

IN TRASLATION INTERPRETATION, THERE ARE VARIOUS APPROACHES
AND INTERPRETATION THAT DIFFER

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Abstract *Examples of translation action are continuously sought after by contemporary translation studies. The theory of translation is concerned with the ongoing development of this science's subject, translation. One language cannot be substituted for another in the intricate and multidimensional process of translation. The complete definition of translation provided by American researcher W. Wills provides further elaboration of the concept. Cultural, psychological, and personal differences collide during translation, leading to a conflict of traditions, viewpoints, and attitudes. It is an invaluable resource for learning about the languages being translated as well as the civilizations to which they belong.*

Key words: *Modern languages, mindsets, cultures, translation, adaptability, customs, ideas, different phenomena, intricacy, order, resemblance, significance, interlanguage, and transnational perspectives.*

Abstarct: *Zamonaviy tarjima ilmining doimiy rivojlanishini, tarjima faoliyatlarini doimiy saqlash orqali yaxshilashga asoslanadi. Tarjima nazariyasi tarjimani doimiy ravishda takomillashtirish bilan shug'ullanadi. Tarjima murakkab va ko'p qirrali faoliyatdir, uni boshqa tilga o'tkazish faqat bir tilni boshqa til bilan almashtirish emas. Tarjima jarayoni amerikalik tadqiqotchi V. Uils tomonidan batafsil ta'riflangan ma'lumotlar orqali tasvirlangan. Tarjima turli insonlar, mantiqiy qarashlar va madaniyatlar o'rtasidagi kompleks munosabatlarga yo'l qo'yadi, bu bilan birga, urf-odatlar, qarashlar va tuyg'u munosabatlari namoyish etiladi. Tarjima jarayonida ishtirok etuvchi tillar va ularning bog'liqligi madaniyatlar haqida qimmatli ma'lumotlarni o'z ichiga oladi.*

Key words: *Zamonaviy, tilshunoslik, mantiqiy qarashlar, madaniyatlar, tarjima, murakkablik, urf-odatlar, tasavvur, turli hodisalar, qiyinlik, o'zgaruvchanlik, o'xshashlik, tushuncha, tillararo, millatlararo qarashlar.*

Аннотация: *Современное переводоведение постоянно ищет примеры переводческой деятельности. Теория перевода занимается постоянным совершенствованием предмета этой науки, то есть перевода. Перевод – сложная, многогранная деятельность, в процессе которой один язык не может быть заменен другим. Дальнейшее развитие термина «перевод» в полном объеме можно найти в подробном определении перевода американского исследователя У. Уилса. В переводе*

взаимодействуют разные личности, разные менталитеты, культуры, происходит столкновение обычаев, взглядов и взглядов. Это ценный источник информации о языках, участвующих в процессе перевода, и культурах, к которым эти языки принадлежат.

ключевые слова: *Модерн, лингвистика, менталитеты, культуры, перевод, многогранность, традиции, концепции, различные явления, сложность, последовательность, сходство, актуальность, межъязыковые, межнациональные взгляды.*

The search for instances of translation action is an ongoing endeavour in modern translation studies. Furthermore, the theory of translation addresses how this science's subject—translation—is continuously improved. A native speaker of one language frequently cannot understand a speaker of another due to disparate worldviews and understandings that have developed over centuries, which subsequently affect each other's comprehension. According to modern translation theory, translation is therefore a means of communication, much like language. It is impossible to substitute one language for another in the intricate, multidimensional process of translation. A collision of customs, viewpoints, and attitudes arises from the interaction of disparate personalities, mentalities, and cultural backgrounds during translation. It provides invaluable knowledge about the languages and cultures of the people who speak the languages being translated. To completely grasp and elucidate the meaning of the phrase "translation," its definition must be made as explicit as possible; in other words, the issue of what translation to use should have a comprehensive response. Because of this, translation may be distinguished from other related and consequential events. Because there are varying opinions on the meaning of this phrase, the task of defining the idea of "translation" is vital and needs particular attention. Let us look at a few definitions of translation that have been published in academic journals. We believe their history to be highly fascinating and educational. The field of translation studies itself is a reflection of the evolution of translation and the conflicting ideologies around its fundamentals. As a result, we find the following in one of the early interpretations: "The change of signals or pictures into other signs or images is known as translation. We usually demand that their reproductions communicate the same meaning, or as close to the same meaning as feasible, assuming the originals transmit any meaning at all. The primary challenge in translating across languages is maintaining the essential message." The definition of interlingual translation is "the replacement of parts of one language with parts of another." This definition blatantly adopts a limited semiotic approach to translation. When certain characters are swapped out for others, all of its facets and phases are diminished. In translation, elementary character substitutions are used primarily in conjunction with transliteration (e.g., when translating Russian alphabet letters into Latin letters, or Zhukov-Zhukov type), in translating identical units, and in translating other language correspondences, like terms like "chain symbol." The definition of his fellow German scholar A. Ettinger was disputed by W. Koller, who stated that "it is much more

difficult to establish the correspondence between the Latin alphabet and languages than it is to establish the correspondence between the speech chains of natural languages."

"Ettinger's static definition of translation without factors such as text and recipient reflects the enthusiasm of automatic translation projects promoted in the 1950s and 1960s," the author writes, concluding that "the Cyrillic alphabet during transliteration." The difficulty of establishing correspondences between linguistic units and the target language is often overlooked. Establishing correspondences between the target language and the original language units is a challenge. W. Winter, a German scientist, defines translation with an emphasis on its second side, whereas A. Ettinger considers the problem of sign correspondence to be its central issue. The definition of "translation," according to him, is "to substitute, if feasible, one equivalent formula for the interpretation of a particular aspect of the world around us." We discuss translation even when it comes to sentences that are only partially understood by a small number of people in a clear and easy manner. Though all the essential components of this process are present in this instance, the term is used extremely narrowly in this context. As a result, we add a further refinement to our definition: translation generally refers to the conversion of one language's meaning into another. The primary benefit of this view is that it takes into account one of the crucial elements that influences the translation process, in contrast to A. Ettinger's narrow definition of language and interlanguage interactions. The author himself does not think this aspect is relevant, even if V. Winter's description makes the interlinguistic nature of translation clear, since all the key indicators of this phenomena are also present in "intralingual translation." Recall that the term "translation within a language" was first used and applied in a scientific manner by the American and Russian linguist R. Jakobson in his 1959 paper on the linguistic elements of translation. This article transfers the translation's verbal sign to a different sign system in order to comprehend it. Three categories of translation are distinguished by R. Jakobson: 1) Intralinguistic translation, also known as name change: the use of additional indicators in the same language to comprehend spoken signals or expressions; 2) Interlingual translation, or translation in and of itself: linguistic cues expressed in a language other than one's own; 3) Interpreting verbal cues through nonverbal cues is known as intersemiotic translation or transmutation. The complete definition of translation provided by American researcher W. Wills provides further elaboration of the concept. By defining translation as "a text processing and communication process that leads from a text in the source language to an equivalent text in the target language," the author demonstrates the relationship between translation theory and text linguistics. Assuming one has a significant and aesthetic comprehension of the original, it is feasible. Translation is an internally split process that consists of two primary stages: the translator repeats the translated text at the language reconstruction stage after analysing the original text for semantic and stylistic purposes. V. Wills' concept objectively illustrates a two-stage translation while fully accounting for the demands of semantic and stylistic analysis as well as communicative equivalency. In contrast to other writers, V. Wills does not limit translation to producing the finished work. The definition provided by Austrian linguist O. Kade deviates significantly from the others in that it highlights the characteristics of

"linguistic mediation," or translation as a form of mediation distinct from other forms. Because the explanations for the variations shown in the finished text when compared to the source material make sense, the biphasic character of the translation process is founded on the idea advanced by O. Kade. The communicative environment in mediated bilingual communication is invariably different between the first and second stages. O. Kade states that a shift from the primary to the secondary communication context may occur naturally or inadvertently. Since bilingual-mediated communication is by its very nature prone to certain alterations, it is an inevitability. O. Kade's concept persuasively indicates the main relevance of disclosing the essential aspects of the two-phase translation procedure. The contrast between the two communication contexts in which the translation process occurs is essential to this notion. Notably, we base our study on O. Kade's interpretation, since he approaches translation from the perspective of the communicative context and highlights the two-phase character of translation—a feature that captures the core of consecutive translation. After reiterating and examining the previous points, it is important to remember that translation definitions follow the natural progression of the science of translation studies, progressing from straightforward definitions that just consider the relationship between linguistic signals to definitions that capture the essence of the subject. The genre-stylistic categorization classifies translation into two functional categories: creative (artistic) translation and informational (special) translation, based on the text's unique features. Translation of literary works, as opposed to other speaking works, is known as literary translation. This is because the primary purpose of literary translations is artistic, aesthetic, or poetic conveying of ideas. Creating a certain aesthetic impact and an artistic picture is the work's main goal. Thus the reader should be affected in the same way when reading a translation of a work of art. The examination of translations of creative works reveals that, when it comes to this assignment, translators often stray from the highest degree of semantic correctness in order to preserve the translation's literary and artistic integrity. Let's use an example to demonstrate these discrepancies. The gloomy emptiness of the sky concealed the mountain summits (A. Cronin). Mountain peaks disappeared into the gloomy sky (translated by M. Abkina). The hidden game appears to be the closest to German that the translator did not unintentionally reject. In this instance, the verb "sunk" effectively conveys the scope of the celestial storehouse as well as the activity itself. The translation retains the tone and meaning of the original work. Depending on whether the source material is a part of a particular literary genre, there are several distinct subtypes of literary translation. Translations of plays, poetry, novels, song lyrics, and other works of art are examples of how this is represented. The primary goal of informative translation is to convey a text's creative and aesthetic meaning to the reader while still allowing the original material to be expressed. Communicate a little bit of information. All contents of a scientific, business, socio-political, home, etc. character are included in these works. Since the goal of these texts is to tell the story of a series of occurrences, they contain a variety of trip essays and detective stories. In actuality, an informative text's translation may incorporate literary translation aspects, but the source text that needs literary translation may merely contain fragments of information. The second translation classification, known as psycholinguistic

classification, distinguishes between textual translation and interpretation based on how the translated material is perceived. When a translation is done literally, the source text and the translated text are presented as one and the same. The translator could make repeated references to these materials. When a translator takes the original material and writes it down in written form, creating the translated content in written form as well, is a typical example of a written translation. Oral translation, or verbal translation, is the original and is not strictly translated. With this kind of translation, the translator only sees the source material once and is unable to make any changes once the translation is finished. Two kinds of translation are separated based on the translation time criterion: sequential translation (SP) and simultaneous translation (SP). When using simultaneous interpretation, the interpreter speaks the translation either simultaneously or almost simultaneously. Generally speaking, JV happens when the required technical tools—a booth, headphones, and microphone—are accessible. The joint venture is changing subtly; technological measures are not necessary for it to happen. The listener is next to the translator, who gives him the translation in a tone that suits him. One of the hardest translation styles is specialisation (SP), which calls for a great degree of focus, attention, recall, and confidence in the translator's ability to respond. With consecutive interpretation, the interpreter starts providing interpretation after the speaker has completed all or a portion of their speech. The translated text's size can change. This kind of translation necessitates that the translator retain key elements of the source document in their mind from the outset. The interpreter can jot down important ideas in cursive writing as they are listening to the speaker. Our research focuses on successive two-way interpreting, which is a kind of TL in which all discourses are translated, both from the native language into the foreign language and from the foreign language into the native language, by the same interpreter. Exhibitions, business talks, formal gatherings, B2B conferences and delegation visits, staff training sessions and mini seminars, shopping and sightseeing, mandatory phone calls (IMO) and video calls in Iraq interpretation. Translators using this approach must spend several hours learning a lengthy document by heart, accurately translate spoken words, represent the literacy and cultural context of the speech in a concise manner, and effectively explain the intended meaning. The usage of dictionaries and other resources is not feasible for translators due to time constraints. Students should immediately assess the spoken content and then repeat it, making sure that the terminology, words, and phrases they use are as similar to the original as possible.

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