

## **THE ROLES OF WORKING MEMORY, LANGUAGE PROFICIENCY, AND TRAINING IN SIMULTANEOUS INTERPRETATION PERFORMANCE**

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The globalization trends of the 21st century, the century of the introduction of innovative technologies in all spheres of human activity continue to strengthen the position of the science of translation, providing its scientific base with theoretical provisions and applied solutions, as well as developing a methodology for researching translation activities in all its aspects. In connection with these objective prerequisites, the profession of a translator is becoming popular and in demand. The increased popularity of the profession of a translator is caused by the interaction of different cultures and peoples in the fields of politics, economics, international relations, science, medicine, industry and other areas of activity of a modern person. This fact requires serious methodological decisions in the process of preparing a professional translator, as well as for the implementation of translation activities.

Interpreting at the present stage of development of our society is of particular importance. Here it is important to take into account the differences between written and interpreting and understand that in the process of interpreting, namely simultaneous interpreting and conference interpreting, the interpreter is limited in time and is in a stressful situation. It is also extremely important to take into account the tasks assigned to the translator: the translator must convey the linguistic and semantic shades of the original text, the interpreter must convey the main meaning of the original message as quickly and accurately as possible. At the same time, a translator is not limited by time frames, has the ability to use translation resources (dictionaries, online dictionaries, encyclopedias) and works in a more relaxed environment, while an interpreter is limited in time and must quickly choose the most appropriate form of translation, constantly being under psychological pressure. Consequently, the interpreter is forced to apply various methods and techniques that optimize his translation activity. For example, in consecutive interpreting, this is the use of translation cursive, in simultaneous and conference interpreting, the use of special translation strategies.

Oral translation is the result of complex processes of mental and speech activity. Scientists are actively studying the process of interpreting, because the question of brain activity in interaction with the translator's speech at the time of translation is still not fully understood: the speed of decision-making, the selection of a language equivalent, the ergonomics of the translator's work, the choice of translation strategies, and many others. etc. In this regard, an applied task arises: what needs to be done to facilitate the difficult process of oral (both consecutive and simultaneous) translation.

Interpreting is a language mediation in which the source text of the original is converted into text in the target language. At the same time, the text in the target language should be equivalent to the source text of the original, taking into account the functionality, content and structure of the texts. When choosing a method of interpreting, an interpreter should remember that using only one method, it is impossible to achieve an adequate result. In most cases, professional translators translate complex texts using several methods. The strategy of combining translation methods greatly facilitates the work of a translator and has a beneficial effect on the translation process and the result of interpretation.

Separately, it is worth considering simultaneous translation in the film industry. A distinctive feature of such a translation is the pictorial series. The essence lies in the simultaneous translation of the speech of the actors or the announcer. There can be three situations: the presence of a translated edit sheet, the presence of the original edit sheet (or subtitles), and the absence of an edit sheet.

The first situation is described by I.S. Alekseev, who distinguishes the type of simultaneous translation called video text synchronization, that is, the pronunciation of the finished translation. Preliminary written translation is done by the voice translator or his colleague. It should be noted that at the moment this type of translation is not relevant for the film translation industry, where the translator only translates the text of the film, and other people are engaged in voice acting and styling. The translation of the edit sheet is often edited by a stacker who performs lipsing (from English lip-sync). This term refers to the process of adapting the phonetic form in the target language to the movements of the lips of the actors in the video [Multimedia translation]. It is also important that the length of the sound of the text in the original language and in the target language match. This allows you to create the impression that the actors speak the language of a foreign-speaking audience, and immerse yourself in the film more, without being distracted by subtitles and foreign speech. This is very important for Russian film distribution, since almost all foreign films are released for official screening in dubbed form.

The other two situations usually occur at film festivals, where the film is shown for the first time and information such as dialogue and monologue from the script is not supposed to be released. Simultaneous translation of film festivals with the presence of editing was used for a long time abroad along with subtitles until 1985, but subtitles were most often preferred. In the USSR, translators had to translate the film by ear, with rare exceptions, which continued until the end of the 1980s.

Despite the fact that sight translation and simultaneous reading of a previously translated text are separate from proper simultaneous translation, they are often used along with it, so it makes sense to consider these types of translation. Thus, based on the analysis of various types of simultaneous translation, it can be concluded that their diversity is determined by various conditions for its use: the number of foreign guests, the number of languages, the source of the text (oral speech, video materials, a combination of oral and written text), the presence or absence of a special equipment, type of event (bilateral negotiations, conference, theatrical performance, etc.).

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