only to make sense of the world in their own language) then how do they maintain their identity in a world subject to any number of homogenizing forces? Does openness mean the end of diversity or does diversity carry with it the promise of openness? It is in this context that an argument is advanced in favour of a new

translation ecology which attaches due importance to particularism and place without a reactionary retreat to ethnocentric smugness. Martha Nussbaum has observed that '[c]ultivating our humanity in a complex, interlocking world involves understanding the ways in which common needs and aims are differently realized in different circumstances' (Nussbaum 1997: 10). This understanding is inconceivable without the agency of translation. We cannot understand the ways in which needs and aims are differently realized if, due to language difference, we have no way of knowing what these aims and differences are. Our narrative imagination – our ability to try to imagine what it is like to be someone else from another language, another culture, another community or another country – is itself a mere figment of the imagination if we have no way of reading the books, watching the plays, looking at the films produced by others. In other words, if citizenship is seen as no longer exclusively defined by nationality or the nation-state (Delanty 2000), then any active sense of global citizenship must involve translation as a core element. However, translation should not be seen here in purely instrumental terms. Translation is important not simply because it gets us talking to each other or allows each of us to read what the other has written but because it gives us insights into why we sometimes find it so hard to talk to each other and why we may not particularly like or understand what the other has written. If contemporary reality is inescapably multicultural and multinational, then it makes sense to look to a discipline which has mediation between cultures and languages as a central concern to assist us both in understanding globalization and in understanding what it might mean, and why it is sometimes so difficult, to be a citizen of the world. The Argentinian writer Pablo de Santis in his novel *La Traducción* (1998) presents the reader with an account of dastardly doings at a translators' conference held on the Argentinian coast. One by one the guest lecturers on translation meet an untimely end. The hero of the novel, unusually, is a scientific rather than a literary translator, Miguel De Blast. The subject of his own lecture is a fictitious Soviet 6 Introduction neurologist named Kabliz. Kabliz interests De Blast because he worked on the case of a simultaneous interpreter who could not stop translating. Every time the

interpreter heard a word, she felt an overwhelming urge to translate it. No longer able to live in one language, she found herself inhabiting a Joycean echoland. She is eventually ‘cured’ of her affliction through a mixture of drugs and hypnosis. The latter bring her back to a pre-Babelian childhood where words and meanings coincide in one language and the echoes are finally silenced. Miguel De Blast gives his lecture and survives the conference. But he knows that the echoes of other languages are always there, always troubling the unilingual visionaries of Odell’s millenarian fantasies. In *Finnegans Wake*, Noah and Babel are tutelary presences in the earlier part of the work and Joyce is haunted by a Dublin that keeps on doubling up – doubling up as other times, other places, other languages. The narrator asks: ‘So This is Dyoublong? Hush! Caution! Echoland’ (Joyce 1939: 13). ‘Dyoublong’ is the site of the troubled Joycean question, ‘Do You Belong?’ Translation on a planet which currently has more than 6,000 language communities is an increasingly complex and challenging answer to that question. The last thing we want in the Echoland that is our planet is to be condemned to the sounds of our own voices.

QUESTIONS:

1. How does translation act as both a product and a driver of globalization?
2. In what ways does globalization increase the demand for translation services?
3. Why is localization important in the technology and software industries?
4. What role does translation play in the field of education and scientific research?
5. What are some of the cultural challenges translators face when working for a global audience?
6. How has technology changed the practice of translation in recent years?
7. What ethical considerations must translators keep in mind during the translation process?

8. According to Michael Cronin, why is translation a key site for examining the impacts of globalization?

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Theme 11. Translation and localization

- 1. Introduction.**
- 2. Key concepts in localization.**
- 3. The relationship between translation and localization.**
- 4. The differences translation and localization.**
- 5. Challenges and strategies in localization.**
- 6. The role of the localizer.**

In the age of globalization and digital communication, the need to reach audiences across cultures has grown exponentially. This has led to two closely related but distinct practices: translation and localization.

Localization (often abbreviated as L10n) involves tailoring not just words, but entire user experiences for a particular audience. It includes:

- Date, time, and currency formats

- Idiomatic expressions and slang

- Images and colors appropriate to the culture

- Regulatory compliance

Translation is often the first step in the localization process, but it's not the only one. While translation focuses on linguistic accuracy, localization focuses on usability and cultural fit.

Challenges and Strategies in Localization

Untranslatable Terms: Some words or concepts do not exist in the target language. Creative adaptation is needed.

Technical Constraints: Limited space in user interfaces or mobile screens affects how much text can be displayed.

Legal and Ethical Issues: Products may need to meet different legal standards in each country (e.g., data privacy laws).

Localization Tools: Tools like SDL Trados, memoQ, or Smartling help localizers manage large projects efficiently.

The Role of the Localizer

The localizer is not just a translator. They need:

- Linguistic skills

- Deep cultural knowledge

- Familiarity with software tools and platforms

- Understanding of user experience (UX) design

They often collaborate closely with software developers, graphic designers, and content creators to ensure seamless localization.

In our interconnected world, localization is no longer optional — it is essential. It enables businesses, media, and services to reach diverse audiences authentically. A well-localized product feels “native” to its users, while a poorly localized one can cause confusion or even offense.

Localization is ultimately about respecting diversity and making global content truly accessible and relatable to local audiences.

Consider a slogan like “Think outside the box.” A literal translation may not make sense in some cultures. A localizer might replace it with an equivalent local metaphor, preserving the intended message rather than the exact words.

For example, a U.S. e-commerce website localized for Japan may translate product descriptions, change pricing to yen, adapt clothing sizes, and modify images that could be culturally sensitive.

Translation is the process of rendering text from one language into another. Localization, on the other hand, goes beyond translation — it adapts the product or content to suit a specific locale or market. Localization considers cultural norms, technical formats, legal standards, and even visual preferences.

But spend some time talking to people from outside the localization industry, and you’ll often see localization being used interchangeably with translation. Those who are practitioners know that these two processes differ, and they know exactly how.

To show you the difference between translation and localization, we’ll share creative examples and use cases for various industries. We’ll also explain when it makes sense to localize vs. translate.

But first, let us get clarity on the fundamental differences of localization vs translation.

The difference between translation and localization

Translation is the process of converting text from one language to another. **Localization** goes beyond translation to ensure content is culturally appropriate and well-received in the target market.

Translation prioritizes language accuracy, while **localization** pays specific attention to cultural, social, and linguistic nuances.

To put it visually:

Process

What gets adapted

Localization

Experience

Translation

Message

With translation, you're adapting a message. With localization, you're adapting an experience.

While translation and localization are two different processes, adapting the message is usually a part of adapting the digital experience.

In other words, translation is an integral part of the localization process.

You can translate without localizing, **but you can't localize without translating.**

Translation vs. localization example

People might define localization examples as something that would have been **traditionally called "adaptation"** in the professional translation world.

Let's use this sentence in American English as a simple example:

Two pounds of strawberries cost \$10 and will be delivered to you on 04/05/2020.

Here's the translation of this sentence in Spanish **without any adaptation:**

Dos libras de fresas cuestan \$10 y se le entregarán el 04.05.2020.

But would this translation work for Spanish-speaking Mexico?

The above sentence has to be properly translated for Spanish-speaking Mexico, where:

- People use the metric system for weight, as opposed to the imperial system used in the USA

- The currency is the Mexican peso, not US dollars

- The date format used is day-month-year, not month-day-year as it is in the USA

When you take these differences into account, you can adapt the translation in a following way:

Un kilo de fresas cuestan 218 MXN y se le entregarán el 05.04.2020.

The above translation **would only work for Mexico.**

- For Spain, you'd convert the price into Euro
- For Argentina or Uruguay, you'd also change "fresa" to "frutilla" for the translation of "strawberry"

When looking at the media formats, translations primarily relate to text, while you can localize everything from text and visuals to entire experiences. In highly regulated industries, it's common to use back translations for additional quality assurance.

Key takeaway

As you can see, the distinction between translation and localization is sometimes blurry.

Overall, if something relates **to work on the text**, it is still *largely* considered as translation.

If something relates **to the context of the product as a whole**, this is usually considered to be localization.

Keep on reading to better understand these nuances.

A closer look at localization and translation nuances

Translation is indeed part of localization, but so much more is required for content to become authentic and locally accepted. Check the infographic below to see what's covered by localization and what applies to both translation and localization.

When is translation sufficient?

Do you necessarily *have to* localize your content? Let's explore this shortly.

If your primary goal is to convert straightforward information (e.g., instruction manuals, technical product descriptions, standardized tests) from one language to another, **you could get away with just translating content.** However, internationalization plays a key role in preparing content for both translation and localization, ensuring the flexibility to adapt content for different markets when needed.

In this scenario, you're dealing with standardized terminology and there's minimal room for idioms and cultural misunderstandings. Your focus is on clarity and getting pragmatic information across, not culturally adapting content, so simply bridging the language gap should be enough.

The fascinating thing about localization is that when it's done well, you don't even notice it. Localization makes you feel like a program, website, or mobile application was designed *just* for you, not as a generic experience created as a one-size-fits-all.

When cultural relevance is at stake, and you want to get a positive emotional response from your target audience, **localization becomes critical**. It's necessary when you're adapting your brand's voice and message to fit the local audience's expectations. Here are a few examples:

- You have a digital product or service that is ready to become a truly global product.
- You seek to provide an equitable digital experience to customers around the world.
- Your product has frequent updates that should reach your customers almost instantly.
- You waste hours of valuable engineering time on copy-pasting efforts or struggling with outdated technology.
- You are searching for a solution that will support linguistic diversity (e.g., supporting plurals, right-to-left languages, etc.).
- You want the freedom to choose a workflow and providers, and real-time access to your localization assets and in-progress projects.

Further read: Localization can make a huge impact on your business growth. See [how Revolut doubled its customer base and saved 100+ by using Lokalise to automate their localization process.](#)

Localization examples from Spotify and Notion

The fascinating thing about localization is that when it's done well, you don't even notice it. Localization makes you feel like a program, website, or mobile application was designed just for you, not as a generic experience created as a one-size-fits-all.

Spotify

Personalized content is at the heart of everything that Spotify offers. The company wants people to open Spotify and find something that fits them.

The first thing they do to make the experience more relevant to more people is to translate text into the appropriate language. Take this example below, for a playlist called "Songs to Sing in the Shower."

They think deeply about the cultural content they spotlight and highlight traditional Thai music in Thailand, recognize South Africa's Freedom Day, and celebrate Diwali in India.

To create a fully immersive experience, Spotify also made changes to their recommendation engine to allow for localized music suggestions. Users could learn what was popular in certain cities or regions around the country.

However, Spotify doesn't just rely on localized content *inside* their app. They also use hyper-localized marketing and advertising to reach potential users.

The ads speak to experiences unique to certain neighborhoods or cities. This catches the eye of potential Spotify customers, makes them feel recognized and understood, and promotes Spotify as an aid to help navigate these daily conundrums.

A hyper-localized ad from Spotify targeting specific demographics in India (Source)

Notion

Notion helps companies and individuals get organized and manage their teams with an all-in-one workspace.

From the very beginning, the company’s user base has been enormously international, with over 80% outside the U.S. across 28 countries. But their global experience wasn’t fostering the sense of home that aligns with Notion’s mission.

According to Katsukiyo Nishi, General Manager, Japan, at Notion:

“We want Notion to feel like it was built in every country where people use it.” As the team looked into building a global product, they picked South Korea as their first localized market due to the strong user base they had there.

Today, Notion’s products, resources, and guides are also available in Japanese.

How did Notion do it? They started by creating a central hub for all the content assets that needed to be translated — over 251,000 words across their website, app, templates, help guides, and case studies.

To manage the process, Notion used Lokalise. The result was a database of content that could be optimized for use in any language.

Further read: Check out more localization examples from Netflix, Coca-Cola, IKEA, and more.

Useful resources on translation and localization

While this article covers the main differences between localization and translation, there’s a whole lot more to learn.

So, where to next?

We invite you to roam around the [Lokalise resource library](#) and explore useful resources on translation and localization.

If you’re getting ready to launch your translation or localization project, here are some useful resources on finding the right team to work with:

Translation and localization are essential steps in making content accessible to a global audience. Translation involves converting text, speech, or signs from one language to another, while localization adapts content to a specific region or culture, taking into account differences in language, customs, and regulations.

Key differences between the two:

- Translation focuses on conveying the original message, whereas localization considers the cultural and regional context.

• Localization often requires more significant changes, such as adapting units of measurement, dates, and times, to suit the target region.

Effective translation and localization can significantly enhance user experience and increase global reach.

What is translation and localisation?

Simply put, translation converts written words from one language into another. Localization employs multiple techniques to adapt content's full meaning for the new culture. When content gets translated literally, it may make sense in the target market or it may not.

What is an example of localization translation?

For example, a software company localizing for the Spanish market would translate its interface and materials into Spanish, incorporate local date formats and currency, and ensure symbols and images are culturally appropriate

What is the difference between localizing and translating?

The difference between translation and localization is that translation renders text from its original source language into one or more target languages, while localization is the comprehensive process of custom-tailoring a text or other media to a specific region, country, and culture.

Brands looking to adapt their content into a new language will typically land on two options: translation and localization. But while similar -- both are about adopting your brand's messaging into a new language to reach a new audience -- translation and localization are two different processes.

Here are some of the top ways that localization differs from translation, and how localization and translation will enable your brand to reach a new audience in a new way.

How is translation different from localization?

If you want to understand how it's different from localization, that's a good place to start.

Translation is a type of localization, just like football is a type of sport. But, like sports, localization is a large category, filled with multiple ways to make content effective for a new, international audience.

Translation is a starting point.

Simply put, translation converts written words from one language into another. Localization employs multiple techniques to adapt content's full meaning for the new culture.

When content gets translated literally, it may make sense in the target market or it may not. Take an ad reading, "Make us your top draft pick," for example. Americans get that this refers to NFL and NBA drafts, where teams choose their favorite player first.

But outside the US, there's no such thing as the draft, unless you're joining the military. So localization looks at content's true message, then finds the best way to say, "Choose us."

Localization Involves Images

Localization also involves image adaptation. Let's go back to our example: Say the ad shows a goalpost over the company's door with a customer running through.

If the copy doesn't refer to the draft anymore, the picture no longer makes sense. Plus, football's a uniquely American sport, so even if the original language were more universal (like "Win with us!"), the picture itself would still need to change into something the new market understands.

Layout adjustment is another localization technique. English reads from left to right, but Arabic, Hebrew, and other languages read right to left. Our ad would need to be flipped so that copy, pictures, and other content elements move the correct direction.

Font size and type might need changes too, so languages using a non-Roman script can be read clearly. Even when content is translated into a language using the same alphabet as English, layout still often needs adjustment. Romance languages,

like Spanish and French, need 30% more words than English to express a similar phrase.

Finnish needs 30–40% fewer words. Translation changes the language, but layout localization makes sure copy looks right.

Tools like visual context enable brands to ensure formatting and layout can properly adjusted to fit the correct translations.

Translation Is Just One Aspect of Localization

Then there's everything else: Is the price in the right currency? Are dates formatted correctly? Is product size measured in English or metric? These areas are all part of the larger localization category, too.

Translation involves simply converting the words of a text from one language into another, while maintaining the intent and concepts. Localization, on the other hand, involves adapting even more to adhere to cultural elements of the target audience. Localized content feels familiar.

With fully localized content, brands can ensure that their experiences resonate with users, even if they speak an entirely different language.

QUESTIONS:

1. What is the fundamental difference between translation and localization, and why is it important to distinguish between the two in global communication?
2. How does localization go beyond translation when adapting digital products such as software, websites, or mobile apps?
3. Explain how cultural elements such as idioms, images, and date formats play a role in the localization process. Provide examples.
4. What are some of the major challenges that professionals face in localization, and what strategies or tools can help address them?
5. Why can a literal translation sometimes fail to convey the intended meaning or experience in another culture? Support your answer with examples.
6. What skills and knowledge does a localizer need to possess that go beyond linguistic ability?

7. Describe a real-world example of successful localization from companies like Spotify or Notion and explain how it impacted user experience.
8. In which cases might translation alone be sufficient without the need for localization? Provide examples and explain your reasoning.

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Theme 12. Machine translation and cross-cultural communication

- 1. Introduction.**
- 2. Types of machine translation.**
- 3. Machine translation in cross-cultural communication.**
- 4. Challenges of machine translation in cross-cultural contexts.**
- 5. Human vs. Machine in Cultural Mediation.**
- 6. Ethical considerations and risks.**

7. Conclusion.

Machine Translation (MT) refers to the automatic rendering of text from one language into another using computer systems. While it once involved simple rule-based algorithms, today it relies primarily on Neural Machine Translation (NMT) — complex models trained on vast amounts of multilingual data.

At the same time, cross-cultural communication — interaction between people from different cultural backgrounds — has become increasingly important in our globalized world. Here, language plays a key role, and MT offers new possibilities and new challenges.

Types of Machine Translation.

Over the decades, MT has evolved significantly:

Rule-Based MT: Early systems based on grammatical and lexical rules. Accurate in controlled domains but inflexible.

Statistical MT: Used statistical models from bilingual corpora. More adaptable, but still flawed in meaning transfer.

Neural Machine Translation (NMT): Modern systems like DeepL and Google Translate use deep learning to produce more natural, fluent translations — though still imperfect.

Examples: Google Translate, DeepL, Amazon Translate, and newer AI-powered chatbots like ChatGPT can now perform MT with increasing fluency.

Machine Translation in Cross-Cultural Communication.

Machine translation plays a key role in bridging linguistic gaps across cultures:

Business: Real-time translation in international meetings

Travel: Tourists use MT apps to navigate foreign countries

Education: Students use MT to access global academic sources

Humanitarian work: Rapid communication in crises with multilingual populations

These examples show how MT supports cross-border communication, enabling faster and broader exchange of ideas.

4. Challenges of MT in Cultural Contexts

Despite its benefits, MT faces major cultural limitations:

Idioms and metaphors: MT often fails to capture figurative language (e.g., “kick the bucket” or “spill the beans”).

Politeness strategies: Languages express respect differently (e.g., formal vs. informal pronouns), which MT can mishandle.

Cultural references: Humor, religion, politics, or historical context may not translate properly.

Mistranslation risks: MT errors can lead to offense, misunderstanding, or even diplomatic tensions.

Therefore, cultural nuance often gets lost in machine-generated translations, especially in emotionally or socially sensitive content.

5. Human vs. Machine: Who Mediates Culture Better?

While MT is improving, humans still excel at:

Understanding cultural emotions and implications

Choosing appropriate tone and register

Navigating context, irony, and ambiguity

This is why human post-editing — revising machine-generated translations — remains essential in many fields (legal, medical, literary translation).

Some systems now use hybrid models, combining machine speed with human quality control — a growing trend in the translation industry.

6. Ethical Considerations and Risks

The use of MT also raises ethical concerns:

Data privacy: MT tools may store or analyze sensitive text input.

Bias in data: Many MT systems are trained on biased or Western-centric data, reinforcing stereotypes or cultural misrepresentations.

Language inequality: Low-resource languages receive poor MT support, potentially marginalizing those communities.

These concerns highlight the need for responsible AI development and usage.

Machine translation has become an indispensable tool for facilitating communication across cultures. However, it must be used with awareness of its

limitations. Effective cross-cultural communication requires not just linguistic transfer, but also cultural competence, empathy, and ethical responsibility.

As technology advances, the future lies in systems that better integrate cultural understanding, working alongside human translators and cultural mediators.

Machine translation and cross-cultural communication are two interconnected fields that facilitate global understanding and collaboration. Machine translation involves the use of algorithms and artificial intelligence to convert text or speech from one language to another, enabling people from diverse linguistic backgrounds to communicate more effectively. Cross-cultural communication, on the other hand, focuses on the nuances of human interaction across cultural boundaries, helping individuals to navigate differences in values, norms, and customs. Together, these fields promote international understanding, trade, and diplomacy. Effective machine translation and cross-cultural communication are essential for a more interconnected world

What is cross-cultural communication and translation?

Cross-cultural communication is a field of study investigating how people from differing cultural backgrounds communicate, in similar and different ways among themselves, and how they endeavor to communicate across cultures. Intercultural communication is a related field of study.

What is the concept of cross-cultural communication?

Cross-cultural communication is the process of recognizing both differences and similarities among cultural groups in order to effectively engage within a given context.

What are the 3 main techniques used for machine translation?

We give some common approaches on how language translation technology implements this machine translation process.

- Rule-based machine translation. ...
- Statistical machine translation. ...
- Neural machine translation. ...
- Hybrid machine translation.

How does translation help to communicate among different cultures?

Translation plays a crucial role in facilitating communication between people who speak different languages and come from different cultural backgrounds. It allows for the exchange of ideas, information, and goods across borders, helping to bring people together and promote mutual understanding.

What are the four elements of cross-cultural communication?

So, let's step away from the language technicalities for a while and talk about the 4 key principles for effective cross-cultural communication.

- RESPECT;
- AWARENESS;
- ACTIVE LISTENING;
- ACCEPTANCE.

What is the aim of machine translation?

The goal of any machine translation is to create publishable work without the need for any human intervention. Currently, machine translation software is limited, requiring a human translator to input a baseline of content.

What is the aim of machine translation?

The goal of any machine translation is to create publishable work without the need for any human intervention. Currently, machine translation software is limited, requiring a human translator to input a baseline of content.

QUESTIONS:

1. What is the main purpose of machine translation in the context of cross-cultural communication?
2. Describe the differences between rule-based, statistical, and neural machine translation methods.
3. How does machine translation contribute to communication in fields such as business, travel, and education? Provide at least two examples.
4. What are some of the major cultural challenges machine translation faces when translating figurative or sensitive content?

5. Why is human intervention still important in the process of machine translation, especially in culturally sensitive contexts?
6. What ethical issues can arise from the use of machine translation systems, particularly regarding data privacy and language equality?
7. Explain the role of cultural competence in effective cross-cultural communication and why it cannot be fully replaced by machine translation.
8. List and explain the four key principles of effective cross-cultural communication.

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Theme 13. Translition and ethics

- 1. Introduction**
- 2. The Nature of Translation and Its Ethical Dimensions**
- 3. Theoretical Approaches to Ethics in Translation**
- 4. Key Ethical Dilemmas in Translation Practice**
- 5. Ethics in Professional Translation Fields**
- 6. Codes of Ethics and Professional Guidelines**

Translation is a communicative act that goes beyond linguistic conversion. As Hatim and Mason (1997) emphasize, “translation is an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication.” This implies that the translator is not just a passive conduit but an active participant who makes interpretive decisions with ethical consequences.

Every choice a translator makes—word selection, tone adjustment, contextual clarification—can shape the meaning of a text and influence its reception. Thus, ethical awareness must be central to translation practice.

Several translation theorists have proposed ethical frameworks. Here are a few key perspectives:

a) Norm-Based Ethics (Toury, Chesterman)

Gideon Toury (1995) and Andrew Chesterman (2001) highlight the role of norms in guiding translator behavior. Norms are socially and professionally accepted patterns that define what is considered ethical or unethical in a given culture or context.

“The translator is expected to adhere to certain ethical norms of accuracy, loyalty, and responsibility.” — Chesterman (2001)

b) Skopos Theory (Vermeer)

Hans Vermeer’s Skopos theory (1989) emphasizes the purpose (skopos) of the translation. According to this theory, ethical decisions must be guided by the function of the text in the target culture. What is ethical depends on what the translation is meant to achieve.

c) Postmodern and Narrative Approaches (Baker)

Mona Baker (2006) introduces a narrative perspective, arguing that translators are narrators who frame the world through their choices. In this view, ethics involves recognizing one’s power in constructing social narratives and acting responsibly.

Key Ethical Dilemmas in Translation Practice

Let’s examine the most common ethical conflicts a translator may face:

a) Literal vs. Contextual Translation

How close should a translator stay to the original text? While literal translation ensures accuracy, it may sound unnatural or confusing. On the other hand, a freer translation might make the text more readable but risks misrepresenting the author’s intent.

Example:

Original: He kicked the bucket.

Literal: U chelakni tepdi.

Idiomatic Translation: U vafot etdi.

– The literal version misleads the target reader. Ethical translation requires contextual awareness.

b) Dealing with Offensive or Culturally Sensitive Content

Should translators censor racist, sexist, or blasphemous content?

Some argue that modifying such content is ethical to avoid harm, especially in children's literature or public texts. Others argue that changing the text is unethical because it misrepresents the author.

Example: In some translations of *Adventures of Huckleberry Finn*, racial slurs have been softened or removed. This raises the question: are we preserving historical context or erasing it?

c) Translation in Authoritarian Contexts

In politically sensitive environments, translators may be forced to alter texts. Ethical responsibility requires balancing loyalty to the truth with personal safety.

Ethics in Professional Translation Fields

a) Medical Translation

Ethical concerns include clarity, informed consent, and confidentiality. A mistranslation here can lead to serious harm or even death.

Principle: "Do no harm" (non-maleficence) is fundamental.

b) Legal Translation

Exactness and impartiality are key. Misinterpretations can alter legal rights. The translator must avoid any bias or omissions.

c) Business and Advertising Translation

Translators may be asked to embellish or "localize" content to appeal to markets. The line between acceptable adaptation and unethical manipulation can be thin.

Codes of Ethics and Professional Guidelines

Many national and international bodies provide ethical codes for translators.

These codes promote:

Accuracy and Faithfulness

Impartiality

Confidentiality

Accountability

Continuous Professional Development

Examples:

American Translators Association (ATA)

International Federation of Translators (FIT)

Institute of Translation and Interpreting (UK)

These codes also include ethical obligations not to accept tasks beyond one's competence and to maintain client confidentiality.

Translators are not just technicians—they are moral agents. Their decisions affect how cultures are represented, how individuals are understood, and how power is exercised. Therefore, ethical reflection is not optional—it is integral.

As Anthony Pym (2012) asserts:

“The translator's main ethical responsibility is to the people for whom the translation is intended.”

Translation is more than a mechanical task. It is a complex, culturally embedded, and ethically loaded process. Translators must navigate between the expectations of the source and target cultures, while remaining faithful, respectful, and socially responsible. Ethical training should be a core component of translator education, because every act of translation is, ultimately, an act of trust.

Translating involves responsibility and making decisions, just like any other profession. That's the reason why **translation ethics** show up. In particular, translation ethics are the principles as a guideline for professional **translators** and **interpreters**.

Ethics in translation is all about doing the right thing when translating words from one language to another. It's like being a good translator detective who not

only finds the right words but also makes sure they're **fair, honest, and respectful**. Just as in our everyday lives, where we want to be kind and fair to others, translators also have a duty to be fair and true to the words they translate.

In this simple guide, you'll explore the important rules and principles that help translators make good choices.

What are the Ethics in Translation?

Here are some fundamental translation ethics below:

(Note that there may be some variation in ethical considerations depending on the specific context and professional associations.)

1. Accuracy

Accuracy involves the original text's **content, meaning, and intention**. Translators' duty is to provide accurate translations. Their main goal should be conveying **nuances and cultural references** as accurately as possible.

Suppose you have an English menu at a restaurant, and it describes a dish as "grilled chicken." If the translator mistakenly translates it as "fried chicken" in the other language, it would be an inaccurate translation. Grilled chicken and fried chicken are two different ways of cooking chicken. However, the customers might order something they didn't want if the translation isn't accurate.

2. Neutrality

Translators should **refrain** from adding their personal opinions, biases, or interpretations into the translation. The **tone and style** of the original text must be accurately reproduced by the translator. Hence, neutrality helps ensure that people who read the translation get an accurate understanding of the source text.

3. Confidentiality

Data privacy and confidentiality are also ethical obligations for translators. Translators are obligated to maintain the confidentiality of the materials they translate. They are also obligated not to reveal any confidential or sensitive information.

Suppose you are a translator working for a medical clinic. However, you need to translate a patient's medical records. In this situation, you must not share or

discuss the patient's medical information with anyone who doesn't have a legitimate need to know. You should also take measures to ensure **the security of the translation** file and any related documents. For example, you can use methods like password protection.

4. Cultural Sensitivity

Dealing with **sensitive** or **controversial** subjects requires cultural awareness. That's why translators must be culturally sensitive and **aware of cultural differences**. They should adapt the translation to the target culture while respecting the source culture's **values** and **norms**.

For example, when translating a children's storybook, the translator should maintain cultural factors. Let's say, in the original story, there's a scene where characters celebrate a holiday specific to their culture, such as **Chinese New Year**. In this situation, the translator should ensure that the holiday is accurately represented in the new language.

The translator should also ensure using appropriate terminology and customs that are relevant to the target culture. If the story is translated for an audience in the United States it can be translated as **Thanksgiving** to make it relatable to American readers.

5. Transparency

Translators should be transparent with clients about their **qualifications** and **limitations**. Translation is a wide field which has subfields. Translators are trained by a specific area they have chosen such as medicine, law and technical. If a translator is not proficient in a particular subject matter or language pair, they should decline the assignment. Seeking help from a more qualified colleague can be another solution for this situation.[3]

Let's say you're a translator working with a client who needs a legal document translated. You have the necessary **language skills** for the task. However, this legal document involves a highly specialised area of law that you're not familiar with, such as international maritime law. In this situation, it's essential to be transparent with your client.

You should inform them about your expertise and limitations. Being transparent about your qualifications ensures that the translation is of the highest **quality** possible. Transparency is important in building trust and maintaining **professional integrity** in translation work.

The Path to an Accurate Translation

In conclusion, upholding these ethics is not only a responsibility but also a commitment to bridging linguistic and cultural gaps. Ethics in translation provide a way for an accurate translation to the translators. These principles also promote understanding, respect, and trust among diverse cultures and languages.

QUESTIONS:

1. Why is a translator considered an active participant in the communication process, according to Hatim and Mason?
2. How does Skopos theory guide ethical decisions in translation, and what is meant by the "purpose" of a translation?
3. What ethical dilemma is presented when translating idiomatic expressions like "He kicked the bucket," and what is the translator's responsibility in such cases?
4. Why is confidentiality an important ethical obligation for translators, especially in fields like medicine or law?
5. What are some of the risks involved in translating texts within authoritarian or politically sensitive contexts?
6. How do professional codes of ethics, such as those by the ATA or FIT, help ensure responsible translation practice?
7. What is the ethical significance of neutrality in translation, and how might bias affect the translation process?
8. Why is transparency important in the translator-client relationship, and what should a translator do if they lack expertise in a particular subject matter?

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Theme 14. Translation of classical and modern literature

- 1. Introduction**
- 2. Characteristics of classical and modern literature**
- 3. Key challenges in literary translation**
- 4. Translation approaches: domestication vs. foreignization**
- 5. Ethical and aesthetic responsibilities**
- 6. The role of literary translation in global culture**

Literary translation is not just a transfer of words but a transcreation of artistic and cultural meaning. Translating classical literature (e.g., Homer, Shakespeare, Alisher Navoi) and modern literature (e.g., Virginia Woolf, Paulo Coelho, or Khaled Hosseini) involves different challenges and responsibilities.

Each literary period carries its unique linguistic, cultural, and stylistic features, and the translator must make critical decisions to maintain the author's voice, cultural richness, and aesthetic value.

“Without translation, we would be living in provinces bordering on silence.”

— George Steiner

Characteristics of Classical and Modern Literature

Classical Literature

Timeless themes: honor, fate, justice, morality.

Elevated, archaic language.

Strong influence of cultural and religious contexts.

Often written in poetic or rhetorical styles.

Example authors: Homer (Greek), Ferdowsi (Persian), Alisher Navoi (Chagatai), Shakespeare (English), Dante (Italian).

Modern Literature

Focus on individual experience, inner thoughts, realism.

Experimental narrative techniques (e.g., stream of consciousness).

Contemporary language and idioms.

Social, political, and psychological themes.

Example authors: James Joyce, Franz Kafka, Gabriel García Márquez, Orhan Pamuk.

Key Challenges in Literary Translation

a) Language and Style

Translators must preserve the aesthetic quality, tone, rhythm, and style of the original.

Classical literature: may use poetic meter or complex metaphors that are difficult to replicate.

Modern literature: often features slang, dialogue, or fragmented structure that require creative equivalents.

b) Cultural References

Literary works are deeply rooted in culture—historical events, religious beliefs, customs.

Classical example: Navoi’s Khamsa includes Sufi philosophy and Persian literary symbols.

Modern example: Chinua Achebe's *Things Fall Apart* uses Igbo idioms and customs.

Translator's task: Should they explain, adapt, or keep foreign elements? This raises ethical and stylistic decisions.

c) Intertextuality and Allusions

Many texts refer to other works (Biblical, mythological, historical). The translator must recognize and preserve these references, or risk losing the depth of meaning.

Translation Approaches: Domestication vs. Foreignization

As proposed by Lawrence Venuti, there are two major strategies:

Domestication: adapting the text to the target culture for fluency and clarity.

Foreignization: preserving the foreignness of the source text to expose the reader to other cultures.

Both strategies are valid, but the choice depends on the goal of translation and the target audience.

Examples from Practice

A. Classical Literature

Shakespeare in Russian (translated by Boris Pasternak): Tried to preserve the poetic form but made changes to make it accessible.

Navoi into Uzbek/English: Translators must decide how to deal with archaic Chagatai Turkish, symbolic imagery, and Islamic concepts.

B. Modern Literature

Haruki Murakami's novels: Translated from Japanese to English by Alfred Birnbaum and Philip Gabriel—modern slang, inner monologues, and Japanese cultural subtleties make the task difficult.

"The Fault in Our Stars" by John Green: When translated into Uzbek (*Yulduzlar aybdor*), many idioms, metaphors, and emotional expressions required cultural sensitivity.

Ethical and Aesthetic Responsibilities:

A literary translator must act as:

Interpreter: of the author's meaning.

Artist: recreating style and mood.

Cultural mediator: explaining foreign elements.

Editor: making the text enjoyable and accessible.

“A good translation is not a copy, but a rebirth.”

The Role of Literary Translation in Global Culture:

Promotes intercultural dialogue and understanding.

Gives voice to marginalized cultures and languages.

Enriches the literary canon in every language.

Facilitates the spread of ideas, ideologies, and aesthetics.

UNESCO and PEN International support literary translation to protect linguistic diversity and cultural heritage.

Translating classical and modern literature is an art form in itself. It demands linguistic mastery, cultural awareness, creativity, and ethical judgment. Whether preserving ancient poetry or re-creating modern fiction, literary translators serve as bridges between worlds.

“To translate is to create in the shadow of the original.” — Paul Ricoeur

Translation of classical and modern literature can be done using various online tools and resources. Google Translate offers a service to translate literary texts from one language to another. Additionally, there are many websites and platforms that specialize in translating classical and modern literature, such as Project Gutenberg, ManyBooks, and Google Books. These resources provide access to a vast collection of translated works, including novels, poems, and plays from around the world. You can also use translation software and apps, like Memsource and SDL Trados, to help with the translation process.

Five years ago, I balked at the idea of reading classic literature. Well, except Lord of the Rings or Narnia, since those were their own category and didn't count as “classics”; they weren't boring enough. And Tom Sawyer, because that one was fun. And The Scarlet Letter had interesting symbolism.

But classics were “boring” and modern YA was full of adventure and romance and teenagers toppling corrupt governments, so clearly modern fiction was the way to go.

Flash forward to 2020 and suddenly I’m seeking out classic literature. The more I solidify my worldview, the more modern fiction loses its appeal, and all those classics I “should” read can’t be any worse, right?

That was the tipping point.

For a couple of years now, classics have been some of my favorite books and I’ve often found modern fiction disappointing in comparison. My favorite modern books these days are those that have something in common with the classics that I now love!

But as I seek to balance out my reading once more and give modern fiction another chance, I can see some of the strengths and weaknesses of each category more clearly, and it’s the differences between them that I want to look at today.

Rich Language vs. Accessible Prose

One of the things I love about classic literature is that older authors made such skillful use of words. They used a much broader vocabulary, they utilized more complex sentence structures, and they painted much more vivid images by choosing the right words instead of simply adequate words.

To quote Mark Twain,

“The difference between the right word and the almost right word is the difference between lightning and a lightning bug.”

~ Mark Twain

This is a principle that is clearly evident in classic literature. The precise use of language and the skillful way in which older authors wove their words gives the impression that these authors had a love for English and its usage.

Modern fiction, as a general rule, possesses a much simpler style. While you can find some deft wordsmiths still writing, they’re more scarce nowadays.

Nevertheless, sometimes simpler is better. While I love classic fiction for its rich prose, I do appreciate something less demanding of my brainpower from time

to time. Modern prose often draws less attention to the writing for the writing's sake, thus placing the attention more squarely on the story alone.

Modern writing is usually more fast-paced, as well, sweeping the reader along instead of taking pages on end to describe a single tree. Personally, I enjoy the slow pacing found in, say, Tolkien's or MacDonald's work, but modern fiction is often better-suited for readers who prefer a faster-moving plot.

Theme vs. Action

To continue our discussion of pacing, classic literature and modern fiction often have different focal points: classic literature often highlights the themes and heart of a story, while modern fiction often highlights the plot and action of the story.

This is by no means a firm dichotomy. Both categories contain emphasis on both theme and plot. However, classic literature is more likely to wax poetic about the story's themes, all that the characters are going through, the way the setting reflects the mood or theme, etc. Meanwhile, a modern piece of fiction generally assumes the reader will pick up on the theme as the story goes along and there's no need to dwell on the theme for its own sake.

I think this point goes hand-in-hand with the previous. If you want to really drive home a theme, deliberate wording is your ally. If the point is simply to convey what happened and let the theme show through along the way, there's a decreased need for precision.

Personally, I often prefer the richer, more pronounced themes in classic literature. When every element of a story points to its theme, there's greater opportunity for more complex ideas to be explored and there's always an intention to the story.

On the other hand, incidental themes give you less to analyze and unpack. The story might feel less purposeful, either because the author never developed an intentional theme or because the theme is more obscured by the plot, but the themes might feel more organic to the story.

Of course, I've also read modern fiction where the reader gets beaten over the head with the theme because there's no nuance. This is a situation in which a story suffers for modern literature's simple writing style. While classics are often overt about their themes, they rarely lack nuance; in classic literature, the two (intention and nuance) often go hand-in-hand.

I like to evaluate literary themes, whether in classics or modern fiction, by the principle that Brandon Sanderson put forward:

“The purpose of a storyteller is not to tell you how to think, but to give you questions to think upon.”

~ Brandon Sanderson

Classic vs. Modern Worldview

The prevailing worldview of the Western world has changed significantly in the past 50-100 years. While Christianity used to be accepted as the norm, a biblical family structure was expected, and intelligent design was a given; now we live in a world that rejects Christian ideals, where biblical family structure is rapidly breaking down and man is the ultimate authority.

Inevitably, this change in worldview is reflected in literature. Older literature—even older literature written by secular authors—operates on the general assumptions of an older time, and these assumptions are often in line with Scripture to a greater degree than today's assumptions are.

When you read a piece of classic literature, you still see ideals of chivalry, chastity as the norm, God as the creator, traditional marriage to be desired, good triumphing over evil, honor and integrity as principles to strive for.

Today, it's a lot harder to find books that don't glorify premarital sex, homosexual relationships, cussing, rejection of godly authority, cheating, etc. While some of these topics crop up in classics as well, they're considered abnormal and/or wrong far more often in classics than in modern fiction.

Classics are more likely to reinforce a biblical worldview than modern books are (with notable modern exceptions, mostly by Christian authors; and notable classic exceptions by secular authors). On the other hand, modern books give us a

glimpse at the broken worldview of the culture that we live in, without which we can't hope to understand our culture's need for a Savior or the need for believers to reflect Him in all we do.

In the end, we need both classics and modern fiction.

We need books that challenge our reading comprehension and give us a greater appreciation for language, and we need books that are easier to follow and give our minds a break.

We need books that take their time and dwell on themes, books that we can unpack and analyze in new ways with every reread, and we need books that reflect the truth that lessons are found everywhere in life and require us to discern the theme on our own.

We need books that reinforce our worldview and bolster our resolve, and we need books that challenge our thinking and expose us to the world's brokenness.

***What differences have you experienced between classics and modern fiction?
Which category of books do you prefer?***

R.M. Archer

R.M. Archer has been an avid reader since the time she could first make out words, and has always been a lover of story. That interest developed into a love of writing when she was seven (though those first attempts have long-since been incinerated), and she's been pursuing a career as an author ever since. Archer believes that art can change the culture and aims to write YA speculative fiction that thoughtfully explores a variety of worldviews through the lens of her own Christian perspective.

In addition to writing fiction, Archer keeps up a non-fiction blog of writing tips and book reviews, and world building is her favorite topic to blog about.

QUESTIONS:

1. What are some of the main linguistic and cultural challenges translators face when working with classical literature such as the works of Alisher Navoi or Shakespeare?

2. Explain the difference between “domestication” and “foreignization” in literary translation. When might a translator choose one approach over the other?
3. Compare the general characteristics of classical and modern literature in terms of language use, narrative style, and thematic focus.
4. How does the role of a translator extend beyond linguistic conversion to include ethical and aesthetic responsibilities?
5. How does the worldview reflected in classic literature often differ from that of modern literature, according to the passage? What role does this play in translation?
6. In the text, the author discusses their personal shift from preferring modern fiction to appreciating classic literature. What were the main reasons behind this change?
7. What is the role of literary translation in promoting global cultural understanding, and how do international organizations like UNESCO support this process?

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Theme 15. Comparative analysis of translation

Unedited Version And Edited Version In The Novel "After You" Irma Fitriana Azti1 , M.R. Nababan2 , Djatmika3 , Universitas Sebelas Maret Abstract The main objective of this study is to compare the accuracy translation result from the translator and edited by the editor. It employed a descriptive-qualitative approach. Its data were obtained through content analysis, FGD and observation, and analyzed with an interactive data analysis technique. The final findings of this research indicate the followings. First, the translation techniques used by translator and editing techniques used by the editor. Second, the rate of accuracy of the translation results from the translator and that have been edited by the editor. Third, the comparison of the accuracy of the translation results by the translator and that have been edited by the editor. Prior to its application, the translation techniques and editing techniques used by the translator and editor have a positive impact on the accuracy of the translation. Keywords: Editing, editing techniques, translation techniques, editor

Translation is a media link between the source text and target text. Translation requires the ability of an interpreter to understand the source text and the target text readers. In the process of translation, a translator was faced with various types of different texts, such as psychological texts, medical texts, legal texts, literary texts, and so on. Nida and Taber (1982: 12) state that, "Translating consist of reproducing in the receptor language natural equivalent of the source language message, first in

the terms of message and secondly in term of style." From this statement, there are two things in the translation process. The first is that the translator must produce a message that is commensurate with the source language and the second is that the translator must produce a natural equivalent in language style. Nababan (2008: 59) states that stylistic complexity is one of the factors causing translation difficulties. Because the culture of the source language and target language is different, the style of language used by the two is also different. The translation quality can be seen in the translation techniques used by translators. Translation techniques are a method used by the translator to produce translations that are appropriate to the source language. Translation technique is a decision taken by the translator in the process of translating a text. According to Molina and Albir (2002: 509), translation techniques have the following five characteristics: 1. Translation techniques affect translation results. 2. Translation techniques are classified by comparing the source language (SL) with the target language (TL) 3. Translation techniques affect the micro level of the text. 4. Translation techniques are discursive and contextual. 5. Translation techniques are functional. Related to the quality of translation results, we must pay attention to the quality of translation. In translation quality research there are several aspects that need to be reviewed, namely aspects of accuracy, acceptability, and readability. These three aspects are very important in determining whether a translation can properly function as a communication tool. The accuracy aspect relates to accurately or inaccurate to the transfer of text messages from the source language into the target language. The acceptance relates to the issue of the translation, whether or not it conforms to the rules and the culture applicable in the target language, and the ISSN 2549-5607 The 2nd International Conference on Language, Literature and Teaching The 2nd ICoLLiT

Readability aspects of the translation problem can easily be understood or not by the target reader. Nababan (2008: 79) states that in order to obtain good translation quality, of course, an interpreter must master the knowledge and skills in the field of translation. In this case, a good translator should have the ability in the field of textual criticism. Newmark (1981: 5) argues that a translator requires

knowledge of criticism of literary and non-literary texts because he must assess the quality of the text first before he decides how to interpret and then translate the text. Thus the translation results will avoid the possibility of not being understood by the main consumers of the translation results. In translation novels, there are two steps to producing a published translation novel. The first step is the source language script translated by the translator and the second step is the translation result edited by the editor. Bambang Trim (2010) stated that in editing the translated text, an editor needs some preparation, such as: 1. Knowledge and mastery of the editor of the source language text. 2. Knowledge and mastery of editors on the source text topic. 3. The use of dictionaries, thesaurus, and also dictionary idioms. 4. Editor's insight into the source text topic, especially those related to trends. According to him, in the context of editing the manuscript, there are seven aspects that are edited as indicators of the feasibility assessment of the manuscript, namely: 1. Readability and clarity 2. Consistency 3. Grammar 4. Clarity in language style 5. The accuracy of facts and data 6. Decency and negligence 7. Production savings (cost details and product specifications). From those seven aspects, it appears that the problem of readability and linguistic text is also an important point. Manuscripts that contain a lot of language errors certainly have a low level of readability so that it can be difficult for the target reader to understand. For this reason, editors use empathy by placing themselves as target readers, while using their linguistic knowledge to help authors/translators display texts that are worth to reading. Thus, an editor works to link between the interests of authors / translators and target readers. Bambang Trim (2010) states that there are five techniques performed in editing the script as follows: 1. Desertion, namely it still leaves the text section as it is because it is correct, accurate or fulfils the eligibility requirements of the publisher. 2. Improvements/adjustments, namely improving the text section in accordance with the rules of language. 3. Change, namely change the sentence, paragraph, or structure in the text in accordance with the clarity and standards set by the publisher so that the text has high readability. 4. Reduction, namely to eliminate certain parts of the script because the part is not needed or to make the page efficient or to

release pages to multiply 8. 5. Addition, namely to add an important part of the manuscript to be included or to release pages to multiply 8. In this study, researcher is focused on analyzing the accuracy of unedited translations and edited translations in the novel "After You" by Jojo Moyes. This novel is a sequel of the previous novel, "Me Before You", where the novel is included in the "New York Times bestseller" and has been filmed.

This research is a product-oriented translation research with a descriptive qualitative approach. The use of some data in the form of numbers in this study is only as a tool to facilitate data collection and analysis. Descriptive because it describes translation techniques used by translators and translation editing techniques used by editors in the "After You" novel by Jojo Moyes, and examines the influence of these techniques on translation accuracy. This ISSN 2549-5607 The 2nd International Conference on Language, Literature and Teaching The 2nd ICoLLiT |

Research is qualitative because of data collected in the form of words, phrases or sentences that experience a shift or change. This is as stated by Bodgar and Taylor cited by Lexy J Moleong (2006: 4) that qualitative research is a research procedure that produces scientific work by using or researching descriptive data in the form of written or oral words from people or behaviours that can be observed for the status of human groups, an object or a group of cultures. The data is then analyzed and interpreted to draw conclusions. In this study, the data collected is the translation of words, groups of words or sentences that experience changes from the translator's translation results and those that have been through the editing process by the editor. This research is a fixed case study. This is based on the fact that researchers have made research limitations before conducting research. Sources of data in this study are documents and informants. The document is a data source, the After You original novel, the draft of novel "After You" translated by the translator and edited by the editor. In this study, there are two types of data, namely primary and secondary data. The primary data in this study were words, phrases, and sentences that experienced changes in the translation of the "After You" novel and

edited translations from the editor, translation techniques used by the translator and editing techniques used by the editor and the accuracy of the translation. Meanwhile, secondary data in this study were informants consisting of the rater. Rater in this study will assist in determining translation and editing techniques which can then be assessed for accuracy of the translation.

Findings of translation techniques in the translation of the novel *After You* by the translator. In the translation of the novel “*After You*”, out of the 282 data that have undergone changes found the use of 13 translation techniques, namely, Established Equivalence, Discursive Creation, Literal, Modulation, Amplification, Generalization, Deletion, Transposition, Borrowing, Variation, Reduction, Adaptation and Compensation. The application of these techniques has different occurrence frequencies. The details can be seen in the following table: 1.1.

Translation Techniques	Frequency
Established Equivalence	176
Modulation	12
Amplification	21
Discursive Creation	23
Literal	16
Borrowing	9
Generalization	2
Variation	16
Transposition	3
Reduction	1
Adaptation	1
Total	282

Findings of editing techniques in editing novel “*After You*” by the editor. In the translation results of the translator, out of 282 data found 5 editing techniques used by the editor, namely Desertion, Improvements/adjustments, Change, Reduction, and Addition. Details of the frequency of occurrence of these techniques can be seen in the following table: 1.2. Table of Editing Techniques

Editing Techniques	Frequency
Desertion	9
Improvements/adjustments	21
Change	142
Reduction	102
Addition	8
Total	282

2. Comparison of the accuracy of the translation on the translator's translation results and the edited edits of the editor in the *After You* novel. To assess the accuracy of the translation of this novel, the researcher and the rater assessed the accuracy of the translation of these three aspects. Researchers gave questionnaires to each rater to assess the accuracy of the translation. Each rater will assess the accuracy of the translation of the novel based

on the parameters that have been determined. From the results of the assessment, each rater obtained an agreement regarding the accuracy of the translation of unedited novel “After You” and that has been edited. To determine the accuracy of the translation in the novel, the researcher and the rater use the quality of translation parameters by Nababan, et al. 2.1 The accuracy of the translation results by the translator. The results of the translation of novel “After You” show that out of 282 available data, there are 225 data or around 79.78% are accurate, less accurate translations of 6.02% and inaccurate as much as 14.18%. For details, see the following table: 2.1. Table of the accuracy of the translator

No	The Accuracy	Frequency	Percentage
1	Accurate	225	79,78%
2	Less Accurate	17	6,02%
3	Inaccurate	40	14,18%
Total		282	100%

The average accuracy score of unedited novel “After You” is 2,66. 2.2 The accuracy of the edited translation results from editor. The results of the edited translation results from editor shows that, out of 282 data available, there are 240 data or approximately 85.1% are accurate, less accurate translations of 4.96% and inaccurate as much as 9.92%. For details, see the following table: 2.1. Table of the accuracy of the editor

No	The Accuracy	Frequency	Percentage
1	Accurate	240	85,1%
2	Less Accurate	14	4,96%
3	Inaccurate	28	9,92%
Total		282	100%

The average accuracy score of edited novel “After You” is 2,75. We can see the comparison that the results of the edited translation made by the editor is increase in accuracy of 0.09, which means that the edited translations were better than the unedited translation results.

From the study above, it appears that the dominant translation techniques used by translators are equivalent techniques, discursive creation, amplification, literal, and variation. In addition, these techniques have a positive impact on the accuracy of the overall translation, as evidenced by a fairly high score based on the weighting application, which is 2.66. This means that the translator has applied the technique well, even though the results are not perfect. Then the dominant editing technique used by the editor are change and reduction. The editing

accuracy of the overall translation with a score of 2.75. It can be concluded that the accuracy of the translation resulting from an editor's edits is better than the translator's translation, this is evidenced by the increase in the original score of 2.66 to 2.75.

QUESTIONS:

1. What are the key differences between the roles of a translator and an editor in the translation process?
2. According to Nababan, what three aspects determine the quality of a translation? Explain each briefly.
3. How do the dominant translation techniques used in “After You” contribute to the accuracy of the translation?
4. Which editing techniques were found most frequently in the editor’s version, and why do you think these were most used?
5. Based on the study, what was the average increase in the accuracy score after the translation was edited? What does this suggest?
6. How do translation techniques such as discursive creation and amplification differ in their approach to rendering meaning?
7. Why is readability considered an important criterion in both translation and editing?
8. In your opinion, why is it important for an editor to place themselves in the position of the target reader when reviewing a translation?

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Seminar mashg‘ulotlarni tashkil etish bo‘yicha ko‘rsatma va tavsiyalar.

“Tarjima madaniyatlari muloqot” fanidan berilgan ma’ruza mavzulari adabiyot va tilshunoklik sohasining turli jabhalarida uchraydigan muammolarni yechimini topadi.

“Tarjima madaniyatlari muloqot”fani bo‘yicha seminar mashg‘ulotlarni o‘tkazish bo‘yicha quyidagi mavzular va ko‘rsatmalar tavsiya etiladi:

№	Seminar mashg‘ulotlar mavzusi	Dars soati hajmi	Izoh
1	Introduction to the course	2	
2	Translation as intercultural mediation	2	
3	Cultural Equivalence	2	
4	Translation and identity	2	
5	Power dynamics in translation	2	
6	Translation of cultural-specific concepts	2	
7	Translation of humor	2	
8	Translation of literary texts	2	
9	Translation of technical and scientific texts	2	
10	Translation and globalization	2	
11	Translation and localization	2	
12	Machine translation and crosscultural communication	2	
13	Translation and ethics	2	
14	Translation of classical and modern literature	2	
15	Comparative analysis of translations	2	
	JAMI:	30 soat	

Mustaqil ta'lim va mustaqil ishlar

Tarjima nazariyasi va amaliyotiga oid adabiyotlarni o'qish va ulardagi materiallar asosida referat, kurs ishi va bitiruv malakaviy ish yozish.

Talaba mustaqil ishni tayyorlashda muayyan fanning xususiyatlarini hisobga olgan holda quyidagi shakllardan foydalanish tavsiya etiladi:

- darslik va o'quv qo'llanmalar bo'yicha mavzularni o'rganish;
- tarqatma materiallar yordamida ma'ruza qismini o'zlashtirish;
- maxsus adabiyotlar bo'yicha mavzular ustida ishlash;
- talabaning o'quv-ilmiy-tadqiqot ishlarini bajarish bilan bog'liq bo'lgan fanlar bo'limlari va mavzularni chuqur o'rganish;
- faol va muammoli o'qitish uslubidan foydalaniladigan o'quv mashg'ulotlari;
- masofaviy (distantion) ta'lim.
- Maqolalar yaratish

Mustaqil ta'lim uchun talabalar maqola yozish va uni chop ettirish amaliyotini bajaradilar.

Mustaqil ta'limni talabalar o'quv semestrining 12-haftasi yakuniga qadar bajarib bo'lgan bo'lishlari kerak. Bu jarayon 3 bosqichda amalga oshiriladi. Har bir bosqich 4 haftani o'z ichiga oladi.

1-bosqichda (10 soat) talabalarga bo'lib berilgan mavzular yuzasidan ilmiy ma'lumotlar to'playdi va dastlabki 4 hafta ichida o'qituvchiga tekshirtirib o'z bahosini qo'lga kiritadi ya'ni **3 ball**.

2-bosqichda (10 soat) talabalar to'plagan ma'lumotlariga asoslangan holda "Tezis" (tezisda mavzuga oid biror bir muammo ochib beriladi) yozadi va uniham o'qituvchiga tekshirtirib olgandan so'ng respublika yoki xorijiy konferensiyada chop ettiradi. Bu jarayon ham keyingi 4 hafta ichida amalga oshiriladi hamda talaba bajargan vazifasi uchun yana **3 ballni** qo'lga kiritishi mumkin.

3-bosqichda (10 soat) talabalar yozgan tezislariga 5 nafar guruhdoshlaridan taqriz oladi va o'zi ham 5 nafar guruhdoshlariga taqriz beradi. Buni ham

o‘qituvchiga tekshirtirib olgandan so‘ng, talaba yana **4 ballni** qo‘lga kiritishi mumkin.

Jami: 10 ball mustaqil ta’lim uchun beriladi.

Eslatma: Agar talaba o‘zi bajargan tezisga asoslangan xolda maqola yozsahamda uni xorijiy yoki respublika jurnallaridan birida chop ettirsa oraliq bahosi ham qo‘yib berilishi mumkin.

GLOSSARY

Language, a semiological system serving as the main and basic means of human communication.

Vocabulary, the totality of words in a language.

Diachrony, the historical development of the system of language as the object of linguistic investigation. **Diachronic**, historical.

Synchrony, a conventional isolation of a certain stage in the development of language as the object of linguistic investigation. **Synchronic**, representing one conventional historical stage in the development of language.

Semantic extension (widening of meaning), the extension of semantic capacity of a word, i. e. the expansion of polysemy, in the course of its historical development.

Narrowing of meaning, the restriction of the semantic capacity of a word in the course of its historical development.

Borrowing, resorting to the word-stock of other languages for words to express new concepts, to further differentiate the existing concepts and to name new objects, phenomena, etc.

Loan translations (calques), borrowing by means of literally translating words (usually one part after another) or word combinations, by modelling words after foreign patterns.

Hybrid, a word different elements of which are of etymologically different origin.

Etymological doublet, one of a pair of (or several) words more or less similar in meaning and phonation, appearing in language as the result of borrowing from the same source at different times.

Sociolinguistics, branch of linguistics studying causation between language and the life of the speaking community.

Neologism, a word or a word combination that appears, or is specially coined to name a new object or express a new concept.

Occasional word, a word which cannot be considered a permanent member of the word-stock: although it is, as a rule, formed after existing patterns, it is not characterized by general currency but is an individual innovation introduced for a special occasion. nonce-word, ephemeral word.

Term, a word or a word combination of a special (scientific, technical, etc.) language; a word or a word combination which is created, borrowed, or adopted to exactly express the definite concepts specific for that science and name its special objects. A term is a definitional word, i.e. it is not only directly connected with a scientific definition but displays a relationship of one-to-one correspondence with it.

Terminology, the sum total of terms for a specific branch of science, technology, industry, etc., forming a special layer in the word-stock of a language which most readily yields to systematization, standardization, etc. **Terminological**, pertaining to terminology. **Terminologist**, a researcher in the field of terminology.

Consubstantialism the phenomenon of a word of the general language and a term having the same material form.

Metalanguage, a language of the second order, a specific semiological system which is used to speak about language, i. e. a language the subject of which is the content and the expression of a human language.

Metalinguistic, pertaining to metalanguage.

Parts of speech, classes into which words of a language are divided by virtue of their having a) a certain general (abstract, categorial) meaning underlying their concrete lexical meaning; b) a system of grammatical categories characteristic of this class; c) specific syntactic functions; d) special types of form-building and word

formation.

Context, a) the linguistic environment of a unit of language which reveals the conditions and the characteristic features of its usage in speech; b) the semantically complete passage of written speech sufficient to establish the meaning of a given word (phrase).

Semantic field, part ('slice') of reality singled out in human experience and, theoretically, covered in language by a more or less autonomous lexical microsystem.

Lexical set, 1) a group of words more or less corresponding in their main semantic component, i. e. belonging to the same semantic field; 2) a group of words having the same generic meaning.

Synonymy, the coincidence in the essential meanings of linguistic elements which (at the same time) usually preserve their differences in connotations and stylistic characteristics.

Synonyms, two or more words belonging to the same part of speech and possessing one or more identical or nearly identical denotational meanings, interchangeable in some contexts. These words are distinguished by different shades of meaning, connotations and stylistic features.

Ideographic synonyms, such synonyms which differ in shades of meaning, i. e. between which a semantic difference is statable.

Stylistic synonyms, such synonyms which, without explicitly displaying semantic difference, are distinguished stylistically, i. e. in all kinds of emotional, expressive and evaluative overtones.

Antonymy, semantic opposition, contrast.

Antonyms, a) words which have in their meaning a qualitative feature and can therefore be regarded as semantically opposite; b) words contrasted as correlated pairs.

Semasiology, the branch of linguistics which studies the semantics of linguistic units.

Semantics, the meaning of words, expressions or grammatical forms.

Meaning, the reverberation in the human consciousness of an object of extralinguistic reality (a phenomenon, a relationship, a quality, a process) which becomes a fact of language because of its constant indissoluble association with a definite linguistic expression.

Monosemy, the existence within one word of only one meaning.

Polysemy, diversity of meanings; the existence within one word of several connected meanings as the result of the development and changes of its original meaning.

Paradigmatics, 1) associative (non-simultaneous) relationship of words in language as distinct from linear (simultaneous) relationship of words in speech (syntagmatics); 2) an approach to language when the elements of its system are regarded as associated units joined by oppositional relationship.

Opposition, a difference between two (or more) homogeneous units which is capable of fulfilling a semio-logical function, i. e. a semiologically relevant difference.

Syntagmatics, linear (simultaneous) relationship of words in speech as distinct from associative (non-simultaneous) relationship of words in language (paradigmatics).

Main meaning of a word, meaning which to the greatest degree is dependent upon or conditioned by its paradigmatic links, while such meanings as display a greater degree of syntagmatic ties are secondary.

Denotation, the expression of the main meaning, meaning proper of a linguistic unit in contrast to its connotation.

Connotation, supplementary meaning or complementary semantic and/or stylistic shade which is added to the word's main meaning and which serves to express all sorts of emotional, expressive, evaluative overtones.

Combinability (occurrence-range), the ability of linguistic elements to combine in speech.

Word combination, a non-predicative unit (or elements) of speech which is, semantically, both global and articulated, or a combination of two or more notional

words (with accompanying syncategorematic words or without them) serving to express one global concept.

Phraseological unit, a word combination in which semantic unity (non-separability) prevails over structural separability, or in which global nomination is expressed in a combination of different units.

Main nominative meaning, the main, direct meaning of a word, immediately referring to objects, phenomena, actions and qualities in extralinguistic reality (referent) and reflecting their general understanding by the speaker.

Nominative-derivative meanings, other meanings in a polysemantic word which are characterized by free combinability and are connected with the main nominative meaning.

Collocation, such a combination of words which conditions the realization of a certain meaning.

Colligation, morphosyntactically conditioned combinability of words as means of realizing their polysemy.

Homonymy, the coincidence in the same sound form (phonetic coincidence) and orthographic complex of two (or more) different linguistic units.

Homonyms, two (or more) different linguistic units within one sound- and orthographic complex, i. e. displaying diversity on the content plane and identity on the expression plane.

Homophones, words with different morphological structure which coincide in their sound expression.

Homographs, different words coinciding in their orthographic expression.

Semantic level of analysis, that level of analysis on which linguistic units are studied bi-aspectually: both as units of expression and units of content, i. e. — in lexicology — the direct relationship of a word and its referent is investigated.

Word-formation, the process of forming words by combining root and affixal morphemes according to certain patterns specific for the language.

Word-forming pattern, a structural and semantic formula, displaying a sequence of elements which is regularly reproduced in speech.

Derivation, such word-formation where the target word is formed by combining a stem and affixes.

Composition, such word-formation where the target word is formed by combining two or more stems.

Morpheme, the smallest (ultimate) recurrent unit of the system of expression directly related to a corresponding unit of the system of content.

Lexical morpheme, generalized term for root and derivational morphemes, as expressing lexical meanings in contrast to flexional (morphemes) that express grammatical meanings.

Derivational morpheme, an affixal morpheme which, when added to the stem (see definition 11 in III) modifies the lexical meaning of the root and forms a new word.

Morphological segmentation (morphologic divisibility), the ability of a word to be divided into such elements as root, stem and affix (or affixes).

Conversion (internal derivation, derivation without affixation), a special type of derivation where the word-forming means is the paradigm of the word itself, i. e. derivation which is achieved by bringing a stem into a different formal paradigm.

Back-formation (regression), forming the allegedly original stem from a supposed derivative on the analogy of the existing pairs, i. e. the singling-out of a stem from a word which is wrongly regarded as a derivative.

Compound derivative (derivational compound), the result of parasynthetic word-formation, i. e. a word which is formed by a simultaneous process of derivation and composition.

Productivity, the ability of being used to form (after specific patterns) new, occasional or potential words which are readily understood by the speakers of a language. **Productive**, able to form new words which are understood by the speakers of a language.

Potential word, a derivative or a compound word which does not actually exist (i. e. has not appeared in any text), but which can be produced at any moment in accordance with the productive word-forming patterns of the language. Cf.

occasional word (**I**, 12).

Text (corpus), an actually existing (in oral or written form) sentence, conglomeration of sentences, etc. (up to a complete work of literature, etc.).

Abbreviation, the process and the result of forming a word out of the initial elements (letters, morphemes) of a word combination.

Clipping, the process and the result of curtailing (the cutting off of a part) off a word to one or two, usually initial, syllables.

Blending, combining parts of two words to form one word. **Blend** (blended, or portamanteau, word), the result of blending.

Onomatopoeia, formation of words from sounds that resemble those associated with the object or action to be named, or that seem suggestive of its qualities.

Note. The following types of affixes are distinguished: prefix, suffix, infix. We distinguish the following types of **compound words**: syntactical compounds, morphological compounds a) with the connecting element-infix; b) neutral type.

Semantic isolation, the loss by a word, or word combination, of productivity and the acquisition of idiomatic qualities.

Word combination, a non-predicative unit of speech which is, semantically, both global and articulated. It is produced, not reproduced, in speech.

Phraseological unit, a complex word-equivalent in which the globality of nomination reigns supreme over the formal separability of elements. It is reproduced in speech..

Productivity, capability of being brought together to form a word combination after a certain syntactic pattern.

Reproducibility, regular, use in speech as the element's principal form of existence.

Idiomatic, having the qualities of a phraseological unit, i. e. when the meaning of the whole is not deducible from the sum of the meanings of the parts.

Syntactic formula, a non-idiomatic sequence of words which structurally resembles a set expression.

Cliche, a stereotyped expression mechanically reproduced in speech.

Idiom proper, a phraseological unit with pronounced stylistic characteristics owing to which an element of play is introduced into speech.

Deformation of idiom, the violation of semantic integrity of a phraseological unit or idiom proper by actualizing the potential meanings of its elements.

TESTS

1. Proper names and geographical denominations can be found in _____
 - a. Complete correspondence
 - b. Partial lexical correspondence
 - c. The absence of correspondence
 - d. Adaptation
2. What kind of transformation is used in this translation:
... He was ashamed of his parents . . . , because they said «he don't» and «she don't» . . . — У ўз ота-онасидан уяларди, чунки улар сўзларни нотўғри талаффуз қилардилар. ... Он стеснялся своих родителей, потому что они говорили «хочут» и «хочете».
 - a. Lexical substitution
 - b. Antonymous translation
 - c. Supplementations
 - d. Omissions
3. _____ are words denoting objects, phenomena and so on, which are typical of a people.
 - a. Realiae
 - b. Borrowing words
 - c. Denoting words
 - d. Adopted words
4. Which is realiae?
 - a. Translation of objects: a pen-ручка
 - b. Proper names: Westminster-Вестминстр
 - c. Translation of terms: contract- контракт
 - d. Translation of jobs: doctor-доктор
5. The specification of synonymous order which pertain the selection of words
 - a. Complete correspondence

- b. Partial lexical correspondence
 - c. The absence of correspondence
 - d. Adaptation
6. Китобим- my book
- a. Complete correspondence
 - b. Partial correspondence
 - c. Absence of morphological correspondence
 - d. Partial morphological correspondence
7. _____ is observed when in the languages considered there are identical , grammatical categories with identical particular meanings.
- a. Partial correspondence
 - b. Absence of morphological correspondence
 - c. Partial morphological correspondence
 - d. Complete morphological correspondence
8. In all the three language (English, Russian, Uzbek) there are identical, grammatical categories with identical particular meanings which make complete morphological correspondence.
- a. Category of number
 - b. Category of tense
 - c. Category of gender
 - d. Category of case
9. The semantic function of predicative construction can be formulated as intercommunication and inter conditionality of actions or states with different subjects.
- a. Absence of morphological correspondence
 - b. Absence syntactic correspondence
 - c. Partial syntactic correspondence
 - d. Complete syntactic correspondence

10. Transposition is _____translation
- Grammatical
 - Lexical
 - Syntactical
 - Phraseological
11. The notion of style adopted by the translator affects the translation criticism.
- Nida E.
 - P. Newmark
 - Mildred I.
 - Boase-Beier
12. The gap that exists between the ST style and the comprehension of TT style is caused by the TT readers' _____.
- Comprehension
 - Analysis
 - cognitive state
 - psychological state
13. The style is determined by the *cognitive state*, which can change or refresh the reader's uptake of the _____.
- poetic effects
 - literary feeling
 - target language effect
 - stylistic effect
14. Who applies Relevance Theory in literary translation?
- Nida E
 - Boase-Beirer
 - P. Newmark
 - Mildred I.
15. "Reading a literary text is seen as giving access, not just to whatever meaning is attachable to the linguistic structures, but also to a state of mind"
- Cognitive style

- b. Poetic effect
 - c. Cognitive state
 - d. Mind style
16. What is essential in translating a technical manual?
- a. Technical terms
 - b. Antonyms
 - c. Terminological synonymy
 - d. Terminology
17. The headline of a Russian news item is more frequently based on an _____ while an English headline favours verb phrases
- a. noun phrases
 - b. verb phrase
 - c. collocations
 - d. phraseological units
18. _____ is that meaning which refers to the social states of the speaker
- a. Stylistic meaning
 - b. Lexical meaning
 - c. Grammatical meaning
 - d. Pragmatic meaning
19. When you express the same idea with less number of words Ex: manage economy to implement, to realize, to apply
- a. Semantic compression
 - b. Grammatical transformation
 - c. Pragmatic meaning
 - d. Lexical compression
20. Official documents are replace with set phrases for each there are usual_____ in T.L
- a. Terminology
 - b. Scientific terms
 - c. standard equivalents

d. word phrases

21. Translation is always placed at the core of the _____, so that the study of the translation goes along with the cultural studies.

a. Cultural aspect

b. intercultural aspects

c. interaction part

d. literatural aspect

22. Whose definition is it?

“Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”

a. Nida and Taber

b. P. Newmark

c. Mildered L. Larson

d. Aznaurova E.S

23. Translation as the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

a. Nida and Taber

b. P. Newmark

c. Mildered L. Larson

d. Brislin

24. There are thousands of “_____” terms, deeply rooted in culture, which the translator has to deal with

a. culture-bound

b. cultural words

c. realia

- d. terms
25. Culture-bound terms as the terms which “refer to concepts, institutions and personnel which are specific to the source language culture
- a. Milderred L. Larson
 - b. Brislin
 - c. Harvey
 - d. P. Newmark
26. It is a shift in cognitive categories.
- a. Shift
 - b. Modulation
 - c. Transformation
 - d. Literal translation
27. A word taken directly from another language
- a. Modulation
 - b. Shift
 - c. Borrowing
 - d. Equivalency
28. It adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL
- a. Equivalence
 - b. Borrowing
 - c. Shift
 - d. Naturalization
29. A shift in cultural environment
- a. Transference
 - b. Adaptation
 - c. Shift
 - d. Naturalization
30. It expresses a signified from the SL with fewer signifiers in the TL.
- a. Concentration

- b. Dissolution
 - c. Adaptation
 - d. Naturalization
31. The specialisation and differentiation of written and oral _____ at the upper crusts of professional practice.
- a. Translation
 - b. interlingual mediation
 - c. practice
 - d. work
32. How are the consecutive conference interpretation displayed?
- a. At the conference
 - b. Professionally
 - c. In disappearance
 - d. Silently
33. The emergence of sign interpreting as a _____ professional activity.
- a. Slowly
 - b. Passively
 - c. fully-fledged
 - d. highly developed
34. “localising” translator — who becomes, in several ways, more decisively _____ than interlingual.
- a. Intercultural
 - b. Communicative
 - c. Interpersonal
 - d. Intrapersonal
35. What is important for oral translators?
- a. Listening
 - b. Talking
 - c. Interacting
 - d. Being silent

36. What kind of working with translation is obsolete?
- Working with computer
 - Printing
 - Typing
 - Working with books
37. How do we call all power which make the translation series
- Facilities
 - Gudgets
 - People
 - Robots
38. What is a mediator's position?
- It is in the center of attention
 - He plays the main role
 - a victim of alienation
 - it is neglected
39. The problem could be solved by dint of ever more sophisticated algorithms.
- In matrixes
 - Sophisticated algorithms
 - Complex function
 - By robots
40. What can not the machine do?
- Fast translate
 - Exact translation of terms
 - Gives good result
 - Think and feel
41. _____are words denoting objects, phenomena and so on, which are typical of a people.
- Realia
 - Borrowing words
 - Denoting words

- d. Adopted words
42. In all three language (English, Russian, Uzbek), there are identical grammatical categories with identical particular meanings which make complete morphological correspondence.
- a. Category of number
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 - c. Category of gender
 - d. Category of case
43. A word taken directly from another language
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44. Translation as the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.
- a. Nida and Taber
 - b. P. Newmark
 - c. Mildred L. Larson
 - d. Brislin
45. The specialisation and differentiation of written and oral _____ at the upper crusts of professional practice.
- a. Translation
 - b. interlingual mediation
 - c. practice
 - d. work

QUESTIONS OF CONTROL WORK

1. What is the role of culture in the translation process?
2. Explain the concept of cross-cultural communication and its relevance in translation.
3. How does formal equivalence differ from cultural equivalence?
4. In what ways can idioms create challenges in cross-cultural translation?
5. What is meant by non-equivalence in translation?
6. Describe the main responsibilities of a translator as an intercultural mediator.
7. How can translators deal with untranslatable culture-bound terms?
8. Define the strategy of cultural substitution and give an example.
9. What is explicitation in translation, and when should it be used?
10. Why is cultural sensitivity important in audiovisual translation?
11. Explain domestication and foreignization strategies with examples.
12. What is the difference between semantic translation and communicative translation?
13. How do power relations affect translation practices?
14. Describe two challenges translators face when translating humor across cultures.
15. What role do gestures and body language play in translation?
16. Why must translators be aware of taboo topics in cross-cultural contexts?
17. How can a translator's personal identity influence their translation choices?
18. In what ways can translated texts contribute to shaping national identity?
19. Explain how a translator can preserve textual identity in literary translation.
20. How does a reader's cultural background affect the reception of a translated text?
21. What are the risks of reinforcing stereotypes in cross-cultural translation?
22. What is meant by functional equivalence, and how is it applied?
23. Define componential analysis and its role in translating difficult terms.
24. What is paratext in translation, and why is it important?
25. How do postcolonial perspectives shape translation theory?
26. What are some key strategies used to translate culture-specific concepts (CSCs)?
27. Why is it important for translators to understand both source and target cultures?
28. Describe how translation can either preserve or distort social identities.
29. What ethical considerations should translators keep in mind when working with politically sensitive texts?
30. How do high-context and low-context cultures affect translation choices?
31. Explain the importance of the translator's ethical responsibility in cross-cultural translation.
32. Why is cultural empathy considered a key skill for translators?

33. What is the difference between textual voice and authorial voice in translation?
34. How can bilingualism influence a translator's identity?
35. Explain how code-switching can complicate the translation of dialogue.
36. What is localization, and in what contexts is it most commonly used?
37. Describe a real-life situation where mistranslation caused a cultural misunderstanding.
38. How can translation serve as a form of resistance in postcolonial contexts?
39. What are the consequences of over-domestication in literary translation?
40. How do translators handle gendered language when translating into a non-gendered language?
41. Explain the concept of text rewriting as discussed by André Lefevere.
42. How does institutional censorship influence translation practices?
43. Why might a translator choose omission as a translation strategy?
44. What is meant by transcreation in marketing translation?
45. Describe the impact of religious and political ideologies on translation outcomes.
46. What strategies can be used to translate untranslatable words?
47. How does the target audience influence translation decisions?
48. How does humor function differently across cultures, and how should it be handled in translation?
49. What is paraphrasing in translation, and how can it aid cultural understanding?
50. In what ways can translators preserve minority voices in translation?
51. What are hybrid identities and how do they emerge in translation?
52. Explain how interpersonal mediation works in interpreting.
53. Why is self-translation a unique practice in identity studies?
54. What is the difference between prescriptive and descriptive approaches in translation studies?
55. How can visual elements in multimedia translation carry cultural meaning?
56. What is the value of collaborating with cultural insiders during translation projects?

BAHOLASSH (ASSESSMENT)

Baholarni konvertatsiya qilish jadvali (5 ballik tizimdan foizga)

№	5 balli	100% shkala	Baho
1.	5,00 — 4,96	100	5 baho
2.	4,95 — 4,91	99	
3.	4,90 — 4,86	98	
4.	4,85 — 4,81	97	
5.	4,80 — 4,76	96	
6.	4,75 — 4,71	95	
7.	4,70 — 4,66	94	
8.	4,65 — 4,61	93	
9.	4,60 — 4,56	92	
10.	4,55 — 4,51	91	
11.	4,50 — 4,46	90	
12.	4,45 — 4,41	89	4 baho
13.	4,40 — 4,36	88	
14.	4,35 — 4,31	87	
15.	4,30 — 4,26	86	
16.	4,25 — 4,21	85	
17.	4,20 — 4,16	84	
18.	4,15 — 4,11	83	
19.	4,10 — 4,06	82	
20.	4,05 — 4,01	81	
21.	4,00 — 3,96	80	
22.	3,95 — 3,91	79	
23.	3,90 — 3,86	78	
24.	3,85 — 3,81	77	
25.	3,80 — 3,76	76	
26.	3,75 — 3,71	75	
27.	3,70 — 3,66	74	
28.	3,65 — 3,61	73	
29.	3,60 — 3,56	72	
30.	3,55 — 3,51	71	
31.	3,50 — 3,46	70	
32.	3,45 — 3,41	69	
33.	3,40 — 3,36	68	
34.	3,35 — 3,31	67	
35.	3,30 — 3,26	66	
36.	3,25 — 3,21	65	
37.	3,20 — 3,16	64	
38.	3,15 — 3,11	63	
39.	3,10 — 3,06	62	
40.	3,05 — 3,01	61	
41.	3,00	60	
42.	3,0 dan kam	60 dan kam	2 baho

100-90%-5 baho; 89-70%-4 baho; 69-60%-3 baho; 59-0 %-2 baho.

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