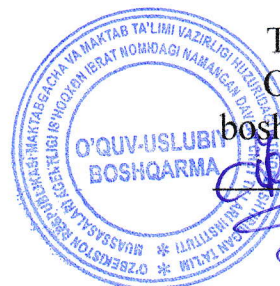


**O‘ZBEKISTON RESPUBLIKASI  
MAKTABGACHA VA MAKTAB TA‘LIMI VAZIRLIGI  
HUZURIDAGI IXTISOSLASHTIRILGAN TA‘LIM  
MUASSASALARI AGENTLIGI**

**NAMANGAN DAVLAT CHET TILLARI INSTITUTI**



Tasdiqlayman  
O‘quv-uslubiy  
boshqarma boshlig‘i  
U.Soliev

**YOZMA TARJIMA VA TAHRIR**

**FANIDAN  
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**Tuzuvchi:**

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O'quv-uslubiy majmua Filologiya fakultetining 2025 yil \_\_\_avgustdagi 1-sonli kengashida ko'rib chiqilgan va foydalanishga tavsiya etilgan.

**Fakultet kengashi raisi:**

**E.Isomoddinov**

## MUNDARIJA

| №        | MAVZULAR NOMI  | SAHIFA |
|----------|--|--------|
| <b>1</b> | <b>O'QUV MATERIALLAR</b>   |        |
|          | a) - Ma'ruza;  |        |
|          | - reja;  |        |
|          | - Tayanch so'z va iboralar;  |        |
|          | - Asosiy matn.   |        |
|          | b) – Seminar:<br>- topshiriqlar variantlari;<br>- keyslar to'plami;<br>- horijiy va mahalliy adabiyotlar ro'yhati. |        |
| <b>2</b> | <b>MUSTAQIL TA'LIM MASHG'ULOTLARI</b>  |        |
| <b>3</b> | <b>GLOSSARIY</b>   |        |
| <b>4</b> | <b>ILOVALAR:</b>   |        |
|          | fan dasturi;   |        |
|          | ishchi fan dasturi;  |        |
|          | testlar;   |        |
|          | <b>tarqatma materiallar;</b>   |        |
|          | baholash mezonlarini qo'llash bo'yicha uslubiy ko'rsatmalar;   |        |
|          | o'quv-uslubiy majmualarini tayyorlash bo'yicha tavsiyalar  |        |

# O'QUV MATERILLAR

## LECTURE 1 (2 hours)

### THE CONCEPT OF TRANSLATION

#### PLAN:

**The concept of translation.**

**The role of translation studies in society.**

**The goals and tasks of the science of translation.**

**Interaction between the science of written translation and linguistic sciences.**

#### *1.1. Definition of the "translation".*

Among the numerous complex problems that modern linguistics and literary studies investigate, an important place is occupied by the study of interlingual speech activity, which is called "translation" or "translation activity".

Translation is a special kind of spiritual activity of a person, aimed at linguistic mediation, i.e. overcoming barriers in human communication associated with linguistic diversity. Going back to deep antiquity, translation has always played a significant role in the history of the development of both world culture as a whole and in the history of the development of individual people. However, approximately since the middle of the 20th century, due to the sharply increased intensity of international contacts, translation activity in all its varieties has acquired an unprecedented growth. It can be stated that today we live in an era of translation.

What is a "translation"? The word "translation" is one of the well-known, commonly used and commonly understood language units. However, used as a term characteristic of scientific knowledge, it requires clarification and scientific definition. Whichever of the many definitions of translation we take, we will invariably encounter the fact that it takes into itself at the same time both the concept of process or activity, and the concept of result of this activity.

As a most non-technical definition the *Webster's New World Dictionary* the term as "to translate" as follows:

- 1 to move from one place or condition to another
- 2 to put into the words of a different language
- 3 to change into another medium or form / to translate ideas into action"
- 4 to put into different words; rephrase or paraphrase in explanation
- 5 to transmit (a telegraphic message) again by means of an automatic relay.

The central concept of translation theory is the concept of "translation". The term "translation" has several meanings. Firstly, this concept refers to translation as some intellectual activity, that is, a process. This process is a recreation of the original in target language. Secondly, translation is a translation activity. Translation activity is considered as an independent type of speech activity (along with speaking, writing, reading, listening) in the field of communicative and social activities of people. Thirdly, translation is the text of the translation, oral or written, we get as a result of translation activities.

According to A.D. Schweitzer (1988), the main purpose of translation: to replace or represent primary text in a different linguistic and cultural environment. Imitation of the original is the essence of translation, representing the original in another linguocultural context. "Translation can be defined as unidirectional and biphasic process of interlingual and intercultural communication, in which, on the basis of subjected to purposeful ("translation") analysis of the primary text, a secondary text is created (metatext), replacing the primary in another language and cultural environment ... A process characterized by the installation to transfer the communicative effect of the primary text, partially modified by the differences between the two languages, two cultures and two communicative situations"<sup>1</sup>.

A similar position is taken by V.N. Komissarov (1978). The text of the translation is a representative of the original, it is, as an original. The purpose of translation is to serve equivalent replacement of the original in another culture. By creating translation, the translator establishes relationships of communicative equivalence between speech works (texts) of two different languages, identifying them as two hypostases of the same messages. The text of the translation is attributed to the author of the original and used in all respects as if it were original. The recipients of the translation text identify it with original in function, content and structure. They proceed from the provisions that the content of the original and translation are identical, that the

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<sup>1</sup> Schweitzer A.D. Translation Theory: Status, Problems, Aspects. - Moscow: Nauka, 1988. – P.75.

translation corresponds to the original not only in general, but also in detail, that both texts have the same structure, sequence and logic of narration, genre and style relativity.

The definitions of the term "translation" are varied and numerous. Comparison of terminological definitions of different authors gives an idea of the system of research goals and views of the scientist, his affiliation with a particular scientific school, as well as to the stage of development of translation science. Let us consider several definitions in the order of their appearance and trace the complication of the concept of "translation".

Andrey Venediktovich Fedorov, one of the founders of Russian translation studies, who focused on the correlation of original and translated texts, writes: "To translate means to express correctly and fully by means of one language what is already expressed by means of another language"<sup>2</sup>. Fedorov sees translation first and foremost as a complete re-expression, a transfer of semantic information. His attention is turned to the texts of the original and translation, translation is studied from the perspective of the effectiveness of the process.

Leonid Sergeyevich Barkhudarov focuses on the study of translation as a process of transformation in the transition from the original text to the text of translation: "Translation - interlingual transformation or transformation of a text in one language into a text in another language"<sup>3</sup>. The scientist studies the process of translation itself and to him belongs the development of theory and construction of typology of translation transformations.

Venedikt Stepanovich Vinogradov defines translation as "the process and result of transferring information (content), expressed in a written or oral text in one language, through an equivalent text in another language"<sup>4</sup>. Thus, Vinogradov's definition together reflects the understanding of translation as a process and as a result, points to its social significance, the requirement of equivalence to the original is outlined.

Perhaps the most modern definition that best reflects the specificity of translation is that of Nikolai Konstantinovich Garbovsky. In his understanding "translation is a social function of communicative mediation between people using different linguistic systems, realized in the course of psychophysical activity of the bilingual to reflect reality based on his individual abilities of the interpreter, making the transition from a semiotic system to another with the purpose of equivalent, i.e. maximum complete, but always partial transmission of the system of meaning contained in the original message, from one communicator to another"<sup>5</sup>.

In addition, the following quotes taken from different sources provide a clear overview of the range of diversity of opinions on the concept of translation:

- Translation is rendering the meaning of a text into another language in the way that the author intended the text. (*Newmark, 1988, p.34*).

- Translation consists in 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 (*Nida & Taber, 1974, p.12*).

- Translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language). (*Catford, 1965, p.20*).

- Translation is the replacement of a representation of a text in one language by representation of another equivalent text in a second language. (*Hartmann & Stock, 1972, p.713*).

- Translation is the expression in another language (or a target language) of what has been expressed in another (source language), preserving semantic and stylistic equivalences. (*Dubois, 1973, cited in Bell 1991, p.5*).

- Translating is a communicative process which takes place within a social context. (*Hatim&Mason, 1990, p.3*).

- Translating is the transformation of a text originally in one language into an equivalent text in a different language retaining, as far as possible, the content of the message, and the formal features and the roles of the original text. (*Bell, 1991, XIII*).

G.Salomov, one of the greatest founders of Uzbek translation schools, remarks: "Translation is a theoretical-creative process consisting of a mixture of inspiration, deep philological knowledge with high talent and intuition, tireless lexical work and appropriate scientific commentary"<sup>6</sup>.

Musayev Q, one more well-known theorist in translation studies, says: "Translation - as a complex form of human activity is a creative process of re-creation of a verbal expression (text) created in one language by means of another language tools, while maintaining the unity of content and form"<sup>7</sup>.

"Translation is a specific type of artistic and dictionary activity. Translation works with language, thought and fantasy, like artistic and scientific creation"<sup>8</sup>.

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<sup>2</sup> Fedorov A.V. Fundamentals of the General Theory of Translation. - M., 1983. P. 10.

<sup>3</sup> Barkhudarov L.S. Language and Translation. - M, 1975. P. 6.

<sup>4</sup> Vinogradov V.S. Introduction to translation studies (general and lexical issues). – M., 2000. P.11.

<sup>5</sup> Garbovskiy N.K. Translation theory. – M., 2004. P.216.

<sup>6</sup> Salomov G. Tarjima tashvishlari. – Tashkent, 1983. P. 149-150.

<sup>7</sup> Musayev Q. Tarjima nazariyasi asoslari. – Tashkent, 2005. P.8.

As can be seen, translation has been variously defined and ideas on translation are diversified and contradictory. The complexity of the concept is compounded when we consider the following principles:

- A translation must give the words of the original;
- A translation must give the ideas of the original;
- A translation should be read as an original work;
- A translation should be read as a translation;
- A translation should reflect the style of the original;
- A translation should possess the style of the translator;
- A translation should be read as a contemporary of the translator;
- A translator may add to or omit from the original;
- A translator may never add to or omit from the original;
- A translation of verse should be in prose;
- A translation of verse should be in verse<sup>9</sup>.

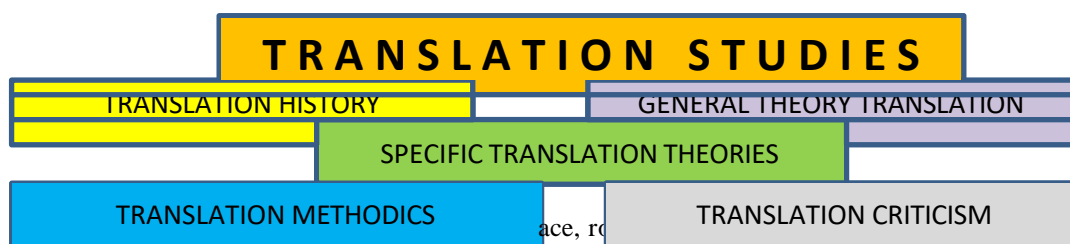
An analysis of the definitions shows a gradual complication of ideas about translation, which at the present stage includes such parameters as mediation - an indication of the intermediary activity of the translator, variability - the potentially possible set of translated versions, equivalency of texts of the original and translation - the main measure of translation quality, social significance of translation, the iconic (semiotic) nature, linguocultural aspects, etc.

### 1.2. Translation theory as a linguistic discipline.

In a broad sense, the term "translation theory" is opposed to the term "translation practice" and covers any concepts, provisions and observations concerning translation practice, the ways and conditions of its implementation, various factors that have a direct or indirect impact on it. In this sense, "translation theory" coincides with the notion of "translation studies".

In a narrower sense, "translation theory" includes only the theoretical part of translation studies and is opposed to its applied aspects. Translation is a complex multifaceted phenomenon, individual aspects of which may be the subject of research of different sciences. Within the framework of translation studies we study psychological, literary, ethnographic and other aspects of translation activity, as well as the history of translation activity in a particular country or countries. Depending on the subject of study, we can distinguish psychological translation studies (psychology of translation), literary translation studies (theory of literary translation), ethnographic translation studies, historical translation studies, etc. The leading place in modern translation studies belongs to linguistic translation studies (translation linguistics) which studies translation as a linguistic phenomenon. Separate types of translation studies complement each other, striving for a comprehensive description of translation activity.

In accordance with the above-mentioned problematics of the science of translation, it is divided into the following main sections:



... with the development of human society, its material and spiritual culture, political and economic relations, as well as studies the process of formation and development of translation thought and national translation traditions based on the analysis of relevant sources - historical monuments of translation and their authors.

**General theory of translation**, which deals with such problems that are common to all types of translation, regardless of the specific varieties of the latter (genres, forms, types) and peculiarities of the linguistic material. Therefore, it is sometimes said that the subject matter of the general theory of translation is TRANSLATION UNIVERSAL (Latin Universalis - universal). This term is taken from linguistics, where universals are properties inherent in all languages.

**Private theories of translation**, the subject matter of which are types of translation and genre features of the material being translated (fiction and special texts), different forms and types of translation (both oral and written), the features of translation into different languages and computer translation (machine translation and computer-assisted translation).

**Translation methodology**, the task of which is to develop relevant skills, i.e. teaching translation techniques, based on the knowledge of general and specific theories of translation.

<sup>8</sup> Gafurov I., Muminov O., Qambarov N. Tarjima nazariyasi. – Tashkent, 2012. P.7.

<sup>9</sup> Savory Th. The art of translation. – Boston, 1968. P. 50.

**Criticism of translation**, which is involved in analyzing the translated text and establishing the degree of its adequacy to the source text from linguistic, literary, aesthetic, and other perspectives. This field of translation studies is closely connected with the theory of literary translation, because it deals mainly with translated works relating to fiction in the broad sense of the word.

Since we set the task of studying translation from a linguistic point of view (which is going to be discussed in the next chapter), it is necessary to distinguish the following in relation to the subject, object, and tasks of the theory and practice of translation:

**The subject** of translation theory is interlingual transformations, i.e. the transformation of a text in one language into an equivalent text in another language.

**The object** of the linguistic theory of translation is communication.

**The goals** of translation theory are to identify and describe the objective regularities of the translation process, which are based on linguistic features.

The theory of translation has the following **main tasks**:

1. to reveal and describe the general linguistic foundations of translation, i.e. to indicate which features of language systems and patterns of language functioning underlie the translation process, make this process possible and determine its nature and limits;

2. define translation as an object of linguistic research, indicate its difference from other types of linguistic mediation;

3. develop the basis for classifying types of translation activity;

4. to reveal the essence of translation equivalence as the basis of communicative equivalence of texts of the original and translation;

5. develop general principles and features of the construction of private and special theories of translation for different combinations of languages;

6. develop general principles of scientific description of the translation process as the translator's actions to convert the original text into the text of translation;

7. identify the impact of pragmatic and sociolinguistic factors on the translation process;

8. define the concept of "translation norm" and develop principles for assessing the quality of translation.

Thus, the theory and practice of translation has three basic conditions that allow us to consider it as an independent science: its object, its subject, and its terminology.

The foundations of a scientific theory of translation began to be developed only by the middle of the twentieth century, when translation problems attracted the attention of linguists. Before that time, translation was considered to be in no way included in the range of issues studied by linguistic science. Translators themselves believed that the linguistic aspects of translation played a very minor, purely technical role in the "art of translation". Of course, the translator had to know both the original and the target language, but knowledge of languages was only a prerequisite for translation and did not affect its essence. The role of such knowledge was often compared to that of knowledge of musical notation for the composer.

For their part, linguists themselves saw no reason to include translation activity as an object of linguistic research, as long as it was not determined by linguistic factors. The focus of linguistics was the study of the specificity of language, the disclosure of its unique, distinctive structure, features of the grammar and vocabulary of each individual language, distinguishing it from other languages. All this constituted the uniqueness of a language, its national "spirit" and implied the impossibility in principle of the identity of the two texts written in different languages. And since it was believed that the translation should reproduce the original in an exhaustive manner, the translation was fundamentally impossible for purely linguistic reasons, not to mention the impossibility of reproducing the unique uniqueness of the creative manner of an outstanding poet or writer. The attitude of linguists to translation was clearly expressed by W. Humboldt in a letter to the famous German writer and translator August Schlegel: "Every translation seems to me an absolute attempt to solve an impossible task. For every translator must inevitably break under one of two pitfalls, adhering too precisely either to his original at the expense of the taste and language of his own people, or to the originality of his own people at the expense of his original. Such views, later called the "theory of untranslatability," have been shared by many linguists, including those who have themselves been many and very successful translators. "The theory of untranslatability" did not, of course, have any effect on the practice of translation, since translators continued to perform the "impossible" task. However, this theory was one of the obstacles to the linguistic analysis of translation.

Analyzing the state of linguistics at the turn of the 20th and 21st centuries, scientists note the change in the system of views on its object - language, state the entry of linguistics into a new stage of its development, the appearance of a new scientific paradigm, "social", as defined by Yu. Karaulov<sup>10</sup>. This scientific paradigm is based on a system of qualities of modern language science which provide a new perspective on language

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<sup>10</sup> Karaulov Yu.I. Russian language and linguistic personality. – M., 2010. P.115.

phenomena. The main feature of the new scientific paradigm is anthropocentrism, which implies "shifting the emphasis from studying the structure of language to studying the linguistic characteristics of humans. Papers on the "human factor" in language and on the human being as a "linguistic personality" are devoted to the study of language such as N.D. Arutyunova (1981, 1992), Yu. Karaulov (1987, 1992), B.A. Serebrennikov (1988) and others. Looking at linguistics and translation studies from the perspective of the new scientific paradigm allows us to clearly state their active interaction, the use of similar research angles, the methodological commonality, and, as a consequence, the evidence in favor of the linguistic nature of translation theory.

Let us consider the factors that support the linguistic foundations of translation theory.

**Convergence of interests.** The science of translation studies the process of translation. In this case, the process of translation is understood as interlingual transformations, the transformation of a text in one language into a text in another language. These transformations are necessarily limited to two specific languages, i.e., they are largely due to linguistic laws, which is the area of research interest of both translation studies and contrastive (comparative) linguistics. Meanwhile, the process of translation is not a simple replacement of units of one language by units of another language. The process of translation is a process of communication using two languages; it is always a human activity. The process of translation is determined by a series of factors determined by the subjects of the process: the translator, the author of the message, its recipient.

At the same time, translation is also an attractive subject for linguistics itself. Translations have proven to be a valuable source of information about the languages interacting in this process. Translation is a kind of linguistic experiment in the communicative equation of statements and texts in the two languages. This reveals the similarities and differences in the use of the units and structures of each language to express the same functions and describe the same situations. This reveals certain features of the structure and functioning of the language that have escaped the attention of other research methods.

The provisions of various linguistic disciplines shed light on many important aspects of translation. First of all, the universal, universal character of language and thought, as revealed by linguistics, is the basis for the translation process, testifying in favor of the possibility of translation. According to V.N. Komissarov, despite the uniqueness of national languages, the structure and use of any of them are based on the same principle, which makes it possible to relate them to each other in the process of translation<sup>11</sup>.

- All languages are made up of bilateral units of sound and meaning.

- They all have vocabulary and grammar, and are a means of forming thoughts and communicating them to others.

- All languages are used to construct messages about extra-linguistic reality. They are all capable of expressing, in various ways, the conceptual categories of time, place, number, modality and many others, and of denoting classes and specific objects and their attributes, processes and states.

This universality reflects the unity of human thinking and the world around us. And it is what ultimately determines the feasibility of translation.

At the same time, the main difficulties faced by the translator are related to the peculiarities of languages and the way they are used to name objects and describe situations.

Here we can distinguish three types of difficulties: the specificity of the semantics of the linguistic units, the mismatched "pictures of the world" created by the languages to reflect extra-linguistic reality, and the differences in the reality itself described in the texts to be translated.

Each linguistic unit has a stable, intrinsic meaning. These meanings are formed in languages under the influence of different conditions and factors, and as a rule, they do not coincide. Therefore, the translator has to constantly decide which meaning of the units in the target language best matches the content of the original. Let us compare: the words "stol" and English "table", used in the direct meaning - an object of furniture, represent a pair of equivalents, but the correspondence is broken with complication of meaning: "yozuv stoli" - "bureau", "shvedcha stol" - "smorgazbord", and vice versa, "multiplication table" corresponds to the Uzbek "ko'paytirish jadvali".

The second linguistic obstacle that the translator has to overcome is the fact that each language divides reality in its own way, creating a kind of "linguistic picture of the world". The differences in the linguistic pictures of the world of the Uzbek and English languages are seen even in the simplest examples: colours (Uzbek "moviy" and "ko'k" and English "blue"), the division of the body into parts (Uzbek "q'ol" and English "hand" and "arm"), family relationships (Uzbek "pochcha" and "qayin aka (uka)" and English "brother-in-law") etc.

Difficulties of translation may also arise due to the fact that the original language names some phenomena that are absent in the host culture and unknown to the receptors of translation. Such phenomena include, for example, Uzbek "ichkari", "to'r", English double-decker, the German Fachwerkhauz, an old "caged" building with visible beams, the French Boyabaisse, a pro-Vansalian fish soup, the TGV, a high-speed train, etc.

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<sup>11</sup> Komissarov V.N. Modern translation studies. – M., 2002. P. 23-37.

Modern translation studies also make extensive use of linguistic methods of research, which provide objective data on the complex phenomenon of the translation process: comparative analysis, componential analysis, methods of transformation analysis and statistic account, methods of linguistic modelling, and psycholinguistic experiments.

The process of translation is the process of relating the texts of the original and the translation, in which certain relationships between the two texts in different languages are established. Naturally, the main method of research in translation studies is the method of comparative analysis. Depending on the specifics of the material to be compared, this method can serve the researcher as a tool of various applications.

First, the texts of the translation are compared with their originals. This comparison allows us to obtain data on the closeness of the content and structure of the original and translation, how to achieve equivalence, the standard techniques of translation and many other characteristics of the translation process. Secondly, several translations of the same original by different translators can be compared. This makes it possible to discover common patterns that do not depend on the skill level and individual characteristics of each individual translator.

The method of componential analysis involves the identification of elementary meanings (semes) in the meanings of language units and allows us to compare the semantic composition of the units of the original and translation and to identify the degree of their correspondence to each other. For example, the Russian adjective *амбициозный* will have a seme indicating the negativity of this quality for a person, while the English *ambitious* does not have a negative seme.

The method of transformation analysis is successfully used to describe the translation process. The method is based on the analysis of the nuclear (basic) syntactic structures of each specific language and their possible variants. In the theory of translation, the method is aimed at identifying the regular transformations in the transition from one language to another, at working out the methods of translation and recommendations to translators.

Additional data on the correlation of the original and translated texts can be obtained by the method of statistic account. This compares the frequency of certain parts of speech, syntactic structures, lexical units of different connotations, etc. The method aims to establish translation norms and requirements for the translated text: predominantly verbal or nominative in nature, degree of saturation with emotional vocabulary, average sentence length, number of logical connectives, etc.

An important place in translation research is held by the method of linguistic modelling which is an attempt to build theoretical models of the translation process which is carried out by means of a number of thought operations in the translator's head and which is not accessible to direct observation. The built theoretical model of translation makes it possible to predict its results, identify the determining factors and ways of influencing this process. In modern translation studies there are several models of translation, reflecting the theoretical concepts of their creators.

### ***1.3. Integration of translation studies with other linguistic disciplines.***

An interesting research technique of translation studies, borrowed from modern linguistics and psychology, is the psycholinguistic model of translation and the procedure of enquiry of informants. In this case, the informants are the participants in the translation process: translators who try to answer the questions of how they act and what guides them in the translation process, as well as the receptors of translation, who can make judgments about the target language, distinguish translated texts from untranslated ones, formulate their requirements for translations, etc.

Thus, translation studies is linked to the linguistic disciplines that study language and various language tiers within a single language as well as those that study two or more languages. With some of these disciplines it is more closely related (e.g. semantics, text linguistics), with others it has fewer points of intersection (e.g. phonetics).

**Theory of translation and phonetics.** Phonetics is a branch of linguistics that studies the acoustic and articulatory side of speech. Phonetics has a subordinate position within the framework of translation studies, because it is not individual sounds or prosodic components of speech that are translated, but whole texts and meanings. Therefore the interdisciplinary link between phonetics and translation studies is limited, and affects mainly the translation of texts intended for oral communication: speech of characters in films, texts of vocal music, liturgical texts, sound fragments of advertising texts. To a certain extent, the issues of sound are taken into account in the translation of poetry and fiction oriented to the special pronunciation effects.

**Translation theory and semantics.** Semantics as a branch of linguistics studies the structure of meaning at the level of words, sentences, whole texts. The question of transferring the meaning of what is said, i.e. what a word, a phrase, a sentence means, as well as the reproduction of the plan of meaning in translation, is one of the central questions in the field of translation.

As the practice of translation shows, neither paradigmatics (grouping words of the language into semantic groups, for example, synonymic), nor syntagmatics (rules for connecting words in speech) of any two languages ever coincide completely. Consequently, when translating we need to go into the meaning of the

original, determining the place of the translated units in the system of the source language and try to find a match for them in the system of the TL.

**Translation theory and contrastive linguistics.** Contrastive linguistics deals with the typological comparative study of two or more languages to identify the similarities and differences between them at all levels of their structure. Research on the material of two languages of the same linguistic phenomenon is valuable for translation studies. As a rule, a concept is taken and all forms of its linguistic expression in both languages are examined accordingly. In this way translation studies are equipped with valuable facts of interlingual correspondences. For example, the study of the subject-meaning principles of the actual membership of a sentence has made it possible to correctly distribute new and already known information when translating from one language to another, since these principles do not coincide in all languages.

Translation is a special kind of communication that is carried out with the help of language, but its connection with language is far from being finished. For its effective implementation, we must take into account the specifics associated with the culture of the peoples interacting, as well as the individual characteristics of the individual participants in communication. This situation leads translation scientists to the various problems of psychophysiological, sociological and ethical order. Thus, the science of translation must take into account a number of the above-mentioned factors, otherwise it would inappropriately simplify both the object and the subject of its research. That is why translation studies is a scientific field, which is in close contact with a number of related scientific disciplines. Above all, with scientific disciplines of the philological cycle.

Many sciences of the humanities cycle have contributed to the theoretical basis of the modern theory of translation, among which sociolinguistics, psycholinguistics, and semiotics occupy a special place.

**Translation and Sociolinguistics.** Sociolinguistics is a science that studies various aspects of the relationship and interaction between language and society. As modern research shows, translation activity and translation results are influenced by various social factors, i.e. they are socially determined. According to Schweitzer, reflecting the social world in the process of interlingual communication is one of the essential sociolinguistic aspects of translation<sup>12</sup>. The task of translation is to transmit the social realities of the original culture, to reflect the social differentiation of society through the social differentiation of language. The range of sociolinguistic issues of translation includes the relationship of language and culture. The problem of translating sociocultural realities is related to the search for functional analogues. This task is the more difficult the more obvious is the distance between the cultures that interact in translation.

Social diversity, an inherent quality of language, cannot help but be reflected in translation. The social variability of language manifests itself first and foremost in the speech of the characters in works of fiction, as well as in the author's speech. Markers of social conditioning are special linguistic means used in various social situations caused by different types of social relationships in society: class, professional, associated with the environment and the level of education, belonging to a particular class or group, as well as the age features of the communicants. Such linguistic means include special vocabulary: jargonisms, argotisms, terms, dialectisms, archaisms, professional vocabulary, etc.; special syntactic structures and even phonetic means that mark the pronunciation side of speech (for example, the features of a foreigner's speech in a work of fiction). Finding correspondences that reflect an adequate social picture in translation is one of the most difficult practical tasks of translation studies.

**Translation and Psycholinguistics.** Psycholinguistics is the science, the object of study of which is human speech activity. The object of study of translation studies is translation as a special type of speech activity, which represents communication using two languages. Translation in its essence is a psychological process. All its stages have a psychological nature: understanding of the source text, the separation of meaning from the forms of language and transfer of this meaning by means of another language, ie producing text translation. Consequently, identifying the psychological basis of translation is a necessary prerequisite for cognition of its essence. The closeness and overlap of the object of research predetermines the closeness of the tasks solved by the sciences, as well as the applicability of the knowledge accumulated by psycholinguistics in the theory of translation. The data of psycholinguistics on the mechanisms of generation and perception of a speech utterance, on the structure of the speech action and on the models of language ability are quite applicable to the theory of translation.

The creation of a psychological model of translation can be traced back to the writings of the American translator Eugene Nida. His proposed model, as well as all subsequent models of translation, is based on the vision of the translation process as a psychological process consisting of the following stages: perception and analysis of the source message, transfer of the analyzed material into the target language (recoding), and the stage of message generation in the target language.

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<sup>12</sup> Schweitzer A. D. Translation Theory: Status, Problems, Aspects. - Moscow: Nauka, 1988. - 215c.

At the same time, depending on the type of translation, some or other psychological mechanisms come into play, which determine the specificity of the translation process. Thus, in interpreting, the memory load is especially high. Mental mechanisms work under stressful situations, when a huge amount of information needs to be converted in a short time and decisions need to be made all the time. Complex conditions bring to the forefront skills and abilities that have been perfected, suggest a certain mechanism of translation operations, and focus on the quality and comprehensiveness of the perception of the message. In written translation, the mental mechanisms function in a relaxed environment. The focus of attention is the generation stage of the quality translation test.

**Translation and Semiotics.** Semiotics is a science which studies the general laws of functioning of sign systems, including natural language as a special system of signs. From the point of view of semiotics, translation activity is a particular case of semiotics, the process of generation and exchange of signs. At the same time, the original and the translation appear as complex signs requiring interpretation and transfer from one semiotic environment to another (from language to language, from culture to culture). There have been and are attempts at semiotic research in the field of translation typology. The most famous is Roman Jakobson's semiotic typology of translation. It divides translation into intralingual, or reformulation (rewording), interlingual, or translation itself, and intersemiotic, or transmutation (transmutation).

Semiotics arms the theory of translation with a special conceptual apparatus and its own analytical procedures. The position on the semiotic (sign) nature of language has served as the conceptual basis for the study of such aspects of translation activity as the linguistic mechanism and the communicative role of translation. From the point of view of semiotics, linguistic signs have a number of features: bilateralism, arbitrariness and significance.

Together, linguistic signs constitute a system characterized by a complex of internal and external connections. Semioticians distinguish three types of connections:

- Semantics (sign - signified)
- Syntactics (sign - sign)
- Pragmatics (sign - person).

The three types of relationship make up sign meaning, the information through which signs are used to convey meaningful messages. It is these qualities of language signs that lie at the heart of translation difficulties.

Translation studies is closely connected with such an important branch of philology as literary studies. Without this interaction, it is impossible to study the history of literature and contemporary literary processes. Close contact between literary studies and translation studies contributes to solving the problems faced by literary criticism, for example, in developing criteria for evaluating translated literature and literature in general, comparative literary studies, etc.

The relationship between translation studies and other sciences of the humanities cycle is far from limited to the range of sciences outlined in this brief review. The interaction of translation science with textual linguistics, communication theory, as well as cultural and philosophical foundations of translation will be discussed in other sections of the course.

## **LECTURE 2 (2 hours)**

### **TYPES OF TRANSLATION. TRANSLATION METHODS.**

#### **PLAN:**

#### **Types and methods of translation.**

#### **Use of translation methods in the process of translation.**

Systematic analysis of translation practice and the conceptual field of modern translation studies allow us to build a unified typology of translations, summarizing various aspects of translation preparation, execution, presentation and functioning, and correlated with other main components of translation activity.

Typology of translations is carried out according to the following parameters:

1. by the correlation of the types of language of translation and the language of the original;
2. according to the nature of the subject of translation and its relation to the author of the translated text;
3. according to the type of translation segmentation and the way the translated material is processed;
4. by the form of presentation of the translation text and the original text;

5. by the nature of correspondence of the translation text with the original text;
6. by genre and stylistic features and genre affiliation of the translated material;
7. by completeness and type of conveying the meaning of the original text;
8. by main functions;
9. by the primacy of the original text;
10. by type of adequacy.

Each of the above given parameters include certain types of translations accordingly.

**1) Translations, distinguished by the correlation of the types of translation language and the original language:**

intra-lingual translation - interpretation of verbal signs by means of signs of the same language:

- diachronic (historical) translation (translation into modern language of a historical text written in the language of a previous era)

- transposition (translation of a text of one genre or functional style into another genre or functional style).

inter-lingual translation - transformation of a message expressed by means of one sign system into a message expressed by means of another sign system:

- binary translation (translation from one natural language to another);

- inter-semiotic translation (translation from a natural language to an artificial one or vice versa);

- transmutation (translation from one artificial language to another artificial language).

**2) Translations, distinguished by the general characteristic of the subject of translation activity and its relation to the author of the translated text:**

traditional (man-made, manual) translation - translation performed by a human being:

- translation made or performed by a translator who is not at the same time the author of the text being translated;

- author (author-) translation (translation performed by the author of the original text);

- authorized translation (translation of the original text approved by the author).

- machine translation (automatic translation) - a translation made or performed by a computer;

- mixed translation - translation using a significant portion of traditional (or machine) text processing.

**3) Translations performed according to the type of translational text segmentation and the units of translation used:**

- morpheme-by-morpheme translation - translation performed at the level of individual morphemes without taking into account their structural connections;

- word-for-word translation - translation performed at the level of separate words without taking into account semantic, syntactic and stylistic links between words;

- phrase-by-phrase - translation performed at the level of separate sentences or phrases that are translated one by one;

- paragraph-by-paragraph translation - translation performed at the level of separate sentences or paragraphs that are translated one by one;

- whole-text translation - translation of the whole text, without singling out separate words, sentences or paragraphs as separate units of translation.

**4) Translations, distinguished by the form of presentation of the translation text and the text of the original:**

written translation - translation done in written form:

- written translation of written text (translation of written text done in written form);

- written translation of the oral text (translation of the oral text done in written form).

interpreting - translation performed in the oral form:

- interpretation of the oral text (interpretation of an oral text done in oral form);

- simultaneous interpretation (interpreting done almost simultaneously with the original text being spoken);

- consecutive interpretation (a type of interpretation performed after listening to a particular text unit, in the pauses between these units)

- one-sided interpreting (interpreting done in one direction only, i.e. from a given language to some other language);
- two-way interpretation (consecutive interpretation of a conversation from one language to another and vice versa);
- written text interpreting (translation of a written text done orally).

**5) Translations, distinguished by the nature and quality of the correspondence of the text of the translation to the text of the original:**

- free translation (translation that reproduces the main information of the original with possible deviations - additions, omissions, etc.; it is carried out at the level of the text, so for it are irrelevant categories of equivalence of linguistic units):
  - interpretation (a type of translation based on an appeal to extra-linguistic activity, as opposed to translation itself, which is carried out according to given rules of transition from the means of expression belonging to one linguistic system to the means of expression belonging to another linguistic system);
  - adequate translation (translation that corresponds to the original and expresses the same communicative attitudes as the original);
  - accurate (correct) translation (translation characterized by the property of semantic accuracy, i.e. semantically fully and correctly conveying the content plan of the original);
  - authentic translation (translation of an official document, which has the same legal force as the original; under international law, the text of a treaty may be produced and accepted in one language, but its authenticity is established in two or more languages);
  - certified translation (a translation whose conformity with the original is legally confirmed).

**6) Translations, distinguished on the basis of genre and stylistic characteristics of the translated material and genre affiliation:**

- scientific and technical translation (translation of scientific and technical texts and documentation);
- social and political translation (translation of social and political texts);
- literary translation (translation of literary texts);
- military translation (translation of military texts);
- legal translation (translation of legal texts);
- common translation (translation of texts of conversational and everyday nature).

**7) Translations, distinguished by the signs of completeness and the method of transfer of the semantic content of the original:**

full (continuous) translation - translation that conveys the semantic content of the original without omissions and abbreviations.

incomplete translation - translation that conveys the semantic content of the original with omissions and abbreviations:

- abridged translation (translation that conveys the semantic content of the text in a condensed form, i.e., with abbreviations);
- fragmentary translation (translation not of the whole text, but only of a certain passage or passages);
- aspect-based translation (translation of only a part of the text according to a given selection feature (aspect));
- abstract translation (a translation that reflects only the main topic, subject, and purpose of the text being translated);
- synopsis translation (translation that contains relatively detailed information about the document being translated, its purpose, subject, research methods, results obtained).

**8) Translations performed on the basis of the main pragmatic function:**

- practical translation - a translation intended for practical use as a source of information;
- draft (informational) translation (unedited translation, mostly suitable for practical use but not framed for publication)
  - consultative translation (a type of informational translation, usually performed orally, includes elements of annotation, abstracting and selective translation from the sheet, performed, as a rule, in the presence of the customer, who clarifies aspects of the content of the original text in the course of translation);

- editorial (printed) translation (written translation, copied by means of mass reproduction and intended for wide distribution);

- published translation (a practical or educational translation, copied by means of mass reproduction).

Instructional translation - translation used in the educational process to train translators or as one of the techniques of teaching a foreign language;

experimental translation - a translation performed for the purpose of research;

a reference translation - an exemplary translation used for comparison with a qualifying translation.

**9) Translations, distinguished by the primary/non-primary nature of the original text:**

direct (primary) translation - translation made directly from the original;

indirect (secondary) translation - performed not directly from the original text, but from its translation into another language;

reverse translation - experimental or academic translation of an already translated text into the source language.

**10) Translations distinguished by the type of adequacy:**

semantically and stylistically adequate translation - semantically complete and accurate and stylistically equivalent translation that corresponds to the functional and stylistic norms of the target language;

pragmatically (functionally) adequate translation - translation, which correctly conveys the main (predominant) communicative function of the original;

descriptively adequate translation - translation, which fully and correctly responds to the information request of the consumer and does not necessarily convey the full meaning and the dominant communicative function of the original.

A number of translation techniques are proposed and used in translation practice, as:

- Adaptation;
- Amplification;
- Borrowing;
- Calque;
- Compensation;
- Description;
- Discursive creation;
- Established equivalent;
- Generalization;
- Modulation;
- Particularization;
- Reduction;
- Substitution;
- Transposition.

They can vary, be minimalized, supplemented or generalized according to each theorist's individual views on translation process, but carry out the same tasks aimed at maximum correspondence between source and target languages.

**3.2. Translation units and levels. Text segmentation.**

One of the main skills of a translator is to be good at different ways of dividing the source text - translational segmentation. The division of the source text into units to be translated depends on:

- the translator's general attitude;

- typological differences in the way of expression of a sign attitude in the source and target languages and the translating language.

The most common mistake beginner-translators make is translating word by word - dividing the source text or the utterance into separate words, to find their correspondence in the target language. The essence of this mistake is in the substitution of ideas about the nature of translated instead of speech units of translation: the translator mechanically substitutes linguistic units, while in different languages the linguistic composition of one or another speech units may not coincide.

The unit of translation (according to Komissarov) is a minimal unit of the original text, which is translated as a whole, in the sense that it is possible to find correspondence in the translation, but it is impossible

to find in the translation of the units of the TL, reproducing the meaning of the constituent parts of this unit, if it has any.

### **LECTURE 3 (2 hours)**

#### **WORKING WITH DICTIONARIES IN WRITTEN TRANSLATION.**

##### **PLAN:**

**Types of dictionaries. Use of dictionaries in the process of translation.**

**The importance of linguistic and terminological dictionaries in the translation process of translation studies and lexicology.**

**Modern translation dictionaries: about electronic and software dictionaries.**

**Importance of visual and audiovisual dictionaries for translators. Work with electronic dictionaries.**

**Computer programs such as Transit, Catalist, Deja vu. Multilingual ABBYY Lingvo dictionary.**

Dictionaries are an important part of life. In most instances, dictionaries are in the form of books. However, in recent times, you can find most dictionaries on various websites on the Internet.

Dictionaries have more than one purpose, such as the translation from one language to another, as well as providing the meaning of words. The focus of this discussion is on the importance of dictionary in translation.

Even though there are many free translation apps available, such as Google Translate, Microsoft Translator, iTranslate Voice 3, and many others, the dictionary will give translations with deeper understanding. Simply put, it will give the translator a deeper understanding and aid in adding the right nuances to the text.

The Translator and the Importance of Dictionary in Translation

Perhaps the question on your mind is whether a translator needs a dictionary. This is especially true for the translators at Circle Translations. Using dictionaries is part of the many tools we use, even though our translators are humans.

We have an arsenal of highly qualified human translators in over a hundred languages. Even though they are highly proficient, it is important to know that they understand the importance of dictionary work in their translations.

Why Does a Translator Need a Dictionary?

One of the main reasons a translator would need to use a dictionary is to create a translation that has a fuller meaning. When translating a text from one language to another, certain words might have more than one meaning. The importance of dictionary in translation might, therefore, be extremely helpful.

quotes

This is extremely important, especially when the translator is tasked with translating older documents. The semantics and meanings of words often change over time.

This is extremely important, especially when the translator is tasked with translating older documents. The semantics and meanings of words often change over time. It is, therefore, necessary to consult a dictionary to assist. Translating from one language to another makes it even more necessary. It is important for the translator to verify the meaning and how the word was used in the context of the text.

Even though most translators have a good command of the languages they translate, it is important to use a dictionary to ensure that the translation is near perfect. The translator should not depend on mere memory alone. This makes the importance of dictionary usage an important tool for translators.

Another point here is that, should the translator decline the use of a dictionary, the translation might be limited to familiar words. The translation might, therefore, have less depth than the original text. By using a dictionary, the translation will have more of a human touch.

#### The Purpose of Using a Dictionary

A translator needs to use a dictionary in order to not only translate the text but also provide meaning for it.

For translators, it should, therefore, not be a simple matter of finding a word in the dictionary. Hence, two types of dictionaries could be used to aid in translations. The tools that make the case for the importance of dictionary in translation are bilingual as well as monolingual dictionaries.

While it might be a part of the process that we haven't given much thought to, the way in which we use dictionaries actually has a big impact on the quality of translations that we are able to produce. At what point in the translation process we look up words in dictionaries, which kind of dictionaries we use, and how we use them, all have a big impact on the choices we make in translating a source text. It is important to reflect on how to use dictionaries to our advantage and how to avoid allowing dictionary entries to drive us to make mistakes.

#### a) Dictionaries and the translation process

As we studied in Lesson Three, following the five steps of the translation process will help us to drastically improve the quality of the translations we produce. As a review, the five steps are:

- Step 1) Read the source text closely
- Step 2) Confirm meaning
- Step 3) Write a first draft
- Step 4) Re-read and edit
- Step 5) Write a final draft and check

The phase in which we are likely to use dictionaries most often is Step Two: Confirming Meaning. It is in this phase that we identify any words which we do not understand or are not sure how to translate, and use resources, most often dictionaries, to help us decide how to translate them. In order to do this successfully, it is vital that we have first completed Step One of the translation process and read the source text closely. We must understand the basic message of the source text before using a dictionary to look up words, because the context in which words are used determines which of many possible translations will be correct.

After writing the first draft we are likely to use dictionaries again during the editing process. Upon re-reading the first draft we identify phrases or sentences that do not sound natural and can consult dictionaries to improve the translation. In conclusion, we might need to look up words in dictionaries anywhere between Steps 2 and 5 of the translation process, but are likely to do so most often in Steps 2: Confirming Meaning, and 4: Editing.

#### b) Types of dictionaries and when to use them

There are two main types of dictionaries that we commonly use in translation: bilingual dictionaries which provide the translation of a word from a source language to a target language (Spanish - English or English - Spanish) and monolingual dictionaries which provide the definition of a word in the same language (English - English or Spanish - Spanish). It is very useful to use a monolingual dictionary along with bilingual dictionaries in order to confirm the meaning of the many possible translations given in the bilingual entries. This can be illustrated in the following example:

#### Example 8.1

In the Lesson 6 quiz, many students had trouble identifying “satiated” as an incorrect translation of the adjective “harto” in the context of the sentence “Estoy harta de sus mentiras”. A good method for answering this question would be:

1. Look up “harto” in a Spanish-English dictionary

Possible translations:

harto (adjective)

“to be tired of”, “to be sick and tired of”, “to be full”, “to be satiated”

hartar (transitive verb)

“to get tired of”, “to get sick and tired of”, “to fill someone with something”, “to stuff with eating and drinking, “to satiate”

hartarse (pronominal verb)

“to gorge oneself”, “to stuff oneself”, “to get fed up with”

After seeing all of these possibilities, one might conclude that the meanings of “to get tired of” or “to get sick and tired of” or “to get fed up with” fit the way “hartar” is being used in the context of the source text. It should be easy to rule out “to gorge oneself” or “to stuff oneself”, but we might not be familiar with the meaning of “to satiate”. The best way to overcome this lack of certainty is to look up “to satiate” in a monolingual English-English dictionary.

2. Look up “to satiate” in an English-English dictionary.

Definition:

“To satisfy a need or desire fully or to excess”

“To be satiated - satisfied to the full”

After looking up “satiated” in the monolingual dictionary one can analyze the context in which “estar harta” is used in the source text and reasonably conclude that translating “harta” as “satiated” does not effectively communicate the intended message.

We may use printed versions of dictionaries or online resources, both have advantages and disadvantages. The advantage of printed dictionaries is they are usually more detailed and often of a higher quality. The Larousse Spanish-Spanish dictionary that all of you have should be a useful tool for translation. However, looking up words in printed dictionaries can be time consuming. The biggest benefit of using online resources is the speed with which answers can be found and the variety of sources and websites which can be consulted. There are also many specialized dictionaries for various professional fields. If one were to need to translate legal documents or instructions, it would be helpful to have a bilingual legal dictionary.

c) Guidelines for using dictionaries

There are many practices for using dictionaries which can help us to take advantage of the information that they offer most effectively. Following are some suggestions for using dictionaries:

1. Underline or identify any words that you aren’t sure how to translate in the source text. Before looking them up in a dictionary, analyze the context in which they are used, and if you don’t understand the meaning of a word, try to infer or guess what it means.

2. Look up unmodified words. If the word is a verb, look up the infinitive form of the verb, for example if you come across “dejó” and aren’t sure how to translate it, look up “dejar”. This may take some analysis of verb form to figure out what the infinitive form is. If looking up a Spanish adjective, search for the singular, masculine form. If translating from English to Spanish, look up the non-modified form of adjectives (not comparative or superlative); for example to translate “busiest”, look up “busy”. Likewise, it generally makes sense to look up the singular form of a noun. To recap, look up the:

infinitive form of verbs (to translate “he pedido” look up: pedir)

singular, masculine form of adjectives (to translate “inesperadas noticias” look up “inesperado”)

singular form of nouns (to translate “cuentas”, look up “cuenta”)

3. Look up words one at a time and consider the context when searching for the best translation. It’s not useful to make a list of words to look up, because then you won’t be thinking about the context of the sentence when you consult the dictionary. Always look at and read the source text sentence while looking up a word in it and analyze the context to find the most optimal translation.

4. Be careful of homonyms. A homonym (not to be confused with hyponym) is a word that looks or sounds just like another word in the same language, but has a different meaning.

Examples of homonyms are:

trabajo - I work

trabajo - noun for work/ job

me siento - I feel

me siento - I sit

fine - ok

fine - money charged as a consequence: to pay a fine.

Confusing a word for its homonym can lead to confusion and an incorrect translation.

5. Compare definitions in monolingual dictionaries, as we described in 8.1 part b. Another option would be to look up words in reverse. If translating from Spanish to English, you would choose one of the possible English translations and then look up that word in the bilingual dictionary from English to Spanish to see how well it matches. For example, if seeking a definition for the word “conceder” you can look it up in a Spanish-English dictionary. You would find several possible translations such as: to give, to grant, to award, to admit, and to concede. If you weren’t sure which of these definitions best fit the way “conceder” is used in the source text, you could look each of them up in reverse (from English to Spanish) and compare meanings in order to choose the most fitting definition. Even if you do think you know which verb would be best, it can be helpful to confirm this by looking up the definition in reverse.

6. Remember to think about the message and don’t trust the translations and definitions you find in dictionaries entirely. Human languages are highly complicated, and words are often used idiomatically or connotatively in ways that dictionaries can fail to capture.

#### d) Online resources

Following is a list of online dictionaries that might be helpful for you. It is recommendable to check more than one source for each word that you are unsure how to translate. This is the best method to guarantee that you will create the best possible translation.

Spanish - English / English - Spanish dictionaries

SpanishDict

<http://www.spanishdict.com/>

Word Reference

<http://www.wordreference.com/es/translation.asp>

Spanish - Spanish dictionaries

Real Academia Española

<http://www.rae.es/rae.html>

Word Reference

<http://www.wordreference.com/definicion/>

English - English dictionaries

Merriam Webster

<http://www.merriam-webster.com/>

Oxford

<http://oxforddictionaries.com/publicstart>

Thesaurus

A thesaurus is a dictionary of synonyms (words with the same or very similar meaning in the same language).

Consulting a thesaurus can be very useful when translating and trying to find the perfect word when you are already clear about the meaning, but unsure how to express the idea most naturally. However, one should use the

thesaurus with caution, many words that are listed as synonyms actually have different uses, or slightly different meanings, so it is best to double check back with a reverse translation or monolingual dictionary to ensure that the word you are choosing is the one that best communicates the message of the source text.

#### LECTURE 4 (2 hours)

### ANTONYMIC TRANSLATION.

#### PLAN:

##### **Understanding translation transformations.**

##### **Types and stages of transformation.**

##### **Antonym translation.**

##### **Literary translation and its qualifications.**

A situation may be described from different angles, which calls for conversive, or antonymic proper transformations.<sup>177</sup> [Do not confuse the term ‘conversive’ with that of ‘conversion’, or changing the part of speech status of a word (water, n – to water, v)].

Conversives are words naming the situation attributes from different angles: to take – to give; to sell – to buy. In this type of translation, the translator and the source text author have the same situation in mind but they look at it from different directions. For example, They remain just as clearly divided in my mind as before. – Мысленно я по-прежнему их четко разграничиваю.

In this case translation is done on the situational level of equivalence (see Part I: Chapter 4: §3). The situation denoted in the source and target texts is the same but is described differently.

Sometimes this type of antonymic translation takes place because it implies a shift of negation: Authorized personnel only. – Посторонним вход воспрещен. The two clichéd commands are antonymous, since the English phrase implies a positive statement (Authorized personnel only is allowed) and the Russian corresponding form implies negation: strangers are not allowed to enter.

Substituting a negative component with a positive one results in synonymous relations both between the two languages and in one language. Compare: incorrect – erroneous, unsafe – dangerous; You are not serious? – Ты шутишь? This is the borderline where synonymy is very close to antonymy; thus translation equivalence is reached.

The English verb to fail is usually rendered by a negative Russian correspondence: She failed to notice it. – Она не заметила этого.

This type of modality is also observed in a number of set phrases. In Russian, negative structures are preferred; in English, affirmative ones. For instance, Hold on the line, please. – Не вешайте трубку. Keep off the grass. – По газонам не ходить. Stay out of the sun. – На солнце лежать нельзя. By verbalizing a regulation with a positive sentence (with negation implied in the postpositional adverb), an English speaker sounds somewhat less categorical than a Russian one.

As compared with Russian, a smaller degree of categorical statement is obtained in special English structures known as understatement. They use two negations logically leading to a positive meaning: I am not displeased to hear from you. – Я весьма рад получить от вас весточку. In Russian the categorical nature of the statement is softened by introducing the particles весьма, довольно, вполне: I don’t at all disbelieve you. – Я вполне вам верю.

Special attention should be given to the emphatic construction employing double negation: It was not until ... that ... The construction is rendered emphatically: It was not until 1959 that chemists succeeded in obtaining this component.<sup>178</sup> – Только в 1959 году химикам удалось получить этот компонент. Similarly, personal constructions with not until (till) are rendered in Russian with the help of только: The reaction did not start until the next morning.<sup>179</sup> – Реакция начала только на следующее утро.

The shift in the negative element position usually takes place in compound sentences. Russians tend to express negation in the informative main part of the sentence, which is a postpositional subordinate clause: Думаю, что это не так. In English the sentence sounds less categorical due to expressing negation in the

principal clause, which precedes the subordinate clause and informationally is similar to a parenthetical phrase: I don't think it is so.

Antonymic translation may be caused by a lack of a regular one-word equivalent in the target language. For example, the word

inferiority is equivalent to the explicatory translation 'более низкое качество, положение'. But this phrase is very awkward in some translations, so translators have to apply the antonymic translation: The adoption of the defensive does not necessarily mean the weakness or inferiority of our troops. – Переход к обороне не обязательно означает слабость наших войск или превосходство сил противника.

Besides vocabulary reasons, the antonymic translation may occur for pragmatic reasons. English speaking people tend to be less categorical in speech than Russians. Therefore, ignoring differences in the negative and positive structures leads to "pragmatic accent" apprehensible in a foreign speech. A foreigner may speak with his grammar absolutely correct; however, his speech will be recognized as foreign.

Literary translation is the translation of varying literary genres. Imaginative literature has four principal types, namely, poetry, drama, short story, and novel. Translating literary works is not a simple task. Every literary genre has its specific translation problems. In practice, a translation cannot be entirely 'literal' or entirely 'free'. Instead, as translating is a communicative and interpretative act between two languages and two cultural systems, the process itself is consequently subject socio-cultural factors from both the source and target systems. This is true when works are compared across linguistic and cultural boundaries. Merely translating literal meaning from one language to another can prove difficult. Translating literature, however, from its native language to some target language is, in some senses, impossible. Literature is an art that utilizes words as its tool-words that are confined to the language in which they exist. Thus, translating a piece of art work that owes its being to one language into some other language removes it from what it "is." Translation is the process of changing something into what it is not so that it will be itself, but for another audience, in another time. Literature exists not only within a language, but also within a culture. Thus to translate literature is often to translate culture, probably often improperly.

#### **Specific features of literary translation.**

A translation must stand in a responsible relation not only to its original but also to the literary situation of the translator's own day. In order to render impact into other languages, translators must first decide what gives literature "impact" in its native language, and then find some analogous way to translate that into the intended language. Rarely, or possibly never, can translators convey every aspect of impact in their translations. Translators of Latin poetry might choose to convey any of a host of poetic elements, including word order, word choice, rhythm, structure, alliteration, assonance, tone, humor, succinctness, suspense. Indeed, much of a translation's outcome depends on how the translator understands and values certain aspects of the original work and the work as a whole in its original language.

Central to translating drama is the issue of performance since the play is meant to be performed and not merely read. Moreover, a translator translating the dialogue of a play has to be able to choose the language suitable to the occasion and the relationships between characters.

Short stories are the most difficult literary form after verse. The difficulty arises from the fact that formal and thematic concentration and unity of the narration should be carefully preserved. Chief among the problems of translating novels is the relative significance of both the SL culture and the writer's purpose to the reader. Of the four literary genres of serious literature, poetry is the most difficult in translation. The challenges a literary translator faces when trying to imitate the form, rhythm, meaning, and imagery of a poem in another language, and the procedures suggested for dealing with such challenges, are worth exploring. Even for poetry, the translation dilemma is either creating a text enabling a reader to access the original, or creating a beautiful poetic text inspired by the original. Therefore, it is better make some distinctions on the aim pursued by translating poetry. Some of the common methods followed by translators of poetry may be as follows although each translator prefers to approach his challenge in his own individual way.

A direct access to the original: this is probably the most common form of translation of poetry which consists in giving a critical apparatus prepared for a poem allowing people not particularly proficient in that language to access an interpretation of the text through a clarification of the meanings of the original. An interlinear translation with parallel text: this is another form of direct access to the original, giving both the texts side by side on the printed page. When the parallel verse is the reproduction, word for word, of the original

verse, its only aim is to indicate the meaning (the one, among the many possible meanings, chosen by the translator) attributed to the individual words in the original, and seldom the whole result can be called "text" in the proper sense of the word, i.e. a consistent and coherent set of words.

A philological translation: a translation that does not consider the readability of the text that is produced, only its philological adherence to the prototext / the Source Text. The aim of such a translation is to give access to the original for readers unable to access it through one of the previous strategies. Philological translation can be in prose or verse.

A single-dominant translation: this is usually the result of a superficial analysis of the prototext or the Source Text. One aspect of the original is found, the one most visible to the reader, like rhyme for example. In translation, the rhyme pattern is reproduced. Pursuing the rhyme means discounting the sense. For the dominant's sake, all the rest is lost, relegating the role of subdominant to the sense, when a part of it can be preserved.

This kind of translation, especially when the rhyme is preserved and the measure of the verse is even, is also called "singsong" because of the effect similar to counting-out rhymes.

A cultural transposition: this is the strategy to transfer the cultural forms from one culture to the other. For example, the sonnet form does not signify for the contemporary Asian reader what it did for Petrarch's contemporaries in fourteenth-century Italy. Using the same form for a translation in a different age and a different culture may therefore carry quite an opposite meaning. One solution is to look for cultural equivalents, to propose a text that is very different from the original but that is presented as a faithful translation.

A poetic translation or author's translation: the translation is given in the receiving culture of the poet. The result is often poetry, different from the original. It is the best choice if one wants to produce poetic texts inspired by the original in another language. Here the translator has utmost freedom. As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature.

#### **Translation of verse.**

Dissimilarities between the SL and TL's poetical forms present a challenge to verse translators. Naturally, every language has its distinguishing poetic forms. English poetry is divided into varying genres in terms of form. The familiar formal types of verse are lyrical, narrative, epic, and dramatic. By turn, lyrical poetry is divided into numerous types, namely, sonnet, ballad, elegy, and ode. Each has its fixed form. For instance, Shakespearian sonnet consists of 14 lines divided into three quatrains and a couplet, and the rhyme scheme is always abab-cdcd-efef-gg. As for stanzaic structure, there are many forms of stanzas. A quatrain is a four-line stanza; a terza rima consists of three lines, and ottava rima, of eight. In narrative and lyrical poems, the stanza may have up to six or seven lines. Spenserian stanza consists of nine to eleven lines. The ballad stanza consists of a number of lines having four feet and three feet respectively, and such lines could be followed by a refrain. In English two words rhyme when the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order, as in 'bream/seam'.

Now all these factors may not be true of another language, even European, leave alone Asian. So the translator has to find poetical alternatives. Issues of appropriateness and practicability are of most importance when choosing the form of the TL poem. To translate poetry effectively, translators have to be poets acquainted with the poetic forms of the SL and the TL. Equally important, translator-poets must have sensitivity to know when to translate a poem into verse, and when to translate it into prose. In some cases, the translator may choose to translate poetry into prose or free verse. Moreover, imitation may require that the translator dramatically changes denotative meaning in order to make the TT suit the desired verse form. Clearly, there is a link between intentionality and the form of the poem. When a poet chooses the ballad form he has a purpose in choosing it and not the lyric form. Thus, translating the meaning of songs and chants, whatever accurate the translation is, to a form rather than rhymed and measured verse is likely to waste the intentionality of the poems. On the other hand, when translating lyrical poetry that has no fixed form, the translator is free to choose the poetic form most suitable to the Target Text readership.

The run- on lines stanza form is challenging in translation because it has its unique features. These lines are related to each others grammatically - they can be read as if a single sentence. Consequently, they are related in respects of meaning, i.e. meaning becomes clear only after reading all the lines and the full stop is reached. Such basic features should be retained in the TT.

Dissimilarities between the SL and TL's metrical patterns constitute another problematic area in verse translation. English metre is qualitative: it depends on the way syllables are pronounced, not on the number of syllables. Note here how only pronunciation decides metre in the following example.

*The cur/few tolls /the knell /of par/ting day/*

This line has five iamb feet, and thus is called iambic pentameter. The second most common is the anapest foot, which is made up of two weak or unstressed syllables followed by stressed one. In the falling base rhythm, trochee foot, consisting of one stressed syllable followed by one weak syllable, is widely used. Dactyl foot, consisting of one stressed syllable followed by two unstressed or weak ones, is also used but to a lesser extent. With the exception of these four feet, all other feet are nothing but modulations. English has another sort of metre, strong-stress metre. In such metre only the stresses matter, whatever the number of unstressed syllables is. Much modern verse uses this metre, often in combination with syllable-and-stress meter.

Naturally, the translator cannot translate the rhythm of a given language to another, whatever skilled he may be. In fact, s/he is not required to do so because the SL rhythm means nothing to the TL readership. Instead, the translator has to artistically transfer the source language rhythms, for example, into their equivalent English ones so that the English readers can enjoy them. Similarly, a translator of Shakespearian sonnets has to be familiar with source language verse and its prosody to reproduce Shakespeare's rhythm in source language in a way that suits its readership. The length of line determines the metre in all languages. The run-on lines style is common in English classical and modern poetry alike. In such style, lines are related to each others in respect of grammar and meaning. In verse translation, a challenge arises from the fact that all poems have plurality of meaning. As it is said, it is not easy to define even the basic prepositional meaning of a word or utterance with absolute certainty. Naturally, in most cases, words and their meanings can be rendered in many different ways. In other words, every act of reading a poem, is in itself an act of translation i.e. interpretation. The notion of comprehension of the ST is misleading; the translator's reading of the SL poem is only one of the whole ranges of possible meanings. Some critics agree that there is no distinction between translation and interpretation: the translator first reads/translates in the SL, at least mentally and conceptually and then translates into the TL. Therefore, the translator is forced to exert much more effort than the average reader has to do in order to adequately understand the poem.

The translator has to try to perceive very precisely as s/he can, the meanings of the ST words in order to convey them in the TL. Imposing the translator's reading of the ST on the readership is a common mistake in translating poetry since polyvalence or multiplicity of meanings is a crucial feature of poetic discourse. Since the ST allows multiplicity of responses among the ST readership, it is the duty of the verse translator to preserve as far as possible, all the range of possible responses among the TT readership by preserving all the possible meanings inherent in the ST. Newmark suggests that the translator may translate the most probable sense, and put the less probable sense in a footnote if s/he judges this sense to be important.

Verse translators have to be aware of the difference between referential meaning and poetic meaning. The task of a translator of poetry is not restricted to convey the meanings of words i.e. referring the reader to the same thing the SL poet refers to, it also includes conveying the significance and producing the same effect as the ST. Unlike in scientific translation, success in translating poetry does not depend on the extent to which the translation is referentially close to the original poem, rather it depends on other criteria based on literary criticism and its applications on language and writing. This is important because the text is likely to produce meanings not physically present in it. Again, the difficulty in translating poems arises not only from the varying levels of meanings, but also from the need that the translator be aware of the cultural context of both languages concerned, to choose the closest word to the author's meaning. Referential meaning and poetic meaning can also be a characteristic of fiction. A novel can be very poetically written and as such, it shares the same difficulties as the translation of verse.

Translating the tone of the SL poet is a most challenging task. Tone is the poet's position towards his/her poem; whether s/he is serious or humorous, whether s/he intends overstatement, or understatement. Translating the tone into another language different in its literary conventions is certainly difficult. Since understanding the original poem can be pluralistic and since the translator's meaning is an interpretation of the poet's meaning, no one can argue that a poem has only one tone or that it is a real or 'intended' tone. Thus, when translating a poem having both clear and underlying tones, the translator should preserve these tones as far as possible. This means that the translator should be faithful as much as he can in his choice of word or expression. In fact, familiarity with the ideas and underlying meaning of the SL poet, is crucial to translating the intention of the original author of the poem. Therefore, it is said that the best translators of literature, and poetry, are those who are most 'in tune' with the original writer. That enables the translator from possessing the spirit of the original and making the intent of the poet his/her own.

## LECTURE 5 (2 hours)

### LEXICAL-SEMANTIC TRANSFORMATION IN WRITTEN TRANSLATION.

#### PLAN:

##### Types of transformation.

##### Use of lexical-semantic transformations in written translation.

##### 3. Lexical transformations.

In this group we place all correspondences which the translator "construct". The translators do not have to use a ready-made arsenal of means provided in the dictionaries. The translator resorts to transformations when he or she either does not know the equivalent for some item of the original text or when the usage of available equivalents for the original unit is impossible.

In his work "A Course in Translation," L.K. Latyshev defines lexical transformations as "deviations from dictionary correspondences"<sup>13</sup>. In general, we can distinguish 8 main varieties of lexical transformations:

1. Concretization;
2. Generalization;
3. Lexical addition;
4. Omission;
5. Semantic development;
6. Antonymic translation;
7. Integral transformation;
8. Compensation.

**1. Concretization.** Concretization - is replacement of a word or word-combination of SL with a word or word-combination of TL with narrower meaning. As a rule, the vocabulary of the Uzbek language is characterized by more concreteness than the corresponding lexical units of the English language. This has been repeatedly noted by linguists. Concretization can be linguistic and contextual. In linguistic concretization the replacement of a word with a broad meaning by a word with a narrower meaning is conditioned by the differences in the structure of the two languages - either by the absence in the TL of a lexical unit with the same broad meaning as the transmitted unit in the SL, or by the differences in their stylistic characteristics, or by grammatical requirements.

The verbs of motion and verbs of speech: *to be, have, get, take, give, make, say, come, go*, etc. are concretized in the translation into Uzbek:

*At the by-election victory **went** to the Labour candidate.*

*Qo'shimcha saylovlarda leyboristlar **g'alabani qo'lga kiritishdi**.*

*The rain **came** in torrents.*

*Jala **quydi**.*

Here are some more examples of the verb to be concretized in TL:

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<sup>13</sup> Latyshev L.K. A course in translation. – M., 1981. – P.180.

*He is at school - U maktabda o'qiydi.*

*He is in the Army - U Armiyada xizmat qiladi.*

*Did you get the meaning? – Buning ma'nosini tushundingizmi?*

*I have already had my meal. – Men allaqachon ovqatimni yeb bo'ldim.*

As for contextual concretization, it can be conditioned by the factors of that particular context, most often by stylistic considerations, such as the need to complete a phrase, the desire to avoid repetition, to achieve greater imagery, clarity, etc. For example:

*She was deeply engaged in putting away kitchen items.*

*U astoydil qozon-tovoqlarni yig'ishtirish bilan ovora edi.*

*I don't know what is there in his head. – Uning miyasida nima borligini bilmayman.*

**2. Generalization.** The method of generalization is the opposite of concretization, because it consists in replacing the private by the general. When translated from English into Uzbek it is used much more rarely than concretization. This is due to the peculiarities of English vocabulary. Words of this language more often have a more abstract character than Uzbek words referring to the same concept. Here are some examples of generalization:

*He comes over and visits me practically every weekend. - U deyarli har hafta meni yo'qlab turadi.*

*Qush balandlikka ko'tarildi va yana aylanib ucha boshladi. - The bird went up and circled again.*

**3. The lexical addition.** Both lexical and grammatical transformations often require the introduction of additional words. The introduction of additional words is due to a number of reasons: the differences in the structure of the sentence and the fact that more concise English sentences require a more extended expression of thought in Uzbek. Absence of a corresponding word or a corresponding lexical-semantic variant of this word is also a reason for introducing extra words in translation.

Here are some examples:

*"Wouldn't you like a cup of hot chocolate before you go?"*

*Yo'lga chiqishdan avval bir chashka issiq shokolad ichib olmaysizmi?*

*...The conductor came around for old Mrs. Morrow's ticket...*

*Konduktor xonim Morrouning chiptasini tekshirgani kirdi.*

**4. Omission.** Omission is the opposite of addition. When translating, most often words are omitted which are semantically redundant, from the point of view of their semantic content.

One example of redundancy is the use of the so-called "paired synonyms", which is common to all styles of written English. It is not typical of the Uzbek language, so when translating in these cases it is necessary to resort to omission (i.e. not repeating a synonym - replacing two words with one). For example: *just and equitable treatment - adolatli munosabat; brave and courageous - jasur; regular and normal - odatiy; by force and violence - zo'ravonlik bilan; etc.*

Of course, redundant elements in a text are by no means reduced to "paired synonyms". Consider the following example:

*So I paid my check and all. Then I left the shop and went out where the my car was.*

*Men to'lov qilib mashinam tomon yo'l oldim.*

Here in the English text, "left the bar" is semantically redundant, since the action it denotes is implied by the following verb *went out*; hence the omission in the Uzbek translation (accompanied by the association of the sentence with the previous one).

*Winter rains in the Jordan are violent, while they last. (K. Kenyon. Digging up Jerico).*

*Iordaniya vodiysida qishda daxshatli jalalar quyadi.*

In this example, the second English sentence is redundant from the point of view of the Uzbek language.

Removing semantically redundant elements of the source text allows the translator to do what is called "text compression," that is, to reduce the overall length of the text.

Omission is not always caused only by a desire to eliminate speech redundancy. It can have other reasons too; in particular, the tendency of the English language to be as specific as possible, expressed by the

use of numerals and names of measures and weights where they are not motivated by semantic factors, sometimes requires omissions. For example:

*About a gallon of water was dripping down my neck, getting all over my collar and tie... (J. Salinger, The Catcher in the Rye, 20).*

*Suv boshimdan quyilib, yo'qamni, galstugimni shalabbo qildi.*

**5. Semantic development.** The technique of semantic development consists in the replacement of the word correspondence in the translation by the contextual, lexically related to it. This includes metaphor and metonymy.

If we consider that all nouns are divided into three categories: objects, processes and attributes, then to transfer the same content by means of another language object can be replaced by its attribute, process by a subject, attribute by a subject or process, etc. By process we mean action or state. We can distinguish the following six variants:

- replacement of a process by its cause,
- replacement of the process by its effect,
- replacement of the cause by the process,
- replacement of the cause by the effect,
- replacing the effect by the cause,
- substituting the consequence for the process.

For example:

*Many South African sanctuaries are readily accessible from Johannesburg. (Land of Safaries. The New York Times).*

*Ko'plab Janubiy Afrika qo'riqxonalariga Iogannensburgdan ko'z ochib yumguncha yetsa bo'ladi.*

In the translation, the process (easy to get to - in the direct translation) is replaced by its cause - the proximity of the distance.

*"I don't think she's living here at the moment. Her bed wasn't slept in." (A. Christie. Third Girl).*

*Ayni vaqtda u bu yerda yashamaydi. Uning to'shagi g'ijim ham bo'lmagan.*

The speaker went into the room in the morning and saw that the bed, which she usually made herself, was not crumpled. Instead of the direct translation: she did not sleep in her bed, the result is noted. The process is replaced by its effect.

*He's dead now. (J. Salinger).*

*U vafot etdi. (U vafot etdi demakki u o'lik holatda.)*

In this example, the effect is replaced by the cause.

**6. Antonymic Translation.** Antonymic translation is the replacement of a concept expressed in the original with an opposite concept in the translation, with a corresponding restructuring of the entire utterance to preserve the unchanging plan of content. For example:

*Tom didn't say anything.*

*Tom jim turaverdi.*

*I'm not kidding.*

*Sizga jiddiy gapiryapman.*

In the first sentence, the English negative construction is replaced by the Uzbek affirmative one, and the verb didn't say is replaced by its Uzbek antonym be silent. In the second sentence, we also replace the negative with an affirmative and replace the phrase to be kidding with its antonym to say seriously. This double substitution results in the same meaning of the sentence as a whole.

We know that negation in English is also expressed with the preposition without:

*He never met him afterwards without asking him... (S. Maugham, A Creative Impulse)*

*Shundan so'ng u har safar uni so'rab turar edi.*

A special type of antonymic translation is replacement of an adjective or adverb in the comparative or superlative degree with an adjective (adverb) in the positive degree or vice versa, accompanied by replacement of an affirmative construction with a negative one (or vice versa).

*I'm the most terrific liar you ever saw in your life.*

*Men umringiz davomida ko'rmagan eng rasvo yolg'onchiman.*

*It wasn't as cold as it was the day before,*

*Bugun kechagiga qaraganda iliqroq.*

**7. Integral transformation.** The integral transformation is a kind of semantic development. The method of integral transformation can be briefly defined as the transformation of a single word, and sometimes of a whole sentence. Moreover, the transformation does not happen element by element, but holistically.

As it is observed for other methods of lexical transformations, the tradition of language contacts used a number of integral transformations of frequent lexical units and consolidated their results as dictionary correspondences - permanent and variant ones. There are especially many such correspondences among the collocations of lively colloquial language. For example:

*How do you do? - Salom.*

*Never mind. - E'tibor bermang.*

*Shut up! - Ovozingni o'chir!.*

*Well done! - Qoyil! Tasanno!*

All these examples show that these colloquial correspondences do not have common semantic components, have different internal form and at the same time convey the same content by means of different languages. The specifics of colloquial speech most often require an integral transformation in translation.

The foregoing explains sufficiently why the integral transformation serves as a universal means of translating phraseological units. For example:

*Bird of a feather flock together.- Ko'r ko'rni qorong'uda topadi.*

*East or West home is best - O'z uying o'lan to'shaging.*

Figurative substitution of figurative expressions by means of an integral transformation is undoubtedly an important condition for achieving an adequate translation.

- 9. Compensation.** Compensation in translation should be understood as a replacement of a non-translatable element of the foreign language by some other medium, which conveys the same information, and not necessarily in the same place of the text as in the original.

## LECTURE 6 (2 hours)

### GRAMMATICAL FEATURES OF WRITTEN TRANSLATION.

#### PLAN:

#### **Correct use of grammatical categories in written translation.**

#### **Paying attention to grammatical features in the process of translation**

Grammar is the formal structure of language, which, together with phonetics and vocabulary, forms an integral language structure. Reproducing the grammatical form of the original cannot be the aim of translation, because its aim is to convey thought. Only when certain features of the original grammatical form play a stylistic role does their transmission become the task of the translation. Usually it is not a direct reproduction of the features, but a reconstruction of their functions.

Even the most accurate translation is characterized by changes in the grammatical forms of words, small permutations or additions within word combinations and sentences. Such deviations from grammatical accuracy are quite normal and natural; they are due to the specific grammatical organization of the languages.

It is well known that languages differ in their grammatical structure. Apart from having different grammatical categories they differ in the use of those categories that seem to be similar. This naturally results in the necessity to introduce some grammatical changes in the translated version of any text. These changes depend on the character of correlation between the grammatical norms of SL and TL.

The basic elements of grammar are morphology and syntax, and it is here that the major differences in language systems exist, causing certain difficulties in translation.

Morphology is the branch of grammar that studies the parts of speech, their categories and word forms.

Syntax is the study of the laws of word compounding and sentence structure.

#### **Grammatical divergence in translation. Coincidence and differences in foreign language and Uzbek sentence structures.**

The comparison of the grammars of the two languages inevitably leads to the identification of convergence (coincidence) and divergence (differences) in their linguistic systems. It is important to note the fact that even in the case of formal equivalence of certain structures, the implementation of structural

transformations can take place in the process of translation due to the peculiarities of speech usage (the so-called "speech preferences").

In the translation literature there are three main cases of grammatical divergence between the source and target languages, confirmed both in the morphological organization of languages and in syntax:

- The presence in the original of an element to which there is no formal grammatical correspondence in the target language (so, when translating from English into Uzbek or Russian, problems may arise due to the fact that in Russian there are no forms similar to the English article, some verb forms, etc.);

- The presence in the target language of the elements that have no correspondence in the source language;

- Formal correspondence of grammatical elements in the source and target languages with the differences in their functions.

### **1. The presence in the source text of the element, which does not have a formal-grammatical correspondence in the target language.**

In addition to their grammatical functions, in most cases, the equivalent less forms play some kind of semantic role, which requires some kind of compensation in the translation. In these cases, one of the simplest ways is to translate a grammatical form of the target language that is close in its functional and semantic properties to the source unit. This technique is a functional substitution that is often used both when translating from English into Uzbek and vice versa.

An example of functional substitution at the morphological level is the need to compensate for the function of the article when translating into Uzbek or Russian. For example, the special semantic role of the article can be compensated by pronouns or other lexical elements with indicative or separate functions when translated into TL. For example:

*I need **the** dog to be able to guard my house.*

In this case, the article plays not so much a grammatical as a semantic role, and is therefore subject to functional compensation when translated into Uzbek or Russian. The translation looks as follows:

*Menga **shunday** it kerakki, uyimni qo'riqlay olsin.*

The absence of the article in Uzbek is compensated for by the indicative pronoun "shunday". Thus, instead of the specific form of the original language, a similar, but different form, capable of serving as a general substitute for the original one, is used.

The nuances of meaning expressed in the analytical languages by the definite and indefinite article can be translated into Uzbek by changing the word order. If the indefinite article marks the rheme, then in the translation the noun is placed at the end of the sentence. The definite article, on the other hand, indicates the theme, and the noun is placed at the end of the sentence:

*A woman came to me — Mening oldimga ayol keldi.*

*The woman came to me — Ayol mening oldimga keldi.*

Here is an example where, in the same sentence, both English articles must be compensated for in translation:

*They were self-organized enough not to need a manager, especially the manager.*

Here the articles certainly play less of a grammatical role than a semantic one, and are thus to be functionally compensated for by pronouns:

*Ular yetarli darajada tartibli bo'lganliklari uchun boshqaruvchi, ayniqsa bunday boshqaruvchiga extiyojlari yo'q edi.*

### **2. The presence in the language of translation of elements that do not correspond to the original language.**

An example is the presence of diminutive suffixes and subjective evaluation suffixes. The task of translation theory is to establish regular correspondences to such units in the target language in order to convey the meaning accurately and to enrich the translation text with various constructions peculiar to the target language. An example of this type of divergence in morphology is the use of subjective evaluation suffixes in the Uzbek translation. What is expressed by suffixes can in the comparable languages be expressed by special lexical additions - pronouns, adjectives (sometimes adverbs):

*Only this - shugina*

*A little girl - qizcha*

*My dear mother - onajonginam*

*Little crazy boy - ahmoqvoy, etc.*

An example of a syntactic phenomenon that does not exist in Uzbek is the requirement that the tenses in the adjective sentences be consistent depending on the tense of the main sentence:

*U otasining ishga ketganini va qachon qaytishini bilmaligini aytdi.*

*He said that his father **had gone** to work and that he **didn't** know when he **would be** back home.*

In English there are several tenses for the present, past, and future tenses. For example:

*Men hozirgina keldim.*

*Men kecha keldim.*

*Men ot'gan hafta kelganimni aytdim.*

In the 3 sentences in Uzbek we see the same form of the verb "keldim", and in the English sentences there will be different forms:

*I have just come.*

*I came yesterday.*

*I said I had come last week.*

### **3. Formal correspondence between the grammatical elements of the original and the translation when their functions are different. The concept of interference in translation.**

This case requires special care on the part of the translator. In order to solve this problem properly, elements that are formally different from the original must be used in the translation, but which can perform the same functions in the context, select elements that correspond to the original, both in meaning and in stylistic. When translating the tense forms of the verb, which have a direct correspondence in the English and Uzbek languages, we should take into account that the forms themselves can be used in different functions, which, in turn, do not coincide with each other in the English and Uzbek languages.

For example, the phrase *U mashinamni tuzatadi* can be translated differently, depending on the additional temporal context:

*He will fix the car.* (this translation reports the fact itself, while the time of stay or other conditions are not essential);

*He will be fixing the car.* (The context dictates the exact time);

*He is fixing the car.* (The context conditions the intention or agreement).

The latter statement is not a direct correspondence to the Uzbek form of the future tense, but replaces it only functionally, to indicate a volitional or contractual action.

An example may also be the mismatch of the functions of the gender and number categories of nouns in different languages:

*Arms – qurol-yarog'*

*Clothes – kiyim*

*Mahsulot kecha yetib keldi – The goods were delivered yesterday.*

At the syntactic level the divergence is evidenced, for example, by the correspondence of a large number of forms of the English Subjunctive to forms of the Uzbek subjunctive mood. In Uzbek there is only one form of the subjunctive mood, which is expressed by a combination of the form of the past tense and the particle *bo'lar edi* (*qilgan bo'lar edi, yozgan bo'lar edi, etc.*). In English the subjunctive mood has different forms, depending on whether the condition is past, present or future. Let us compare the sentences:

*Agar akam bu yerda bo'lganida, seni himoya qilgan bo'lar edi.*

*If my brother were here, he would protect you.*

*Agar kecha ertaroq turganingda, imtixoningga kech qolmagan bo'lar eding.*

*If you had woken up earlier yesterday, you wouldn't have been late for your exams.*

*Agar ertaga shartnomani imzolaganingizda, maxsulotlar xafta oxiriga qadar yetib kelgan bo'lar edi.*

*If you signed the agreement tomorrow, the goods would be delivered till the weekend.*

#### **Language interference in translation.**

The translator's task is to clearly recognize grammatical units that are similar in form but have different semantic and functional content. Ignoring the differences leads to undesirable translation phenomena such as interference - the tendency to transfer structures characteristic of the source language into the target language.

Interference influenced by one language creates a preposition or text in another language that deviates from the rules of the target language. A statement built according to the laws of a foreign language may clearly

violate the grammatical rules of the target language (for example, failure to coordinate tenses in translation from Uzbek into English). In this case, we are talking about a violation of the norms (grammatical rules) of the target language.

In other cases, the translator does not violate grammatical rules, but the interference makes the translated sentence look alien and draws attention to it. An example can be prepositional combinations that are close in form, but differ in the traditionally used preposition. For example, Uzbek *og'riqdan baqirib yubormoq* can lead to direct translation *to cry out from pain* (instead of *to cry out with pain*), or Uzbek *qong'iroqqa javob bermoq* must be *to answer the call* (instead of *to answer to the call*). In these cases, they are talking about a violation of the norms of speech of the target language.

Interference is often observed when translating numerals that denote the number or order of objects in counting. English numerals have a number of features that you need to know. So, do not forget that the thousands in English are separated by a comma 10,000, and in Uzbek - a dot 10.000 or space (gap) of 10 000, and decimal in English is separated by a point, and can be without 0, if there are no whole units: .5 (point five), an Uzbek decimal is separated by a comma 0.5.

In English there are several ways to write dates: May 20th, 2000; the 20th of May, 2000; May the 20th, 2000.

A translation that allows interference and, as a consequence, violates the norm or usus of the target language is called "translator's language" and indicates a lack of skill on the part of the translator.

### **Grammatical Transformations in translation.**

Grammatical transformation is the transformation of the sentence structure according to the norms of the target language. Depending on whether the sentence structure is changed completely or partially, the grammatical transformation can be complete or partial.

The syntactic function of the sentence, its lexical content, its semantic structure, the context of the sentence and its expressive and stylistic function may all influence the use of grammatical transformation.

The most frequent grammatical transformations are: literal translations, sentence division, sentence combining, and grammatical substitutions.

### **1. Literal translation.**

Literal translation is a translation transformation in which the syntactic structure of the original is transformed into a similar structure in the target language. Literal translation is most common with English-Russian translations, as these languages are known to have similar sentence order:

*I see him – Я вижу его.*

*This company manufactures gas turbines – Эта компания производит газовые турбины.*

The situation is different with English and Uzbek. Their grammar systems differ typologically and genetically. English belongs to the group of Germanic languages of Indo-European family, while the Uzbek language belongs to the Turkic language group of Altaic languages. The morphological structure of the English language has variable analytical character and synthetic character in terms of writing. The Uzbek language is an agglutinative language.

The word order in sentences in English and Uzbek languages differ:

| ENGLISH         | UZBEK            |
|-----------------|------------------|
| S + P + O       | S + O + P        |
| HE PLAYS GUITAR | U GITARA CHALADI |

For example:

*Emma likes roses.*

*Emma atirgullarni yoqtiradi.*

*Students are listening to the lecturer.*

*Talabalar ma'ruzachini tunglashyapti.*

By literal translation we understand full syntactic compatibility which is quite rare with Uzbek and English. Literal translation can be observed either in phrases Adjective + Noun: *yaxshi qiz – good girl; broken chair – siniq stul* or in simple sentences without object: *Baby fell down – Bola yiqilib tushdi; Harry grinned – Harri tirjaydi.*

## **2. Sentence Division.**

Sentence Division is a translation transformation in which the syntactic structure of the sentence in the original is transformed into two or more predicate structures. The main reasons for using this type of translation are that the sentence is overloaded with information, or the structure of the sentence to be translated is too complex.

*Forecasts suggest that when the world's population soars beyond 8bn in 20 years time, the global demand for food and energy will jump by 50%, with the need for fresh water rising by 30%.*

*Bashoratlarga qaraganda, 20 yildan so'ng yer axolisi soni 8 milliarddan oshadi. Oziq-ovqat maxsulotlari va elektr manbaiga bo'lgan global talab 50% ga tenglashadi. Chuchuk suvga bo'lgan extiyoj esa 30% ga yetadi.*

In another example, taken from an English weather report, we can observe the combination of two pictures of nature: the calm sea and the overhanging fog.

*Mist covered a calm sea in the Straights of Dover yesterday.*

*Kecha Pa-de-Kale ko'rfazini tuman qopladi. Dengiz sokin edi.*

Since we are talking about two weather phenomena, it is logical that the translator deployed them in two separate sentences, marking them with two separate predicates: *tuman qopladi* and *the dengiz sokin edi*, as if to emphasize the importance of each phenomenon in the message. Stylistic factors could also have influenced the translator's decision. A literal translation would have given the text an artistic and even lofty poetic character, which is unacceptable according to the genre characteristics of the weather report:

*Kecha Pa-de-Kale ko'rfazidagi sokin dengizni tuman qolab olgan edi.*

## **3. Combining sentences is a translation.**

The transformation is usually applied in conditions of syntactic and stylistic differences between the source language and the target language. Two or more simple sentences of the source language correspond to one complex sentence in the translation. The use of this technique can be one of the sentences is under detailed in the translation.

For example: *She ran bought her ticket and got back on the carousel. Just in time. - U yugurib borib chiptani oldi va so'nggi daqiqada karuselga ulgurib keldi.*

The combination of sentences may be due to stylistic considerations as well. For example, scientific and technical texts in English are characterized by the prevalence of simple sentences, and Uzbek – by complex ones. In this regard, in English-Uzbek scientific and technical translations, two or more simple sentences in the original can correspond to one complex sentence in the translation.

## **4. Grammatical substitutions.**

Grammatical substitution - a translation transformation in which grammatical units in the original are transformed into other units with different grammatical meanings, which implies the rejection of the use of similar grammatical forms in the translation. A grammatical category (e.g. gender, number), part of speech, a sentence member or a sentence of a certain type can be replaced. Let's look at some examples of using this technique.

Substitution of number. Usually in translation the number category is preserved, that is, the corresponding nouns in the original and in the translation are used in the same number, except in cases where the singular form in one language corresponds to the plural form in another (*glasses - ko'zoynak, struggles - kurash, pants - shim*, etc.). When there is a mismatch in the number category of specific linguistic units, the translation changes the number automatically.

But under certain conditions, number substitution may be used as a translation operation even when the appropriate form is available for reasons of style or usus:

*We are searching for talent everywhere – Biz har yerdan iqtidorlilarni izlayapmiz.*

Substitution of parts of speech. A common type of grammatical substitution in translation. The most common are substitutions of a noun with a verb and an adjective with a noun. The transformation by replacement of parts of speech is called conversion.

Observations show that in English and in French, as a rule, the verbal way of expressing many predicative relations prevails, while the Uzbek and Russian languages tend to the nominative way. This is why when translating from Uzbek into English the most characteristic transformation is the conversion of a verbal name into a verbal form, and conversely, when translating from English into Uzbek, verbal forms often require a nominal transformation. English style guides suggest that abstract nouns should not be used as subjects. In translating these statements, the subject must be changed by replacing the subject noun in the subject position with a specific name or with a verb (nominative or verbal predicate).

*Ushbu moslamalar dastgoxlar ishini tezlashitirish uchun yaratildi.*

*These equipments have been manufactured to accelerate the machines' work.*

The conversion from Uzbek to English often involves adverbs. In the original text they do not describe actions, but the subject or object of the action:

*Janob Smit loyixani oqilona boshqaradi.*

*Mister Smith is a smart Project Manager.*

English adjectives substituted for Uzbek nouns are often formed from place names:

*American economy was flourishing in 90th.*

*Amerika iqtisodiyoti 90-yillarda gullab-yashnagan edi.*

While a single word, morphological form, or phrase has stability and relative independence, any sentence is necessarily bound and conditioned by the author's attitude.

Therefore, from the point of view of translation, a sentence can have an indefinite number of interpretations.

These properties of a sentence, which cause many difficulties for the translator, manifest themselves in the flexibility of almost all sentence components, which can partially or completely change their grammatical and/or lexical-semantic appearance when translated.

## **LECTURE 7 (2 hours)** **REALITIES IN WRITTEN TRANSLATION, PHRASEOLOGICAL UNITS, WISE WORDS AND** **WAYS OF TRANSLATING PROVERBS.**

### **PLAN:**

#### **The concept of phraseological units.**

#### **Translation of idioms.**

#### **Unique ways of giving proverbs and aphorisms in written translation.**

Since the phraseological material is complex and multi-faceted, in recent years it has been studied using various methods and methods. At this point, it is necessary to highlight the following methods and methods of learning PhUs: identification method (Sh.Balli, A.V.Kunin), contextual method (N.N.Amosova), variational method (V.L. Arkhangelsky), phraseological application method (V.P. Zhukov), structural-typological method (L.I. Royzenzon, Yu.Yu. Avaliani, Yu.P. Solodub), complicative method (S.G. Gavrin), method of learning phrases based on semantic frameworks (M. T.Tagiev), the method of learning lexemes and phrases into denotative and connotative terms (M.M. Kopilenko, Z.D. Popova). These methods and methods complement each other and allow a deeper understanding of the various aspects of FBs, paradigmatic and syntagmatic features, valency (cohesion) possibilities. Such increased interest in PhUs is due to the fact that the object of study, that is, phraseologism, is a unique linguistic unit. Because they are close to lexical units (words) in terms of content, and syntactic units (phrases, sentences) in terms of expression. But PhU is not equivalent to a word, a phrase, or a sentence. The study of phraseological issues undoubtedly led to its formation as an independent linguistic field, enriched the science of linguistics theoretically and practically. But it should not be concluded that there are no unexplored problems in the field of phraseology. Especially in translation studies, phraseological units have become a separate object of analysis in matters of translation adequacy.

According to V.N.Telia, "from the linguistic and cultural point of view, language and culture are forms of consciousness that reflect the human worldview, and both are characterized by mutual synchronous influence, because language serves as a means of gathering and storing culturally important information. Linguistics object is the interaction of language and culture, and the first is a transmitter of cultural information, and the

second is the historical memory of the people”<sup>14</sup>. The subject of research is linguistic units that acquire symbolic, figurative, standard, symbolic-metaphorical significance in culture and summarize the results of human consciousness in language. Teliya calls these units phraseologisms: "...phraseologisms can fulfill the role of standard, national-cultural stereotypes or point to their symbolic nature." Phraseological units (hereinafter FBs) are formed in the process of continuous cultural development of mankind, and to some extent, thanks to them, we can study the culture and mentality of this or that nation, its moral culture and stereotypes. Like A.I.Fedorov, we consider PhU as "a fixed combination of words that, in addition to expressing a general figurative meaning, conveys the value of the subject of thought" and include FBs in the "group of culturally significant units" on a full basis.

The features of PhUs that distinguish them from other language units include their symbolic-standard nature, semantic structure, and characteristic tasks performed by them. E.M.Vereshchagin and V.G.Kostomarov distinguish PhUs from other units according to two functions: cumulative and directive. In a number of studies devoted to phraseology in Uzbek linguistics, it is recognized as a special issue that the object is sometimes very narrow and sometimes extremely widened due to the fact that the concept of FB, which is the object of phraseology, has not been defined unanimously<sup>15</sup>. Naturally, this requires specific changes in the formulation of the definition.

The cumulative task is explained by the preservation of cultural information in texts: folklore, classical literature, proverbs and sayings. Undoubtedly, phraseologisms also belong to this, because they are micro-texts, micro-history and micro-legends. V. A.Maslova also pointed to the diachronic nature of linguistic and cultural studies. Thus, PhUs are considered as a means of summarizing and consolidating an experience of collective significance in its semantics. Phraseologisms have the characteristic of storing information in a larger volume than lexemes. Phraseologisms contain background knowledge that enriches and expands their content. The second function of PhU is directiveness, which explains the reason for the accumulation of experience, and also serves as a means of managing the behavior of members of a linguistic community. Phraseologisms are nominative units of the language, like words, but their main function is manifested in the nature of the signified - it is manifested and strengthened in the linguistic units of the speaker's relationship with the recipient of the message, and this gives the phraseologism a directive character that reflects a clear "command" in the assessment.

The fulfillment of the above-mentioned tasks of PhU is determined by the peculiarities of its semantic structure. It is well known that the meaning of phraseology is important not only for its denotative-significant aspects, but also for its different level of connotation that distinguishes it from words. The issue of the connotative component in the structure of FB semantic content has its own special history. B.A.Larin mentioned the relevance aspects of taking connotation into account as early as 1961. And A.I. Fyodorov, the internal form of the phraseological unit is determined by its material content and evaluation expressed by means of phraseologism. Over time, the connotative component of PhU content has been defined as the leading image-based component. In addition, researchers have begun to focus on the idioethnic components of PhU content. Today, the connotative aspect of the meaning of PhU is considered as a matter of special importance. From this, the concept of cultural connotation occupies a central place in the description of phraseology; in which it is defined as the national-cultural specificity of phraseology and metaphor: "While interpreting the associative-image acquisitions of PhUs on the basis of clarifying their interaction with stereotypes reflecting the national mentality, we study their national-cultural meaning and character, because they are national-cultural constitutes the content of connotation". Emotive, expressive and evaluative components of a phraseological unit are studied as components of cultural connotation. They have the ability to provide additional information of a national-cultural nature, because the speaker's attitude towards the target is formed through cultural knowledge, which, in turn, is directly related to the value system that has formed in culture and reflects the national worldview.

Phraseologisms convey cultural information through either a denotative aspect or a figurative basis and associated connotations. It is natural that perceiving and understanding this information does not cause difficulties for language owners, because PhUs have formed a tradition of passing from generation to generation

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<sup>14</sup> Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М.: Школа Языки русской культуры, 1996.– С. 226.

<sup>15</sup> Йўлдошев Б. Ўзбек фразеологияси ва фразеографиясининг шаклланиши ҳамда тараққиёти (тўлдирилган ва тузатилган иккинчи нашри). – Самарқанд, 2013. – 23-бет.

in the minds of the people. On the other hand, culturally relevant information in many PhUs is implicit to native speakers and can only be elicited through the medium. This type of information is hidden in the figurative concept and connotative aspects of meaning of PhUs. In order to understand the figurative basis of PhU, linguists refer to units of a figurative-emotional nature or the process of phraseologisation. For example, according to V.G.Gak, at first a prototype situation corresponding to the direct meaning of the phraseology occurs in reality, after which the content is strengthened, then it is re-understood, that is, the image of the phraseology is formed, and based on it, an internal form is created that contains the main information related to culture [Gak, 1988]. Thus, the question of cultural connotation is closely related to the question of the figurative basis of phraseology: cultural information is reflected in the internal form of PhU. As for the creation of the internal form of phraseologism, the connection with national-cultural standards, stereotypes, symbols is felt even when choosing images, that is, those phrases are phraseologized that have an axiological nature and reflect the human factor in understanding and describing the environment. The manner in which phraseologisms are expressed and the cultural connotations behind them become symbols. Gradually, phraseologisms begin to play the role of specific symbols, conventional signs, standards, cultural stereotypes. PhUs become active as specific templates of the national-cultural worldview.

As a linguistic sign, phraseologism also interacts with cultural symbols. Symbols of culture include not only customs and traditions, historical events and elements of life, but also the orientation of the subject based on the norms, standards, and stereotypes established in the relevant linguistic society. A symbol is also recognized as a code of culture. A symbol, in the narrow sense, is understood as something with a certain meaning. A thing becomes a symbol that represents or brings to mind a concept, and its image captures an idea. Symbols reflect the pre-formed imagination and belief of the people: behind each word that acts as a symbol, there are fixed associations related to the meaning that refer to a concept that has a strong place in the culture of a linguistic society. Phraseologism as a symbol is evidenced by its figurative basis, that is, the situation in which it has become a linguistic sign.

As we noted, phraseologisms as signs of secondary nouns are characterized by figurative-situational basis directly related to the worldview of the people - the language owners. However, the national-cultural specificity of phraseology is created by such factors as stereotyping, symbolism, and standardization of the figurative basis. To summarize the above, the cultural connotation of phraseologism is formed based on the standardized or symbolic function of specific words expressed in linguistic form, cultural patterns defined in various categories of discourses. The linguistic and cultural aspect of the description of phraseological units is also based on the fact that they are special signs of nature encoded by the cultural information of a certain nation: "The phraseological composition of a language is such a mirror that a certain linguistic and cultural society recognizes its national consciousness"<sup>16</sup>. In the process of use, phraseology, due to its cultural connotation, realizes the mentality of a certain linguistic collective.

Realias (culture-bound words) - signs denoting phenomena specific to a certain culture are considered a cumulative product of language and include the background knowledge existing in the minds of language owners. Differences between languages arise due to differences between cultures, and they are more clearly manifested in materials involving lexical units, because the nominative means of the language acquire a direct connection with non-linguistic reality. Realia embodying a national-cultural component are considered a lexical layer that requires special attention in the translation of literary works. In this chapter, the translation norms and methods in the process of translating them into English are analyzed and properly developed according to the linguistic and cultural approach.

Valuable theoretical materials devoted to the study of various aspects of realias are still limited to the works by Bulgarian researchers S.I.Vlakhov, S.P.Florin<sup>17</sup>, Russian scientists L.N.Sobolev, G.V.Chernov, A.V.Fyodorov, Ya.I. Retsker, from Uzbek researchers G.Salomov, Sh.Safarov, in their scientific theoretical views, dissertations of N.Ismatullaev, Kh.Kadirova, A.Omonturdiyev, R. Rasulov, P.Bakirov, from Uzbek

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<sup>16</sup> Телия В. Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М.: Школа Языка русской культуры, 1996.- С.9.

<sup>17</sup> Влахов С.И., Флорин С.П. Непереваемое в переводе. Изд. 4-е. –М.: «Р. Валент», 2009. – 360 с.

linguists: Sh.Rahmatullaev, Ya.Pinkhasov. There are works on the translation of realias in prose works into related languages, however, the issue of translation of realias in Uzbek language into English has not been thoroughly researched yet, and in this respect, it becomes more relevant.

It is known that in literature, the life of the nation, existence in general, life finds its artistic, realistic expression in a wide scope, and this is why it is important for the translator to study the features of language in novels, including vocabulary, evaluate the language of the period in which the work was written, the level of the characters, their language, and what kind of status they have. It is also very important in terms of determining their identity and, finally, revealing the artistic skills of the writer.

In the following years, a number of works devoted to this issue were published in Uzbek linguistics based on the standards of world and Russian linguistics. Academicians G.Abdurahmonov, A.Rustamov, our scientists R.Kongurov, A.Shomaksudov, S.Karimov, Q.Sodikov, M.Kadirov studied various aspects of the language of literature. H.Doniyorov, S.Mirzaev noted reasonable opinions about artistic language and its specific features. No research topic related to the theory and practice of translation has bypassed the problem of rendering realias in translation<sup>18</sup>. In this regard, the concept of "realia" has a special place.

Because the language of the Uzbek people, which is one of the foundations of ethno-cultural values, and its linguistic and cultural units are the main problem and the object of our research, we formed the analyzes according to their essence in order to create a systematic and more accurate picture. English and Uzbek languages have a special place in cultural context, cultural background, cultural concept, cultural heritage, cultural process, cultural environment, linguistic and cultural paradigm, mentality, cultural fund, culture type, cultural universality, cultural competence, tradition, civilization, etc. was analyzed based on In the table below, we created the most popular thematic groups on the basis of Uzbek specific words and combinations found in the works, based on the generally known classification of realias presented in the first part of our chapter, and based on these, we conducted a comparative linguistic and cultural analysis in relation to the English language.

Below we will discuss in detail some groups of them.

#### I. Ethnographic realias.

This group includes "dwelling", "clothing", "food and drink", "household life", "art and culture", singing, dancing, musical instruments, "folklore and mythology", Specific words and phrases used in the topics of "customs, traditions, ceremonies, holidays and games", "religion", "calendar", "measurements and monetary units" are included. This is because these specific concepts are closely related to specific information and extralinguistic features of lexical units belonging to one or another linguistic and cultural environment. These specific concepts, which are part of the ethnographic realias, form one of the numerous layers of the unequalled lexicon and clearly show the national-cultural peculiarities of the people. In fact, each nation has its own way of accepting the world view and reflecting reality, and sometimes the general concepts of life in different societies may coincide, but the means of their interpretation have a special color and differ significantly from each other. . All this calls for a search for modern approaches to the study and expression of linguistic and cultural units.

**Housing.** In Uzbek, the concept of housing is associated with words such as "hovli", "ko'p qavatli uyda joylashgan xonadon", and in English they are usually translated by words "courtyard of a house", "house with a walled courtyard", "household", "house". In the Uzbek linguistic and cultural space, the concept of "uy" is ambiguous, and in many cases it may not be compatible with units meaning housing in the English language. For example, subtle cultural features such as the division of Uzbek houses into internal and external parts, guests are invited to sit on the grid of the house, or when there are several guests, they are placed in certain parts of the room according to their age, status, and position in society, it is natural that English-speaking students may not understand. It also requires proper background knowledge for the hosts to escort guests to their doorsteps. It

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<sup>18</sup> Ҳамидов Х.Х., Шаврикова Р.У. Таржимада хос сўз (хос сўз)ларнинг берилиши. Ўзбек шарқшунослиги: бугуни ва эртаси. Илмий тўплам, 5. – Т.: 2014. – Б. 226-234; Мухтаров Т.А. Непереводимое в переводе. "Таржима масалалари". – Т.: 2012. – 24-бет.

should be noted that the xonadon - apartment and the xovli - courtyard differ sharply from each other in terms of their structure and interior. For example, in Uzbekistan, in many cases it is observed to sit on a blanket on the floor, and the word "apartment" in the eyes of an Englishman means a house with furniture. Also, special words such as *darcha*, *ayvon*, *mehmonxona*, *o'rda*, *saroy*, *karvonsaroy* are considered to be irreplaceable in English. True, they can be replaced by close units according to the purpose of use in the English language, but still, they cannot fully express the concept, because all the words listed above have national-cultural characteristics, and not taking them into account will lead to a wrong interpretation of the unit in the translation.

**2. Clothing.** The words representing the concept of clothing are closely related to the national-cultural characteristics of the people and are part of the lexicon that vividly demonstrates the national color. In the Uzbek linguistic and cultural environment, there are many words included in this lexicon that are not equivalent to the English language. Of course, as the leading words in this regard, the types of clothing such as *do'ppi*, *atlas*, *adras*, *mahsi*, *chopon*, *paranji*, *sochpopuk*, *kavsh*, *belboq*, *salla* are recognized and cannot be translated without special explanation. In addition, the differences in appearance and name of the clothes by regions also require special attention in translation. The above specific words are also actively used in Uzbek proverbs and phraseological units, for example: "Do'ppisi tor kelmoq", "Kavshi ko'chada qolmoq", etc. This also indicates that these words have their own characteristics. Clothes have special functions due to their specific forms, which in some cases require an explanation in the translation. For example, in the following example, not giving "lippa" as a separate detail in the translation caused an important element of the work not to be reflected in the translation:

*Yog'ni bir qog'ozga turmuchlab, lippamga qistirdim (Shum Bola, 100).*

*I entered the room, took some butter, and put it into some paper (Naughty boy, 11).*

That is, the scene of the child who hid the stolen butter in his "lippa" and was reprimanded by his mother for "misbehaving in a blessed place" while lighting a fire is the scene of this detail. Due to not being given, it was completely lost in the translation. In another place in the work, the case of giving "lippa" with "pocket" is also observed.

**Food.** Food and drink products make up a large part of the non-equivalent lexicon, and this situation is explained by the extremely national nature of the concept of cuisine. Every nation has its own characteristics, from kitchen equipment to cooking methods. Although the names of the products are common, the dishes prepared from them are unique to that people's culture. We will pay special attention to one of them, the concept of tea. Tea is a common drink in the Uzbek and English language and culture, and can be drunk at any time of the day. Even in terms of the naming of public places where tea is drunk, the words of the two languages correspond to each other word for word: *choyxona-tea-room*. Linguistically, these words can be considered completely equivalent, but culturally, these words differ from each other in several ways. When we say classic Uzbek *choyxona*, we have in mind a special place organized in urban or rural neighborhoods and villages, in the shade of trees and where you can hear the singing of quails. Of course, these features are foreign to English speakers. In the Uzbek linguistic culture, an invitation to "a cup of tea" has a wider meaning than its name, and this expression is used figuratively to invite a guest. In fact, the guest who comes to the house through the invitation of "a cup of tea" will see not only tea on the table, but also all the samples of food that the owner of the house can afford. In the Anglo-American linguistic environment, an invitation to a cup of tea or a cup of coffee implies only these drinks or at most some kind of dessert.

The problem of finding equivalents belonging to another language in translation, in turn, is divided into branches such as ecological, socio-cultural and material-cultural. For example, the image of the sun evokes specific associations for representatives of each nation according to its geographical location. "Blue eyes", which are the standard of beauty for people of European or Russian origin, cannot evoke similar emotions in Uzbeks. The associations with the swallow, the harbinger of spring, are alien to the American, who takes the swallow simply as a species belonging to the group of one-winged birds, etc. An undeniable factor is that the change of extralinguistic existence necessarily causes linguistic changes in turn. So, in the translation, the process of adaptation to the new reader of the text is started, and this causes changes in the original information.

According to the pragmatic function of the realia, it can be omitted in the translation, conveyed in a generalized way without national color, or it can be turned to the maximum extent with special attention as the main characteristic of the image. "Exotic images" in the translated text may seem unnatural to the speaker of a

foreign language, making the process of understanding the text difficult and giving an unjustified vivid effect. Therefore, the translator works on the basis of a separate approach for each situation, first of all, taking into account the functional dominant of the image. The above considerations require specific rules to be followed according to the grouping of specific realias.

Realias for weight, length, area, volume and liquid measurements are one of the groups that require special attention in translation. Regarding the units of measurement, different cases are observed in works of art, and differences in translations also require a serious approach to this issue. Let's analyze some of them using examples. Units of measurement associated with numbers and other quantitative words are information carriers that represent a certain distance, weight or volume in a text of any genre. In order to be able to receive this information adequately, the reader of the translation must be aware of the real or estimated dimensions of these units, and of course, this issue must be solved by means of certain methods in the translation. As in the case of analytical materials, the fact that the historical information about the measurement system is well mastered by the translator avoids cases of anachronism. Example:

... *sakkiz gazlar yuksaklikda o'rda qo'rg'oni (O'tkan kunlar, 66).*

**Translation options:** 1. *Two clay walls, eight arshin\* high... (\*arshin – may refer to an old Turkic measurement, equivalent to a yard or to an obsolete Russian measurement equivalent to one cubit) (K.E., 70).* 2. *...inlaid patterns of decorations on the wall of eight gaz\* high... (\*the measure of length) (T.I., 71).* 3. *The defensive walls, reached a height of eight meters... (M.R., 134).*

In all three translations of this example, we can see that three different options are used for the original unit. Before analyzing which of them is an adequate translation compared to the original, we will consider the explanation of the archaic units of measurement, "gaz" and "arshin". 1918 - before the introduction of the metric system in the world, certain measurement units were used in the countries of Central Asia, and since they are no longer used, information about them can only be obtained from encyclopedias or special explanatory dictionaries. Including "gaz" - the distance from the middle of the chest to the tip of the finger, this unit of measurement was used in different cities and villages in Uzbekistan. 1 Gaz is a unit of length equal to 0.71 meters. The word "Arshin" comes from the Persian words "arash" and "oron" and means elbow (forearm). This word was transferred from Turkic languages to Russian in the 16th century. Arshin is also found in various forms in Ukrainian, Belarusian, Polish, Czech, Slovak, Bulgarian, Serbo-Croatian languages. 1 Arshin is one step, and 1 step (in Central Asia) is 63-71 cm. Taken as Gaz and arshin are compatible with each other, the use of "meter" in the period of Qadiri's work leads to anachronism. By itself, the transcription of "arshin" and "gaz" as an alternative unit to the measurement unit "gaz" justifies itself in this situation. Only then would it be appropriate if the translator provided a more detailed footnote about the gas unit.

**LECTURE 8 (2 hours)**  
**PRESERVING THE STYLE OF THE AUTHOR IN TRANSLATION AND DELIVERING THE**  
**MEANING OF THE ORIGINAL**  
**PLAN:**

**Methods of delivering the original text in the original state during the translation process.**  
**Maintaining the author's style in the translation.**

**The interpretation of style in translation. Main stylistic figures.**

Modern translation activity is associated with various original texts in terms of style. It is not easy at all to translate the feelings, states, and experiences of the author. It is not enough to have a large vocabulary, although this plays an important role. It is important to be able to detect expression in the translated text. The translator sometimes deliberately uses stylistic devices to make the text more expressive, more sensual. The linguistic essence of style is revealed by the following definition: style is a socially conscious and functionally conditioned internally united set of techniques of use in the sphere of the common, national language. It follows that an adequate translation is impossible without taking into account the stylistic features of the original.

One of the most interesting aspects of the theory of translation is the problem of transferring the stylistic techniques of language. To date, this aspect is insufficiently elaborated and continues to attract the attention of theoretical researchers and linguistic scholars. The need for adequate transfer of figurative information of a work of fiction is the main aspect for studying the translation of figurative means, recreating the stylistic effect of the original in translation.

The stylistic aspect of the translation is necessary for the translator, without it, a beautiful translation could not and cannot turn out. It is the stylistic aspect of the language that is responsible not only for the translation from the source language to the target language, but also for the characteristics and skill of the translator. After all, the translation of the original depends on how the translator is able to convey the meaning of the stylistic units. A good translator takes advantage of some of the stylistic techniques used in the original in order to make the text more vivid and expressive. The translator has the following choice: either try to copy the reception of the original or, if that is not possible, create his or her own stylistic device with a similar emotional effect in the translation. This is the principle of stylistic compensation, of which K.I.Chukovsky said that one should not render a metaphor by a metaphor, a comparison by a comparison, and a smile by a smile, a tear by a tear, etc. It is not so much the form as the function of the stylistic device in the text that is important to the translator.

Speaking about the specifics of stylistic techniques in the implementation of translation activity, first of all, it is necessary to study the peculiarities of this linguistic phenomenon.

Stylistics in the broad sense of the word is understood as a philological discipline, which is a branch of linguistics. It deals with the study of unequal for different conditions of linguistic communication principles of choice and ways of organizing language units into a single meaningful statement.

In modern linguistics there are several main categories of stylistics. They include:

- style;
- The correlation of the ways of linguistic expression;
- stylistic coloring of linguistic units;
- stylistic norm;
- stylistic rules.

When studying the peculiarities of the use of stylistic techniques in translation, it should be noted that the transfer of the so-called associative-imaginative characteristics is most effective when the lexical units coincide in a language pair. In case the pairs of lexical units do not coincide in meaning or coloring, the translator has to be particularly selective in order to transfer the desired meaning. Thus, various stylistic figures must be used when carrying out the transformation.

In this case, in the stylistics of language it is customary to divide tropes and stylistic devices. The term "trope" is commonly understood as a method (means) of expression, which is based on the transfer of the meaning of one term to another as a result of the combination of meanings in the same form. The main tropes include metaphor, metonymy, synecdoche, hyperbole, litote, etc. M.L.Gasparov noted that tropes, as a stylistic phenomenon of language, can be regarded as "figures of reinterpretation."

The term "stylistic device" is commonly understood as a stylistic figure or construction, a means of expression that is based on the juxtaposition of units in the text. In other words, stylistic devices are aimed at giving the text a special expressiveness. The main stylistic devices include Anaphora, Epiphora, Parallelism, Antithesis, Gradation, Inversion, Ellipsis, Oxymoron, Silence, Rhetorical question, Rhetorical exclamation.

The main difference between a trope and a stylistic device is that a trope is a rhetorical figure (word or expression) used in figurative meaning, and stylistic devices are specific language constructions, which are expressed through the transposition, repetition of words, etc.

Let us take a closer look at the tropes and stylistic techniques that can be used in the process of translating.

#### **TROPES:**

- Hyperbole is a type of trope based on exaggeration.
- A litany (meiosis) is a deliberate understatement.

- Metaphor is a hidden figurative comparison, the transfer of the properties of one object or phenomenon to another on the basis of common characteristics.
- Metonymy - replacement of one word or expression with another on the basis of closeness of meaning; the use of expressions in a figurative sense.
- Paraphrase - replacement of one word with a descriptive expression that conveys the meaning.
- Personification is a type of metaphor, a transfer of the properties of animate objects to inanimate ones.
- Synecdoche - a trope and a type of metonymy, the name of a part instead of the whole or vice versa.
- Comparison - a word or expression that contains a likeness of one object to another, one situation to another.
- Figurative expression is a generalized artistic reflection of reality, clothed in the form of a specific individual phenomenon.
- Allegory - figurative representation of abstract thought, idea or concept by means of a similar image, etc.

### **STYLISTIC DEVICES:**

- Epiphora - the repetition of words at the end of sentences or lines following each other.
- Gradation - the construction of homogeneous members of a sentence on the increase of meaning or vice versa.
- Anaphora - the repetition of words at the beginning of sentences or lines following each other.
- Pun - a play on words.
- Rhetorical exclamation (question, address) - an exclamation, questioning sentence or sentence with an address, not requiring a response from the addressee.
- Syntactic parallelism - the same construction of sentences.
- Polyjunction - repetition of a redundant conjunction.
- Conjunctionless - the construction of complex sentences or a number of homogeneous members without conjunctions.
- Ellipsis - omission of an implied word.
- Inversion - indirect word order.
- Oxymoron - joining of two contradictory notions.
- Quotation - the transmission in the text of someone else's thoughts, statements with the indication of the author of these words.
- Question-and-answer form of narration - the text is presented in the form of rhetorical questions and answers to them.
- Rows of homogeneous members of a sentence - an enumeration of homogeneous concepts.
- Parcellation - a sentence that is dissected into intonational and semantic speech units.
- Silence - a stylistic technique, in which the expression of thought remains unfinished, limited to a hint, the initial speech is interrupted in anticipation of the reader; the speaker as if announcing that he will not talk about things that do not require a detailed or additional explanation.

Tautology is a stylistic device denoting the repetition of unambiguous or the same words.

All the presented stylistic techniques and tropes can be used in translation activities. It is important to note that they can be used both to emphasize the author's syllable, and to add expressiveness to "not too bright text" in the process of translation. This type of translation can be called a free translation, that is, the translator himself adds stylistic means to the text of the translation without relying on its original structure.

### **Stylistic transformations.**

By stylistic transformations we mean the use of stylistic means in the text of a translation that are different from the stylistic means of the source text, but having the same communicative function and the same communicative effect.

Stylistic techniques of translation are applied in those when the object of translation are stylistically marked units of the source text.

As we know, only a very small part, stylistically marked elements of the source text gets a standard correspondence in the translation. Some cannot be translated at all. And some require significant modifications.

Stylistic transformations include such techniques as: stylistic compensation, stylistic adaptation of translation, as well as stylistic neutralization (emphatization).

**Stylistic adaptation** of a translation is the processing of the text of the translation in the interest of literary canons or speech traditions peculiar to language of translation and relevant to its speakers. In informative scientific translation an example of adaptation can be a translation of metrical units of the source language into the metric systems of the target language (in the presence of divergence of metric systems in the source language and in language of translation). For example:

*We have learned to manufacture dozens (dozens) of construction materials to substitute iron. – Biz temir o'rnini bosuvchi o'nlab qurilish materiallarini ishlab chiqarishni o'rgandik.*

The presentation of abbreviations in full form can also be regarded as stylistic adaptations, inherent only in English scientific speech. For example:

*d.d. (direct current) - doimiy quvvat,*

*a.c. (alternating current) - almashinuvchi quvvat,*

*b.p. (boiling point) - qaynash nuqtasi.*

**Stylistic compensation** is a type of translation transformations consisting in transferring those or other stylistic components not by the means with which they are expressed in the original. The presence of this method is due to the fact that in any language there are elements, including stylistic ones, which are not separate transfer by means of another language, so obvious need to compensate for this loss in translation. If the translator has to sacrifice stylistic coloring inherent in the source language in translation into the target language, he has to find a match in the target language, that can compensate, make up for this loss.

For example, repetition, so common in English is replaced in Uzbek by other means of amplification:

*Stop! Stop! Stop! - Bo'ldi, bas! Xoziroq bas qiling!*

*Listen! Listen! Listen! - Iltimos, menga quloq soling! Quloq solsangiz-chi!*

**Stylistic neutralization** of the original meaning of the unit of translation, as well as stylistic emphatization is determined mainly by such socio-linguistic factors such as the divergence in traditions of emotional and evaluative information. Stylistic neutralization requires in the translating culture to "muting" a given word in a given context. And stylistic emphatization requires its emphasis.

Thus, in stylistic neutralization stylistically colored lexical means, in particular, the emotional and evaluative component of the meaning are transmitted by common or neutral means. Let's take as an example, the English-Uzbek scientific translations.

If we compare English and Uzbek scientific styles, it is possible to note the greater severity and less expressiveness of Uzbek scientific texts compared to English and American. What the norms of functional style of some languages, may not allow norms of other languages can accept. In scientific translation one often has to resort to "neutralizing", "smoothing out" stylistic device of the author, so as not to introduce stylistically alien elements in the Uzbek text. This is due to the fact that English scientific texts often contain unexpectedly brightly colored vocabulary, which is not typical for the Uzbek language. The mechanical transfer of emotionally colored lexical units of the English scientific text into Uzbek will contradict the requirements imposed on the Uzbek scientific text. Accordingly, certain means are chosen, characteristic of the target language. Thus, as a substitute for stylistically coloured means of subjective-author assessments, stylistically neutral translation equivalents are chosen. For example, the adverb *extremely* is transferred with the more neutral equivalent *juda*, the adjective *exciting* is translated as *qiziq*.

#### **Recreating the stylistic means in translation.**

Theoretical aspects of this topic can be fixed with practical analyses of some examples of usage of stylistic devices and tropes together with their translations.

Repetition is known to be a more common stylistic device in English than in Uzbek. Even in fiction prose in the direct speech of the characters, repetition often has to be compensated for. For example, in Thomas Hardy's story "The Scattered Musicians", there is a fivefold repetition of the word stop: "*Stop! Stop! Stop! Stop! Stop!*" In Uzbek it is hardly possible to preserve it, it is much more natural to convey the emphases inherent in such repetition by some lexical amplifiers: "*Bo'ldi qiling! Xoziroq!*"

In some cases, repetition as a stylistic device must be preserved in translation, but because of the different combinability and different semantic structure of a polysemantic word or word of broad meaning in

English and Uzbek, the translator has to resort to substitution and compensation. In the following example from Nancy Mitford's novel, the adjective "rich" is repeated four times when describing the front dining room in the castle.

*...its very smell, a bouquet left by hundred years of rich food, rich wine, rich cigars and rich women... – bu yerdagi muhit, tarovatni yuz yillar davomida berilgan shoxona ziyofatlar, qimmatbaho sharbatlar, qimmatbaho sigaralar va qirolicha misoli xonimlar qoldirgan ...*

In translating for the reasons mentioned above, we have to resort to synonymous repetition of the adjectives luxurious and expensive. The framing repetition is some compensation for the inevitable loss.

Repetition is widely used for stylistic purposes and in newspaper journalism. In these cases, too, the translator often has to resort to substitutions and compensations or even to refuse to transmit this technique.

*A policy of stagnation, hear no stagnation, speak no stagnation has had to long a run for our money. - Biz iqtisodiyotimizda butunlay be'etiborlik qilish va jim yurish siyosati uchun juda uzoq vaqtdan beri badal to'lab kelmoqdamiz.*

The threefold repetition of *no stagnation* in the translation, although partially compensated by the use of a synonymic pair (ignoring and silencing) with the word (stagnation), but of course there was a certain neutralization in the translation. Neutralization also took place in the translation of the broken phraseology to have (too long) a run for our money.

Among the stylistic devices used also in the newspaper style, there are quite often pairs - both synonymous and alliterated, or simply rhythmic, semantically complementing each other. The use of such pairs is traditional for all styles of English, including business. But even in the translation of official documents such pairs are often translated by one word. For example, the pair "*just and equitable treatment of all nations*" from the UN Charter in the authentic Uzbek text is given as "*barcha millatlarga adolatli munosabatda bo'lish*," because there is no absolute synonym for the word "fair" in it. In another case, when translating a legal text, it is possible to keep the pair: the English terminological pair of "*rights and titles*" corresponds to a similar pair in Uzbek: *xuquq va xuquqiy asoslar*.

When translating synonymic pairs in texts of journalistic style, it is also often necessary to be limited to a single word.

*Condemned by almost all members of the United Nations and regarded as an outcast and criminal system by the vast majority of mankind, it (apartheid) is able to exist and defy censure solely because of the aid and support given to it by the western imperialist countries. (W. Pomeroy) - MDXning deyarli barcha a'zolari aparteidni qoralaydilar hamda deyarli butun unsoniyat uni jinoiy tizim deb xisoblaydi. Lekin u mavjud va u omma bilan xisoblashmagan holda G'arbning imperialistic davlatlari bergan yordam va daldasiga tayanishda davom etadi.*

The first pair *outcast and criminal* is translated by one word *jinoiy*; the second pair *to exist and defy censure* is semantically preserved in the translation by a grammatical transformation *to exist without counting*. But because of the transformation we had to abandon the stylistic device - the paired combination. The third pair of *aid and support* is fully preserved.

Metaphor is among the most common stylistic forms. Metaphor, the translation of which depends largely on how close or how far from each other the cultural and speech traditions of the native and the foreign languages are.

Metaphor is used in all emotionally colored styles of speech. However, in the style of fiction metaphor is always original; while in the newspaper and journalistic style original metaphor is used relatively rarely and is mostly a cliché metaphor. Nevertheless, in the leading articles of English newspapers, whose function is to persuade as well as to influence the reader, i.e. to make him agree with the position of the newspaper in assessing events, there are often relatively vivid and extended metaphors. Preservation of the original metaphor in translations of fiction is mandatory. If this is not possible for some linguistic reason (different compatibility, different semantic structure, etc.), the translator should resort to compensation or replacement. For example, in translating the following sentence from O'Hara's story, the translator retains the entire figurative pattern of the original, but completely "shuffles" all of its components.

*They passed so, that semblance of a thrush and a hawk in terrific immobility in mid-air, this an apparition-like suddenness: a soft clatter of hooves in the sere needle, and were gone, the man stooping, the woman leaning forward like a tableau of flight and pursuit on a lightning bolt.*

*Ular birdaniga ruxlar singari paydo bo'lib, yana shunday tarzda quruq archa ignalari ustidan yumshoq tuyoqlarini bosib yo'qolishdi; ayol oldinga intildi, erkak uni quvib bordi – xuddi shamol kabi tez parvozda qotib qolgan ikki qush misoli – kalxat va uning o'ljasi.*

Sometimes the difficulty in translating a metaphor is that it is based on a phraseological combination that has no figurative equivalent in Uzbek.

*Never before had Lucy met that negative English silence in its full perfection, in its full cruelty. Her own edges began to curl up in sympathy. (J. Theu) – Lyusi xozirga qadar inglizlarga xos bo'lgan bunday shavqatsiz jimlikka duch kelmagan edi: uning qoni qaynashni boshladi.*

In this example, the metaphor: *her own edges began to curl up in sympathy* is associated with the phraseology: *to be on edge - to be irritated; to get nervous; to set the teeth (the nerves) on edge - to get on nerves, to annoy*. In this case there is a redistribution of the semas, a revival of the main (second) denotative meaning of the word *edge* - (*the edges curled up*). However, the meaning of both phraseological expressions (*'to irritate'*) is present at the same time. It was impossible to retain such a complex metaphor in its internal structure in the translation. It is only compensated to some extent by the stenciled metaphor, *qoni qaynamoq*, which is the basis of the phraseology.

So, the following techniques are used in the translation of metaphors:

- Full translation is used for metaphorical units when the rules of compatibility and traditions of expression of emotional and evaluative information used in a given metaphor coincide in the SL and in the TL.

- Addition / omission is used when the measure of similarity implication is different in SL and TL, and either the explication of the meaning implied in the source text or the implication of the meaning verbally expressed in TL is required.

- Substitution is applied in cases of lexical or associative inconsistency between elements of metaphor in SL and TL.

- Structural transformation is used when there is a difference in grammatical tradition of metaphor in SL and TL.

- Traditional matching is used in relation to metaphors of folklore, biblical and antique origin, when in SL and TL there are different ways of expressing metaphorical similarity.

## LECTURE 9 (2 hours)

### ALTERNATIVE AND ADEQUACY IN LITERARY TRANSLATION.

#### PLAN:

**Research in the field of artistic translation.**

**Development factors of artistic translation and principles of achieving adequacy in it.**

**Conditions of compatibility in literary translation.**

***Equivalency in translation.***

Translation equivalency is the key idea of translation. According to Hornby “equivalent” means equal in value, amount, volume, etc. As applied to translation, “equivalency” means that if a word or word combination of one language (A) corresponds to certain concept (C) and a word or word combination of another language (B) corresponds to the same concept (C) these words or word combinations are considered equivalent (connected by the equivalence relation). Closest natural equivalent translation attempts to be exactly what its name implies. Above all else, it provides readers with a meaning equivalent to the source language in the target language. Second and equally important, it seeks ways to express the meaning

naturally in a way that a native English speaker would have spoken or written. Finally, it expresses the meaning naturally in a way that is as close as possible to the way the source language expressed the meaning.

In closest natural equivalency, meaning and naturalness are equal partners. If the proposed words of a translation have the potential to convey the correct meaning of the source text but are not natural for English readers, most readers will probably not understand the text correctly. Likewise, if a translation is very natural English but does not convey the meaning of the source text well; most readers will probably misunderstand it.

Thus, two important principles of closest natural equivalence can be pointed out:

- a translation that is not natural in the target language is not equivalent to the source text, no matter how well it may match the source text on a word-by-word basis;

- target language naturalness by itself does not ensure a good translation. We find similarity of words and forms in addition to the similarity of meanings. The differences in the plan of expression are, in fact, those determined by overall structural differences between Uzbek and English: the use of articles in English, the absence of gender forms in Uzbek, etc.

### **Types of equivalency.**

Modern translation theory suggests different types of equivalency.

**Literal equivalency** - the case when everything is translated literally, omitting the parts which are impossible to translate, used in draft poetry or technical translation.

**Contextual equivalency** - the author renders every single unit of the contents and preserves the norms of the target language).

**Adequate equivalency** - the author renders all the meaningful units and preserves the original language means (units of translation).

**Functional/dynamic equivalency** - trying to achieve the same reaction of the public. It may be denotative, syntactic, connotative, and pragmatic.

**Absolute equivalents** (names, terminology, cliché) - pairs of language units which correspond in most cases, not depending on the context. E.g. *London, chemistry, how do you do, but: air resistance, strength of the metal.*

**Relative equivalents** (major bulk of vocabulary) - pairs of language units which correspond in most cases in dependence on the contextual situation. (*fire – olov yoki o't och*).

**Full equivalents** - pairs of language units with similar usage. (*table – stol, cherry - olcha*).

**Partial equivalents** - pairs of language units with different combinatory possibilities (*pot – ko'za, qozon – coll. a large sum of money*).

**Zero equivalents** - language units that lack an analogue in the target language: idiomatic units, slang words, realia, and terminology.

Free translation, on the other hand, consists in pragmatically unmotivated additions and omissions of semantic information.

**Semantic equivalency** exists when the same meanings are expressed in the two languages in a different way: — *Troops were airlifted to the battlefield* — «*Qo'shinlar havo orqali jang maydoniga olib o'tildi*».

**Situational equivalency** is established between utterances that differ both in linguistic devices used and in the semantic components expressed but, nevertheless, describe the same extralinguistic situation: — *to let someone pass* — «*yo'l bermoq*».

**Pragmatic equivalency**, which implies a close fit between communicative intent and the receptor's response, is required at all levels of equivalency. It may sometimes appear alone, without formal or semantic equivalency, as in this case: «*Tavallud ayomingiz bilan!*» – *Many happy returns of the day!*

There is a fundamental difference between formal equivalency, on the one hand, and semantic and pragmatic equivalency, on the other. Formal equivalency may accompany semantic and pragmatic equivalency but it is by no means mandatory. Adequate translation may be defined therefore as that which is determined by semantic and pragmatic equivalency between the original and target-language text. Cases of formal equivalency without semantic or pragmatic equivalency are usually described as literal translation. Literal translation reproduces the linguistic form of the original regardless of semantic or pragmatic

equivalence.

### **Levels of equivalency.**

V.N. Komissarov builds a more detailed model of equivalence levels. In the latest refined version, his proposed model assumes five hierarchically interconnected levels:

- level of communication purpose;
- the level of situation description;
- the level of the way to describe the situation;
- the level of the structure of the utterance;
- the level of lexico-semantic correspondence<sup>19</sup>.

Having compared this model with the one proposed by Schweitzer, we find a certain similarity in the first four levels: the level of the purpose of communication corresponds to the pragmatic level, the level of the description of the situation to the semantic referential level, the level of the way of describing the situation to the semantic component level and the level of the structure of the utterance to the syntactic level. In Komissarov's model, the hierarchy of the two levels is changed: the level of the description of the situation subordinates the level of the way of describing the situation. In other words, translation at the level of the way of describing the situation appears as more accurate in relation to the level of describing the situation. It is difficult to disagree with this change in the hierarchy of equivalence levels.

Komissarov supplements the equivalency model with another level - the level of lexical-semantic correspondence. This addition seems essential, at least for two reasons. Firstly, it logically completes the hierarchy of equivalence levels: having started from the level of communication purpose, where translation is as free and free as possible (beyond the upper limit of this level one can hardly speak of translation anymore), Komissarov reaches the level of word-by-word equivalence, i.e. the level of literal translation, which in certain cases is also possible. Secondly, the author of the model draws attention to the word, which in real translation very often acts as a unit of equivalence. A lot of transformational operations known in translation theory are connected exactly with word transformations (concretization, generalization, etc.).

The theory of equivalence is the main problem for theory and practice of translation. If we compare a number of TLs with the SLs we shall discover that the degree of semantic similarity between the two texts involved in the translating process may vary.

#### **1. Level of communication purpose.**

Let us first of all single out translation in which the degree of semantic similarity with ST seems to be the lowest. This type of equivalency can be illustrated by the following examples:

*May be there is some chemistry between us that doesn't mix.*

*Insonlar tabiatan bir-biriga to'g'ri kelmasligi mumkin.*

*A rolling stone gathers no moss.*

*Daraxt bir joyda ko'karadi.*

Here we can see absolute dissimilarity of language units, but it is evident that the two sentences have something in common as to their meaning. This common part of their contents is obviously of great importance, since it is enough to ensure adequate communication. Moreover, it comprises the information, which must be preserved by all means even though the greater part of the contents of the original is lost in the translation. From the examples we can see that the common to the original and its translation in each case is only the general intent of the message. In plain English, the translation does not convey either — what the original text is about, or — what is said in it or — how it is said, but only —what it is said for, i.e. what the Source meant, what the aim of the message is. This part of the contents, which contains information about the general intent of the message, its orientation towards a certain communicative effect can be called —the purpose of communication. Thus we can deduce that in the first type of the equivalency it is only the purpose of communication that is retained in translation.

The relationship between originals and translations of the first type of equivalency is characterized by:

- incomparability of lexical composition and syntactic organization;
- the impossibility of linking the lexicon and structure of the original and the translation by relations of semantic paraphrase or syntactic transformation;

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<sup>19</sup> Komissarov V.N. Teoriya perevoda (Lingvisticheskiye aspekti). – M., 1990. – P. 52-100.

- the absence of real or direct logical links between the messages in the original and the translation that would allow one to argue that both cases are "reporting the same thing";
- the least commonality of content between the original and the translation compared to all other translations recognized as equivalent.

Translations at the first level of equivalency are performed both when a more detailed reproduction of the content is not possible, and when such a reproduction would lead the receptor of the translation to the wrong conclusions, would cause him to have very different associations than the receptor of the original, and thus prevent the correct transfer of the purpose of communication.

## 2. The level of situation description.

The equivalency of translations of **the second type** implies that the common part of the content of the original and the translation not only conveys the same purpose of communication, but also reflects the same extra-linguistic situation. The situation is a set of objects and relations between objects, described in the statement. Any text contains information about something, correlated with some real or imagined situation. The communicative function of a text cannot be carried out other than through a situation-oriented message. It is impossible to imagine a coherent text that would be "about nothing," just as no thought can exist without the object of thought.

The second type of equivalency is represented by translations whose semantic proximity to the original is also not based on the commonality of meanings of the language means used. Here are some examples of translations of this type:

*You are not fit to be in a boat. - Seni qayiqqa qo'yib bo'lmaydi.*

*You see one bear, you have seen them all. - Barcha ayiqlar bir-biriga o'xshaydi.*

In the multilingual utterances equated in these examples, most of the words and syntactic structures of the original do not find a direct correspondence in the text of the translation. At the same time, it can be argued that there is a greater commonality of content between the originals and the translations of this group than in the equivalency of the first type. Compare, for example, translations:

(1) *That's a pretty thing to say. - Uyalsang bo'lardi!*

(2) *Stop, I have a gun! - To'xta, otaman!*

In the former, we are talking about completely different phenomena, between which we cannot see any real connection. The only thing that the original and the translation have in common is that in both cases one can draw the same conclusions about the speaker's emotional attitude toward his interlocutor's previous remark. In the second, the incomparable linguistic means of the original and the translation actually describe the same act, pointing to the same reality, since one can only talk on the phone by picking up the receiver. Both texts speak about different things, but "about the same thing. It is often said of such utterances in common parlance that they "express in other words the same thought."

The relationship between originals and translations of the second type is characterized by:

- Incomparability of lexical composition and syntactic organization;
- impossibility to connect the lexicon and structure of the original and translation by relations of semantic paraphrasing or syntactic transformation;
- the preservation in translation of the purpose of communication, since, as we have already established, the preservation of the dominant function of the utterance is a prerequisite for equivalence;
- the preservation in translation of the indication of the same situation, which is proved by the existence of a direct real or logical connection between the different-language messages, allowing us to state that in both cases "the same thing is being reported".

The widespread use of the second type of equivalency in translations is due to the fact that in each language there are preferred ways of describing certain situations that are completely unacceptable in other languages. In English they say: *We locked the door to keep thieves out*, while in Uzbek it seems absurd to describe the situation in this way (*o'g'rilarni tashqarida ushlab turish uchun eshikni qulfladik*), but it is quite possible to say: *o'g'rilar uyga kirmasligi uchun*. Emphasizing the impossibility of any action for himself, the Englishman will say: *I am the last man to do it*. In Uzbek it is impossible to reproduce a similar message by calling someone the last man who is capable of doing something. We would have to describe the situation in a different way in translation, for example: *"Buni xech qachon qilmayman"* The need to establish equivalency in translation at the situation level may also be due to the fact that in many cases, members of the language

community consistently use only one way of describing a certain situation. This is especially common in standard speech formulas, warning notices, common wishes, expressions of condolence, etc. Hearing a request to get someone on the phone, in Uzbek one will ask: *Kim so'rayapti?* while in English: *Who shall I say is calling?* Theoretically there are different ways to warn about a freshly painted object, but in Uzbek they will always write: *Extiyot bo'ling. bo'yalgan*, and in English: *Wet paint*.

Especially important is the ability of a particular situation to evoke some additional associations in the receptors of one linguistic collective, on the basis of which they come to strictly definite conclusions. In other words, various situations may receive a special meaning within the culture of a given collective, different from the meaning that these situations have for the members of other linguistic communities. It is known that in some culture the nodding of the head means affirmation, while in others it means denial. Hence, the description of this gesture can be understood differently by different peoples. The message that someone drove on the right side of the street indicates to the English receptor a violation of the rules and seems trivial to a resident of a country where right-hand traffic is accepted.

## LECTURE 10 (2 hours)

### TRANSLATION OF SENTENCES GIVEN IN THE INFINITIVE FORM OF THE VERB.

#### PLAN:

##### **Methods of translation of grammatical categories.**

##### **Methods of giving infinitive forms of verbs in translation.**

To translate English grammatical forms and constructions one should not necessarily look for the same forms and constructions in Uzbek - there may be none. Nevertheless, it is always possible to translate them adequately since it is not the form itself but its meaning and function in the sentence that should be rendered in translation. That is why translation of any such unit should begin with its semantic and functional analysis. It can be illustrated with the problem of prepositions and conjunctions. It is most important to remember that even such a "simple" conjunction as "and" has at least 10 different meanings; in different contexts it may correspond to Uzbek "va" ("*John and Mary*"), "esa" ("*they stayed at home, and we left*" - "*ular uyda qoldi, biz esa ketdik*"), "Naxotki" ("*And you did it?*" - "*Naxotki buni qilding?*"), etc.

One and the same preposition is also translated differently in different constructions and contexts (see 17 meanings of the preposition "on", the same number of meanings of the preposition "of", etc.).

As for the so-called notional parts of speech, they may differ in SL and TL in the set of syntactic functions that they fulfill in the sentence. That is why translation should always be based on a thorough syntactic analysis since it is not the grammatical form itself but rather its function in the sentence that predetermines the way of translation. For example, before translating an infinitive it is necessary to state its role in the sentence - to see if it functions as a subject, object, attribute, or adverbial modifier, etc. If it is an adverbial modifier, it is essential to see its type - an adverbial modifier of purpose, of result, of attendant circumstances, etc.

After this functional and semantic analysis it is possible to render the infinitive into Uzbek using any part of speech in the corresponding function (or changing the structure of the sentence in order to express the same idea according to the norms of TL).

It is impossible to warn a beginner against all possible difficulties. However, it seems reasonable to point out some English constructions that are most likely to cause trouble. Most frequent among them are the so-called absolute constructions. There are two main difficulties in dealing with them: first of all they are not always easy to recognize and besides they do not correspond to any particular construction of the Uzbek language. Based on secondary predication, these constructions usually express some additional thought, something that happens in connection with the main action, but still "outside" it. Unlike subordinate clauses, absolute constructions are characterized by rather a vague semantic connection with the main body of the sentence. It is often hard to say if the construction indicates time or cause of the main action - it may indicate them indiscriminately.

As a rule, constructions coming before the main body of the sentence have temporal, or causal, or conditional meaning; constructions coming after the main body express some attendant circumstances or serve as an adverbial modifier of manner. They usually single out four structural types of absolute constructions: 1) nominative participial constructions - "... *I got them to be quiet, when - enter Admiral Ass, in full regalia, epaulettes quivering with indignation.*" (Bel Kaufman); 2) nominative constructions without a participle - "*And, chin on hand., he stared through his monocle into an empty cup*" (J.Galsworthy); 3) participial constructions without the subject - "*Being liable himself to similar unlooked-for checks from Mrs.Chick., their little contests usually possessed a character of uncertainty that was very animating*" (Ch.Dickens); 4) absolute constructions with the preposition "with" - "*With renewed handshaking and messages to be delivered to Miss Lawson., we at last made our exit.*" (A.Christie). Knowing these structural types, it is easier to identify such a construction and differentiate it from expanded secondary parts of the sentence.

There are four possibilities in translating absolute constructions, though they do not directly correspond to the four types of constructions themselves.

1. If the type of semantic connection between the absolute construction and the main body of the sentence is more or less definite, a subordinate clause may be used in translation: "... *those things having been invariably found on Mr. Twain's person ... they felt compelled to give him a friendly admonition.*" (Mark Twain) – *Janob Tvenda bu narsalar muntazam kuzatilgani sababli.... ular unga do'stona maslaxat berishni lozim ko'rishdi.*"

2. However, it is not always possible to choose the proper type of the subordinate clause: "*Bessie and Abbot having retreated, Mrs Reed ... thrust me back and locked me in, without further parley*" (Ch.Bronte). Really, did she do it after Bessie and Abbot retreated or because they retreated? Evidently, both after and because she got rid of those women who were less cruel than she was. In Uzbek such an indiscriminate way of expressing time and cause in one subordinate clause is impossible, so other ways should be sought. The best way to combine these meanings is to use an adverbial-participial construction: "*Bessi va Ebotni jo'natib, missis Rid ortiqcha tushuntirib o'tirmay meni yani xonaga qamab qo'ydi*".

3. Being very close functionally to English absolute constructions, Uzbek adverbial-participial constructions are more limited in usage, since the action indicated by them should always be performed by the subject of the sentence, which is not necessarily the case with English absolute constructions. If neither a subordinate clause nor an adverbial-participial construction can be chosen for translation, an absolute construction can be rendered by a separate sentence or an independent clause joint by coordination: "*Miss Arundell walked home, Bob trotting sedately at her heels...*" (A.Christie) - "*Missis Arendel uyga qarab yurdi, Bob esa uning ortidan sokin bosib borar edi.*".

4. Finally, an absolute construction can be translated with the help of an Uzbek prepositional phrase with the preposition "bilan": "*Coffee-cup in hand, Mr Scogan was standing in front of the ...bookshelf*" (A.Huxley) - "*Janob Skogan qo'lida chashka bilan kitob javoni qarshisida turar edi.*" It should be noted, however, that such phrases are practically never employed to translate English absolute constructions with the preposition "with". There are some other English constructions that are rather difficult: not so much for translation but for understanding (as soon as they are understood correctly they are translated according to the principles already discussed). First of all they are the so-called causative constructions having the general meaning of making somebody do something or causing some action, effect, etc. It is necessary to remember that besides the typical causative constructions with the verbs "to make", "to force", "to cause" and constructions with the verbs "to have" and "to get" ("to have somebody do something", "to get somebody to do something", "to have, get something done"), there exists another way of expressing this meaning:

$$\text{Verb} + \text{smb} + \left. \begin{array}{l} \text{to} \\ \text{into} \\ \text{out of} \end{array} \right\} + \text{smth (or doing smth)},$$

As in "to talk somebody into (out of) something" - "biror kimni biror narsani qilishga ko'ndirmoq (aynitmoq)", "to laugh somebody out of a habit" - "ermak qilish orqali biror kimni odatidan voz kechtirmoq". Another type of constructions causing misunderstanding, comes close to comparative constructions: "as ... as ever", "as ... as any (or anything)", "as much as doing something", etc. These constructions do not contain any real comparison. The phrases "as ... as ever (any, anything)" denote the superlative degree of some quality or high intensity of some feeling or state: "it's as simple as anything" - "bu juda osonku". "He will be as peeved as anything" - "U juda asabiylashadi", etc.

Generally speaking, translation of specifically English grammatical constructions consists of two stages: first it is necessary to understand their meaning and then find a corresponding way of expressing it in Uzbek. For the purpose of translation, grammar does not exist separately. It is not the grammatical form but the grammatical meaning that is of primary concern for a translator or an interpreter. A mistake in grammar (whether it is a misunderstood construction of SL or a wrong variant in TL) always tells on the sense and logic of the text. As soon as the sense and logic of a sentence stop to be transparent it is necessary to stop and look for a mistake in the translation.

## LECTURE 11 (2 hours)

### Translation editing of texts of various genres

#### PLAN:

#### Translation of a work of art.

#### Translation, methods and editing of stories, short stories, novels.

#### Literary translation and its qualifications.

Literary translation is the translation of varying literary genres. Imaginative literature has four principal types, namely, poetry, drama, short story, and novel. Translating literary works is not a simple task. Every literary genre has its specific translation problems. In practice, a translation cannot be entirely 'literal' or entirely 'free'. Instead, as translating is a communicative and interpretative act between two languages and two cultural systems, the process itself is consequently subject socio-cultural factors from both the source and target systems. This is true when works are compared across linguistic and cultural boundaries. Merely translating literal meaning from one language to another can prove difficult. Translating literature, however, from its native language to some target language is, in some senses, impossible. Literature is an art that utilizes words as its tool-words that are confined to the language in which they exist. Thus, translating a piece of art work that owes its being to one language into some other language removes it from what it "is." Translation is the process of changing something into what it is not so that it will be itself, but for another audience, in another time. Literature exists not only within a language, but also within a culture. Thus to translate literature is often to translate culture, probably often improperly.

#### Specific features of literary translation.

A translation must stand in a responsible relation not only to its original but also to the literary situation of the translator's own day. In order to render impact into other languages, translators must first decide what gives literature "impact" in its native language, and then find some analogous way to translate that into the intended language. Rarely, or possibly never, can translators convey every aspect of impact in their translations. Translators of Latin poetry might choose to convey any of a host of poetic elements, including word order, word choice, rhythm, structure, alliteration, assonance, tone, humor, succinctness, suspense. Indeed, much of a translation's outcome depends on how the translator understands and values certain aspects of the original work and the work as a whole in its original language.

Central to translating drama is the issue of performance since the play is meant to be performed and not merely read. Moreover, a translator translating the dialogue of a play has to be able to choose the language suitable to the occasion and the relationships between characters.

Short stories are the most difficult literary form after verse. The difficulty arises from the fact that formal and thematic concentration and unity of the narration should be carefully preserved. Chief among the problems of translating novels is the relative significance of both the SL culture and the writer's purpose to the reader. Of the four literary genres of serious literature, poetry is the most difficult in translation. The challenges a literary translator faces when trying to imitate the form, rhythm, meaning, and imagery of a poem in another language, and the procedures suggested for dealing with such challenges, are worth exploring. Even for poetry, the translation dilemma is either creating a text enabling a reader to access the original, or creating a beautiful poetic text inspired by the original. Therefore, it is better to make some distinctions on the aim pursued by translating poetry. Some of the common methods followed by translators of poetry may be as follows although each translator prefers to approach his challenge in his own individual way.

A direct access to the original: this is probably the most common form of translation of poetry which consists in giving a critical apparatus prepared for a poem allowing people not particularly proficient in that language to access an interpretation of the text through a clarification of the meanings of the original. An interlinear translation with parallel text: this is another form of direct access to the original, giving both the texts side by side on the printed page. When the parallel verse is the reproduction, word for word, of the original verse, its only aim is to indicate the meaning (the one, among the many possible meanings, chosen by the translator) attributed to the individual words in the original, and seldom the whole result can be called "text" in the proper sense of the word, i.e. a consistent and coherent set of words.

A philological translation: a translation that does not consider the readability of the text that is produced, only its philological adherence to the prototext / the Source Text. The aim of such a translation is to give access to the original for readers unable to access it through one of the previous strategies. Philological translation can be in prose or verse.

A single-dominant translation: this is usually the result of a superficial analysis of the prototext or the Source Text. One aspect of the original is found, the one most visible to the reader, like rhyme for example. In translation, the rhyme pattern is reproduced. Pursuing the rhyme means discounting the sense. For the dominant's sake, all the rest is lost, relegating the role of subdominant to the sense, when a part of it can be preserved.

This kind of translation, especially when the rhyme is preserved and the measure of the verse is even, is also called "singsong" because of the effect similar to counting-out rhymes.

A cultural transposition: this is the strategy to transfer the cultural forms from one culture to the other. For example, the sonnet form does not signify for the contemporary Asian reader what it did for Petrarch's contemporaries in fourteenth-century Italy. Using the same form for a translation in a different age and a different culture may therefore carry quite an opposite meaning. One solution is to look for cultural equivalents, to propose a text that is very different from the original but that is presented as a faithful translation.

A poetic translation or author's translation: the translation is given in the receiving culture of the poet. The result is often poetry, different from the original. It is the best choice if one wants to produce poetic texts inspired by the original in another language. Here the translator has utmost freedom. As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature.

### **Translation of verse.**

Dissimilarities between the SL and TL's poetical forms present a challenge to verse translators. Naturally, every language has its distinguishing poetic forms. English poetry is divided into varying genres in terms of form. The familiar formal types of verse are lyrical, narrative, epic, and dramatic. By turn, lyrical poetry is divided into numerous types, namely, sonnet, ballad, elegy, and ode. Each has its fixed form. For instance, Shakespearean sonnet consists of 14 lines divided into three quatrains and a couplet, and the rhyme scheme is always abab-cdcd-efef-gg. As for stanzaic structure, there are many forms of stanzas. A quatrain is a four-line stanza; a terza rima consists of three lines, and ottava rima, of eight. In narrative and lyrical poems, the stanza may have up to six or seven lines. Spenserian stanza consists of nine to eleven lines. The ballad stanza consists of a number of lines having four feet and three feet respectively, and such lines could

be followed by a refrain. In English two words rhyme when the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order, as in 'bream/seam'.

Now all these factors may not be true of another language, even European, leave alone Asian. So the translator has to find poetical alternatives. Issues of appropriateness and practicability are of most importance when choosing the form of the TL poem. To translate poetry effectively, translators have to be poets acquainted with the poetic forms of the SL and the TL. Equally important, translator-poets must have sensitivity to know when to translate a poem into verse, and when to translate it into prose. In some cases, the translator may choose to translate poetry into prose or free verse. Moreover, imitation may require that the translator dramatically changes denotative meaning in order to make the TT suit the desired verse form. Clearly, there is a link between intentionality and the form of the poem. When a poet chooses the ballad form he has a purpose in choosing it and not the lyric form. Thus, translating the meaning of songs and chants, whatever accurate the translation is, to a form rather than rhymed and measured verse is likely to waste the intentionality of the poems. On the other hand, when translating lyrical poetry that has no fixed form, the translator is free to choose the poetic form most suitable to the Target Text readership.

The run- on lines stanza form is challenging in translation because it has its unique features. These lines are related to each others grammatically - they can be read as if a single sentence. Consequently, they are related in respects of meaning, i.e. meaning becomes clear only after reading all the lines and the full stop is reached. Such basic features should be retained in the TT.

Dissimilarities between the SL and TL's metrical patterns constitute another problematic area in verse translation. English metre is qualitative: it depends on the way syllables are pronounced, not on the number of syllables. Note here how only pronunciation decides metre in the following example.

*The cur/few tolls /the knell /of par/ting day/*

This line has five iamb feet, and thus is called iambic pentameter. The second most common is the anapest foot, which is made up of two weak or unstressed syllables followed by stressed one. In the falling base rhythm, trochee foot, consisting of one stressed syllable followed by one weak syllable, is widely used. Dactyl foot, consisting of one stressed syllable followed by two unstressed or weak ones, is also used but to a lesser extent. With the exception of these four feet, all other feet are nothing but modulations. English has another sort of metre, strong-stress metre. In such metre only the stresses matter, whatever the number of unstressed syllables is. Much modern verse uses this metre, often in combination with syllable-and-stress meter.

Naturally, the translator cannot translate the rhythm of a given language to another, whatever skilled he may be. In fact, s/he is not required to do so because the SL rhythm means nothing to the TL readership. Instead, the translator has to artistically transfer the source language rhythms, for example, into their equivalent English ones so that the English readers can enjoy them. Similarly, a translator of Shakespearian sonnets has to be familiar with source language verse and its prosody to reproduce Shakespeare's rhythm in source language in a way that suits its readership. The length of line determines the metre in all languages. The run-on lines style is common in English classical and modern poetry alike. In such style, lines are related to each others in respect of grammar and meaning. In verse translation, a challenge arises from the fact that all poems have plurality of meaning. As it is said, it is not easy to define even the basic prepositional meaning of a word or utterance with absolute certainty. Naturally, in most cases, words and their meanings can be rendered in many different ways. In other words, every act of reading a poem, is in itself an act of translation i.e. interpretation. The notion of comprehension of the ST is misleading; the translator's reading of the SL poem is only one of the whole ranges of possible meanings. Some critics agree that there is no distinction between translation and interpretation: the translator first reads/translates in the SL, at least mentally and conceptually and then translates into the TL. Therefore, the translator is forced to exert much more effort than the average reader has to do in order to adequately understand the poem.

The translator has to try to perceive very precisely as s/he can, the meanings of the ST words in order to convey them in the TL. Imposing the translator's reading of the ST on the readership is a common mistake in translating poetry since polyvalence or multiplicity of meanings is a crucial feature of poetic discourse. Since the ST allows multiplicity of responses among the ST readership, it is the duty of the verse translator to

preserve as far as possible, all the range of possible responses among the TT readership by preserving all the possible meanings inherent in the ST. Newmark suggests that the translator may translate the most probable sense, and put the less probable sense in a footnote if s/he judges this sense to be important.

Verse translators have to be aware of the difference between referential meaning and poetic meaning. The task of a translator of poetry is not restricted to convey the meanings of words i.e. referring the reader to the same thing the SL poet refers to, it also includes conveying the significance and producing the same effect as the ST. Unlike in scientific translation, success in translating poetry does not depend on the extent to which the translation is referentially close to the original poem, rather it depends on other criteria based on literary criticism and its applications on language and writing. This is important because the text is likely to produce meanings not physically present in it. Again, the difficulty in translating poems arises not only from the varying levels of meanings, but also from the need that the translator be aware of the cultural context of both languages concerned, to choose the closest word to the author's meaning. Referential meaning and poetic meaning can also be a characteristic of fiction. A novel can be very poetically written and as such, it shares the same difficulties as the translation of verse.

Translating the tone of the SL poet is a most challenging task. Tone is the poet's position towards his/her poem; whether s/he is serious or humorous, whether s/he intends overstatement, or understatement. Translating the tone into another language different in its literary conventions is certainly difficult. Since understanding the original poem can be pluralistic and since the translator's meaning is an interpretation of the poet's meaning, no one can argue that a poem has only one tone or that it is a real or 'intended' tone. Thus, when translating a poem having both clear and underlying tones, the translator should preserve these tones as far as possible. This means that the translator should be faithful as much as he can in his choice of word or expression. In fact, familiarity with the ideas and underlying meaning of the SL poet, is crucial to translating the intention of the original author of the poem. Therefore, it is said that the best translators of literature, and poetry, are those who are most 'in tune' with the original writer. That enables the translator from possessing the spirit of the original and making the intent of the poet his/her own.

Metaphor is one of the figures of speech depending on meaning rather. It is defined as a figure of speech based on comparison that is implied rather than directly expressed. For example, to say: '*he was a lion in the fight*'. According to Newmark, metaphor has two purposes. The first is cognitive i.e. referential purpose: to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. The second is aesthetic i.e. pragmatic purpose: to appeal to the senses, to interest, to clarify, to please, to delight, to surprise. Generally, when translating imagery, the most important principle is that the translation should give the same meaning as the original and should produce the same emotional effect. A metaphor can be universal [*snowy purity*], cultural [*lotus like face*], or individual [*a 'papery' check*]. The problem of metaphor-translation is common to the translator of poetry and fiction.

A verse translator as well as the translator of fiction may have to choose a convenient metaphor-translation procedure. Translators should have an aesthetic sensitivity to imagery and symbols and possess the agility and insight to choose the effective way of conveying meaning of the metaphor from among many possibilities. Usually, cultural metaphors are harder to translate than universal or personal metaphors. The difficulty arises when local objects are used as metaphors. To produce the same effect, the translator may have to create a culturally equivalent TL metaphor or converting SL metaphor to sense, or if possible, adding sense to the metaphor. For example, the image of an immensely tall person described in English as "a steeple" may be translated into Tamil as "a coconut tree". The translator of poetry has to reproduce original metaphors scrupulously, even though it may cause cultural shock to the TL readership that are unfamiliar with the SL culture. For example, an Indian translation of Shakespeare's "*Shall I compare thee to a summer's day*" would, leave Indian readers puzzled because summers can be scorching in India. The truth of the metaphor is revealed in the next line: "*Thou art more lovely and more temperate*". Here, the translator of a poem can not make a concession to the reader by transferring the SL culture to the TL equivalent. When the metaphor is known in the TL culture, the translator can transfer the image of the metaphor. However, if the translator regards metaphors as important, it is his duty to carry it across, to launch it on the target language and its culture. In such cases a foot note may clarify though it may spoil the aesthetic exercise of reading the poem.

When translating poetry and drama, puns are most difficult to translate. The simplest type of pun is to use two words having the same form and different meaning (e.g. *'wood within wood', with the first 'wood' meaning 'mad' and the second, 'forest'*). A pun is also made by using two words with the same sound (peace /piece), or a group of words with the same sound in their two possible senses, usually for the purpose of amusement and sometimes also to concentrate meaning. Puns depend for their effect on a sound-meaning combination and they usually are not repeated in other languages simply because no two languages are the same. For example, when the purpose of the pun is only to raise laughter, the poet can compensate for it by another pun on a word with an associated meaning. When a pun is used in the SL poem to illustrate a language, or a slip of the tongue, or if the sense is more important than witticism, the poet has to transfer, translate, in both senses, and usually explain it.

Alliteration and assonance are among the phonic patterns recurrent in poems and having thematic and expressive purposes. Alliteration is 'the repetition of identical consonant or vowel sounds, often at the beginning of words as in *'toothed tin can' or 'artful aid'*'.

Assonance is the recurrence, within words, of the same sound or sound-cluster, as in *'a swift snifer afterwards'*. The two types can occur together. Another challenge on phonic level is onomatopoeia, where the meaning of a word is conveyed by its sound e.g. *'hiss' or 'buzz'*. These phonic features are called sound symbolism, which has two forms. The first occurs when the sound of a word in the poem evokes other words not present in the text. The second is when a sound occurs in more than one word and establishes a link between such words, conferring on each of them connotations of the others. Translating alliteration and assonance is a specific translation challenge since they depend on the repetition of sounds and are restricted by the use of metre. Clearly, no TT can reproduce the same sequence of sounds as the ST, simply because no two languages are exactly the same in terms of phonic features. Translators faced with sound-symbolism have to decide what its function is before starting translating a poem. When it is deemed essential, since the aim of translation is to convey as much as possible of the ST message, the translator will have to convey the message into TT through TT sound-symbolism. Of course, the TL sound-symbolism will be different from that of the SL. The translator-poet can possibly compensate for the loss of the SL phonic features by replacing them with the TL ones that have a comparable effect. Usually, this costs significant loss in respect of denotative and connotative meaning.

To sum up, translation is a matter of choice, but choice is always motivated: omissions, additions, and alterations are justified in relation to intended meaning. Thus, translations can be regarded as the result of motivated choices. This is very clear in the work of verse translators. When a translator decides to translate a poem, s/he first chooses a TL poetic form (viz. sonnet, ballad, quatrain, blank verse etc.), as close as possible to that of the ST.

## LECTURE 12 (2 hours)

### TRANSLATION AND EDITING OF OFFICIAL TEXTS

#### PLAN:

##### **Official style translation.**

##### **Unique methods of translation of office papers, notarial documents, applications, references, official letters.**

Special translation is the translation of special texts, i.e. texts related to a specific industry that has its own terminology, or to several industries (for example, economics and law - economic and legal texts, etc.).

According to the definition given in the Explanatory Dictionary of Translation Studies, a special translation "is an information and communication (linguistic) translation that serves certain branches of knowledge with its own terminological nomenclature; operates in the spheres of communication in socio-political, scientific, technical, military, administrative, legal, diplomatic, commercial, business, financial, journalistic and other special topics and subject areas, including topics of everyday speech and language communication. The theoretical basis of special translation is the linguistic theory of translation."

Based on the last definition and from practical experience, we can conclude that a special text can be called almost any non-fiction text, the content of which generally relates to a specific topic that is quite typical

for speech-language communication. Such texts are characterized by the use of special and general scientific terms.

The leading functions of such texts:

- 1) denotative (reporting facts);
- 2) command or volitional (prescription of actions);
- 3) metalinguistic (description of the linguistic system when it comes to language).

The tone of such texts is: 1) neutral or 2) reduced (businesslike).

Types of information contained in such texts:

1) cognitive (objective information about the external world, characterized by three parameters: 1) objectivity (reality of the text, emotional clarity, use of terms); 2) abstractness (text consistency); 3) density or compressibility (use of abbreviations, numbers, formulas, graphs, pictures, etc.);

2) operational or appellative (inducement, call to commit certain actions, as, for example, in instructions, proclamations);

3) emotional (transmission of emotions, feelings - this type of information is found in special texts much less frequently than the first two).

The dominant features of translation of special texts are the means that provide objectivity, logic of presentation, conveying cognitive and operational information.

Typical translation strategies for specialized texts:

1) Dates are translated using one-to-one equivalent correspondences

(for example: in the 20th century - in the 20th century, in 2018 - in 2018, etc.);

2) Proper names (including geographical names, names of works of art, films, newspapers, etc.) are translated using unambiguous traditional correspondences that have been established in a given cultural tradition (for example: George V - George the Fifth (king), Saint George - Saint George, George Bush - George Bush, Charles I Stuart - Charles the First Stuart, James - Jacob, Jacob (name kings of England and Scotland), England - England, Middle East - Middle East, etc.), and in the absence of an unambiguous traditional correspondence - using transcription with elements of transliteration (Keith Sanders - Keith Sanders, etc.);

3) General scientific terms are translated using unambiguous equivalent correspondences (for example, political movement - political movement, economy - economics, etc.), special terms, due to the inherent polysemy of many terms, are translated using variant correspondences. The choice of correspondence is influenced by the subject matter of the text and the context of a particular segment.

(For example, depending on the subject of the text, the word 'beam' can be translated as:

1) "beam" - when it comes to light (beams of light - rays of light);

2) "beam" (of radiation, particles), if the text is thematically related to physics (electron beam - a beam of electrons);

2) "beam" - in a text on construction topics, etc. In most economic texts, the word 'cash' means "money, monetary funds" (cash return - cash income (from investments)), but sometimes the same word can be used in the more common colloquial meaning of "cash" (pay in cash - pay in cash). Moreover, in the same text one can find the use of a word in different meanings. The translator's task is to choose the correct matching option, taking into account the topic of the text and the context of its specific part).

As noted by L.L. Nelyubin [Nelyubin L.L. Introduction to translation techniques (cognitive theoretical-pragmatic aspect): a textbook. - M.: Flinta: Nauka, 2009. - 216 p. <http://www.litmir.me/br/?b=210441&p=1>], the special translation is divided into four directions corresponding to functional styles, i.e. translation:

1) official business texts (diplomatic, legal, military, commercial, etc.: laws, orders, regulations, characteristics, protocols, receipts, certificates, etc.);

2) scientific and technical texts (related to various subject areas of science and technology: identifying patterns, describing laws, discoveries, teaching, etc.) [Scientific and technical style, sometimes called simply scientific, in turn, is divided into scientific, scientific -informative, scientific reference, educational, scientific and popular science.];

3) journalistic texts (serving to influence people through the media: information is intended for broad sections of society, the impact is directed not only on the mind, but also on the feelings of the recipient);

4) texts of everyday (everyday) communication (colloquial and colloquial vocabulary is used: dialogue, personal letters, notes, telephone conversations, etc.).

### **Translation of scientific texts.**

Scientific translation, in simple terms, is translation of specialised research texts. As a rule, the term “scientific translation” coincides in meaning with the term “scientific and technical translation”. Therefore, we shall talk in this article about these two types as a single method, without going into much detail.

The hallmarks of scientific translation are accuracy, clarity and concision. The use of ambiguous interpretation, artistic means of expression and imagery is not allowed. This is the main difference of scientific and technical translation from translation of fiction where the translator has a lot of room for manoeuvre.

Another difference is the way the material is presented and the specific vocabulary that might be common with, for example, chemists or physicists. Any deviation from due wording or a distorted translation immediately reveals that the translator is an amateur, while the translated text may cause a wave of negativity and distrust.

As far as scientific texts are abundant in terminology, the translator must not only know the terms but also be able to interpret them correctly depending on the context.

A characteristic feature of the scientific and technical text is its specific external and internal organisation. The external organisation involves clear division into chapters, sections and paragraphs. The internal organisation involves presentation of the material in the form of a problem and its due solution, a shift from the general to the particular and smooth transition from the former to the latter through the use of conjunction words (e.g. in addition, furthermore, however, thereby, therefore, however, etc.).

#### **3. Five types of scientific texts.**

There exist many types of scientific texts, each having its own characteristics, length, presentation style, concentration of figures, facts and calculations.

We shall not consider all the types, but only those that are most often encountered by translators.

The main types of scientific texts include:

1. **Article.** A small scholarly work that deals with one or two aspects of the issue under study. This type is probably the most common and popular. Hundreds of articles are published every day in various academic journals, anthologies and web editions, and often their authors need help of translators.

2. **Report on results of a study.** This paper is of applied nature, it contains results of experiments, tests and most often includes precise data: formulas, drawings, calculations.

3. **Monograph.** A full-length research paper that fully explores a particular issue. It has a large volume, usually over 100 pages. Translator’s assistance is required in order to publish a monograph abroad.

4. **Dissertation.** A research text consisting of several chapters: theoretical and practical, with formulas, calculations, derivations, drawings. Translation of the whole text is required in rare cases: when foreign experts are engaged for reviewing and opponency. In most cases, only the abstract, main theses and references need to be translated.

5. **Educational textbook.** This type of scientific text differs from the above-mentioned papers by a simplified manner in which the material is presented. Educational textbooks are intended for undergraduates, doctoral students and trainees and need to be translated only if published abroad.

Each type of scientific texts has its own specific nature, focus and, of course, volume. When translating any type of scientific and technical text, it is important to take into account the formatting requirements accepted in the country for which the translation is made; to observe the material presentation logic and to pay particular attention to the terms.

If the translator has any doubts as to correctness of translation of a term, it is better to ask an expert in the scientific field explored by the author. This can be done at subject-specific forums, websites of universities or peer-reviewed editions.

#### **4. Six grammatical features of scientific and technical translation.**

Texts written in a scientific style have a number of features that cannot be ignored when translated into English:

1. **Use of abstract verbs and conjunctive verbs:** to appear, to seem, to deem, etc.

2. **Use of verbal-nominal combinations.** The main semantic load in this case falls on the noun: to make calculations, to come to conclusions, to bring to destruction.

3. Large number of impersonal verbal forms: research is carried out, the production is expanded.
4. Use of the present tense of verbs. The research by linguistic scholars shows that 70% of all verbs used in scientific papers are present tense verbs.
5. Preference of Passive Voice over Active Voice: research was undertaken, it was decided, decision was made.
6. Large number of parenthetical copulative words that are often deemed as “superfluous” in publicistic texts: finally, in the first place, in the second place, in conclusion.

Scientific texts use complex grammatical constructions, long sentences which take a lot of translator’s effort and time. It is important to solve this “tangle” of terms and difficult-to-understand words in a way to exclude any semantic loss or distortion.

Tip: Try to divide one big sentence into several fully-featured small ones. If the meaning of the sentence is retained, you have translated it correctly.

#### 5. Six lexical features of scientific text translation

The main difficulty in translating scientific and technical texts into English, as already mentioned, is terminology. Even if a word seems familiar at a first glance, don’t be in haste to translate it in the way you think offhand. Check it in a specialized dictionary. For example, the word “*nut*” has a well-known meaning “*hazelnut*” and a less known meaning “*screw*”.

In addition to terminology, it is important to know the following lexical features of scientific texts:

1. Unambiguity. No double interpretation of words and terms is allowed.
2. Use of different pronouns. In the English-language articles, it is not uncommon to see the first-person singular forms. When writing articles in other languages, the authors more frequently use the passive construction or the pronoun “we”.
3. No evaluative vocabulary. Science is all about bare facts, so the interpreter must avoid own judgements and thoughts.
4. Precision. In a fiction text, it is allowed to deviate from the original by using expressive means, idiomatic vocabulary and other means to “beautify” the work. Scientific texts, however, must be translated as precisely and as close to the original as possible.
5. No simplification. If the original text contains the word “*vibrissae*” the translation should also give “*vibrissae*”, but not “*tendrils*”.
6. Specific phraseological units. These are set expressions characteristic of a particular field of knowledge: *compound sentence*, *inclination*, etc.

It is important to respect the style of scientific writing; therefore, you must be careful about the vocabulary you use in the translation. The translator must feel a thin line between a “foreign” word that is characteristic of the colloquial style and a word that is specific to the scientific style.

Do not try to replace more difficult words with simpler ones; for instance, the word “probably” can not be replaced by “maybe”. Despite the similar meaning, “maybe” is characteristic of the journalistic and colloquial style. Therefore, its use as a parenthetical word in a scientific text is unacceptable.

In order to successfully translate scientific and technical texts, it is important to know the two languages and the subject discussed in the text. In addition to good understanding of the scientific text translation peculiarities, the translator must be knowledgeable and not be lazy to check and double-check every term.

The main requirement for translating research papers is adequacy. Scientific articles, dissertations and monographs may not be translated as a rough guess. It is important to interpret the facts accurately and to convey the general meaning of the work.

Scientific and technical translation requires the translator to follow three rules: consistence, concision, clarity. In addition, the knowledge of translation hallmarks (grammatical, lexical and stylistic peculiarities) is of paramount importance.

Translation of scientific and technical texts is a painstaking work that needs refinement throughout the translator’s career. It is a great responsibility requiring a serious attitude and professional knowledge.

### **Translation of pop-science texts.**

If we talk about the peculiarities of the translation of scientific and popular texts, first of all, its task is to convey cognitive information to the reader and at the same time to attract him to the text with this information. Among the means of emotional expression that arouse interest in the subject, there are also those that are characteristic of the artistic text, that is, the means that form aesthetic information. To understand the complex interrelationship of these tools, let's clarify the source and recipient of the popular science text.

The author of a popular scientific text is an expert in a specific field (biologist, physicist, psychologist, etc.), and the information they provide is reasonable and objective. But it does not provide the recipient with the full scope of their expertise in the field. Because the reader or listener of this text is incapable of receiving complete and detailed information on a particular field. Moreover, the main recipients of popular scientific texts are children and teenagers. The adaptation of scientific information to the general public without scientific qualifications and background knowledge in the field largely depends on the author's style. However, most authors are very close to each other in the way they compose scientific and popular texts. There are only differences in the location of images and expression tools and the algorithm of application. For this reason, the author of scientific and popular texts is always presented. Although the text does not belong to the author himself, collective features prevail. But it also has signs of group and individual sources. And the recipient is, of course, all layers of society.

A popular scientific text contains a large amount of cognitive information. The range of tools used to present information is reminiscent of scientific and educational texts. But if we take a deeper analysis, we will come across the following qualitative and quantitative differences.

1. Terms. Of course, the number of terms in a scientific-popular text is limited. At the same time, a limited amount of universal vocabulary is provided.

2. The amount of information in the text is small compared to scientific or educational texts. Various abbreviations and brackets are also used less frequently.

3. Constructions in the passive voice that ensure the objectivity of information, impersonal sentences and impersonal semantics of the owner are used in a much smaller volume.

4. Although the norms of neutral written literature are manifested, deviations to colloquial, journalistic and other styles are visible.

Thus, the number and variety of tools that provide the presentation of cognitive information are limited. But on the other hand, in the scientific-popular text, there are special tools that ensure the attraction of the reader, which is the next part of the communication goal compared to the purely scientific text. Here are some of them:

1. Special techniques that create the effect of bringing the author closer to the reader: narration in the first person language, use of colloquial and even folk lexical units, direct appeal to the reader, a large number of rhetorical questions, etc.

2. Emotional evaluation tools: vocabulary with emotional-evaluative content, inversions emphasizing the evaluative components of the sentence, etc.

3. Intertextualisms: - inclusion in the text of quotations from other texts that, according to their typological characteristics, are opposite to the scientific-popular text: for example, excerpts from poetic and prose works, chronicles, manuscripts, memoirs and scientific articles.

4. Phraseologisms, figurative words used in mass media, which help to understand the content of the text. A special way of giving phraseology is also used here.

5. Clash of incompatible linguistic devices to create surprise, surprise, coincidence, irony and comic effects. The effect of surprise allows you to draw attention to the main topic, and irony and comedy act as emotional aids in understanding complex material. It can be compared to a professor telling an anecdote during a scientific lecture.

The means of forming aesthetic information are also diverse: the introduction of imaginary characters, the use of types of transfer of meaning, especially metaphor. For example, in one popular scientific article on the Internet, you can find a metaphor for traveling by different means of transport.

The scale of translation of scientific and popular texts can be different. The mixed use of different means of expressing information can lead to the contradiction of these artistic image means. In this situation, linguistic tools that serve to form aesthetic information pose a special problem. Another common case is

descriptive translation, which expands the text. A complete translation of all the main devices in the text can be achieved, except for exoticisms, personal names and components that are complicated by multiple turns.

Linguistic means of forming cognitive information in a scientific-popular text are found in the translation of sentences in the form of unambiguous equivalents, variant correspondences and syntactic transformations.

Colloquial lexis, emotional evaluative lexis, emotional inversions, phraseological units and figurative images are translated by means of functionally appropriate means, mainly with suitable alternatives or sometimes by compensatory methods. Epithets, metaphors, similes, and tropes are translated not so much by preserving the originality of these devices, but by conveying their functional properties in the text.

One of the peculiarities of the translation of scientific and popular texts is that the elements of various functional styles meet in a mixed manner, which makes it difficult for translators to choose translation strategies and methods of reproduction in translation. The same peculiarity can be seen in the rendering of polysemantic words in the scientific-popular text. This problem becomes more relevant, especially for the scientific and popular texts in English, which we took as research material for our work. Because a very large number of words in the English vocabulary are polysemantic. In this case, the following qualities are required from the translator:

- Having sufficient knowledge about the semantic structure of the lexical units being translated;
- Good understanding of the structure of translation dictionaries;
- Not sticking to the primary, commonly used alternative to the word;
- High general translation skills.

To sum up, scientific and popular text translation is no less difficult than literary translation, and its unique structure, lexical units, used stylistic figures require special training, skills, experience and the ability to feel the pragmatic meaning of the text from the translator.

Turning to the examples, we continue the topic with a term that has an ideal meaning in both the original language and the translated language as we can encounter terms in special texts and terms are the main linguistic means of special texts. In this regard, we refer to the terms found in the English-to-Uzbek translation of James Clear's book "*Atomic Habits*" by Sarvinoz Kasimova and the translation from English to Russian by Yu. Chekmareva and K. Shashkova.

## **LECTURE 13 (2 hours)** **Methods of poetic translation.**

### **Poetic translation. Peculiarities in the translation of the poem.**

### **Problems encountered in the translation of poems, epics, ballads**

#### **Translation of verse.**

Dissimilarities between the SL and TL's poetical forms present a challenge to verse translators. Naturally, every language has its distinguishing poetic forms. English poetry is divided into varying genres in terms of form. The familiar formal types of verse are lyrical, narrative, epic, and dramatic. By turn, lyrical poetry is divided into numerous types, namely, sonnet, ballad, elegy, and ode. Each has its fixed form. For instance, Shakespearian sonnet consists of 14 lines divided into three quatrains and a couplet, and the rhyme scheme is always abab-cdcd-efef-gg. As for stanzaic structure, there are many forms of stanzas. A quatrain is a four-line stanza; a terza rima consists of three lines, and ottava rima, of eight. In narrative and lyrical poems, the stanza may have up to six or seven lines. Spenserian stanza consists of nine to eleven lines. The ballad stanza consists of a number of lines having four feet and three feet respectively, and such lines could be followed by a refrain. In English two words rhyme when the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order, as in 'bream/seam'.

Now all these factors may not be true of another language, even European, leave alone Asian. So the translator has to find poetical alternatives. Issues of appropriateness and practicability are of most importance when choosing the form of the TL poem. To translate poetry effectively, translators have to be poets acquainted with the poetic forms of the SL and the TL. Equally important, translator-poets must have

sensitivity to know when to translate a poem into verse, and when to translate it into prose. In some cases, the translator may choose to translate poetry into prose or free verse. Moreover, imitation may require that the translator dramatically changes denotative meaning in order to make the TT suit the desired verse form. Clearly, there is a link between intentionality and the form of the poem. When a poet chooses the ballad form he has a purpose in choosing it and not the lyric form. Thus, translating the meaning of songs and chants, whatever accurate the translation is, to a form rather than rhymed and measured verse is likely to waste the intentionality of the poems. On the other hand, when translating lyrical poetry that has no fixed form, the translator is free to choose the poetic form most suitable to the Target Text readership.

The run-on lines stanza form is challenging in translation because it has its unique features. These lines are related to each others grammatically - they can be read as if a single sentence. Consequently, they are related in respects of meaning, i.e. meaning becomes clear only after reading all the lines and the full stop is reached. Such basic features should be retained in the TT.

Dissimilarities between the SL and TL's metrical patterns constitute another problematic area in verse translation. English metre is qualitative: it depends on the way syllables are pronounced, not on the number of syllables. Note here how only pronunciation decides metre in the following example.

*The cur/few tolls /the knell /of par/ting day/*

This line has five iamb feet, and thus is called iambic pentameter. The second most common is the anapest foot, which is made up of two weak or unstressed syllables followed by stressed one. In the falling base rhythm, trochee foot, consisting of one stressed syllable followed by one weak syllable, is widely used. Dactyl foot, consisting of one stressed syllable followed by two unstressed or weak ones, is also used but to a lesser extent. With the exception of these four feet, all other feet are nothing but modulations. English has another sort of metre, strong-stress metre. In such metre only the stresses matter, whatever the number of unstressed syllables is. Much modern verse uses this metre, often in combination with syllable-and-stress meter.

Naturally, the translator cannot translate the rhythm of a given language to another, whatever skilled he may be. In fact, s/he is not required to do so because the SL rhythm means nothing to the TL readership. Instead, the translator has to artistically transfer the source language rhythms, for example, into their equivalent English ones so that the English readers can enjoy them. Similarly, a translator of Shakespearian sonnets has to be familiar with source language verse and its prosody to reproduce Shakespeare's rhythm in source language in a way that suits its readership. The length of line determines the metre in all languages. The run-on lines style is common in English classical and modern poetry alike. In such style, lines are related to each others in respect of grammar and meaning. In verse translation, a challenge arises from the fact that all poems have plurality of meaning. As it is said, it is not easy to define even the basic prepositional meaning of a word or utterance with absolute certainty. Naturally, in most cases, words and their meanings can be rendered in many different ways. In other words, every act of reading a poem, is in itself an act of translation i.e. interpretation. The notion of comprehension of the ST is misleading; the translator's reading of the SL poem is only one of the whole ranges of possible meanings. Some critics agree that there is no distinction between translation and interpretation: the translator first reads/translates in the SL, at least mentally and conceptually and then translates into the TL. Therefore, the translator is forced to exert much more effort than the average reader has to do in order to adequately understand the poem.

The translator has to try to perceive very precisely as s/he can, the meanings of the ST words in order to convey them in the TL. Imposing the translator's reading of the ST on the readership is a common mistake in translating poetry since polyvalence or multiplicity of meanings is a crucial feature of poetic discourse. Since the ST allows multiplicity of responses among the ST readership, it is the duty of the verse translator to preserve as far as possible, all the range of possible responses among the TT readership by preserving all the possible meanings inherent in the ST. Newmark suggests that the translator may translate the most probable sense, and put the less probable sense in a footnote if s/he judges this sense to be important.

Verse translators have to be aware of the difference between referential meaning and poetic meaning. The task of a translator of poetry is not restricted to convey the meanings of words i.e. referring the reader to the same thing the SL poet refers to, it also includes conveying the significance and producing the

same effect as the ST. Unlike in scientific translation, success in translating poetry does not depend on the extent to which the translation is referentially close to the original poem, rather it depends on other criteria based on literary criticism and its applications on language and writing. This is important because the text is likely to produce meanings not physically present in it. Again, the difficulty in translating poems arises not only from the varying levels of meanings, but also from the need that the translator be aware of the cultural context of both languages concerned, to choose the closest word to the author's meaning. Referential meaning and poetic meaning can also be a characteristic of fiction. A novel can be very poetically written and as such, it shares the same difficulties as the translation of verse.

Translating the tone of the SL poet is a most challenging task. Tone is the poet's position towards his/her poem; whether s/he is serious or humorous, whether s/he intends overstatement, or understatement. Translating the tone into another language different in its literary conventions is certainly difficult. Since understanding the original poem can be pluralistic and since the translator's meaning is an interpretation of the poet's meaning, no one can argue that a poem has only one tone or that it is a real or 'intended' tone. Thus, when translating a poem having both clear and underlying tones, the translator should preserve these tones as far as possible. This means that the translator should be faithful as much as he can in his choice of word or expression. In fact, familiarity with the ideas and underlying meaning of the SL poet, is crucial to translating the intention of the original author of the poem. Therefore, it is said that the best translators of literature, and poetry, are those who are most 'in tune' with the original writer. That enables the translator from possessing the spirit of the original and making the intent of the poet his/her own.

Metaphor is one of the figures of speech depending on meaning rather. It is defined as a figure of speech based on comparison that is implied rather than directly expressed. For example, to say: '*he was a lion in the fight*'. According to Newmark, metaphor has two purposes. The first is cognitive i.e. referential purpose: to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. The second is aesthetic i.e. pragmatic purpose: to appeal to the senses, to interest, to clarify, to please, to delight, to surprise. Generally, when translating imagery, the most important principle is that the translation should give the same meaning as the original and should produce the same emotional effect. A metaphor can be universal [*snowy purity*], cultural [*lotus like face*], or individual [*a 'papery' check*]. The problem of metaphor-translation is common to the translator of poetry and fiction.

A verse translator as well as the translator of fiction may have to choose a convenient metaphor-translation procedure. Translators should have an aesthetic sensitivity to imagery and symbols and possess the agility and insight to choose the effective way of conveying meaning of the metaphor from among many possibilities. Usually, cultural metaphors are harder to translate than universal or personal metaphors. The difficulty arises when local objects are used as metaphors. To produce the same effect, the translator may have to create a culturally equivalent TL metaphor or converting SL metaphor to sense, or if possible, adding sense to the metaphor. For example, the image of an immensely tall person described in English as "a steeple" may be translated into Tamil as "a coconut tree". The translator of poetry has to reproduce original metaphors scrupulously, even though it may cause cultural shock to the TL readership that are unfamiliar with the SL culture. For example, an Indian translation of Shakespeare's "*Shall I compare thee to a summer's day*" would, leave Indian readers puzzled because summers can be scorching in India. The truth of the metaphor is revealed in the next line: "*Thou art more lovely and more temperate*". Here, the translator of a poem can not make a concession to the reader by transferring the SL culture to the TL equivalent. When the metaphor is known in the TL culture, the translator can transfer the image of the metaphor. However, if the translator regards metaphors as important, it is his duty to carry it across, to launch it on the target language and its culture. In such cases a foot note may clarify though it may spoil the aesthetic exercise of reading the poem.

**LECTURE 14 (2 hours)**  
**MEDIA TRANSLATION AND EDITING**

**PLAN:**

## **The role of mass media in the field of translation.**

### **Media translation. Translation methods. Translation problems.**

#### **Translation of newspaper and journalistic texts.**

The journalistic style, in terms of the density of cognitive information, occupies an intermediate place between a scientific academic text and a literary one. The information that is presented in texts of the journalistic functional style consists of a combination of cognitive and emotional information. On the one hand, journalistic texts are aimed at communicating facts, information, and describing events; on the other hand, this is no longer an objective presentation of them, as was the case in the scientific style of presentation. Journalism actively intervenes in the life of society, shaping public opinion through open commentary on factual material that comes into its field of vision.

Journalism tracks large-scale social, political and economic processes, and at their different moments - origin, development and flourishing, extinction and decline. These processes can be called large-scale because they can affect each and every person who lives on our planet today. At the same time, journalism shows these processes without losing sight of the diversity of their components, those details and details that make up all these global events and phenomena (some local news, events, incidents, trends; essays about people, small teams, social groups, etc.). It shows the global, but through its particular manifestations. (It's not for nothing that journalism is called the chronicle of modernity.) This brings it closer to the artistic functional style, but the greater proportion of cognitive information that is genuine in its factual accuracy still makes it unlike works of art, where there is more fictional than reliable from a factual point of view.

Thematically, the journalistic style is extremely diverse. This cannot but influence the range of genres and types of texts represented in it. These are both oral (television and radio journalism) and written texts (everything related to newspaper and journalistic style). Both of them, accordingly, require different processing techniques and methods. For a translator, the division of journalistic texts into oral and written is also important from the point of view of various methods of transmitting the original and translation.

In the scientific functional style and in official business speech, we also noted the presence of both oral and written genres. But there this division still does not play the same role as in journalism. The division between oral and written speech in a journalistic style has more "radical" consequences for the style of presentation and, of course, the features of translation. For example, in television or radio programs, the style of presentation is, as a rule, extremely simplified, since it is designed for the widest audience. In this case, the journalistic text approaches the colloquial and everyday functional style (moves further to the right on the scale of functional styles). And the translation, of course, must reflect this shift to a colloquial style, otherwise the conditions ensuring the representativeness of the translation will be violated.

In written journalism - especially in industry magazines and newspapers designed for professionals and specialists in a particular field of knowledge or activity - the speech of a journalist, the author of a particular article, will approach the scientific or official business style (i.e. shift to the left on the scale of functional styles). This will affect the nature of the linguistic means chosen for presentation: there will be more terms, there will be a specifically written, more complex syntax, etc. Of course, the translation will have to incorporate all these features.

The presentation of information in a journalistic text can unfold, unlike a scientific text, not only in accordance with logic, but also following associations. In this sense, the guiding principle of text construction will be the author's desire not only and not simply to inform the recipient, but also to achieve a certain effect, to influence the audience in a certain way, to which all means of expressiveness, including the method of organizing the text, are subordinated.

The name of the author of the text is usually indicated, although not always. For example, we will not find any indication of the authors of brief information messages and notes about news in one or another (social, political or economic) sphere of society. In an editorial, the author, for example, when the authorship is not anonymous, it is usually not important, since in a number of journalistic genres the journalist speaks, expressing not his own point of view regarding the events covered, but the point of view of the editorial board, of which he is a representative in this case.

The widest audience can act as a recipient of journalistic texts. However, there are many publications aimed at certain social groups (for example, age, religious), professional circles, etc.

It is clear that such a combination significantly complicates the communicative task, the solution of which must be provided by the translator in his translation to the same extent as in the original. This requires him to carefully read the text, the ability to grasp the line between cognitive information and the emotional information accompanying it, and not to cross this line, not to upset the balance of the relationship between these two types of information. It is very typical for the journalistic type of texts not just to present certain facts, but to actively evaluate them. A journalist does not just talk about events, he goes further and imposes some assessment of them on society, actively influencing public opinion and shaping it. And in this sense, the criterion of representativeness acquires particular importance, which requires the translator to reflect as accurately as possible the position of the author of the text, in this case a journalist, which is very easy to distort and thereby more clearly demonstrate his position, the position of the translator, and this is unacceptable, even if the translator As a person, I completely disagree with the author's position. In such cases, the professional translator must take precedence over his personality with its civic position, beliefs, ideas, etc.

A vivid assessment of certain facts of social life has very specific linguistic forms. In this case, perhaps the most important and indicative language layer is vocabulary.

The journalistic style is characterized by maximum use of the emotional potential of words and expressions, their connotation. The combination of both—emotionality (without which it is impossible to imagine the active civic position of journalism) and the factual nature of the word—is the essence of the lexical features of the language of this style.

There are also a lot of terms and terminological formations in journalism, since this is required by the thematic diversity of the material covered by the media. At the same time, the journalist strictly adheres to the principle of accessibility and understandability of materials. Therefore, the terms used in the genre of journalism are either already widely known and generally understood, or they are provided with a special explanation or definition, but in general they are used much less than in scientific and technical texts.

Vocabulary with a clearly expressed evaluation and imagery is very common in journalism: epithets (terrifying, magnificent, stunning, strange); words belonging to non-neutral layers of vocabulary (archaisms: vekha, ornateness, radet, kazenny; substandard vocabulary: mochit, toilet; words formed according to productive models with strong emotionality: stormovshchina, zasedanitse, weak); Biblicalisms (the scapegoat, their name is legion; back to square one, the opening abysses of heaven); special vocabulary, but in a figurative sense (election marathon, political farce).

Quite often in this genre, deformed and deliberately contaminated phraseological units are used. The most important feature of a journalistic text is clichéd phrases and expressions. In journalism, clichés are used much more diversely than in other styles of speech; they have more functions. Firstly, they serve to simplify perception as much as possible due to easy recognition of words and expressions. Magazine and newspaper text or oral reporting are perceived “smoothly”. The recipient of such a text seems to glide through it, perceiving exclusively the facts and their assessment. At the same time, from time to time the journalist resorts to the help of vivid verbal images in order to attract the attention of his audience to this or that important moment, from his point of view.

Secondly, journalistic clichés are drawn from a variety of thematic areas, depending on what is being discussed in a given case. But journalists especially love clichés from colloquial and literary styles - almost completely erased metaphors, stable epithets and other so-called speech clichés (gesture of goodwill, crisis of confidence, population explosion, thunder of applause, gloomy forecasts, rosy prospects, hasty conclusions, etc. ). With the help of such clichés, journalism balances brightness (albeit very moderate compared to artistic speech) and universal accessibility of expression.

In translating all this lexical diversity, it is not always possible to find a match to the word or expression that satisfactorily represented them in the TL.

Regarding the syntax of the journalistic functional style, we can say that it is largely aimed at reproducing the structures of colloquial speech. This is due to the requirement of general availability. In addition, colloquial syntactic structures are the most laconic, lapidary, succinct, and expressive. Often works of speech related to a given functional style are structured according to the type of colloquial speech of a dialogical nature (even when formally we have a monologue).

Syntax in journalism is characterized by various rhetorical structures (parallel, anaphoric constructions, interrogative and exclamatory sentences).

In general, it (together with other linguistic means) helps to emphasize the significance of any information and contrast it with something everyday. Like any other functional style, the journalistic style is represented by a whole range of texts belonging to various genres and types (essay, feuilleton, reportage, information message, etc.) with their own structural and typological features. To ensure that the translation of each of them is representative, the translator must carefully study and convey these features in the translation. Translation of texts related to the journalistic functional style is most often carried out by each individual translator in both directions. Although sometimes the specifics of the publication for which he prepares his texts require him to focus on one particular direction of translation.

## LECTURE 15 (2 hours)

### TRANSLATION AND EDITING OF TEXTS IN VARIOUS FIELDS

#### PLAN:

##### **Translation of texts in various fields.**

##### **Translation methods. Translation problems.**

The style of modern Russian scientific and technical literature is based on the norms of the Russian written language with certain specific characteristics, namely: 1) Vocabulary. A large number of special terms and words of non-Anglo-Saxon origin are used. Words are selected with great care to convey ideas as accurately as possible. Functional words (prepositions and conjunctions) and words that provide logical connections between individual elements of statements have a large share.

2) Grammar. Only grammatical norms that are firmly established in written speech are used. Passive, impersonal and vaguely personal constructions are widespread. For the most part, complex and complex sentences are used, in which nouns, adjectives and non-finite forms of the verb predominate.

3) Method of presentation of the material. The main task of scientific and technical literature is to convey certain information to readers as clearly and accurately as possible. This is achieved by a logically sound presentation of factual material, without the use of emotionally charged words, expressions and grammatical structures.

All three of the above characteristics are inherent in the natural and exact sciences (as well as their applied fields) - mathematics, astronomy, physics, chemistry, geology, metallurgy, biology, botany, zoology, geodesy, meteorology, paleontology, medicine, electronics, electrical engineering, plumbing, aviation, agriculture, forestry, mining, defense industry, construction industry, transport industry, chemical industry, mechanism technology.

Technical literature is characterized by a neutral way of presenting material, or a neutral style. However, according to A.V. Fedorov, the concept of some kind of "neutral" style, that is, a dry style, devoid of imagery, emotionality, is a very relative concept, because the very absence of these properties constitutes a distinct, although negative, stylistic feature is evident and a positive characterizing feature.

As already mentioned, language style refers to the complex interweaving of two factors - what is said and how it is said. Therefore, using the term "style" in this section to describe the way of presenting material in English technical literature, we will simultaneously consider the lexical and grammatical features of this literature, set out in the previous sections. "The scientist's style is formal," writes L. I. Borisova, "he avoids imprecise definitions, unripe generalizations, sensations; in his works there is always clarity and deep insight into the essence of the subject, which are inseparable from clarity of thinking and formulations. Caution is inseparable from accuracy: a scientist does not assert what he cannot prove. He usually does not speak in the first person; he cares about facts, not about what "I" think or do. He avoids abbreviations and turns of phrase." "The common denominator between the art of writing and the scientific method," notes V. N. Komissarov, "is logic. A writer on technical topics has already learned to think while preparing for his specialty. Writing for him only means expanding the scope of this quality" [9, p. 204].

So, the main requirement for the language of technical literature is an accurate and clear presentation, description and explanation of the facts. The main emphasis is on the logical, rather than the emotional, side of information. The author seeks to exclude the possibility of arbitrary interpretation of the essence of the subject.

Therefore, in technical literature such expressive means as metaphor, metonymy, etc. are almost never used, and the presentation is somewhat dry and formal in nature.

When discussing the method of presentation of technical literature, it must be taken into account that this literature has a limited circle of readers, for whom it is the formal-logical style that provides the most complete and effective information. G.M. Strelkovsky believes that a similar style was imposed on scientists by the Royal Society (British Academy of Sciences) [13, p. 78–79]. However, this style is also characteristic of other languages. In addition, it is impossible to decree the norms of language. The formal-logical style appeared as a result of the urgent need for such a style among a large group of people. It is a natural consequence of the development of the language of technical literature. Those who criticize this style forget that technical texts are intended for specialists who have relevant knowledge and for whom deviation from their usual way of presenting material makes it difficult to understand the facts.

Authors of scientific works avoid the use of these expressive means so as not to violate the basic principle of technical language - accuracy and clarity of presentation of thoughts.

This leads to the fact that the technical text seems somewhat dry, devoid of elements of emotional coloring.

Thus, when examining the stylistic features of scientific and technical texts, it is important to note that their main characteristic is the desire for clarity and rigor of presentation, the rejection of indirect, descriptive designations of objects, and the widespread use of clichés and stereotypes of special vocabulary.

#### **Translation of official documents and its main issues.**

Texts related to the official business style are one of the most ancient types of text. In many ways, writing began with it, since a written official business text is not just a text, but a document confirming the presence of something somewhere, the conclusion of a transaction; establishing someone's rights and obligations in relation to other persons, etc. These are words recorded using some kind of material media. In addition, the official business language forced a person to fully master such hitherto optional, optional linguistic indicators as conjunctions and pronouns, which serve to formulate a logically unfolding statement.

When we talk about formal business style, we often mean written texts. However, this does not mean that there are no oral official business texts. Of course, these primarily include speeches at official receptions, celebrations, meetings, meetings, meetings, statements by officials in the media, etc.

The thought in the texts of this functional style, just like in the scientific style, unfolds logically sequentially and not associatively. Moreover, in some types of official documentation (for example, in business letters) there is a standard order of presentation of information: an introduction by the addressee, a message about how he learned about the addressee organization or about a particular problem; statement of request, proposal, complaint, etc.; submission of claims; suggesting ways to eliminate problems that have arisen, etc.; conclusion with author's signature, date.

Ensuring the representativeness of the original when translating texts in official business style is very important, since the texts related to it serve important areas of human life and international relations.

The official business style is represented by two substyles: official-documentary and everyday business. Official documents include legal texts (texts of legislative and diplomatic acts); everyday business includes official correspondence and business papers. Having chosen a business letter as a special type, we meant any of its varieties: request, proposal, complaint, reminder, etc. We deliberately excluded from the range of texts under consideration a personal letter, which formally belongs to the same speech genre - epistolary and has both general features with a business letter, and significant differences. A personal letter is rarely the subject of translation (the exception is the translation of personal letters of famous people), and if necessary, identifying the features of its translation can be carried out using a standard text analysis scheme.

Translating a business letter for a professional translator does not present any serious difficulties, but it is very difficult for a novice translator. The communicative task of the text of a business letter is to establish and maintain contact and provide relevant information. Contact is carried out through specific people, but this is not contact between individuals, but contact between representatives of companies, organizations or independent representatives of liberal professions. The source and recipient of the letter are business partners, so they build their relationship according to the strict rules of business partnership. Despite the fact that cognitive information plays a vital role in business correspondence, special attention should be paid to the emotional information of a

business letter. It is already contained in the first words of the text of the letter, and poses a difficulty for a novice translator.

The text of a business letter, like the text of any letter, opens with a ritual greeting formula. This is exactly a formula, so there is no point in translating it word by word. In each language, there are ready-made correspondences for types of greeting formulas; in our case, these are only those formulas that relate to the etiquette of official communication (for example, in Russian: "Dear Mr....!", "Dear Madam...!" , "Dear Colleagues!"). The last example (the appeal "Dear ...!"). has a certain connotation of freedom and non-binding relationships and is not used in purely official correspondence. A title or position may be added to a personal address. They must be translated in translation. Many difficulties arise when transferring the word "colleagues" from European languages into Russian, since in European languages it has recently expanded its compatibility and is used in relation to representatives of any professions and social groups (colleagues can be plumbers, Christian Democrats, and football players ). In the Russian language, the address "colleague" has retained its traditional area of application in relation to scientists, doctors, lawyers, and some other professional groups. Therefore, in a number of cases this address, when translated into Russian, is replaced by another: "Dear employees?", "Dear friends!" etc. - depending on the situational context. Otherwise, it is possible that the appeal will take on a comical tone.

The message contains very important emotional information. Although at first glance it may seem that the use of purely formal greetings does not serve to transfer feelings from the source to the recipient. There are two poles of emotions that arise; aggressive and friendly. Aggressive emotions are aimed at breaking contact, while benevolent emotions are aimed at developing and consolidating it. In the course of the history of communication, man has developed linguistic means that contribute to the stabilization of contact, its development and consolidation. These means are formulas of politeness. These are formulas, a kind of signals, markers of benevolent emotions. Whatever state a person is in (upset, irritated, angry), by using politeness formulas, he signaled to his partner that he treats him well, respects him personally and his activities. Thus, politeness formulas lay the foundation for stable positive emotions, albeit standard ones, but this foundation is reliable.

For the same purposes, politeness formulas are included in the main text of the letter ("don't consider it a problem," "convincing request," "we kindly ask," etc.), as well as farewell formulas ("With respect...", "All the best...", "All the best..."). Let us remind you once again that of the numerous politeness formulas included in the arsenal of the national language and used by a person in life, the translator of a business letter will only need the formulas of official business etiquette, examples of which we tried to give. Formulas of a colloquial style are inappropriate, for example: "Hello!", "Hello, dear!", "Bye!", "Be bye!", "Happy!", "Listen, and you...", etc. Exactly the same effect of stylistic incongruity (turning into a comical one) will be caused by high-style formulas: "Honorable!..", "Dearest!..", "Therefore I remain your humble servant...", etc.

It should be noted that in modern business correspondence, letters have become increasingly common where there is no greeting formula and only the name of the addressee and the subject of the letter are mentioned. This is typical for a correspondence situation when a stable contact has already been established with the addressee.

Politeness formulas create a positive emotional frame for the cognitive information contained in the letter, and the correctness of the perspective from which this cognitive information is presented depends on how accurately the translator reproduces them. Its objectivity is ensured by means that we have already discussed more than once. These are terms, nominative style ^.. (predominance of nouns), the general background of the written literary norm with rare inclusions of components of the oral literary norm. The official business version of the written literary norm includes a large number of fixed figures of speech, which, however, do not have the status of phraseological units, since they are not common language, so-called clichés ("thank you in advance," "taking this opportunity," "in addition to our proposal") . The density of information is increased by transmitting quantitative data in numbers and general language abbreviations (contextual abbreviations are not accepted in a business letter!). Passive constructions in business writing are found in sections close to the scientific style: in technological descriptions, when discussing legal norms. The main text is written on behalf of the company in the form of the 1st person plural ("we"), or, less often, in the 1st person singular, but then the affiliation with the company is formulated in the text ("I am as a representative of the production council of the enterprise. .."). Emotionally charged vocabulary and emotional syntax are absent. Opinions and judgments are expressed using

vocabulary with evaluative semantics within the framework of the literary norm (“extremely undesirable”, “very favorable impression”, etc.).

The dominant features of translating the text of a business letter include linguistic means that ensure constructive contact and transmission of objective information. These are formulas of politeness within the framework of an official business style; terms; the general background of a neutral written literary norm; numbers, abbreviations; proper names; titles, ranks, positions appeal from 1st letter. pl. h.; vocabulary with evaluative semantics within the framework of written literary norms. Translation units: phoneme (when translating proper names); word (when translating terms, titles, titles and positions); phrase (when translating clichéd phrases of official business style); offer (when translating contact formulas). Types of correspondence used: unambiguous, context-independent equivalents (terms, designations of titles, ranks and positions, proper names); variant correspondences (vocabulary within the written literary norm); transformations (contact formulas, some syntactic structures of written literary norms).

The author of an official documentary text is usually a lawyer or any adult citizen of society who resorts to the help of a lawyer for consultations on the drafting of a particular legal document, as well as in order to officially certify it and thereby give it legal force and obligation. The recipient of legal texts is again either a lawyer or any adult citizen. Both the author and the recipient of legal texts are subject to strict requirements: a lawyer, he must be a practicing lawyer, a member of certain legal communities, colleges, the citizen who draws up the document must be mentally normal, must confirm his identity and the right to act as a participant in this legal operation .

Despite the fact that in any legal document the persons acting as authors are clearly named, the document is as impersonal as possible. By naming a specific situation and specific circumstances in which certain events occur or do not occur, certain events must or must not occur, certain actions are performed or not performed, certain actions must or must not be performed, the document nevertheless raises its topic to the level of objective law , before whom everyone is equal.

Due to their strict regulatory nature, texts of official business style have, over the course of history, maximally refined and conventionalized their language, designed to convey important cognitive information. The linguistic means of the legal text are selected in such a way as to completely eliminate ambiguity and discrepancies. A translator of legal texts should also strive for this.

Official business style in general and the style of legal texts in particular are characterized by a high degree of cliché. It is not for nothing that almost all official organizations have templates for basic documents (contracts, agreements, certificates, certificates, etc.), collections of samples of template documents, etc. are specially published. In this sense, the translator, in fact, does not translate, but simply compiles documents from new data according to old models.

In the official business style, the proportion of terms is high, which makes it similar to the scientific style. There are terms that are known only to lawyers and those that are understandable to the general public. Regarding legal terms, it should be said that among them there is a lot of international vocabulary (domicile, appeal, cassation, repatriation, communiqué, restitution, doyen, retorsion, attaché, etc.), and v it, as is known, often poses a certain danger . The fact is that among this kind of lexical units there are a lot of “false friends of the translator” - words that are formally similar (which is understandable, because they have the same origin, most often Latin or Greek), but differ either completely or partially by value.

Naturally, many concepts, especially in such a culturally and historically dependent field as jurisprudence, do not coincide with concepts that have the same name but are different in essence in a different national environment. As a result, very few legal terms derived from the same Latin word are identical in scope of meaning. (This is also true with regard to concepts that “diverged” during their historical development in other areas of human activity, for example, in accounting, banking, medicine, etc.) Therefore, whenever you come across outwardly similar terms, you must necessarily verify them according to special reference books or “consult with experts to find out whether and to what extent the scope of the meaning of a given term in the FL and TL coincides. Otherwise, we can make gross factual errors, which will make our translation not representative of the original and lead to serious consequences, because we are dealing with a document, on the accuracy of the translation of which the solution to many, including vital, issues depends.

In general, words in an official business style are used exclusively in their direct meanings. There is no place for imagery, tropes, etc., since their presence creates ambiguity that is unacceptable under any

circumstances in a legal text, leading to different interpretations, and consequently to the loss of the document's main property - legal normativity. The same words, especially if they are terms, can be repeated from sentence to sentence. The requirement to avoid repetition, which applies to written speech, loses its relevance here. Stylistic beauty is sacrificed for clarity and extreme clarity of expression of thought.

Latin phrases are often found in legal language. But here, unlike the scientific style, they do not give the speech a special "scholarship" and refinement, but are terminological formations that can neither be replaced nor omitted. Latin words and expressions used as terms are not translated, since they are usually well known to specialists in jurisprudence or diplomacy. However, a translator, if he specializes in translating legal documentation in which this layer of vocabulary is found, should familiarize himself with it, otherwise he simply will not be able to understand the reasoning of the original author.

Another significant property of the text in the official business style is the archaization of the language. Verbal nouns are preferred, which are typical of the variety of official business language called clerical (prohibition, permission, dismissal of appeal, promotion, demotion, etc.).

The official business style contrasts sharply with the colloquial everyday style in all languages where these functional styles are presented. In English this difference is especially noticeable. So, if in his conversational style he prefers original, Germanic words, which in their absolute majority are one- or two-syllable, then in his official business style - words of Latin origin. The latter are usually polysyllabic: dismemberment, belligerence, repatriation, restitution, etc. A translator into English should remember that of the doublet pairs, words of Latin origin are preferable: from the pairs begin - commence, tell - announce, help - assistance, the official business translation includes commence, announce, assistance.

Diplomatic language is characterized by so-called etiquette words, the use of which, as well as special etiquette formulas (turns of speech), is determined by the need to comply with a strict protocol that prescribes the behavior of officials during certain official events. This layer of vocabulary includes the designations of the titles of high-ranking officials: His / Her Majesty the King / Queen, His Highness, dear Mr. Ambassador.

Present tense verbs, passive constructions, and modal structures with the meaning of obligation and obligation are very common in legal documents. All this gives the legal document objectivity, impersonality, universality (at least within the framework of a given social collective) and prescriptiveness. The syntax of such documents can be very complex and confusing at first glance. But it should be remembered that a legal document is least likely to be readable and understandable on the first reading. The main thing, we repeat, is to prevent discrepancies and misunderstandings. Almost nothing here goes without saying. What is said is said. In practice, it turns out that complex syntax serves these purposes better than perhaps simpler but more open-ended syntactic structures. Therefore, legal language is characterized by long periods with diverse conjunctions, with numerous participial and/or participial phrases, infinitive complexes, introductory words and expressions, and other isolated constructions. Compressiveness is not characteristic of a legal text.

Texts of the everyday business variety of the official business functional style are more compact. Compactness of presentation is achieved in them solely due to the fact that the author, bypassing or minimizing the discussion of various secondary issues, proceeds directly to the essence of the matter.

Important for the structure of the text belonging to the official business functional style is its graphic design. It should emphasize the semantic-syntactic structure of the text and simplify working with it. That is why special forms are so common, forms in which authors of legal texts simply enter their data.

Even if there are no forms for some forms of official business documents, there are still certain mandatory ways to prepare them. For example, any statement begins with the name of the official to whom it is addressed in the upper right corner. (Note that this person is not selected at the will of the author of the application, but based on the hierarchy of the organization in which he works or to which he applies.) The name of the person applying to this official, his title, position, etc. are also indicated. Next, in the center of the line, the word statement is written, and the name of the official, the author of the statement, and the title of the document itself deliver one sentence, located on the page in a special way.

Here, an unusual word order for the Russian language is adopted with inversion {employee... statement, not employee statement...}, while the word statement is placed in the center of the line. After this, the essence of the appeal to the director is outlined. It is clear that documents of this kind should be translated taking into account national traditions and generally accepted forms and figures of speech of the TL. Under no circumstances is it possible to deviate, distort or remove certain nuances of the content of translated documents.

The translator must ensure consistency in the style of the target language, especially if he is translating into a foreign language. The latter circumstance, of course, presupposes that the translator must have excellent knowledge of the standards and norms for writing documents in TL.

**SEMINAR**

## 2-semester

### 1-SEMINAR

#### ➤ **Topic of the seminar:**

##### ➤ **The concept of translation**

- *Content of the seminar:* Types of computer based translation. Features of computer based translation.
- *Form of the seminar:* Preparation of individual reports on theoretical issues.
- *Terminology:* CAT, machine translation, translation memory, translation tools, automatic text translation.
- *Plan of the seminar lesson:*

##### ✓ **Assignments for independent preparation:**

1. Study the literature on the topic, recommended at the end of this unit.
2. Describe the main issues of computer assisted translation.
3. What linguistic problems do you usually as a user face while working with computer assisted translation tools?
4. Conduct a translation analysis of one of the offered example performed by CAT tools.

#### **Literature to be studied:**

1. Computer-Aided Translation Technology: A Practical Introduction (Didactics of Translation). - University of Ottawa Press, 2002.
2. Using Computers in the Translation of Literary Style: Challenges and Opportunities (Routledge Advances in Translation and Interpreting Studies Book 42) Part of: Routledge Advances in Translation and Interpreting Studies (91 books) | by Roy Youdale | Jun 13, 2019.

### 2-SEMINAR

#### ➤ **Topic of the seminar: Types of translation. Translation methods.**

- *Content of the seminar:* Types of special translation. Its features and aspects.
- *Form of the seminar:* Preparation of individual reports on theoretical issues. Auditorial analysis of special texts.
- *Terminology:* scientific terms, Passive voice, complex and compound sentences, dense semantic content, declarative form, research article, publicistic texts, stylistic figures, bills, conference, speech, juridical terms.
- *Plan of the seminar lesson:*
- ✓ **Assignments for independent preparation:**

1. Study the literature on the topic, recommended at the end of this unit.
2. Describe the main issues of oral translation.
3. What psychological and linguistic problems do you usually as a translator face while working in the English-Uzbek-English pair?
4. Perform a pre-translation analysis of one of the offered example videos given at the end of the manual.
5. Translate a particular oral speech simultaneously; summarize the main issues in recreating the speech that you encountered in the process of translation.
6. What translation techniques did you use to overcome them? Justify your variant of translation.

- ✓ Translate into Uzbek a brief speech of a political figure that you admire.
- ✓ All students translate the speech from pop-science channel  
([https://www.youtube.com/watch?v=UF\\_Y3zgSGJE](https://www.youtube.com/watch?v=UF_Y3zgSGJE))

**1. Translate the following words and word combinations into Uzbek.**

acute respiratory problems, pandemic, alcohol based antimicrobial hand sanitizer, patient zero, altruism (n) altruistic (adj), persistent cough, asthma, pneumonia, contact tracing, precautionary measures, contagious, to ramp up, to contain an outbreak, respiratory droplets, to contaminate, respiratory problems, curfew, quarantine, epicenter, a state of emergency, fomite / fomites, stockpiling, herd immunity, stringent, incubation period, super-spreader, misinformation, surface transmission, a new strain, transmission rate, vaccine, ventilators, vigorous action, vulnerable person, wheezing, zoonotic, acceleration phase, physical distancing, to catch a disease, to self-isolate, community spread, severity, death toll social distancing, to disinfect, symptoms, face mask, utmost (adj & noun), to be hospitalized, precautions, large gatherings, protective clothing, lockdown, anxiety

**2. Use a word or words from the list above to complete the sentences below.** Change the verb form if necessary.

1. In some countries, governments advise that the entire family should (a).....if just one member experiences symptoms such as a (b)..... cough, (c)..... problems or a fever. 2. Avoiding large gatherings and practising social (a)..... can help reduce the (b).....rate of the virus. 3. When you seek information regarding Covid-19, always go to official sources and be careful of ..... spread online. 4. Many countries are ..... their efforts to try to contain the spread of this virus. 5. As yet, there is still not enough known about the..... of the virus and precisely how long it survives on cardboard or plastic. 6. People with breathing problems, such as ....., should take extra precautionary measures. 7. Covid-19 was declared a .....by the WHO on March 11th, 2020. 8. In the current situation, we are likely to see good examples of..... behavior as neighbor helps neighbor. 9. Most governments around the world are doing their ..... to contain the spread of the coronavirus.

**3. Read the text, translate it into Uzbek, find the proper equivalents of the words and word combinations given in the bold type.**

**THE RACE FOR A COVID VACCINE: INSIDE THE AUSTRALIAN LAB WORKING  
ROUND THE CLOCK  
TO PRODUCE 100M DOSES**

**The Guardian is given a unique insight into the operations of CSL, which is making vaccines that could help end the crisis**

Some call it the “happy soup”. Take a dash of modified Covid-19 protein DNA, mix it with cells from a Chinese hamster’s **ovary**, and place the combination in two **state-of-the-art** 2,000L bioreactors in a sprawling scientific facility on Melbourne’s northern fringes. The result? A broth that, once purified and combined with **an immune booster**, could help end the Covid-19 crisis as we know it. For months, much hope has rested on the vaccine technology developed by the University of Queensland, which has produced a version of the virus unable to use its crown – or *corona* – of spikes to **attach to target cells** inside the human body. But if hopes are realised and the UQ vaccine is found to be safe and effective, what next? How will Australia manufacture it at the dizzying scale required to bring the nation out of crisis?

**How the vaccine works** The Guardian has been given a unique insight into the operations of CSL, the company **tasked with manufacturing** 100m doses of the UQ vaccine and tens of millions of doses of the AstraZeneca vaccine, one of the world's other great hopes. Production will take place in CSL's biotech manufacturing facility in roadmeadows, a lab directed by a softly spoken, bespectacled scientist named Phil Elliott. Elliott and his team are already manufacturing the UQ vaccine to aid in the clinical trials and to ensure it is available to be distributed across Australia and New Zealand as soon as possible, once deemed safe. "If the trials continue to prove successful and deliver the outcomes that we are all hoping that they do, we will have manufactured sufficient material to enable the Australian and New Zealand population to have access to the vaccine candidates for administration," Elliott says. "The team are very excited to be able to say they have been involved in what's a globally significant activity. "The process of infection relies on the virus using the spike proteins on its outer surface to attach on to human ACE2 receptors – a protein on the surface of many cells, including in organs and on tongues.

Once attached, the spike transforms and unfolds, hooking into the cell and **crashing the virus particle and cell** together, forming a channel through which a string of viral genetic material can pass into the human cell. When the body's immune system fires up to combat the virus, much of its effort goes toward that spike protein. UQ has effectively taken the Covid-19 genetic sequence, isolated the section that codes for the spike protein, and changed that sequence to include a clamp that locks three spike proteins together in the form they exist in before they try to bind with human cells. The upshot? The body gets all the immune response with none of the infection and is vaccinated against future Covid-19 infection. The process for manufacturing the UQ vaccine begins when CSL receives the DNA that codes for the modified spike proteins. The DNA is then introduced into mammalian cells – most often a cell line originally derived from the ovary of a single Chinese hamster – and placed into the bioreactors at CSL's facility. It starts off small. The mammalian cells making the spike protein are grown in small volumes of roughly 50ml. Then 100ml, and 200ml. And on, and on, until you start to get the kinds of quantities you need to produce a vaccine. "Ultimately you have to scale up the growth of those [Chinese hamster ovary] cells to a very large volume so you can produce sufficient quantities," CSL's chief scientist, Andrew Nash, explains. "So in our case you end up in a 2,000L bioreactor."

#### Literature to be studied:

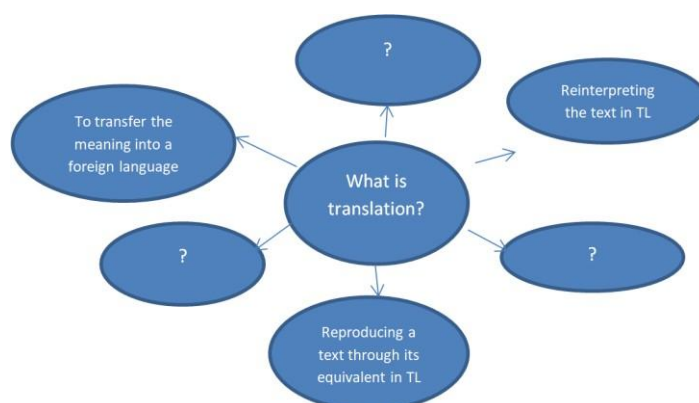
1. Введение в переводоведение: Учеб. пособие для студ. филол. и лингв. фак. высш. учеб. заведений. — СПб.: Филологический факультет СПбГУ; М.: Издательский центр «Академия», 2004. С. 273-274.
2. Комиссаров, В.Н. Теория перевода : (лингвист. аспекты) : учеб. для ин-тов фак. иностр. яз. / В.Н. Комиссаров. – М. : Высш. шк., 1990.– 187 с.
3. Чужакин, А.П. Мир перевода–2. Practicum / А. П. Чужакин. – М.: Валент, 1998. – 149 с.
4. Rakhimov G. Tarjima nazariyasi va amaliyoti. – T:, 2016. – 176 b.

### 3-SEMINAR

- **Topic of the seminar:** *Working with dictionaries in written translation.*
- *Content of the seminar:* Formation of Translation theory and practice as a science, the basic concepts of the discipline.
- *Form of the seminar:* Cluster method, students' abstracts.
- *Terminology:* linguistic mediation, interlingual communication, equivalent replacement, source language, target language, transformation, correspondence.

➤ *Plan of the seminar lesson:*

✓ **Complete the cluster:**



✓ **Reference questions and assignments.**

1. Give the most accurate definitions to the concept of translation.
2. What contradictory translation principles have been established?
3. What main sections in translation studies are pointed out?
4. Describe the correlation of Translation theory and practice with other social-humanitarian disciplines.

❖ **Literature to be studied:**

1. G'ofurov I, Mo'minov O, Qambarov N. Tarjima nazariyasi. –Tashkent, 2012. – 216 b.
2. Musayev Q. Tarjima nazariyasi asoslari. – Tashkent, 2005. - 352 b.
3. Rahimov G'. Tarjima nazariyasi va amaliyoti. – Tashkent, 2016. – 176 b.
4. Garbovskiy N.K. Teoriya perevoda. – Moskva, 2007. – 545 str.
5. Newmark P. Approaches to Translation. – Hertfordshire: Prentice Hall, 1988. – 234 p.

#### 4-SEMINAR

➤ **Topic of the seminar: Antonym translation.**

- *Content of the seminar:* Text segmentation.
- *Form of the seminar:* Solving problems on independent thinking; commentary reading and analysis of literature.
- *Terminology:* text segmentation, unit of translation, contextual dependency, theme, rheme, word-for-word translation, receptor, textual components, adequacy.
- *Plan of the seminar lesson:*
- ✓ **Read the text and try to divide it into main units of translation. Translate the text into Uzbek, based on the principles of text segmentation.**

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat. The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its [9] reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars

were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated<sup>20</sup>.

✓ **In the table given below you can compare the text in SL and TL.**

| The old man and the sea   | Chol va dengiz   |
|---|--|
| <p>He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally <i>salao</i>, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat. The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its [9] reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated</p> | <p>Chol qayiqda yolg'iz o'zi Golfstrimda baliq ovlardi. Dengizga chiqayotganiga mana sakson to'rt kun ham to'ldi, ammo hali bironta baliq tutganicha yo'q. U bilan qirq kun bola birga bo'ldi. Hadeganda qo'li quruq qaytavgach, ota-onasi unga endi cholning o'ta-ketgan <i>Salao</i>, ya'ni «o'lguday omadi yurishmagan odam» ekanini aytib, bundan buyon boshqa qayiqda dengizga chiqish kerakligini qulog'iga quydilar. Haqiqatan ham birinchi haftaning o'zidayoq bu qayiqda baliq desa arziguday uchta baliq tutib kelishdi. Deyarli har kuni cholning dengizdan quruq qaytayotganligini ko'rib bola ich-ichidan ezilar edi. U cholning uskunalari, changak, garpun va machtaga o'ralgan yelkanlarini tashishga yordamlashgani qirg'oqq kelardi. Dag'al matodan to'qilgan yelkan yamalaverib, ola-quroq bo'lib ketgan, o'rog'liq holda yaksoni chiqqan polkning yaloviga o'xshardi. Chol oriq va holdan toygan, ensasini chuqur ajinlar tilib o'tgan, betlari esa quyosh nurining tropik dengiz yuzidan aks etib chiqishidan paydo bo'ladigan beozor teri rakining jigar rang dog'lari bilan qoplangan edi. Dog'lar cho'zilib gardanigacha tushgan, yirik baliqlarni tortib olayotganda, chizimchalar o'yib yuborgan qo'llarida chuqur chandiqlik izlari ko'rinardi. Ammo bu izlar ichida yangisi yo'q, hammasi ham uzoq suvsizlikdan qaqrab yotgan biyobon darzlari singari ko'hna edi. Cholda nimaiki bor bo'lsa, bari ham eski, faqat dengiz tusini olgan moviy, mardona odamlarnikiga xos quvnoqlik ko'zlari bundan mustasno edi<sup>21</sup>.</p> |

✓ **Based on the analyses of translation answer the following questions.**

1. Underline the units translated at the level of a morpheme.
2. Underline the units translated at the level of a word.
3. Underline the units translated at the level of word phrase.
4. Underline the units translated at the level of phrase.
5. What problems have you faced in text division? Discuss them with your teacher and group mates.

❖ **Literature to be studied:**

1. Komissarov V.N. Teoriya perevoda (Lingvisticheskiye aspekti). – M., 1990. – P. 52-100.
2. Musayev Q. Tarjima nazariyasi asoslari. – Tashkent, 2005. – 352 b.
3. Valeyeva N.G. Introduction to the theory and practice of translation. – M., 2018. – 152 p.

**5-SEMINAR**

<sup>20</sup> Extract taken from “The old man and the sea” by E.Hemingway.

<sup>21</sup> Chol va dengiz. Translated by I.Gafurov. – Tashkent, 1986. – 43 p.

➤ **Topic of the seminar: Lexical-semantic transformation in written translation.**

- *Content of the seminar:* Expressing types of grammatical meaning in translation. Grammatical divergence in translation. Grammatical transformations in translation. Principles of translation of constructions.
- *Form of the seminar:* Preparation of individual reports on theoretical issues. Auditorial analysis of the text.
- *Terminology:* grammatical correspondence, interference, grammatical transformations, literal translation, grammatical substitutions, conversion, reduction, extension.
- *Plan of the seminar lesson:*

✓ **Assignments for independent preparation:**

1. Study the literature on the topic, recommended at the end of this unit.
2. Describe the main grammatical problems of translation.
3. What grammatical problems do you usually as a translator face while working in the English-Uzbek-English pair?
4. Perform a pre-translation analysis of one of the offered texts given at the end of the manual.
5. Translate the text in written form; summarize the main grammar difficulties that you encountered in the process of translation.
6. What translation techniques did you use to to overcome them? Justify your variant of translation.

✓ **Translate the following sentences using the transformation of replacement at the level of:**

**a) parts of speech:**

1. *Dr Fagan gave a long sigh.*
2. *Mr Simmonds saw me out at the front door and gave me a pleading unhappy look.*
3. *"Oh, Grimes", said Mr Prendergast, and he blushed warmly and gave a little giggle.*
4. *David forced a smile.*
5. *He became a quarreler, but not with her.*
6. *I had just managed to get down the last spoonful of chocolate ice cream, ... when the Boss, who was a powerful and systematic eater ... said, ...*
7. *Talking cheerfully, the party crossed the hall and went down the steps.*
8. *You are a sentimentalist.*
9. *She is a fast learner.*

**b) parts of the sentence:**

1. *"I was just reminiscing, seeing the carousel on the shelf." "And that made you sad?" "But I am not sad. Really. Truly".*
2. *I even wrote letters to him, asking for help for her ... But they didn't get any answer.*
3. *She was pleased with the apartment.*
4. *So Ian and I have something in common.*
5. *"What's your name?" "Ian". "It's a queer name. How do you spell it?"*
6. *Can you understand that?*
7. *The August day was miserably humid; one felt it even in the air-conditioned room.*
8. *I love your dress.*

✓ **Define the meaning of the underlined articles and translate the sentences.**

1. *The officer is the one who gives the orders.*
2. *What wonderful news: the painting on my wall is a Rembrandt!*
3. *I'd like a coffee, please.*
4. *Utility, economy, and apparent durability are the qualities to be sought for, I think.*
5. *During the fourteen years that I have been at Llanabba there have been six sport days and two concerts ...*

6. *It is easy to look back and paint a picture of how things went. At the time it was all unclear.*  
 7. *"You are the Mrs Florian whose husband once ran a place of entertainment on Central Avenue?"*  
 8. *[Nulty turned over a photo that was lying face down on his desk and handed it to me. It was a police mug, front and profile, with a fingerprint classification underneath]. "That's the boy."*

❖ **Literature to be studied:**

1. G'ofurov I., Mo'minov O., Qambarov N. Tarjima nazariyasi. – T.: "Tafakkur bo'stoni", 2012. – 216 b.
2. Valyeva N.G. Vvedeniye v teoriyu i praktiku perevoda. – M.: RUDN, 2016.
3. Latishev L. K. Texnologiya perevoda: ucheb. posobiye dlya stud. lingv, vuzov i fak. – M.: Akademiya, 2005. – 320 s.
4. Retsker Ya. I. Teoriya perevoda i perevodcheskaya praktika. Ocherki lingvisticheskoy teorii perevoda. – M.: Auditoriya, 2016. – 244 s.

**6-SEMINAR**

➤ **Topic of the seminar: Grammatical features of written translation.**

- *Content of the seminar:* Types of simultaneous translation. Features and aspects of simultaneous translation.
- *Form of the seminar:* Preparation of individual reports on theoretical issues. Auditorial analysis of the text.
- *Terminology:* simultaneous translation, types of interpretation, main subject, semantic content, confidentiality, etiquette, translator's voice, pose and sight, nonverbal communication skills.
- *Plan of the seminar lesson:*
- ✓ **Assignments for independent preparation:**
  1. Study the literature on the topic, recommended at the end of this unit.
  2. Describe the main issues of oral translation.
  3. What psychological and linguistic problems do you usually as a translator face while working in the English-Uzbek-English pair?
  4. Perform a pre-translation analysis of one of the offered example videos given at the end of the manual.
  5. Translate a particular oral speech simultaneously; summarize the main issues in recreating the speech that you encountered in the process of translation.
  6. What translation techniques did you use to overcome them? Justify your variant of translation.
- ✓ Prepare a brief speech in honor of a public figure you admire. Read it into the recorder and play it back. It should persuade a listener who is unfamiliar with the public figure.
- ✓ Pretend you're interpreting the following speech excerpt, and a few words have been obscured by bad pronunciation, conference-room noise, or poor sound quality. Read the speech into your tape recorder and, using context, fill in the gaps in a way that does not distort the overall meaning of the sentence. Make an effort to finish each sentence. When you've finished recording, compare your performance to the full text of the speech. It should be close enough to the original one in order to complete the given exercise.
- ✓ All students translate the speech by Martin Luther King "I have a dream" simultaneously one by one. (<https://www.youtube.com/watch?v=vP4iY1TtS3s>)
- ✓ The following exercise is read by one student and a second student interprets simultaneously:
- ✓ Simultaneous translation provided at the conference was excellent. 2. For further details the reader is referred to the paper presented by Brown. 3. We are going to study mechanisms underlying photosynthesis. 4. The knowledge gained on the subject during the past decade is rather important. 5. The calculation depends on the peculiar laws governing the inside of a molecule. 6. The gamma-ray observed here may be identified with the one observed in the Coulomb excitation. 7. This law takes into account forms of energy other than those discussed so far. 8. The first time interval is that taken by the faster ions to travel the distance from the plates, and the second (reckoned from the commencement of the experiment) is that taken by the slower ions. 9. We are now to deal with different kinds of solids

those usually implied by the term "normal". 10. Fresh discoveries may be made throwing a valuable light on the true forms of molecules. 11. Evidence was found indicating that there were large potential irregularities in the energy level throughout the crystal. 12. An equation has been developed describing the depolarization of the fluorescence. 13. A theory is presented taking into account the angular distribution of the scattered light. 14. The wavelength so determined will not be exactly accurate. 15. The ions thus formed will be accelerated in the direction towards the cathode. 16. Now it is possible to include cross sections for fission neutrons hitherto unpublished. 17. The solid solution theory explains certain phenomena not otherwise accounted for. 18. The theoretical significance of the wave theory of matter as applied to electrons will be discussed later. 19. The photoelectric current, as measured by means of the galvanometer is directly proportional to the intensity of light. 20. The first practical spectroscope was designed in 1858. As originally constructed it was provided with a glass prism and used only for visible light. 21. The crystal growth as promoted by the addition of iodine was studied by electron microscopy.

❖ **Literature to be studied:**

5. Аликина, Е.В. Введение в теорию и практику устного последовательного перевода: Учеб. пособие / Е.В. Аликина. – М. Восточная книга, 2010. – 192 с.
6. Комиссаров, В.Н. Теория перевода : (лингвист. аспекты) : учеб. для ин-тов фак. иностр. яз. / В.Н. Комиссаров. – М. : Высш. шк., 1990.– 253 с.
7. Чужакин, А.П. Мир перевода–2. Practicum / А. П. Чужакин. – М.: Валент, 1998. – 192 с.
8. Rakhimov G. Tarjima nazariyasi va amaliyoti. – T:, 2016. – 176 b.

## 7-SEMINAR

### Realities in written translation, phraseological units, wise words and ways of translating proverbs.

#### EXERCISE 5

The following answers are orientative: correct answers can vary widely.

I. Be specific—don't make readers guess important details.

- 1) We forced 20 male Sprague Dawley rats to inhale 1500 ppm chloromethane for 90 days.
- 2) Cardiac output decreased by 40%.
- 3) After (During?) the administration of amiodarone... Or, depending on the context: Ten minutes after the intravenous administration of 150 mg amiodarone, the frequency and length of runs of tachycardia decreased.
- 4) A 73-year-old man presented with a systolic ejection murmur.

II. Keep writing as simple as possible—avoid unnecessary complexity.

- 1) Most patients had had traffic accidents.
- 2) The incidence of type II diabetes in children is increasing.
- 3) We studied 16 men and 14 women with congestive heart failure.
- 4) The nursing team monitored patients' vital signs.

III. Be concise—make every word count.

- 1) CT revealed massive subarachnoid hemorrhage.
- 2) Bilirubin causes the urine to become dark brown.
- 3) The purpose of the Rapid Response Team is to support personnel outside the ICU and ED.
- 4) Two studies are underway to explore this phenomenon.

IV. Ensure that ideas flow smoothly—eliminate obstacles to comprehension.

- 1) Neurocognitive impairment is common in ICU patients. This impairment can persist long after discharge and can affect patients' ability to perform tasks of daily living, resulting in decreased quality of life and increased social costs.
- 2) At our center, hemopexin levels are often utilized to diagnose hemolytic anemia. Or: At our centre, haemopexin levels are often utilised to diagnose haemolytic anaemia.
- 3) When heart rate increases, cardiac output usually increases, too.
- 4) She spoke at the consensus conference to establish regulations to ensure the rights of critical patients.

V. Maintain the right attitude—be forthright and humble, show respect for others.

- 1) These results demonstrate an improvement over existing treatment options.

2) Our results suggest that this treatment could have some benefit in the treatment of a select group of patients.

3) When urologists interpret the PSA, they take many factors into consideration.

4) A 20-year-old man presented with a knife wound.

ESTEVE FOUNDATION NOTEBOOKS N° 29

2. Scientific style

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Developing skills in scientific writing

VI. Be accurate—use the correct terms and mechanics (spelling grammar, and punctuation).

1) In general, medicine you inject acts faster than medicine you swallow.

2) Nearly half our patients had heart disease.

3) Abused children often corroborate their caretakers' lies.

4) Microscopic examination revealed islands of throphoblastic cells surrounded by extensive necrosis.

EXERCISE 6

1) Fludrocortisone is absorbed rapidly from the GI tract, with reaching a peak plasma concentration within 1.5 hours. This sentence was not specific.

2) Vasopressors are indicated after starting CPR. Or: Administer vasopressors after starting CPR. This sentence was unnecessarily complex.

3) The trigeminal nerve is the largest of the cranial nerves; it provides the tactile, proprioceptive, and nociceptive afference of the face and mouth. It also activates the muscles of mastication, the tensor tympani, tensor veli palatini, mylohyoid, and anterior belly of the diaphragm. Inconsistent terminology hindered the flow in this sentence.

4) Anesthesiologists must complete a four-year residency program after medical school. Or: Anaesthetists must complete a four-year residency programme after medical school. The mixing of UK and US English hindered the flow in this sentence.

5) This study shows that... This was a problem of attitude (arrogance).

6) A nurse will be responsible for taking your temperature and blood pressure. He or she should always inform you of the findings. This was a problem of attitude (sexism).

7) Multiple organ failure resulted in death in all cases. This sentence was not specific.

8) The overuse of abbreviations hindered the flow in this sentence.

9) The lesion was excised. This sentence was unnecessarily complex and wordy.

10) Her gallbladder was resected by a surgeon. This sentence was not concise.

## 8-SEMINAR

**In the translation, preserve the style of the author, in the original**

Precision: Avoiding ambiguity

EXERCISE 7

1) Patients with Glasgow Coma Scale score <15 were excluded from the analysis.

2) A total of 12 (80%) of the 15 samples were contaminated with *Yersinia enterocolitica*.

3) Beta-hemolytic streptococci were isolated from blood serum and urine, so clarithromycin was administered.

4) We observed a tenfold increase in the T-lymphocytes expressing more Orai1.

5) After oral administration of the new angiotensin-converting enzyme inhibitor, mean peripheral blood pressure decreased by 15%.

6) The macular skin lesions doubled in size and became purplish-black between the initial examination and follow-up one month later.

7) After the procedure, most (74/100) of the rabbits developed edema (45/100) or pneumonia (45/100) or both (16/100).

8) We report the case of a six-year-old boy who developed a jejunal perforation after ingesting a toothpick.

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Developing skills in scientific writing

9) Experimental subjects (we suppose the authors defined them before) underwent (name the tests) to ensure they were (perhaps it would be better to define healthy in negative terms, e.g., they did not have X, Y, or Z).

10) Lowering the pH below 6.0 and raising it above 7.7 resulted in the death of (perhaps it might be interesting to list the microorganisms).

EXERCISE 8

1) d 6) a

- 2) a 7) d
- 3) c 8) a
- 4) c 9) b
- 5) d 10) c

#### EXERCISE 9

- 1) irradiated/ radiated

The pain radiated to his left jaw and arm.

The prostate and involved lymph nodes were irradiated.

- 2) review/revise

Please review my paper as soon as possible;

I need to revise it and respond to the reviewers' comments by Friday.

- 3) implemented/implanted

Pacemakers are normally implanted under local anesthesia.

After the protocol was implemented, the rate of infections in the ICU decreased by 30%.

- 4) beside/besides

She stood beside me through all my troubles.

Besides being obese, he is diabetic.

- 5) foreword/forward

Dr. Joyce wrote the foreword to her book on neural control of involuntary effectors.

I will forward your message to the statistical editor.

- 6) principal/principle

In principle, an electrical potential is applied across a lipid bilayer membrane and the resulting currents are measured.

The principal cause of dental caries is *S. mutans*.

- 7) continually/continuously

He was fitted with a Holter device to monitor his heart continuously.

We tested the patient's reflexes continually over the three-day period.

- 8) administer/administrate

The drug's effects are much more rapid when you administer it intravenously.

The university decided to administrate the laboratory directly.

- 10) noticed/realized

She had noticed a lump on her breast.

She realized that she needed a professional opinion.

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Developing skills in scientific writing

- 11) localized/ located

MRI located the lesion in the lumbar spine.

Topical application of formalin-soaked-pledgets is effective for controlling localized bleeding secondary to radiation cystitis.

- 12) ileum/ilium

Osteomyelitis of the ilium is uncommon.

Crohn's disease that affects the ileum can increase the risk of gallstones.

- 13) delayed/postponed

The meeting was postponed because the surgeon had an emergency call.

The diagnosis was delayed because the medication masked the symptoms.

- 14) fewer/less

We have done fewer procedures this month than last.

We have made less money than last month.

- 15) excise/resect

The infiltrative nature of the tumor and its difficult location made it impossible to excise.

If they resect one lobe of her liver, she has a good chance of full recovery.

- 16) patent/permeable

The blood-brain barrier becomes more permeable during inflammation.

The common carotid artery was occluded, but the internal and external carotid arteries were patent.

- 17) various/varying

Various studies have corroborated these results.

Studies on the efficacy of the treatment have yielded varying results.

- 18) is/represents

Obesity is a major health problem in many developed countries.

The dotted line represents the mean concentration in the control group over time.

19) absorption/adsorption

When calculating the dosage of some drugs in patients undergoing continuous renal replacement therapy, it is important to take adsorption onto filters into account.

Dietary fiber can help bulk up runny stools through absorption of excess fluid.

20) reabsorption/resorption

In bone resorption, osteoclasts break down bone and release the minerals into the blood.

Vitamin-D-dependent reabsorption of calcium takes place in renal distal tubules.

## 9-SEMINAR

### Alternative and Adequacy in Literary Translation.

#### EXERCISE 71

**1) Most readers find text B easier to follow because the information is presented in a way that enables new information to be assimilated in the framework of created by what comes before.**

Text A

Text B [1] Calcium channels are particularly interesting because this mineral does much more than simply carry a charge across the membrane. [2] Calcium's role as an intracellular messenger might be even more important than the calcium ions' essential contributions to neuronal electrical activity.<sup>1</sup> [3] Calcium ions that enter the cell regulate several intracellular enzymes after they bind with proteins.<sup>2</sup> [4] Moreover, the gating of several types of ion channel is regulated by intracellular calcium ions, which are even involved in the deactivation of some of their own channels. <sup>3</sup> [5] Finally, intracellular calcium has a tremendous effect on signaling between neurons because it directly controls the release of chemical neurotransmitters at synapses.<sup>4</sup> [6] Thus, calcium plays a key role in the functioning of the nervous system. [1] Calcium channels in neuronal cell membranes<sup>5</sup> are particularly interesting because calcium does much more than simply carry a charge across the membrane. [2] Although calcium ions' contributions are essential to neuronal electrical activity, calcium's role as an intracellular messenger might be even more important.<sup>6</sup> [3] Calcium ions that enter the cell bind with proteins and then regulate several intracellular enzymes.<sup>7</sup> [4] Intracellular calcium ions also regulate the gating of several types of ion channel and are even involved in deactivating some of their own channels.<sup>8</sup> [5] Moreover, intracellular calcium directly controls the release of chemical neurotransmitters at synapses, so it has a tremendous effect on signaling between neurons.<sup>9</sup> [6] Thus, calcium plays a key role in the functioning of the nervous system. 1 New before given. 2 Reverse chronological order. 3 New before given; passive voice and more complex sentence structure. -48- Developing skills in scientific writing 4 Consequence before cause. 5 Provides a context early in the text. 6 Given before new. 7 Chronological order. 8 Cohesive –begins with concept discussed in previous sentence. Active voice and relatively simple sentence structure. 9 Cause before consequence. 2) Most readers find text B easier to follow because the information is presented in a way that enables new information to be assimilated in the framework of created by what comes before. Text A describes the rate of change, then the baseline condition (with a definition of the key term) and the reason for the change. Text B begins by defining the key term. Then it goes on to describe the baseline condition, the reason for change, and finally the rate of change. EXERCISE 72 Example answer Malignant tumors of the testicle usually present as a painless lump. These tumors are rare; only about 1 in 250 men develop testicular cancer sometime in their lives. The cause of testicular cancer is unknown. However, the risk of developing cancer is increased in testicles that failed to descend into the scrotum during fetal development (cryptorchidism). This increased risk persists even when the testicle is surgically descended early in life. However, this operation makes it is easier to detect the lump than if the testicle was left inside the abdomen. Testicular cancer can be successfully treated by surgery, radiation therapy, or chemotherapy, and most patients survive, even those with metastases to the abdomen.

## 10- SEMINAR

### Translation of sentences given in the infinitive form of the verb.

**Sydney Ferries Level: Easy Source: 'NSW Transport Minister Andrew Constance hits back after claims Sydney ferries won't fit under bridges.'**

Style Used: Style Manual NSW transport minister Andrew Constance has defended the decision to buy ten new ferries despite the fact people will need to move seats when they go under some Sydney bridges. Mr Constance said critics needed to "take a chill pill" about the fact passengers on the new River Class ferried would have to move to the lower deck as the vessels approached the Camellia Railway Bridge and Gasworks Bridge on the Parramatta River. The 10 new river cats are due to be in operation by the end of the year and, unlike the ferries all ready servicing the Parramatta to Circular Quay route, passengers will be able to travel on their rooves.

**Proofreading Exercise: Melbourne Property Prices Level: Easy Source: ‘Now is the time to buy in the Melbourne property market.’**

**Style Used: Style Manual Prospective home-buyers should look to Melbourne if they want to get the most value out of the Australian market, a property expert says.**

Melbourne’s property prices have fallen about 5 per cent since their recent peak in early April 2020, according to CoreLogic. Experts say that unusual drop presents a window of opportunity for buyers. “Melbourne has the largest pricefall recorded across all major capital cities, while mortgage rates have fallen to ultra low levels, so there are now opportunities presenting themselves for homebuyers to negotiate hard on well-located houses,” Buyers agent Pete Wargent said. Before the pandemic Melbourne’s population was on track to be larger than Sydney by 2026, according to ABS data. But tough border restrictions and coronavirus lockdowns put the breaks on people moving to Melbourne via immigration or relocation. RiskWise Property Research CEO Doron Peleg said buyers should recognise that the COVID-19 virus would eventually pass and they may not get another shot at affordable property in Melbourne. “We expect 2021 to be a strong year for houses in Melbourne, with significant capital growth forecast to play out,” Peleg said.

## 11- SEMINAR

### Translation editing of texts of various genres

#### Sample 1: Excerpt from a Blog Post

Dream interpretation is a skill that any one can acquire. It is the art of divining knowledge that is buried in our sub-conscious. It can help us know our selves and solves problems. What more could you ask in a facility that’s freely to your disposal whenever you fell asleep. All you really need is a pen and a paper. Get as relaxed as you can before bed (some book recommend meditation, breathing exercises, or yoga), and then repeat to your self, “I will remember my dreams, and after each dream I will wake up and write them down.” Then, when you wake up, immediately write down your dream. When you come to interpret the dream, look at the events, objects, peoples, colors, and etc., and ask yourself what they do mean to you. This is your own sub-conscious, so your personal interpretation is vial. Once you have done this, you can consult a book or online database of dreams symbols.

#### Sample 2: Personal Statement

I am a highly driven Manager with over ten years experience. My hands-on approach has led to many significant contract wins. My out standing networking skills have secured several important clients, and my ability to develop professional relationships has resulted in a 22% percent increase in sales for my organization. I employed modernist management methods, tailored to insure maximum productivity. I was also directly involved in the development of strategies that enhanced work flows and reduced redundancy through the organization. I am currently seeking a new challenge that will benefit from my meticulous attention to detail, and and friendly professional manor.

#### Sample 3: Paragraph from an Essay

In the minds of many scholars and parents, the picture-book has long been soley for children It is well-known that children find images more immediately and naturally accessible than text. As is so often the case, though, it benefits the scholar (and, indeed, the parent) to have a healthy suspicion of so-called “well-known” facts. The statement has an element of truth inasmuch as picture of a tree should in some respects resemble a tree, where as the word “tree” is a purely arbitrary symbol; however, this should not lead us to assume a natural association between the iconic representation and the tree it self. The addressee – the child – must have some concept of the appearance of a tree. He must also understand, to some degree, how pictures work: that he is looking, not at lines and blocks of color, nor at a piece of paper, but at image intended to represent something seperate from the page. There are, therefore, less differences between words and images than one might except.

## Edit 1

Dream interpretation is a skill that ~~any one~~ anyone can acquire. It is the art of divining knowledge that is buried in our ~~sub-conscious~~ subconscious. It can help us know ~~our selves,~~ ourselves and ~~solves~~ solve problems. What more could you ask ~~in~~ from a facility that's freely ~~to~~ at your disposal whenever you ~~fell~~ fall asleep.? All you really need is a pen and ~~a~~ paper. Get as relaxed as you can before bed (some ~~book~~ books recommend meditation, breathing exercises, or yoga), and then repeat to ~~your self~~ yourself, "I will remember my dreams, and after each dream, I will wake up and write them down." Then, when you wake up, immediately write down your dream. When you come to interpret the dream, look at the events, objects, ~~peoples~~ people, colors, ~~and~~ etc., and ask yourself what they ~~do~~ mean to you. This is your own ~~sub-conscious~~ subconscious, so your personal interpretation is ~~vial~~ vital. Once you have done this, you can consult a book or an online database of dream symbols.

Some of the errors in this passage suggest that the author's first language may not be English. In some places, for example, the author has separated single words into two parts (e.g., *any one*). There are also places where the [noun and verb disagree](#) (e.g., *some book recommend*) and some misused prepositions (e.g., *to your disposal*). These are common errors among writers who speak English as an additional language.

## Edit 2

I am a highly driven ~~Manager~~ manager with over ten ~~years~~ years' experience. My hands-on approach has led to many significant contract wins. My ~~out-standing~~ outstanding networking skills have secured several important clients, and my ability to develop professional relationships has resulted in a 22% ~~percent~~ increase in sales for my organization. I employed ~~modernist~~ modern management methods, tailored to ~~insure~~ ensure maximum productivity. I was also directly involved in the development of strategies that enhanced ~~work flows~~ workflows and reduced redundancy ~~through~~ throughout the organization. I am currently seeking a new challenge that will benefit from my meticulous attention to detail, ~~and~~ and friendly professional ~~manor~~ manner.

Here, the author has cited their meticulous attention to detail, but they have also made some noticeable mistakes. These include using *insure* to mean *ensure*, redundancy (i.e., using the percent symbol and the word *percent* together), confusing the words *modern* (i.e., up to date) and *modernist* (i.e., related to modernism), a homophone-based error where *manor* and *manner* were mixed up, and an unnecessary comma plus repetition of *and* in the final sentence. Such errors would undermine the author's message, so they will need to be corrected!

## Edit 3

In the minds of many scholars and parents, the ~~picture-book~~ picture book has long been ~~solely~~ solely for children. It is ~~well-known~~ well known that children find images more immediately and naturally accessible than text. As is often the case, though, it benefits the scholar (and, indeed, the parent) to have a healthy suspicion of so-called "well-known" facts. The statement has an element of truth inasmuch as the picture of a tree should in some respects resemble a tree, ~~where-as~~ whereas the word "tree" is a purely arbitrary symbol; however, this should not lead us to assume a natural association between the iconic representation and the tree ~~it self~~ itself. The addressee — the child — must have some concept of the appearance of a tree. They must also understand, to some degree, how pictures work: that they are looking not at lines and blocks of color, nor at a piece of paper, but at an image intended to represent something ~~seperate~~ separate from the page. There are, therefore, ~~less~~ fewer differences between words and images than one might ~~except~~ expect.

This passage misused hyphens in various places. One key issue is the hyphenation of *well-known*: this is fine when the word precedes the term it is modifying (i.e., "*well-known*" facts). But this term is not hyphenated otherwise, so we have removed the hyphen when it is used in the sentence starting *It is well known that children...* in this passage.

Another interesting case is the use of *less* in place of *fewer*. This traditional "error" is now so widespread that it is considered [acceptable in some situations](#) (e.g., on signs for checkout lines saying *10 items or less*). But in formal writing, such as an essay, it would need correcting.

There were also some typos (e.g., misspelling *solely* as *soley*; use of a hyphen in place of a parenthetical en dash; the misspelling of *separate*; the confusion of *except* and *expect*). And there were two sentences where articles were missing (e.g., *inasmuch as picture* and *but at image*).

## 12- SEMINAR

### Translation and editing of official texts

#### Typos: spelling

Put the misspelt words in the appropriate groups.

9 items remaining

in hte morning I look forwad to Helo nexxt week at the meting let me knnow English lessson  
With best regarsd, Dera John,

There is a letter missing

There is an extra letter

#### Punctuation

9 items remaining

Choose the correct forms. Together they make an email.

- Dear Mr Alessi!!!
- Dear Mr Alessi,



## 13- SEMINAR

### Methods of poetic translation.

- ✓ **Translate the following monologue into Uzbek paying special attention to stylistic devices and archaisms:**

*Thou, nature, art my goddess; to thy law  
My services are bound. Wherefore should I  
Stand in the plague of custom, and permit  
The curiosity of nations to deprive me,  
For that I am some twelve or fourteen moon-shines  
Lag of a brother? Why bastard? wherefore base?  
When my dimensions are as well compact,  
My mind as generous, and my shape as true,  
As honest madam's issue? Why brand they us  
With base? with baseness? bastardy? base, base?*

*Who, in the lusty stealth of nature, take  
More composition and fierce quality  
Than doth, within a dull, stale, tired bed,  
Go to the creating a whole tribe of fops,  
Got 'tween asleep and wake? Well, then,  
Legitimate Edgar, I must have your land:  
Our father's love is to the bastard Edmund  
As to the legitimate: fine word,--legitimate!  
Well, my legitimate, if this letter speed,  
And my invention thrive, Edmund the base  
Shall top the legitimate. I grow; I prosper:  
Now, gods, stand up for bastards!*  
(King Lear)

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## 14- SEMINAR

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## 15- SEMINAR

### Media translation and editing

Here are three short paragraphs. Find the mistakes (mostly punctuation and spelling; about 10 mistakes per paragraph) and rewrite the paragraph.

#### Part 1

January 21, 1976 was the special day. On that day, two supersonic Concorde aircraft made there first flights one took of from London and the other from paris. Later that year, the first Concorde flew to New York. The flight from London to New York took about three ours. Other planes took twice the time to make that flight. The fleet of Concordes was retierd in 2003. Over the years, the planes had carried more then 2.5 million passengers. Part 2 Do you know wear the longest rode on Earth can be found. The Pan-American Highway begins in Alaska. It passes through Canada United States and Mexico. Than it continues down the west coast of South America all the way to the Chile. Altogether, the highway passes through 12 countrys. It passes through jungles and mountains the road is about 16,000 miles long. Part 3 Are you familiar with the work of marie curie. Born in Warsaw, Poland, on November 7, 1867, Curie was a Chemist and physicist. She and her husband Pierre won the Nobel Prize in 1903 for there discovery of the element radium. In 1911, Marie becomes the first person to win the nobel Prize twice she won the second award for her study of radioactivity. Marie died in 1934 from cancer cause by her contact with radiation.

#### Part 2

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# **Horijiy va mahalliy adabiyotlar ro'yhati.**

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# **MUSTAQIL TA'LIM MASHG'ULOTLARI**

#### **IV. Mustaqil ta'lim va mustaqil ishlar**

Magistrantlarning mustaqil ishi dasturning asosiy bo'limlari asosidarejalashtiriladi va quyidagi ish turlarini nazarda tutadi:

- amaliy til materialini yig'ish, kartochkalar tuzish, kognitiv lingvistikaning nazariy va amaliy muammolari bo'yicha testlar tuzish;
- ma'lum bir til sathiga tegishli til birliklarini egallangan bilim va ko'nikmalarga asoslanib tahlil qilish va prezentatsiya qilish;
- darslik va o'quv qo'llanmalar, maxsus adabiyotlar bo'yicha fan bo'limlari va mavzularini o'rganish va ustida ishlash;
- ma'ruza kursining ma'lum bir qismlari bo'yicha prezentatsiyalar va ma'ruza fragmentlarini tayyorlash;
- tanlangan mavzu bo'yicha referatlar yozish va loyihalar tayyorlash;
- o'rganilayotgan chet tili lisoniy materiali yoki adabiyoti materiali asosida konseptual tahlil metodlarini qo'llagan holda til va tafakkur munosabatlarini, milliy dunyoqarashning xususiyatlarini, lisoniy-kognitiv foliyatning milliy madaniy xususiyatlarini tahlil etish;
- zamonaviy lingvistikaning asosiy muammolari bo'yicha ilmiy tadqiqot olib borish.

Mustaqil o'zlashtiriladigan mavzular bo'yicha talabalar tomonidan ilmiy loyihalar, portfoliolar tayyorlash va uni taqdimot qilish tavsiya etiladi

#### **Yozma tarjima va tahrir fanidan mustaqil ta'lim mavzulari taqsimoti**

| <b>№</b> | <b>Mavzu</b>  | <b>Soat</b> |
|----------|---|-------------|
| 1        | Tarjimashunoslikning dolzarb masalalari                                     | 4           |
| 2        | Yozma tarjimaning bugungi kundagi axamiyati                                 | 4           |
| 3        | Yozma tarjima turlari   | 4           |
| 4        | Yozma tarjima muammolari va ularni xal etish yullari                        | 4           |
| 5        | Yozma tarjimaning buguni va kelajagi;                                       | 4           |
| 6        | Madaniy aloqalarda yozma tarjimaning urni va axamiyati;                     | 4           |
| 7        | Buyuk tarjimonlar tajribasidan;   | 4           |
| 8        | Badiiy asarlar tarjimasi taxdili;   | 4           |
| 9        | Nasriy asarlar tarjimasi va ularning uziga xosligi;                         | 4           |
| 10       | Nazmiy asarlar tarjimasi xususiyatlari;                                     | 4           |
| 11       | Zamonaviy tarjima dasturiy vositalari va ularning ishlash mexanizmi;        | 4           |
| 12       | Tarjima lugatlari taxlili, yozma tarjimada lugatlardan to'g'ri foydalanish; | 6           |
| 13       | O'zbekistonda bevosita yozma tarjimaning rivojlanishi                       | 6           |
|          | Jami  | 60          |

#### **V. Fan o'qitilishining natijalari (shakllanadigan kompetensiyalar)**

Fanni o'zlashtirish natijasida talaba:

- diskursiv matn yozish qobiliyatini shakllantirishni o'rgatish;
- strategik vositalardan foydalana olishni o'rgatish;
- ijtimoiy-madaniy bilim kompetensiyasini ifodalashni shakllantirish;
- yozma tarjima va uning klassifikasiyalarini o'rgatish;
- yozma tarjimada transformasiyalardan o'z o'rnida va samarali foydalanishni o'rgatish;
- asliyatdagi matnning tarjimada muqobil variantini shakllantira olishni o'rgatish;
- talabada tarjima tamoyillari to'grisida tushuncha shakllantirish;
- bevosita va bilvosita tarjima asarlarini mustaqil taxlil qilish ko'nikmasini shakllantirish.

# **GLOSSARIY**

## A

**Adaptation** — The process of converting information into an appropriate format for the target language and culture.

**Algorithm** — “TM” applications employ matching algorithm(s) to retrieve similar target language strings, flagging differences.

**Alignment** — Alignment is the task of defining translation correspondences between source and target texts.

**Alignment Tool** — Application that automatically pairs versions of the same text in the source and target languages in a table. Also called bi-text tool.

**Ambiguity** — Situation in which the intended meaning of a phrase is unclear and must be verified – usually with the source text author – in order for translation to proceed.

**Antonym** — Antonyms are opposite words, that reside in an inherently incompatible binary relationship, e.g. In the pairs – male:female; long:short; up:down; and precede:follow.

**Arabic Numerals** — Set of ten numerals (0,1,2,3,4,5,6,7,8,9) that comprise the most commonly used symbolic representation of numbers throughout the world.

**Artificial Intelligence** — Branch of computer science devoted to creating intelligent machines that produced the first efforts toward machine translation.

**Attribute** — A property defined and applied to a Translation Memory units/segment to help sequence retrieval. Attributes are also those fields that define and qualify term bases.

**Automatic Retrieval** — When a translator moves through a document, TM’s are automatically searched and displayed. (Server based).

**Automatic Substitution** — Exact matches come up in translating new versions of a document.

**Automatic Translation** — Machine-based translation process not subject to input by a human translator.

## B

**Back Translation** — Process of translating a previously translated text back into its source language.

**Bidirectional** — Script that normally reads from right to left but contains some exceptions in which other characters, like numerals, read from left to right. Hebrew and Arabic are examples of bidirectional languages.

## C

**CAT (Tools)** — Computer-assisted translation (tools) – The process by which a human translator uses computer software to facilitate translation.

**Common Sense Advisory** — Market research agency providing data to operationalize, benchmark, optimize, and innovate industry best practices in translation, localization and associated industries.

**Character Set** — Collection of symbols or characters that correspond to textual information in a language or language group.

**Cognate** — In linguistics, cognates are words that have a common etymological origin. An example of cognates within the same language would be English shirt and skirt.

**Compilation** — The activities required to check, process and output to one or multiple target formats in a single source publishing environment (e.g. Robohelp).

**Collaborative Translation** — Emerging approach to translation in which companies use the elements of crowdsourcing in a controlled environment for working on large corporate projects in short periods of time.

**Concatenation** — Procedure of linking multiple files or messages together as a single document, often to facilitate processes such as search and replacement, term list extraction, collocation finding, and repetition rate establishment.

**Concordance** — This feature allows translators to select one or more words in the source segment and the system retrieves segment pairs that match the search criteria.

**Consistency** — Measure of how often a term or phrase is rendered the same way into the target language.

**Context** — Information outside of the actual text that is essential for complete comprehension.

**Controlled Vocabulary** — Standardized terms and phrases that constitute a system’s vocabulary.

**Controlled Language** — Language in which grammar, vocabulary and syntax are restricted. In order to reduce ambiguity and complexity and to make the source language easier to understand by native and non-native speakers and easier to translate with machine and human translation.

**Country Code** — Abbreviation of two or three characters to signify a country or dependent area. ISO 3166 specifies country codes, such as “AL” for Albania and “CZ” for the Czech Republic. There are also country codes for telephone numbers, such as +1 for the U.S. and Can

**CMS** — (Content Management System) Tool that stores, organizes, maintains, and retrieves data.

**Crowdsourcing** — The practice of obtaining needed services, ideas, or content by soliciting contributions from a large group of people and especially from the online community rather than from traditional employees or suppliers

**CT3** — Abbreviation for community, crowdsourced, and collaborative translation.

**Cultural Adaptation** — Adjustment of a translation to conform with the target culture.

**Cultural Assessment** — Examination of an individual’s or group’s cultural preferences through comparative analyses.

**Culturally-Sensitive Translation** — Translation that takes into account cultural differences.

D

**DBE** — Abbreviation for double-byte enabled.

**Desktop Publishing** — Applications like FrameMaker, PageMaker, and QuarkXPress to prepare documentation for publication.

**Dialect** — Variety of a language spoken by members of a particular locale and characterized by a unique vocabulary, grammar and pronunciation.

**DITA** — XML-Based architecture for authoring, producing and delivering technical information.

**DNT** — Abbreviation for do not translate. List of such phrases and words include brand names and trademarks.

**Domain** — The area of knowledge communicated within a text, translation, or corpus.

**DTD** — Document type definition. Description of how content should be structured, providing rules for tags and characteristics, to enable programs to more easily process and store the document. Commonly abbreviated DTD.

**DTP: Desk Top Publishing** — It’s about using specific software to combine and rearrange text and images and creating digital files.

**Double-Byte Enabled** — Quality of an application or program that supports double-byte languages. Commonly abbreviated DBE.

**Double-Byte Language** — Language – such as Chinese, Korean, and Japanese – that requires two bytes (16 bits) to represent each character precisely.

**Dubbing** — Recording or replacement of voices commonly used in motion pictures and videos for which the recorded voices do not belong to the original actors or speakers and are in a different language.

**Dynamic Content** — Data produced in response to changeable, unfixed and retrieved from a database through user requests.

E

**Eastern Arabic Numerals** — Set of symbols used to represent numbers in combination with the Arabic alphabet in various countries, including Afghanistan, Egypt, Iran, Pakistan, Sudan, and also parts of India. Also called Arabic Eastern Numerals.

**Editing** — Editing – Second level of review in the traditional TEP process.

**Encoding Scheme** — System that assigns a numeric value to each character, in order to convert the character set to an automated form for transmitting and maintaining information.

**Exact Match** — Exact matches (during translation memory analysis) appear when the match between the current source segment and the stored one has been a character by character match. When translating a sentence, an exact match means the same sentence has been translated before. Exact matches also referred to as 100% matches.

**Extended Characters** — Characters that exceed the ASCII character range of seven bits, such as characters with diacritical marks or non-Roman characters.

**eXtensible markup language (XML)** — Metadata language used to describe other markup languages. Commonly abbreviated XML.

F

**False Friends** — False friends are pairs of words or phrases in two languages or dialects (or letters in two alphabets) that look or sound similar, but differ in meaning.

**FIGS** — Abbreviation for French, Italian, German and Spanish.

**Functional Testing** — Reviewing software applications and programs to ensure that the localization process does not change the software or impair its functions or on-screen content display.

**Fuzzy Match** — Indication that words or sentences are partially – but not exactly – matched to previous translations.

When the match (during Translation Memory analysis) has not been exact, it is a fuzzy match. Some systems assign percentages to these kinds of matches, in which case a fuzzy match is greater than 0% and less than 100%. Those figures are not comparable across systems unless the method of scoring is specified.

**Fuzzy Logic** — When exact matches cannot be found, Fuzzy Logic creates near matches in text, to translation memory terms.

## G

**GILT** — Acronym for globalization, internationalization, localization, and translation.

**GIM** — Abbreviation for global information management.

**Gist Translation** — Use of human or machine translation to create a rough translation of the source text that allows the reader to understand the essence of the text.

**Globalization (G11N)** — The process by which regional economies, societies, and also cultures have become integrated through a global network of political ideas through communication, transportation, and trade.

**Glocal** — Combination of the words ‘global’ and ‘local,’ used to describe products or services intended for international markets and have been customized for different languages, countries, and cultures.

**Glossary** — A glossary, also known as an idioticon, vocabulary, or clavis, is an alphabetical list of terms in a particular domain of knowledge with the definitions for those terms.

**GMX** — GILT Metrics. GILT stands for (Globalization, Internationalization, Localization, and Translation). The GILT Metrics standard comprises three parts: GMX-V for volume metrics, GMX-C for complexity metrics and GMX-Q for quality metrics.

## H

**Homonym** — A homonym is one of a group of words that share the same spelling and the same pronunciation but have different meanings.

## I

**In Context Exact (ICE) Match or Guaranteed Match** — An ICE match is an exact match that occurs in exactly the same context, that is, the same location in a paragraph.

**In-Country Review** — The evaluation of a translated text by an individual who resides within the country where the target text will be used.

**Internationalization (I18N)** — Internationalization is the planning and preparation stages for a product that is built by design to support global markets.

**Interpretation** — Process of rendering oral spoken or signed communication from one language to another, or the output that results from this process.

## L

**Language** — System of signed, spoken, or written communication.

**Language Tags and Codes** — Language codes are closely related to the localizing process. They indicate the locales involved in the translation and adaptation of the product.

**Language Combination** — Group of active and passive languages used by an interpreter/translator.

**Language Kit** — Add-on feature. This feature permits a keyboard to produce character sets for a given language.

**Language Pair** — Languages in which a translator or interpreter/translator can provide services.

**Language Services Provider (LSP)** — An organization or business that supplies language services, such as translation, localization, or interpretation. Commonly abbreviated LSP

**Leverage** — The practice of reusing previously translated terms and phrases in new translations. Also, the rank which evaluates how much of the previously translated text can be reused.

**Linguistic Parsing** — The base form reduction is used to prepare lists of words and a text for automatic retrieval of terms from a term bank. On the other hand, syntactic parsing may be used to extract multi-word terms or phraseology from a source text. So parsing is used to normalize word order variation of phraseology, this is which words can form a phrase.

**Literal Translation** — Translation that closely follows the phrasing, order as well as sentence construction of the source text.

**LISA** — Localization Industry Standards Association.

**LISA QA Model** — A metric for the evaluation of translation quality developed by the Localization Industry Standards Association.

**Localization (L10N)** — Process of adapting or modifying a product, service, or website for a given language, culture or region.

**Localization Engineering** — Software engineering carried out to support localization. Activities include internationalization, bug fixing, functionality testing, dialog box resizing, help compilation, as well as other software-related activities. Most LSPs charge for these services by the

**Localization Tool** — Application that assists with the translation and adaptation required for localization.

**M**

**Machine Translation (also known as automated translation)** — Translation carried out exclusively by a machine. Commonly abbreviated MT.

**Machine Translation Plus Translation Memory** — workflow and technology process in which terms not found in translation memory are automatically sent to the machine translation software for translation.

**Markup Language** — The language that uses annotations to indicate how text should be formatted.

**Match** — that words or sentences are matched – either partially or fully – to previous translations. Meaning-for-meaning translation — Translation for which the words used in both languages may not be exact equivalents, but the meaning is the same.

**Mega-Language** — of the ten most important languages on the web, including Chinese, Dutch, French, German, Italian, Japanese, Korean, Portuguese, Russian, and Spanish.

**Metadata** — Information that describes data.

**Morpheme** — unit of meaning in a language.

**Mother Tongue** — Native as well as first learned language of an individual.

**MT** — Abbreviation for machine translation.

**Multi-Byte Character Set** — Character set in which the number of bytes per character varies. Abbreviated MBCS.

**Multi-Byte Language** — Language that requires the use of a multi-byte character set.

**Multiculturalization** — Process by which the linguistic and cultural diversity among a group of people increases.

**Multi-Language Vendor (MLV)** — Language service provider that offers services in multiple language pairs. Abbreviated MLV.

**Multilingual Workflow** — Automation of business processes related to the development of multilingual products by managing multilingual content, usually through a translation management system, machine translation, and also translation memory.

**Multinationalization** — Process of expanding an organization's presence into multiple nations. Commonly abbreviated M18N.

**MultiTerm** — The SDL Trados terminology tool. Latest version SDL MultiTerm 2009 as well as SDL MultiTerm Server 2009.

**N**

**Native Language** — First language that a human learns naturally, usually since childhood.

**Networking (TM Server)** — When networking during the translation it is possible to translate a text efficiently together with a group of translators.

**Neutral Spanish (also Universal Spanish)** — Spanish that is mutually intelligible by speakers from various parts of the Spanish-speaking world and is not immediately identifiable with any single regional variety of the language. No standards exist for defining neutral Spanish.

**Next-Wave Language** — One of the languages of growing importance on the web.

**O**

**OLIF** — This stands for open lexicon interchange format.

**Ontology** — Description of the relationships between concepts, objects, and other entities within a given field.

## P

**Plain English** — Method of writing English that employs a clear and simple style, usually for the purpose of improving readability. Among its features are using only active verbs (no passive voices) and making sure that each word has only one meaning.

**PM** — Abbreviation for “project manager.” Individual who carries out management and coordination tasks for a given translation project. Commonly abbreviated PM.

**PPW** — Abbreviation for price per word.

**Post-Editing** — Process by which one or more humans review, edit, and improve the quality of machine translation output.

**Project Manager** — Individual who carries out management and coordination tasks for a given translation project. Commonly abbreviated PM.

**Pre-Editing** — Process by which a text is edited prior to translation in order to clarify ambiguous terms and increase translatability.

**Pre-Translation** — Phase of the translation process in which documents are prepared for conversion into another language. This usually includes an automated analysis against translation memories, so that previously translated text is inserted in a file, therefore avoiding rework and associated costs.

**Project Setup** — Translation preprocessing steps include tasks such as glossary and style guide preparation, project planning, file preparation, content familiarization, and training. Proofreading

**Practice** — Of checking a translated text to identify and correct spelling, grammar, syntax, and coherency and integrity errors, (usually carried out by a second linguist or translator. – not necessarily. Proofreading can be done by editors with no second language.

**Pseudo-Localization** — The process of faking translation of software or web applications before starting to localize the product for real. It is used to verify that the user interface is capable of containing the translated strings (length) and to discover possible internationalization issues.

**Pseudo-Translation** — A procedure which simulates how a translated document will look after translation and how much extra DTP or other work will be required before actual translation is done. This can help in setting the appropriate timelines of projects.

## Q

**QA** — Abbreviation for quality assurance. Process designed to ensure translation quality. Specific processes followed with the purpose of minimizing errors.

**QC** — Abbreviation for quality control.

**QI** — Abbreviation for quality improvement. Quality improvement Process designed to ensure translation quality, in which the overall goal is to enhance performance.

**Quality Assurance** — Process designed to ensure translation quality. Specific processes with the purpose of minimizing errors.

**Quality Control** — Process designed to ensure translation quality, in which the target text is reviewed with the purpose of catching errors.

**Quality Improvement** — Quality improvement Process designed to ensure translation quality, in which the overall goal is to enhance performance.

## R

**RBMT** — Abbreviation for rules-based machine translation.

**Register** — Measure of formality of language dependent upon the tone, terminology, as well as grammar implemented.

**Repetition** — Sentence or phrase that is repeated in the source text, often referred to a Translation Memory analysis.

**Rich Media Content** — Synonymous for interactive multimedia. A broad range of interactive digital media that exhibit dynamic motion, taking advantage of enhanced sensory features such as video, audio and animation.

**ROI** — Return on Investment. The performance measure that evaluates the efficiency of an investment.

**Roman Numerals** — System of numerals that evolved from the system used in classical Rome, often used for purposes such as numbering pages in introductions or prefaces.

S

**SAE J2450** — A metric for the evaluation of translation quality, originally developed for the automotive sector. The metric comprises error categorization and severity.

**SDK** — Abbreviation for software development kit.

**Segment** — Sentence or phrase that is separated from the rest of a text based on language construction rules such as punctuation.

**Segmentation** — Its purpose is to choose the most useful translation units. Segmentation is a type of parsing. It is done monolingually using superficial parsing and alignment is based on segmentation.

**Simplified Chinese** — Contemporary written Chinese language used in mainland China and Singapore.

**SimShip** — Simultaneous shipment. Abbreviation for simultaneous shipment.

**Single-Byte Character Set** — Character set in which a single 8-bit byte represents a character.

**Single sourcing (Single Source Publishing)** — Single sourcing or single source publishing – Process of producing a document in one format and automatically translating or publishing it into multiple formats.

**SMT** — Abbreviation for statistical machine translation.

**Software Development Kit** — Documentation and source code that facilitate the process of developing programs that interface with a given product. Commonly abbreviated SDK.

**Software Engineering** — Process of translating and adapting computer software from one language and culture into another. Also referred to as localization engineering.

**Source Code** — Code that is compiled to develop a program.

**Source Count** — Number of words in a text to be translated. The count of words in the document.

**Source File** — File that contains the source document in its original form, as opposed to a generated file, and is also required for localization processes.

**Source Language** — Language of the text that to be translated. The language.

**Source Text** — Text that needs translation.

**Source Text Analysis** — Analysis of the source text prior to translation that provides a better idea of the difficulty of the translation.

**SRX** — Segmentation Rules eXchange (SRX). Intended to enhance the TMX standard so that translation memory data that is exchanged between applications can be used more effectively. The ability to specify the segmentation rules that were used in the previous translation may increase the leveraging that can be achieved.

**Segmentation Rules eXchange (SRX)** — The vendor-neutral standard for describing how translation and other language-processing tools segment text for processing.

**Standard Line** — Measure of the usual number of keystrokes per line in a certain text, which varies per country, and consists on average of 50 to 60 characters; commonly used for translation projects that are priced on a per line basis.

**Statistical Machine Translation** — Generation solutions that take a probability-based approach to translation through computational analysis of data, treating data as character strings, determining patterns, and also leveraging regularities. Commonly abbreviated SMT.

**Style Guide** — Document that describes the correct grammar, punctuation, spelling, style and numeric formats to ensure consistency and quality in a translated text.

**Style Sheet** — Document or template that describes the structure as well as format of a document, with instructions regarding fonts, page size, spacing, margins, paragraph styles and tag markups to ensure consistency and quality in a translated text.

**Subtitles (also Captioning)** — Subtitles are textual versions of the dialog in films and television programs. They usually display at the bottom of the screen. They can either a written form of the original language or a translation.

**Synonym** — Different words with almost identical or similar meanings, e.g. Student as well as pupil.

**Syntax** — The study of structure and elements that form grammatical sentences.

T

**Tagging** — Marking content in a document with information about its content.

**Target Audience** — Group of people who receive the information rendered by the interpreter in the target language.

**Target Language** — This is the language that a text is translated.

**TBX** — Abbreviation for term base eXchange. XML standard for exchanging terminological data.

**Technical Translation** — Translation of technical texts, such as user or maintenance manuals, catalogs, and data sheets.

**TEP** — Edit – Proofread Process.

**Term** — Word, phrase, symbol or formula that describes or designates a particular concept.

**Term Extraction (also term harvesting)** — Selecting terms in a text and placing them in a terminology database for analysis at a later time.

**Terminology** — Collection of terms.

**Terminology Analysis** — Process carried out prior to translation in order to analyze the vocabulary within a text. In addition, to analyze its meaning within the given context, often for the purpose of creating specialized dictionaries within specific fields.

**Terminology Database** — Electronic repository of terms and associated data.

**Term Extraction** — It can have as input a previous dictionary. Moreover, when extracting unknown terms, it can use parsing based on text statistics. Uses to estimate the amount of work involved in a translation job. This is very useful for planning and scheduling the work. Translation statistics usually count the words and estimate the amount of repetition in the text.

**Termbase** — Termbase is a database containing terminology and related information. Most termbases are multilingual and contain terminology data in a range of different languages.

**Termbase Definition and the Structure of Entries** — *Termbase entries are structured in the following way:*

- **Entry Level** — Contains system fields and any descriptive fields that apply to the entry as a whole.
- **Index Level** — Contains index fields with terms as content and any descriptive fields that apply to all terms in a given language.
- **Term Level** — Contains any descriptive fields that apply to a given term.

The termbase definition for a given termbase specifies the number and type of fields that a termbase entry may contain and the entry structure that entries must conform to. The entry structure specifies:

- The number and type of fields that may exist at each level in the entry.
- The hierarchical structure of fields within each level; fields nested or not.

**Termbase Fields** — *The different types of field are as follows:*

- **Index fields** — Contain the terms for each entry. Each index corresponds to one of the termbase languages.
- **Descriptive fields** — Contain descriptive information about the entry or language as a whole, or about the individual terms. Each descriptive field has a defined data type. Types of data include text, picklist, number, date, Boolean and multimedia file.
- **Entry class field** — Specifies the entry class to which the entry belongs.
- **System fields** — Created and maintained by the system. These fields store tracking information for the entry as a whole or for individual fields. System fields in MultiTerm include the Entry number field and the set of four history fields. The Entry Number field automatically assigns to each entry at entry level; for more information about history fields, see below.
- **History fields** — MultiTerm uses a set of four history fields: Created on, Created by, Modified on and Modified by. History fields automatically assigns to each entry at entry level, and also to each index at the index level. For all other fields in the termbase, history fields are optional. The require commissioning in the Termbase Wizard. Once assigned, history fields are created and maintained by the system.
- **Term Link** — Term Link (formerly TBX Link) is an XML namespace-based notation that enables specific identified terms within an XML document to be linked to an external XML termbase, including those in TBX – TermBase eXchange (TBX) format. The purpose of the Term

**Link specification is to provide a rigorous notation for linking embedded terms in an XML document to their entries in an external termbase.**

- **Term Link is not yet an official standard, and its contents and format may change prior to official adoption.**

**Text Memory** — The basis of the proposed Lisa OSCAR xml:tm standard. Text memory comprises author memory and also translation memory.

**TBX** — TermBase eXchange. This LISA standard revised and republished as ISO 30042. It allows for the interchange of terminology data including detailed lexical information.

**Terminology** — Terminology is the study of terms and their use.

**Terminology Management** — Quality translation relies on the correct use of specialized terms.

**Textual Parsing** — It is very important to recognize punctuation in order to distinguish for example the end of sentence from abbreviation. Thus, mark-up is a kind of pre-editing.

**Term Extraction Tools** — for extracting text automatically from text to create a termbase. Tools include SDL MultiTerm Extract 2009.

**Term Base eXchange** — XML standard for exchanging terminological data. Commonly abbreviated TBX.

**Terminology Management** — Use of computer software to manage translation resources, create terminology databases for translation projects, and improve productivity and consistency.

**Terminology Management Tool** — Computer application. Facilitates terminology management.

**Terminology Manager** — Software application that facilitates the process of translation. This is done so, by interacting with a terminology database.

**Terminology Software** — Data processing tool that allows one to create, edit as well as consult text or electronic dictionaries

**Text Expansion** — Process that often occurs during translation in which the total number of characters in the target text exceeds that of the source text.

**Text Extraction** — The process of placing the text from a source file into a word processing file. This is for the use by a linguist.

**Text Style** — Characteristics of terminology, style and sentence formation within a given text.

**TMX** — Abbreviation for translation memory eXchange. Translation Memory eXchange (TMX) is a standard that enables the interchange of translation memories between translation suppliers.

**Traditional Chinese** — Original Chinese ideographic character set used in Taiwan, Hong Kong, Macau and also some Chinese communities who have not adopted the simplified characters used in the People's Republic of China.

**Transcreation** — When new content is developed or adapted for a given target audience instead of merely translating existing material. It may include copywriting, image selection, font changes, as well as other transformations that tailor the message to the recipient.

**Transcription** — Process of converting oral utterances into written form.

**Translatability** — Degree to which a text is rendered into another language.

**Translate-Edit-Proof** — Most common set of steps used for linguistic quality assurance in translation production processes. Commonly abbreviated TEP.

**Translation** — Process of rendering written communication from one language into another, or the output that results from this process.

**Translation Capacity** — Average number of characters, words, lines, or pages that a professional translator can translate. This is done within a given time frame, such as a day, week, or month.

**Translation Kit (also Localization Kit)** — set of files and instructions given to an LSP by a client. The purpose of a translation kit is to provide LSPs with expectations. The subject matter as well as target audience, files and format needing translation, delivery expectations, special considerations and instructions.

**Translation Management** — The management of the translation workflow, often including the content assets also.

**Translation Management System (also TMS)** — Program that manages translation as well as localization cycles, coordinates projects with source content management, and centralizes translation databases, glossaries, and additional information relevant to the translation process. Commonly abbreviated TMS.

**Translation Memory** — Translated text segments stored in a database. A translation memory is a system which scans a source text and tries to match strings (a sentence or part thereof) against a database of paired source and target language strings with the aim of reusing previously translated materials.

**Translation Memory eXchange (also TMX)** — Standard for converting translation memories from one format to another. Commonly abbreviated TMX.

**Translation Memory Plus Machine Translation** — A workflow as well as technology process. Terms not found in translation memory, automatically sent to the machine translation software for translation. The results are then fed back into the translation memory. Commonly abbreviated TMT.

**Translation Memory System** — Computer-aided translation tool that offers translation suggestions from translation memory.

**Translation Portal** — Web-based service that enables translation agencies, freelance translators, and customers to contact one another. This is ideal for not just contact, but also to exchange services.

**Translation Unit** — This is the segment of text treated as a single unit of meaning.

**Transliteration** — Process of converting words from a source text or audio file into a written text that facilitates pronunciation of the words.

**TM** — Translation Memory, see Translation Memory.

**Trados** — SDL Trados is a leading Translation Memory Editor used in translation. Latest versions SDL Trados Studio 2009 and SDL Trados TM Server.

# ILOVALAR:

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| Fanning o'quv dasturi;                                       |
| testlar;   |
| baholash mezonlarini qo'llash bo'yicha uslubiy ko'rsatmalar; |
| o'quv-uslubiy majmualarini tayyorlash bo'yicha tavsiyalar    |

**O‘ZBEKISTON RESPUBLIKASI**  
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«TASDIQLAYMAN»

O‘quv ishlari bo‘yicha prorektor  
\_\_\_\_\_PhD.P.Lutfulayev

«\_\_» \_\_\_\_\_2023 yil

**Yozma tarjima va tahrir**

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**Bilim sohasi:** 200000 – San‘at va gumanitar fanlar

**Ta‘lim sohasi:** 230000 – Tillar

**Ta‘lim mutaxassisligi:** 70230203 – Badiiy tarjima (ingliz tili)

**Namangan – 2023/2024**

|                                     |   |                                |                                  |                                   |                     |
|-------------------------------------|---|--------------------------------|----------------------------------|-----------------------------------|---------------------|
| <b>Fan/modul kodi</b><br>326QTSKH24 |   | <b>O'quv yili</b><br>2023-2024 | <b>Semestr</b><br>2              | <b>ECTS–Kreditlar:</b> 4          |                     |
| <b>Fan/modul turi:</b><br>Majburiy  |   | <b>Ta'lim tili:</b> Ingliz     |                                  | <b>Haftadagi dars soatlari:</b> 4 |                     |
| <b>1.</b>                           | Fanning nomi  |                                | Auditoriya mashg'ulotlari (soat) | Mustaqil ta'lim (soat)            | Jami yuklama (soat) |
|                                     | <b>Yozma tarjima va tahrir</b>  |                                | <b>60</b>                        | <b>60</b>                         | <b>120</b>          |
| <b>2.</b>                           | <p><b>1-Faning mazmuni</b><br/> <b>Fanni o'qitishdan maqsad</b> – magistrant-talabalarning yozma tarjima qilish va yozma matnni tahrir qilish ko'nikmalarini shakllantirish va ularning yozma tarjima soxasidagi tushunchalarinm shakllantirishdan iborat.<br/> <b>Fanning vazifasi</b> — o`quv jarayonida zamonaviy tarjima usullarini qo`llash, tarjima qilingan matnlarni asl nusxasi bilan taqqoslab taxlil qilish, tarjima sifatini aniqlash meyorlarini o`rganish, zamonaviy va an'anaviy usullarni ajrata olish, yozma tarjima tahririni baholash me`zonlarini tadqiq etishga qaratilgan.</p>  |                                |                                  |                                   |                     |
| <b>3.</b>                           | <p><b>1- Asosiy nazariy qism (ma`ruza mashg`ulotlari)</b><br/> <b>Fan tarkibiga quydagi mavzular kiradi:</b><br/> <b>1-mavzu. Yozma tarjima tushunchasi</b><br/> Tarjima tushunchasi. Tarjimashunoslik fanining jamiyatda tutgan urni. Yozma tarjima fanining maqsad va vazifalari. Yozma tarjima fanining lingvistik fanlar bilan o`zaro aloqasi.<br/> <b>2-mavzu. Tarjima turlari. Tarjima metodlari.</b><br/> Tarjima qilish turlari va usullari. Tarjima jarayonida tarjima metodlaridan foydalanish.<br/> <b>3-mavzu. Yozma tarjimada lug`atlar bilan ishlash.</b><br/> Lug`atlar turlari. Tarjima jarayonida lug`atlardan foydalanish. Tarjimashunoslik va lug`atshunoslikning bogliqlikning tarjima jarayonida lingvistik va terminologik lug`atlarning ahamiyati. Zamonaviy tarjima lug`atlari: elektron va dasturiy lugatlar xususida. Tarjimonlar uchun vizual va audiovizual lug`atlarning ahamiyati. Elektron lug`atlar bilan ishlash. Transit, Catalist, Deja vu kabi kompyuter dasturlari. Ko`p tillik ABBYY Lingvo lug`ati.<br/> <b>4-mavzu. Antonimik tarjima.</b><br/> Tarjima transformatsiyalari xaqida tushuncha. Transformasiya turlari va bosqichlari. Antonimik tarjima.<br/> <b>5-mavzu. Yozma tarjimada leksik-semantik transformasiya.</b><br/> Transformasiya turlari. Yozma tarjimada leksik -semantik transformasiyalardan foydalanish.<br/> <b>6-mavzu. Yozma tarjimaning grammatik xususiyatlari.</b><br/> Yozma tarjimada grammatik kategoriyalardan to`g`ri foydalanish. Tarjima jarayonida grammatik xususiyatlarga e'tibor berish.<br/> <b>7-mavzu. Yozma tarjimada realiyalar, frazeologik birliklar xikmatli so`zlar va maqollarni tarjima qilish usullari.</b><br/> Frazeologik birliklar tushunchasi. Idiomalarni tarjima qilish. Yozma tarjimada maqollar, aforizmlarni berishning o`ziga xos usullari.<br/> <b>8-mavzu. Tarjimada muallif uslubini saqlab qolish, asliyatdagi ma`noni yetkazib berish.</b><br/> Tarjima jarayonida asliyat matnini original xolda yetkazib berish usullari. Tarjimada muallif uslubini saqlab qolish.<br/> <b>9- mavzu. Badiiy tarjimada muqobillik va adekvatlik.</b><br/> Badiiy tarjima soxasidagi izlanishlar. Badiiy tarjimani rivojlantirish omillari va unda adekvatlikka erishish tamoyillari. Badiiy tarjimada muvofiqlik xolatlari.<br/> <b>10- mavzu. Fe'lning infinitiv shaklda berilgan gaplar tarjimasi.</b><br/> Grammatik kategoriyalarni tarjima qilish usullari. Fe'lni infinitive shakllarini tarjimada berish metodlari.<br/> <b>11- mavzu. Turli xil janrlardagi matnlar tarjimasi tahriri</b><br/> Badiiy asar tarjimasi. Xikoya, qissa, romanlarni tarjima qilish, usullari va tahriri.<br/> <b>12- mavzu. Rasmiy matnlar tarjimasi va tahriri</b><br/> Rasmiy uslub tarjimasi. Ofis qogozlari, notarial xujjatlar, arizalar, ma'lumotnomalar, rasmiy xatlar tarjimasi o`ziga xos uslublar.<br/> <b>13- mavzu. She'riy tarjima qilish usullari.</b></p> |                                |                                  |                                   |                     |

|          | <p>She'riy tarjima. Nazm tarjimasida o`xosliklar. She'rlar, dostonlar, balladalar tarjimasida duch kelinadigan muammolar.</p> <p><b>14- mavzu. Ommaviy axborot vositalari tarjimasi va tahriri</b></p> <p>Ommaviy axborot vositalarining tarjima soxasidagi roli. OAV tarjimasi. Tarjima metodlari. Tarjima muammolari.</p> <p><b>15- mavzu. Turli xil soxalardagi matnlar tarjimasi va tahriri</b></p> <p>Turli xil soxalardagi matnlar tarjimasi. Tarjima metodlari. Tarjima muammolari.</p> <p><b>Yozma tarjima va tahrir fanidan ma'ruza mashg'ulotlari taqsimoti</b></p> <p><b>2-semestr</b></p> <table border="1"> <thead> <tr> <th><b>№</b></th> <th><b>Mavzu</b></th> <th><b>Soat</b></th> </tr> </thead> <tbody> <tr><td>1</td><td>Yozma tarjima tushunchasi</td><td>2</td></tr> <tr><td>2</td><td>Tarjima turlari. Tarjima metodlari.</td><td>2</td></tr> <tr><td>3</td><td>Yozma tarjimada lug`atlar bilan ishlash.</td><td>2</td></tr> <tr><td>4</td><td>Antonimik tarjima.</td><td>2</td></tr> <tr><td>5</td><td>Yozma tarjimada leksik-semantik transformasiya.</td><td>2</td></tr> <tr><td>6</td><td>Yozma tarjimaning grammatik xususiyatlari.</td><td>2</td></tr> <tr><td>7</td><td>Yozma tarjimada realiyalar, frazeologik birliklar xikmatli so`zlar va maqollarni tarjima qilish usullari.</td><td>2</td></tr> <tr><td>8</td><td>Tarjimada muallif uslubini saqlab qolish, asliyatdagi</td><td>2</td></tr> <tr><td>9</td><td>ma`noni yetkazib berish.</td><td>2</td></tr> <tr><td>10</td><td>Badiiy tarjimada muqobillik va adekvatlik.</td><td>2</td></tr> <tr><td>11</td><td>Fe'ning infinitiv shaklda berilgan gaplar tarjimasi.</td><td>2</td></tr> <tr><td>12</td><td>Turli xil janrlardagi matnlar tarjimasi tahriri</td><td>2</td></tr> <tr><td>13</td><td>Rasmiy matnlar tarjimasi va tahriri</td><td>2</td></tr> <tr><td>14</td><td>She'riy tarjima qilish usullari.</td><td>2</td></tr> <tr><td>15</td><td>Ommaviy axborot vositalari tarjimasi va tahriri</td><td>2</td></tr> <tr><td></td><td><b>Jami</b></td><td><b>30</b></td></tr> </tbody> </table>  | <b>№</b>    | <b>Mavzu</b> | <b>Soat</b> | 1 | Yozma tarjima tushunchasi | 2 | 2 | Tarjima turlari. Tarjima metodlari. | 2 | 3 | Yozma tarjimada lug`atlar bilan ishlash. | 2 | 4 | Antonimik tarjima. | 2 | 5 | Yozma tarjimada leksik-semantik transformasiya. | 2 | 6 | Yozma tarjimaning grammatik xususiyatlari. | 2 | 7 | Yozma tarjimada realiyalar, frazeologik birliklar xikmatli so`zlar va maqollarni tarjima qilish usullari. | 2 | 8 | Tarjimada muallif uslubini saqlab qolish, asliyatdagi | 2 | 9 | ma`noni yetkazib berish. | 2 | 10 | Badiiy tarjimada muqobillik va adekvatlik. | 2 | 11 | Fe'ning infinitiv shaklda berilgan gaplar tarjimasi. | 2 | 12 | Turli xil janrlardagi matnlar tarjimasi tahriri | 2 | 13 | Rasmiy matnlar tarjimasi va tahriri | 2 | 14 | She'riy tarjima qilish usullari. | 2 | 15 | Ommaviy axborot vositalari tarjimasi va tahriri | 2 |  | <b>Jami</b> | <b>30</b> |
|----------|--|-------------|--------------|-------------|---|---------------------------|---|---|-------------------------------------|---|---|--|---|---|--------------------|---|---|---|---|---|--|---|---|---|---|---|---|---|---|--------------------------|---|----|--|---|----|--|---|----|---|---|----|-------------------------------------|---|----|----------------------------------|---|----|---|---|--|-------------|-----------|
| <b>№</b> | <b>Mavzu</b>   | <b>Soat</b> |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 1        | Yozma tarjima tushunchasi  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 2        | Tarjima turlari. Tarjima metodlari.  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 3        | Yozma tarjimada lug`atlar bilan ishlash.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 4        | Antonimik tarjima.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 5        | Yozma tarjimada leksik-semantik transformasiya.  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 6        | Yozma tarjimaning grammatik xususiyatlari.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 7        | Yozma tarjimada realiyalar, frazeologik birliklar xikmatli so`zlar va maqollarni tarjima qilish usullari.  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 8        | Tarjimada muallif uslubini saqlab qolish, asliyatdagi  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 9        | ma`noni yetkazib berish.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 10       | Badiiy tarjimada muqobillik va adekvatlik.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 11       | Fe'ning infinitiv shaklda berilgan gaplar tarjimasi.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 12       | Turli xil janrlardagi matnlar tarjimasi tahriri  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 13       | Rasmiy matnlar tarjimasi va tahriri  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 14       | She'riy tarjima qilish usullari.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 15       | Ommaviy axborot vositalari tarjimasi va tahriri  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
|          | <b>Jami</b>  | <b>30</b>   |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 4.       | <p><b>III.Seminar mashg'ulotlari bo'yicha ko'rsatma va tavsiyalar</b></p> <p>Seminar mashg'ulotlari multimedia vositalari bilan jhozlanganauditoriyada seminar guruhga bir o'qituvchi tomonidan o'tkazilishi lozim. Seminar mashg'ulotlarida talabalar zamonaviy lingvistika fani bo'yicha ma'ruzada olgan bilim va ko'nikmalarini ushbu fandagi turli tamoyillarni amaliy masalalar, amaliy mashqlar, taqdimotlar, guruh muzokaralari orqali yanada boyitadilar. Shuningdek, darslik va o'quv qo'llanmalar asosida talabalar bilimlarini mustahkamlashga erishish, tarqatma materiallardan foydalanish, ilmiy maqolalar vatezislarni chop etish orqali talabalar bilimini oshirish, mavzular bo'yicha taqdimotlar, bahs-munozaralar, guruh muzokaralar o'tkazish va boshqalar tavsiya etiladi.</p> <p><b>Yozma tarjima va tahrir fanidan seminar mashg'ulotlari taqsimoti</b></p> <p><b>2-semestr</b></p> <table border="1"> <thead> <tr> <th><b>№</b></th> <th><b>Mavzu</b></th> <th><b>Soat</b></th> </tr> </thead> <tbody> <tr><td>1</td><td>Yozma tarjima tushunchasi</td><td>2</td></tr> <tr><td>2</td><td>Tarjima turlari. Tarjima metodlari.</td><td>2</td></tr> <tr><td>3</td><td>Yozma tarjimada lug`atlar bilan ishlash.</td><td>2</td></tr> <tr><td>4</td><td>Antonimik tarjima.</td><td>2</td></tr> <tr><td>5</td><td>Yozma tarjimada leksik-semantik transformasiya.</td><td>2</td></tr> <tr><td>6</td><td>Yozma tarjimaning grammatik xususiyatlari.</td><td>2</td></tr> <tr><td>7</td><td>Yozma tarjimada realiyalar, frazeologik birliklar xikmatli so`zlar va maqollarni tarjima qilish usullari.</td><td>2</td></tr> <tr><td>8</td><td>Tarjimada muallif uslubini saqlab qolish, asliyatdagi</td><td>2</td></tr> <tr><td>9</td><td>ma`noni yetkazib berish.</td><td>2</td></tr> <tr><td>10</td><td>Badiiy tarjimada muqobillik va adekvatlik.</td><td>2</td></tr> <tr><td>11</td><td>Fe'ning infinitiv shaklda berilgan gaplar tarjimasi.</td><td>2</td></tr> <tr><td>12</td><td>Turli xil janrlardagi matnlar tarjimasi tahriri</td><td>2</td></tr> <tr><td>13</td><td>Rasmiy matnlar tarjimasi va tahriri</td><td>2</td></tr> <tr><td>14</td><td>She'riy tarjima qilish usullari.</td><td>2</td></tr> <tr><td>15</td><td>Ommaviy axborot vositalari tarjimasi va tahriri</td><td>2</td></tr> <tr><td></td><td><b>Jami</b></td><td><b>30</b></td></tr> </tbody> </table> | <b>№</b>    | <b>Mavzu</b> | <b>Soat</b> | 1 | Yozma tarjima tushunchasi | 2 | 2 | Tarjima turlari. Tarjima metodlari. | 2 | 3 | Yozma tarjimada lug`atlar bilan ishlash. | 2 | 4 | Antonimik tarjima. | 2 | 5 | Yozma tarjimada leksik-semantik transformasiya. | 2 | 6 | Yozma tarjimaning grammatik xususiyatlari. | 2 | 7 | Yozma tarjimada realiyalar, frazeologik birliklar xikmatli so`zlar va maqollarni tarjima qilish usullari. | 2 | 8 | Tarjimada muallif uslubini saqlab qolish, asliyatdagi | 2 | 9 | ma`noni yetkazib berish. | 2 | 10 | Badiiy tarjimada muqobillik va adekvatlik. | 2 | 11 | Fe'ning infinitiv shaklda berilgan gaplar tarjimasi. | 2 | 12 | Turli xil janrlardagi matnlar tarjimasi tahriri | 2 | 13 | Rasmiy matnlar tarjimasi va tahriri | 2 | 14 | She'riy tarjima qilish usullari. | 2 | 15 | Ommaviy axborot vositalari tarjimasi va tahriri | 2 |  | <b>Jami</b> | <b>30</b> |
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| 1        | Yozma tarjima tushunchasi  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 2        | Tarjima turlari. Tarjima metodlari.  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 3        | Yozma tarjimada lug`atlar bilan ishlash.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 4        | Antonimik tarjima.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 5        | Yozma tarjimada leksik-semantik transformasiya.  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 6        | Yozma tarjimaning grammatik xususiyatlari.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 7        | Yozma tarjimada realiyalar, frazeologik birliklar xikmatli so`zlar va maqollarni tarjima qilish usullari.  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 8        | Tarjimada muallif uslubini saqlab qolish, asliyatdagi  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 9        | ma`noni yetkazib berish.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 10       | Badiiy tarjimada muqobillik va adekvatlik.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 11       | Fe'ning infinitiv shaklda berilgan gaplar tarjimasi.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 12       | Turli xil janrlardagi matnlar tarjimasi tahriri  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 13       | Rasmiy matnlar tarjimasi va tahriri  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 14       | She'riy tarjima qilish usullari.   | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
| 15       | Ommaviy axborot vositalari tarjimasi va tahriri  | 2           |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
|          | <b>Jami</b>  | <b>30</b>   |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |
|          | <b>V. Mustaqil ta'lim va mustaqil ishlar</b>   |             |              |             |   |                           |   |   |                                     |   |   |  |   |   |                    |   |   |   |   |   |  |   |   |   |   |   |   |   |   |                          |   |    |  |   |    |  |   |    |   |   |    |                                     |   |    |                                  |   |    |   |   |  |             |           |

| 5. | <p>Magistrantlarning mustaqil ishi dasturning asosiy bo'limlari asosidarejalashtiriladi va quyidagi ish turlarini nazarda tutadi:</p> <ul style="list-style-type: none"> <li>• amaliy til materialini yig'ish, kartochkalar tuzish, kognitiv lingvistikaning nazariy va amaliy muammolari bo'yicha testlar tuzish;</li> <li>• ma'lum bir til sathiga tegishli til birliklarini egallangan bilim va ko'nikmalarga asoslanib tahlil qilish va prezentatsiya qilish;</li> <li>• darslik va o'quv qo'llanmalar, maxsus adabiyotlar bo'yicha fan bo'limlari va mavzularini o'rganish va ustida ishlash;</li> <li>• ma'ruza kursining ma'lum bir qismlari bo'yicha prezentatsiyalar va ma'ruza fragmentlarini tayyorlash;</li> <li>• tanlangan mavzu bo'yicha referatlar yozish va loyihalar tayyorlash;</li> <li>• o'rganilayotgan chet tili lisoniy materiali yoki adabiyoti materiali asosida konseptual tahlil metodlarini qo'llagan holda til va tafakkur munosabatlarini, milliy dunyoqarashning xususiyatlarini, lisoniy-kognitiv foliyatning milliy madaniy xususiyatlarini tahlil etish;</li> <li>• zamonaviy lingvistikaning asosiy muammolari bo'yicha ilmiy tadqiqot olib borish.</li> </ul> <p>Mustaqil o'zlashtiriladigan mavzular bo'yicha talabalar tomonidan ilmiy loyihalar, portfoliolar tayyorlash va uni taqdimot qilish tavsiya etiladi</p> <p style="text-align: center;"><b>Yozma tarjima va tahrir fanidan mustaqil ta'lim mavzulari taqsimoti</b></p> <table border="1" data-bbox="268 831 1401 1317"> <thead> <tr> <th>№</th> <th>Mavzu</th> <th>Soat</th> </tr> </thead> <tbody> <tr><td>1</td><td>Tarjimashunoslikning dolzarb masalalari</td><td>4</td></tr> <tr><td>2</td><td>Yozma tarjimaning bugungi kundagi axamiyati</td><td>4</td></tr> <tr><td>3</td><td>Yozma tarjima turlari</td><td>4</td></tr> <tr><td>4</td><td>Yozma tarjima muammolari va ularni xal etish yullari</td><td>4</td></tr> <tr><td>5</td><td>Yozma tarjimaning buguni va kelajagi;</td><td>4</td></tr> <tr><td>6</td><td>Madaniy aloqalarda yozma tarjimaning urni va axamiyati;</td><td>4</td></tr> <tr><td>7</td><td>Buyuk tarjimonlar tajribasidan;</td><td>4</td></tr> <tr><td>8</td><td>Badiiy asarlar tarjimasi taxdili;</td><td>4</td></tr> <tr><td>9</td><td>Nasriy asarlar tarjimasi va ularning uziga xosligi;</td><td>4</td></tr> <tr><td>10</td><td>Nazmiy asarlar tarjimasi xususiyatlari;</td><td>4</td></tr> <tr><td>11</td><td>Zamonaviy tarjima dasturiy vositalari va ularning ishlash mexanizmi;</td><td>4</td></tr> <tr><td>12</td><td>Tarjima lugatlari taxlili, yozma tarjimada lugatlardan to'g'ri foydalanish;</td><td>6</td></tr> <tr><td>13</td><td>O'zbekistonda bevosita yozma tarjimaning rivojlanishi</td><td>6</td></tr> <tr><td></td><td>Jami</td><td>60</td></tr> </tbody> </table> | №    | Mavzu | Soat | 1 | Tarjimashunoslikning dolzarb masalalari | 4 | 2 | Yozma tarjimaning bugungi kundagi axamiyati | 4 | 3 | Yozma tarjima turlari | 4 | 4 | Yozma tarjima muammolari va ularni xal etish yullari | 4 | 5 | Yozma tarjimaning buguni va kelajagi; | 4 | 6 | Madaniy aloqalarda yozma tarjimaning urni va axamiyati; | 4 | 7 | Buyuk tarjimonlar tajribasidan; | 4 | 8 | Badiiy asarlar tarjimasi taxdili; | 4 | 9 | Nasriy asarlar tarjimasi va ularning uziga xosligi; | 4 | 10 | Nazmiy asarlar tarjimasi xususiyatlari; | 4 | 11 | Zamonaviy tarjima dasturiy vositalari va ularning ishlash mexanizmi; | 4 | 12 | Tarjima lugatlari taxlili, yozma tarjimada lugatlardan to'g'ri foydalanish; | 6 | 13 | O'zbekistonda bevosita yozma tarjimaning rivojlanishi | 6 |  | Jami | 60 |
|----|---|------|-------|------|---|---|---|---|---|---|---|-----------------------|---|---|--|---|---|---------------------------------------|---|---|---|---|---|---------------------------------|---|---|-----------------------------------|---|---|---|---|----|---|---|----|--|---|----|---|---|----|---|---|--|------|----|
| №  | Mavzu   | Soat |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 1  | Tarjimashunoslikning dolzarb masalalari   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 2  | Yozma tarjimaning bugungi kundagi axamiyati   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 3  | Yozma tarjima turlari   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 4  | Yozma tarjima muammolari va ularni xal etish yullari  | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 5  | Yozma tarjimaning buguni va kelajagi;   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 6  | Madaniy aloqalarda yozma tarjimaning urni va axamiyati;   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 7  | Buyuk tarjimonlar tajribasidan;   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 8  | Badiiy asarlar tarjimasi taxdili;   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 9  | Nasriy asarlar tarjimasi va ularning uziga xosligi;   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 10 | Nazmiy asarlar tarjimasi xususiyatlari;   | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 11 | Zamonaviy tarjima dasturiy vositalari va ularning ishlash mexanizmi;  | 4    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 12 | Tarjima lugatlari taxlili, yozma tarjimada lugatlardan to'g'ri foydalanish;   | 6    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 13 | O'zbekistonda bevosita yozma tarjimaning rivojlanishi   | 6    |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
|    | Jami  | 60   |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 6. | <p><b>V. Fan o'qitilishining natijalari (shakllanadigan kompetentsiyalar)</b></p> <p>Fanni o'zlashtirish natijasida talaba:</p> <ul style="list-style-type: none"> <li>-diskursiv matn yozish qobiliyatini shakllantirishni o'rgatish;</li> <li>-strategik vositalardan foydalana olishni o'rgatish;</li> <li>-ijtimoiy-madaniy bilim kompetensiyasini ifodalashni shakllantirish;</li> <li>-yozma tarjima va uning klassifikatsiyalarini o'rgatish;</li> <li>-yozma tarjimada transformatsiyalardan o'z o'rnida va samarali foydalanishni o'rgatish;</li> <li>-asliyatdagi matnning tarjimada muqobil variantini shakllantira olishni o'rgatish;</li> <li>-talabada tarjima tamoyillari to'grisida tushuncha shakllantirish;</li> <li>-bevosita va bilvosita tarjima asarlarini mustaqil taxlil qilish ko'nikmasini shakllantirish.</li> </ul>   |      |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |
| 7. | <p><b>VI. Ta'lim texnologiyalari va metodlari:</b></p> <p>Fanni o'zlashtirish uchun o'qitishning zamonaviy pedagogik va axborot texnologiyalaridan keng foydalaniladi: portfolio tayyorlash, guruhli muzokaralar, jamoa loyihalari, juftliklar bo'lib topshiriqlarni bajarish, yakka holda ma'lum mavzu bo'yicha prezentatsiyalar qilish, davra suhbatlari o'tkazish, diskussiya, klaster, bahs-munozara, refleksiv usullar (tahlil, qiyoslash, sintez, baholash). Axborot texnologiyalari, jumladan, multimedia vositalari yordamida mashg'ulotlar tashkilotiladi, Power Point, Prezi dasturlari yordamida prezentatsiyalar yaratiladi. MOODLE platformasiga fan bo'yicha darslik va o'quv qo'llanmalar, media resurslar va testlar joylashtiriladi.</p>   |      |       |      |   |   |   |   |   |   |   |                       |   |   |  |   |   |                                       |   |   |   |   |   |                                 |   |   |                                   |   |   |   |   |    |   |   |    |  |   |    |   |   |    |   |   |  |      |    |

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| 9.  | <p><b>VII. Kreditlarni olish uchun talablar:</b></p> <p>Fanga oid terminologik apparat, qonuniyatlar va asosiy tushunchalarni bilishi; zamonaviy lingvistik yo‘nalishlarining asosiy tamoyillari va ularning xususiyatlarini bilishi; zamonaviy lingvistik yo‘nalishlarining asosiy tushunchalariga ilmiy izoh bera olishi va ushbu tushunchalarini o‘z ilmiy tadqiqotlarida qo‘llay olishi; lisoniy materialni lingvopragmatik jihatlarini aniqlash hamda tahlil qilish; muayyan nazariy masalalarga oid fikrlarni bayon etish, ayni fikrlarga nisbatan tanqidiy munosabatini shakllantirish va ifodalash; ilmiy tadqiqot jarayonida dolzarb masalalarni aniqlay olish va til birliklarini tahlil qilishda ularning yechimini topa olish; egallagan bilimlarni o‘z ilmiy tadqiqot amaliyotida qo‘llashni bilish hamda joriy, oraliq va yakuniy nazorat shakllarida berilgan vazifa va topshiriqlarni bajarish va topshirish.</p>   |
| 10. | <p style="text-align: center;"><b>Asosiy adabiyotlar</b></p> <ol style="list-style-type: none"> <li>1. Alekseeva I.S. Vvedenie v perevodovedenie. — SPb: Inostrannie yaziki. 2004</li> <li>2. Brandes M.P. Predperevodcheskiy analiz teksta. -M., 2003.</li> <li>3. Yashina N.K.Uchebnoe posobie po pis'mennomu perevodu. -V.: -2016.</li> <li>4. Chesterman A. Reflections on Translation Theory. - 2017.</li> <li>5. Musaev K- Tarjima nazariyasi asoslari. - T.: Fan, 2005. - 352 bet.</li> <li>6. Muminov O.M. and others. Written Translation. Part I, II. Tashkent. 2010</li> </ol> <p style="text-align: center;"><b>Qo‘shimcha adabiyotlar</b></p> <ol style="list-style-type: none"> <li>1. Mirziyoyev Sh.M. Erkin va farovon demokratik O‘zbekiston davlatini birgalikda barpo etamiz. Toshkent, “O‘zbekiston” NMIU, 2017. – 29 b.</li> <li>2. Mirziyoyev Sh.M. Qonun ustuvorligi va inson manfaatlarini ta'minlash yurt taraqqiyoti va xalq farovonligining garovi. “O‘zbekiston” NMIU, 2017. – 47 b.</li> <li>3. Mirziyoyev Sh.M. Buyuk kelajagimizni mard va olijanob xalqimiz bilan birga quramiz. “O‘zbekiston” NMIU, 2017. – 485 b.</li> <li>4. O‘zbekiston Respublikasi Prezidentining 2017 yil 7 fevraldagi “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha harakatlar strategiyasi to‘g‘risida”gi PF-4947-sonli Farmoni. O‘zbekiston Respublikasi qonun hujjatlari to‘plami, 2017 y., 6-son, 70-modda.</li> <li>5. Mirziyoyev Sh.M. Tanqidiy tahlil, qat'iy tartib-intizom va shaxsiy javobgarlik – har bir rahbar faoliyatining kundalik qoidasi bo‘lishi kerak. O‘zbekiston Respublikasi Vazirlar Mahkamasining 2016 yil yakunlari va 2017 yil istiqbollari bag‘ishlangan majlisidagi O‘zbekiston Respublikasi Prezidentining nutqi. // Xalq so‘zi gazetasi. 2017 yil 16 yanvar', №11.</li> <li>5. Gafurov I. Muminov O., Kambarov N. Tarjima nazariyasi. - Toshkent, 2012.</li> <li>6. Lianeri A., Zajkov V. Translation and the Classic. Oxford - 2008.</li> <li>7. Munday J. Introducing to Translation Studies. London: Routledge. 2012</li> <li>8. Muminov O. A Guide to Simultaneous Translation - Tashkent, 2005</li> <li>9. Muminov O. A Guide to Consecutive Translation. - Tashkent, 2013.</li> </ol> <p style="text-align: center;"><b>Internet saytlari</b></p> <p>www.cognitivelinguistics.org</p> <p>www.degruyter.com</p> <p>www.infolex.ru</p> <p>www. quiben. org/semantica-y-lexicologie</p> <p>www. catalunyaonline. com/.</p> |

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|     | <p>www.daf.uni-mainz.de/Bibliographien/bibtext.htm</p> <p>www. filologia_hispanica</p> <p>www.ngr. es/pages/estudios/titulaciones/</p>   |
| 11. | <p><b>Fanning o'quv dasturi NamDCHTI o'quv-uslubiy Kengashining 2023-yil __-sentabrdagi __-sonli bayonnomasi bilan ma'qullangan.</b></p> <p><b>Fan va modul uchun mas'ullar:</b></p> <p>N.Dosbayeva – Namangan davlat chet tillari instituti, Jahon tillari fakulteti Ingliz tili amaliy kursi kafedrasi dotsenti</p> <p><b>Taqrizchilar:</b></p> <p>I.Umrzaqov – Namangan davlat chet tillari instituti, Jahon tillari fakulteti Ingliz tili va adabiyoti kafedrasi mudiri, PhD, A.Ermirzayev – Namangan davlat chet tillari instituti, Jahon tillari fakulteti Ingliz tili amaliy kursi kafedrasi mudiri, PhD.</p> |

#### TESTS

- Being good at writing means:
  - Being able to use the appropriate words in the appropriate order
  - Continuously trying to improve your writing
  - Increasing your own English vocabulary
  - All of the above
- A good writer can often avoid errors of usage and mistakes of fact by:
  - Applying his common sense
  - Showing sensitivity to the language
  - Both of the above
  - None of the above
- What is the purpose of 'the beginning' of a text?
  - It defines and sets the subject out
  - It summarizes the actions of a body
  - Acts as an intro to the text
  - Introduces the reader to the narrator
- If you are translating a poem or an important authoritative statement, should you consider the \_\_\_\_\_.
  - SL reader
  - SL text
  - TL reader
  - TL text
- \_\_\_\_\_ words are the ones that have no ready one-to-one equivalent in the TL.
  - Primary
  - Abstract
  - Untranslatable
  - Factual
- The \_\_\_\_\_ procedure constitutes at least half of the complete process of translation.
  - Revision
  - Editing
  - Writing
  - Pre-writing
- Translation theory broadly consists of, and can be defined as:
  - Description of the subject matter
  - Analysis of language

- C. A large number of generalizations of translation problems  
 D. Mimicry of the SL
8. The \_\_\_\_\_ level follows both the structure and the moods of the text.  
 A. Referential  
 B. Textual  
 C. Cohesive  
 D. Comprehensive
9. All languages have \_\_\_\_\_ words and structures.  
 A. Lexical  
 B. Semantic  
 C. Infinite  
 D. Polysemous
10. The fact that you are subjected as a translator to so many forces and tensions is no excuse for \_\_\_\_\_.  
 A. Changing the original text  
 B. Errors of grammar Inaccuracy of language  
 C. For claiming entitlement of the text  
 D. Any of the above
11. Translation can be regarded as scholarship if:  
 A. The SL text is challenging and demanding  
 B. The text requires additional explanation in the form of brief footnotes  
 C. The text evidently requires some interpretation  
 D. All of the above
12. Sentences cohere through the use of \_\_\_\_\_, which may be lexical, pronominal or general  
 A. Conjunctions  
 B. Descriptive synonyms  
 C. Referential synonyms  
 D. Translation methods
13. All three types of referential synonyms are used to \_\_\_\_\_ rather than to supply new information  
 A. Fill the text  
 B. Indicate cohesion  
 C. Maintain the standard of a text  
 D. Avoid repetition
14. BTT is the acronym for A. Brief-translation test  
 B. Back-translation test  
 C. Back textual translation  
 D. Brief textual translation
15. \_\_\_\_\_ is implied but not said, the meaning behind the meaning  
 A. Context of the writer  
 B. Intent of the writer  
 C. Sub-text of the text  
 D. Goal of the publisher
16. \_\_\_\_\_ Terminology is subject to the most complicated possibilities in translation procedures.  
 A. Popular  
 B. Cultural  
 C. Historical  
 D. Journalistic
17. The \_\_\_\_\_ purpose of a metaphor which is simultaneous is to appeal to the senses, to interest, to clarify graphically, to please, to delight, to surprise  
 A. Aesthetic  
 B. Commercial  
 C. Pragmatic  
 D. Critical
18. Newly \_\_\_\_\_ words are words whose meanings are least dependent on their context of their original usage  
 A. Transferred  
 B. Translated

- C. Coined
  - D. Popular
19. The translator is entitled to delete, reduce or reduce \_\_\_\_\_ of a text.
- A. Context
  - B. Sound
  - C. Sense
  - D. All the above
20. \_\_\_\_\_ may occur when there are no grammatical or syntactic equivalents in the Target Language.
- A. Textual synonym
  - B. Cultural association
  - C. Linguistic replacement
  - D. Any of the above
21. Cultural differences pave the way for \_\_\_\_\_
- A. Cultural loss
  - B. Cultural association
  - C. Cultural diversity
  - D. All the above
22. \_\_\_\_\_ means working with a text in its original language to prepare its version in a new language.
- A. Formal translation
  - B. Literary translation
  - C. Informal translation
  - D. Methodological translation
23. Literary translations of the genres like poetry and drama require
- A. Textual competence of target language
  - B. Command on both the relevant languages
  - C. Linguistic competence of the original language
  - D. Strategies that involve all the above
24. Cultural terminology suffers the lack of equivalence because of differences in
- A. Cultural traditions and customs
  - B. The geographical confines
  - C. The history of the society
  - D. All the three
25. Translation happens to be the only interdisciplinary study in multiple languages and subjects because
- A. It has grown as a discourse
  - B. It is always studied as a discipline
  - C. It involves more than one language and subject
  - D. It is a lucrative job sometimes

• Baholash mezonlarini qo'llash bo'yicha uslubiy ko'rsatmalar

| t/r   | Nazorat turidagi topshiriqlarning nomlanishi  | Maksimal yig'ish mumkin bo'lgan ball                                     | O'tkazish vaqti                   |
|---|---|--|-----------------------------------|
| <b>I. Joriy nazoratdagi ballar taqsimoti</b>    |   | Talabalar barcha nazorat turlarini "5" balli baho tizimida topshiradilar | Semestr davomida                  |
| <b>Ma'ruza mashg'ulotlarida</b>                 |   |  |                                   |
| 1   | Talabaning amaliy mashg'ulotlarida faol ishtirok etishi, muntazam ravishda konspekt yuritib borayotganligi uchun  | "5" balli baho tizimida topshiradilar                                    |                                   |
| 2   | Mustaqil ravishda berilgan topshiriqlarni bajarganligi uchun (referat, esse, kollokvium, amaliy topshiriqlar: testlarini topshirishi, keys-stadi, o'quv loyihalari va b.q.) | "5" balli baho tizimida topshiradilar                                    | Semestrning 31 chi haftasida      |
| <b>Tajriba (Amaliy seminar) mashg'ulotlarda</b> |   |  |                                   |
| 1   | Talabaning mashg'ulotlarda faol ishtirok etganligi, berilgan savollarga to'g'ri javob qaytarganligi, tajriba topshiriqlarni (mashqlar) bajarganligi uchun                   | "5" balli baho tizimida topshiradilar                                    | Semestr davomida                  |
| <b>II. Oraliq nazorat</b>                       |   |  |                                   |
| 1   | Birinchi oraliq nazorat (amaliyotchi tomonidan olinadi)   | "5" balli baho tizimida topshiradilar                                    | Yanvar oyining 2-haftasida        |
| 2   | Ikkinchi oraliq nazorat (amaliyotchi tomonidan olinadi)   | "5" balli baho tizimida topshiradilar                                    | May oyining 2-haftasida           |
| <b>III. Yakuniy nazorat</b>                     |   |  |                                   |
| <b>Jami:</b>                                    |   | "5" balli baho tizimida topshiradilar                                    | Semestrning oxirgi haftasida      |
|   |   | "5" balli baho tizimida topshiradilar                                    | Semestrning oxirgi ikki haftasida |

• Talabaning fan bo'yicha o'zlashtirish ko'rsatkichining namunaviy mezonlari:

| T/r       | Talabaning fanni o'zlashtirish darajasi (bilim, malaka va ko'nikma darajasi) | Ballar   |
|-----------|--|----------|
| <b>A)</b> | xulosa va qarorlar qabul qilish  | "5" baho |
|           | ijodiy fikrlay olish   |          |
|           | mustaqil mushohada yurita olish  |          |
|           | olgan bilimlarini amalda qo'llay olish                                       |          |
|           | mohiyatini tushunish   |          |
|           | bilish, aytib berish   |          |
|           | tasavvurga ega bo'lish   |          |
| <b>B)</b> | mustaqil mushohada yurita olish  | "4" baho |
|           | olgan bilimlarini amalda qo'llay olish                                       |          |
|           | mohiyatini tushunish   |          |
|           | bilish, aytib berish   |          |
|           | tasavvurga ega bo'lish   |          |
| <b>V)</b> | mohiyatini tushunish   | "3" baho |
|           | bilish, aytib berish   |          |

|           |                                |          |
|-----------|--------------------------------|----------|
|           | tasavvurga ega bo'lish         |          |
| <b>G)</b> | aniq tasavvurga ega bo'lmaslik | "2" baho |
|           | Bilmaslik                      |          |

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**• O'quv-uslubiy majmualarini tayyorlash bo'yicha tavsiyalar**

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- I. O'UM quyidagi bo'limlardan tashkil topadi:
  - 1. Titul varag'i va uning ikkinchi beti mos ravishda 1-va 2-ilovalarga ko'ra tayyorlanadi.
  - 2. Mundarija. O'UMning asosiy bo'limlari va uning betlari ko'rsatiladi (14 shriftda).
  - 3. O'quv materiallar.
  - a) Birinchi o'rinda fan dasturiga muvofiq ma'ruzalar mavzulari yoritib beriladi.
  - Har bir mavzu bo'yicha:
    - - reja (o'quv materiali matnidan oldin qo'yiladi)
    - - tayanch so'z va iboralar
    - - asosiy matn (mavzu mazmuni va mohiyatiga qarab u ham qismlarga bo'linishi mumkin).
  - Ma'ruzalar bo'yicha o'quv materiallar matni ko'rgazmali elementlar, rasmlar, diagramma, gistogramma, grafiklar, qiziqarli xavolalar, misollar xamda talabalar e'tiborini jalb qilib fanni samarali o'zlashtirishga xizmat qiladigan boshqa elementlar bilan boyitilishi mumkin. Xorijiy adabiyotlardan olingan sitatalarga xavolalar berib borilishi shart. Ma'ruza o'quv materiallari bo'limi yakunida umumiy xorijiy va mahalliy adabiyotlar ro'yhati keltiriladi
  - b) Ikkinchi o'rinda fan dasturiga muvofik amaliy va (yoki) laboratoriya mashg'ulotlari mavzulari bo'yicha yoritib beriladi.
  - Amaliy mashg'ulotlarning har bir mavzu bo'yicha:
    - - asosiy matn;
    - - topshiriklar variantlari;
    - - masala va misollar;
    - - keyslar to'plami;
    - - xorijiy va maxalliy adabiyotlar ro'yxati;
  - Laboratoriya mashg'ulotlarining har bir mavzusi bo'yicha:
    - - laboratoriya ishlarining maksadi, mazmuni va kutilayotgan natijasi;
    - - laboratoriya ishining batafsil rejasi va tushuntirish matni;
    - - laboratoriya ishlarini o'tkazish qoidalari va xavfsizlik choralari;
    - - nazorat savollari;
    - - xorijiy va maxalliy adabiyotlar ro'yxati;
  - Amaliy va laboratoriya mashg'ulotlarini o'tkazish uchun zarur asbob-uskunalar, laboratoriya jixozlari kursatiladi. O'quv kursi yakunida xorijiy va maxalliy adabiyotlar ruyxati keltirilishi xamda xorijiy adabiyotlardan olingan sitatalarga xavolalar berib borilishi shart.
  - 4. Mustaqil ta'lim mashg'ulotlari. Fan bo'yicha mustaqil ta'lim mashg'ulotlar mavzulari va ularni o'zlashtirish bo'yicha zarur uslubiy ko'rsatmalar beriladi. Mustaqil vazifalarini bajarishga qaratilgan boshqa ma'lumotlar keltiriladi.
  - 5. Kurs ishlari va kurs loyihasi. Fan dasturiga muvofik kurs loyixasi, kurs ishi, xisob-chizma ishi, ijodiy va boshqa mustaqil amalga oshiriladigan ishlar mazmuni, maqsadi, kutilayotgan natijasi, variantlari, zarur tushuntirishlar hamda kurs ishini bajarishga qaratilgan boshqa ma'lumotlar keltiriladi.
  - 6. Glossariy. Fanga oid termin va iboralarning qisqa talqini bo'yicha o'zbek, rus va ingliz tillarida beriladi.
  - 7. Ilovalar:
    - - fan dasturi;
    - - ishchi fan dasturi;
    - - tarqatma materiallar;
    - - testlar;
    - - ishchi fan dasturiga muvofiq baholash mezonlarini qo'llash bo'yicha uslubiy ko'rsatmalar;
    - - fanni o'ziga xosligiga qarab o'rganish bo'yicha boshqa materiallar keltirilishi mumkin;
    - - O'UMning elektron varianti.
- 
- II. O'quv-uslubiy majmualarni chop etish bo'yicha talablar va tavsiyalar

- 1. O‘UMLar uchun quyidagi parametrlar qabul qilinadi:
- -
- - O‘UMLarning o‘lchami A 4 formatda (210x297 mm);
- - Chap-3 sm, o‘ngdan-1.5sm, yuqori, quyi -2sm;
- 2.1. O‘UM matni 12, 14 shrift (Times NewRoman) qo‘shimcha matn 11, 12 (Times NewRoman) interval-1 yoki 1,5 abzas-1 yoki 1,5 sm chekinish.
- 2.2. Jadvallar nomi va qo‘shimcha matnlarni boshqa rang bilan ajratishga yo‘l qo‘yilmaydi. O‘UMLarda asosiy matn bir ustunda terilishi kerak.
- 2.3. O‘UMLarda (rangli chop ettirilsa) asosiy sarlavhalarni hamda matnda rasm ostidagi yozuvlarni to‘q ko‘k rang bilan yozilishi mumkin.
- 2.4. Formulalar qora rangda teriladi. Formularni terishda fon ishlatishga va boshqa rangdan foydalanishga yo‘l qo‘yilmaydi.
- 2.5. Saxifalarda asosiy va qo‘shimcha matnlarni turli rangli fonlarga joylashtirishga yo‘l qo‘yilmaydi.
- 2.6. Darajasi bir xil bulgan yozuv, sarlavxa va boshqa matnli elementlar bir xil parametrlilik shrift bilan terilishi va rasmiylashtirilishi kerak.
- 2.7. Snoskalmi terish uchun asosiy kegdan 2 p, 4 p kichik bulgan shrift keglari tanlanadi.
- 2.8. Titul varag‘ida kolonsifra (betlarning tartib rakami) qo‘yilmaydi.
- 2.9. Kolonsifralar sahifaning tag qismining markazida qo‘yilishi maqsadga muvofik.
- 4. O‘UMLarda rasmlar bilan ishlash quyidagi tartibda amalga oshiriladi:
- 4.1. Rasmlar bir va ko‘p rangli bo‘lishi mumkin.
- 4.2. Estetik talablardan kelib chiqqan xolda rasmlarni kvadrat shaklda joylashtirishga yo‘l qo‘yilmaydi.
- 4.3. O‘UM larda sifatsiz skanerlangan va yozuvlari aniq o‘qilmaydigan rasmlarni joylashtirish man etiladi.
- 4.4. Rasmlar va diagrammalarni bezatishda 10-15 foizli, ya‘ni juda och fondan foydalanish lozim.
- 4.5. Rasmlar ketma-ketligi xar bir bobda alohida qo‘yiladi, masalan, 1 bobda 1-rasm «1.1-rasm», 2 bobda 4-rasm - «2.4-rasm» deb belgilanadi. Jadvallar bilan rasmlar bir xil usulda raqamlanadi.
- 4.6. Jadval va diagrammalarni bezatishda matnni o‘qishni qiyinlashtirmaydigan och tusli qaymoq rangli fondan foydalanish lozim.
- 4.7. O‘UMLarni birdan ortiq rang qo‘llab ishlab chiqishda, boshqa ranglar so‘z, sarlavxa, qoidalar, shuningdek, belgilar, jadval va x-k. ni ajratishda ko‘llaniladi. Ranglarni tanlashda ularning bir-biriga mosligiga va uyg‘unligiga e‘tibor qaratish lozim.
- 4.8. O‘UM da rasmlar soni chegaralanmagan, lekin rasmlar hajmi umumiy hajmga nisbatan 35% dan oshirmaslik tavsiya qilinadi.
- 4.9. Matn va rasmlar elementlarni bezashda to‘q kizil ranglardan foydalanish tavsiya qilinmaydi.
- 5. O‘UMni bosmaga chiqarish va muqovalashda quyidagi talablarga rioya qilish lozim:
- 5.1. O‘UMLarni bosmaga chikarishda 1-4 rangli lazerli va purkashli (struynqy) printerlardan foydalanish mumkin.
- 5.2. O‘UMLarni bosmaga chikarish uchun 1 m2 vazni 70-80 g bo‘lgan ofset va idora kog‘ozlaridan foydalaniladi. O‘UMni chop etishda kog‘ozni oldi va orqa tomonidan foydalanish maqsadga muvofiq.
- 5.3. O‘UMLar quyidagi xil muqovalarda tayyorlanishi mumkin:
  - - O‘UM taxlamini qattiq muqova bilan qoplash. Bunda muqova ofset yoki idora qog‘ozida bosilib, shaffof plyonka bilan qoplanadi yoki muqova uchun matbaa muqovabop materialini qo‘llanadi;
  - - O‘UM taxlamini tikmasdan yelimlab mahkamlash va yumshoq muqova bilan birlashtirish va tasvir bosilganidan keyin shaffof plyonka bilan qoplanadi.
- 5.4. O‘UM taxlamlarini mahkamlashda ip bilan tikish, sim bilan tikish, tikmasdan yelimlab mahkamlash usullarini qo‘llash mumkin.
- 5.5. Taxlam qalinligi 20 mm dan ortiq bo‘lgan O‘UM larni №76 tipidagi qattiq muqovalarda tayyorlash tavsiya qilinadi.
- 6. O‘UMLarni ishlab chiqishda san‘at, chizma, dizayn yo‘nalishlari uchun hamda boshqa tillardagi (masalan arab, yapon, koreys, xitoy va boshqa tillarda) fanning o‘ziga xosligini hisobga olgan holda bezatishlari mumkin.