

## Modern Cognitive Approach to Learning Translation

Babayeva, Nigar Ogtay

Veröffentlichungsversion / Published Version

Zeitschriftenartikel / journal article

### Empfohlene Zitierung / Suggested Citation:

Babayeva, N. O. (2023). Modern Cognitive Approach to Learning Translation. *Path of Science*, 9(6), 1021-1028.  
<https://doi.org/10.22178/pos.93-16>

### Nutzungsbedingungen:

Dieser Text wird unter einer CC BY Lizenz (Namensnennung) zur Verfügung gestellt. Nähere Auskünfte zu den CC-Lizenzen finden Sie hier:  
<https://creativecommons.org/licenses/by/4.0/deed.de>

### Terms of use:

This document is made available under a CC BY Licence (Attribution). For more information see:  
<https://creativecommons.org/licenses/by/4.0>

# Modern Cognitive Approach to Learning Translation

Nigar Ogtay Babayeva <sup>1</sup>

<sup>1</sup> *Baku Slavic University*

33 S. Rustam Street, Baku, Azerbaijan

DOI: [10.22178/pos.93-16](https://doi.org/10.22178/pos.93-16)

LCC Subject Category: PE1001-1693

Received 26.05.2023

Accepted 28.06.2023

Published online 30.06.2023

Corresponding Author:  
[nigar\\_79@hotmail.com](mailto:nigar_79@hotmail.com)

© 2023 The Author. This article  
is licensed under a Creative  
Commons Attribution 4.0 License



**Abstract.** In the lingo-cultural environment, the language landscape of the world is a means of expression of cultural stereotypes, symbols and standards that shape society. The national mentality is one of the main aspects of language thinking. Therefore, studying the transmission of national-cultural characteristics of the original text in the translation process plays a crucial role in intercultural communication.

The breadth of theoretical concepts and research methods characterises modern translation studies. Especially in recent years, there has been an increasing interest in translation. Traditional translation has long been influenced by structural linguistics. In modern times, new perspectives on translation creativity have emerged. Cognitive approaches, in particular, have gained popularity among researchers in recent years.

The development of translation studies demonstrates that translation, like any form of transfer, can never be flawless. Consequently, no translation can be the same as the original. This indicates that the translator should be concerned with interpreting the source text and its creation in the translated language.

Translators should not limit themselves to just familiarising themselves with the vocabulary of the target language but should also study the ethnocultural and psycholinguistic aspects of language carriers. In doing so, they will encounter fewer problems and avoid embarrassing situations. Usually, gross errors appear in machine translation, mainly when translating personal names as common nouns rather than anthroponyms.

**Keywords:** translation; cognitive; translator; vocabulary; interpretation.

## INTRODUCTION

The first information regarding the history of the translation dates back to the 3rd millennium BC. References to translation are found in ancient inscriptions, such as the Aswan inscriptions, which come down to the present day, indicating that the princes of Elephantine on the Nile River Island of the Egyptians were also translators. "In that border area where Nubians and Egyptians lived side by side, bilingualism, which formed the basis of translation activity, was developing. The people of the copper mines of Sinai, where the Egyptians and the Semites lived, had interpreters. Translators participated in military campaigns and embarked on journeys alongside trade caravans" [1].

Modern researchers believe that the first translated works were religious books. It was Tyndale who created the principles of translating the Bi-

ble into English. However, Tyndale's contemporaries found adequate errors and inconsistencies in his translations. Thomas More wrote seven incriminating articles against Tyndale. They noted that Tyndale had unjustifiably changed some ecclesiastical terms. For instance, he replaced the word "church" with "congregation", "priest" with "senior", and "charity" with "love" [2, p. 23].

In the lingo-cultural environment, the language landscape of the world is a means of expression of cultural stereotypes, symbols and standards that shape society. The national mentality is one of the main aspects of language thinking. Therefore, studying the transmission of national-cultural characteristics of the original text in the translation process plays a crucial role in intercultural communication. Each text embodies the environment in which it was formed and the culture to which it belongs. The text reflects the characteristic aspects of the development of civi-

lisation. The cultural content of a text is shaped through linguistic units. "During the representation of a text belonging to another culture, the translator provides various enlightening and complementary linguistic and cultural interpretations. In the modern era, interlinguistic and intercultural relations are important systems of thought. In recent times, linguistic, conceptual analysis, the description of categories in cognitive linguistics, and the interpretation of texts have created interest in studying the relationship between establishing and delineating translation in linguistics" [3, p. 29].

The symbolic thinking of different nations is reflected in various genres of literary style. In the translation process, those metaphors should be replaced with equally symbolic expressions so that the reader, representing another culture, understands them. Therefore, the translator takes on the role of a cross-cultural balancer. The translator's selection of appropriate expressions and their accurate approach to words reflect their cognitive and linguistic knowledge, communicative competence, and ability to use language capabilities. The translator brings out his ideas in this process. Literary translation requires special skills from the performer, as they must be well acquainted with both cultures and languages and accurately and precisely use the language's capabilities to the maximum extent possible. Sometimes, the translator can become a carrier of the same culture as the original author, creating a unique translation perspective. The recipient adjusts the content of the translated text to their national consciousness and culture. The recipient can also belong to the same culture as the translator.

The difficulty of the translation process lies in accurately perceiving the means of expression in the original text and aligning them with the cultural-intellectual level of the translated language.

Interpretation is possible in any translation. In this regard, the product of any activity reflects the personal views of its creator, and in this sense, subjectivity plays a dominant role in the translation process. The translator's subjectivity is inevitable in conveying a different cultural and linguistic field that the reader does not adequately perceive and understand. This is because the translator performs a "transformer" function by transferring original text elements.

Regarding interlingual translation, T. A. Van Dake states, "Translation is not simply an operation of

converting one surface form into another, but rather the interrelation of text samples through the situation" [4, p. 180].

The breadth of theoretical concepts and research methods characterises modern translation studies. Especially in recent years, there has been an increasing interest in translation. Traditional translation has long been influenced by structural linguistics. In modern times, new perspectives on translation creativity have emerged. Cognitive approaches, in particular, have gained popularity among researchers in recent years.

It should also be noted that in linguistics (in German- and French-language sources), the term "transtology" is used along with translation studies [5].

The development of translation as an academic discipline is associated with the name of J. Holmes. He established a school of thought with his article "The Name and Nature of Translation" [6]. In the 1980 and subsequent periods, anyone engaged in translation studies had to refer to Holmes. In the modern era, translation studies have gained wider prominence in Western countries, mainly English-speaking countries.

In 1980, S. Bassnett introduced the term "Translation Studies" and acknowledged her inspiration from Holmes. She comprehensively researched the history and contemporary problems of translation theory. Her works are so remarkable that they remain relevant today [7].

K. Pishkar, referring to B. Zhang, states that translation, especially the translation aimed at conveying cultural values, plays a significant role in communication between different cultures. As translation studies scholars (such as Bassnett and Lefevere) have noted, translation is the study of mutual cultural influence [8].

Since 1980, translation studies have been developing and spreading in countries worldwide, encompassing various academic fields. Translation studies, which started to grow in 1980, have spread throughout all nations and contain multiple fields of science.

The development of translation studies demonstrates that translation, like any form of transfer, can never be flawless. Consequently, no translation can be the same as the original. This indicates that the translator should be concerned with interpreting the source text and its creation in the translated language.

The first works in the field of translation include works with religious content: the translation of the "Bible" and the "Koran". The pioneers of translation theory were the translators themselves. They shared methods and approaches to the problem based on their understanding of the original text to expand their experience.

The International Association for Translation and Intercultural Studies have achieved significant success in translation.

Contemporary translation studies are characterised by the diversity of theoretical approaches and the breadth of research methods. As a result of the growing interest in the phenomenon of translation, new directions and schools have emerged. Translation is increasingly recognised as a process based on human communication and understanding.

The contemporary situation of translation is based on Western translation practices. There is a sharp divide between the Western and Russian approaches to translation. In 1960, works dedicated to translation studies by scholars (N. L. Galejeva, I. E. Klyukanova, A. N. Kryukova, A. G. Minchenkova, N.M. Nesterova, V.I. Khairullina) were relatively scarce in terms of linguistic analysis. Western translation studies, on the other hand, tend to focus more on intercultural aspects. M. Snell-Hornby's concept of integration [9], D. Seleskovitch [10] and E. A. Gutt's relevant theory [11] etc.

In the early 80 of the last centuries, researchers attempted to discover what happens in the translator's mind while creating a new text based on the source in the translation process. During this period, they witnessed advancements in both psychology and cognitive science. Researchers explored the mental aspects of transmitting the external text to the translator's mind. Scholars aimed to explain the retention and activation of knowledge during translation within the framework of perceptual processes.

Scientific works use the concept of virtual translation [6, 12, 13], and it is noted that the image of a potential translation text is created almost instantly in the cognitive process. Thus, the translator tries to create the idea of the original text and the text to be made simultaneously.

Another group of researchers calls translation a "virtual process", and another group (R. Bell, E. Gutt, J. Dansett) uses the concept of "semantic representation". They claim the existence of a

mental model of the translation process. Under semantic representation, a mental representation attributed to language units is meant based on their linguistic features [2, p. 25].

From an aesthetic standpoint, the translator must be prosperous and accomplished to fulfil their significant mission. Their work can either resonate with or deviate from the original. This is where the translator's burden is heavy. Because he conveys any cultural example to another nation, at this time, allowing distortion can lead to misconceptions. In this regard, the translator bears great responsibility when translating from one language to another. The translator must convey and preserve the beauty and precision of the target language. They must possess a rich vocabulary and be able to recall it instantly.

The problems arising in translation and their causes are also revealed based on comparisons.

One of the problems of translation is related to the transfer of terms. In this case, the conversion method is often used. Conversion is one of the ways of morphological term creation.

The words "*switch*," "*takeoff*," and "*fallout*" have passed into English from Russian through the process of conversion. This method is not typical for the Russian language. It is used only in the English term generator.

As for the problems of translating scientific and technical terms, this happens even to the most experienced translators. Many translators use excellent dictionaries. However, sometimes the searched term may not be found in those dictionaries. In this case, choosing the most suitable analogue is necessary since the equivalent of that term is not found. One wrong choice is considered a flaw even for the most perfect translation.

In addition to terms, international words can also cause translation problems. Because global comments are sometimes subjected to semantic expansion or contraction in the language they enter, sometimes not all those meanings are reflected in dictionaries. As a result, a problematic situation arises for the translator who receives the text in the discourse process.

For example, in English, Sputnik means "spacecraft", and in Russian, the word Sputnik means both "companion", "spouse", and "satellite". When translating the movie "Telephone Girl" from Russian to Azerbaijani, the word Sputnik

was incorrectly translated as "satellite" instead of "spouse".

In translation studies, the translation norm is a set of requirements for the quality of translation [14, p. 120].

The analysis of various works shows that, historically, as well as in modern and Western translation studies, there is still no common criterion defining "translation errors". Most authors consider errors as unjustified deviations from the normative requirements of equivalence.

## RESULTS AND DISCUSSION

"Emily Dickinson wrote all her poems in free verse, and they were translated into Spanish, Turkish, and French in the same form, that is, preserving the originality. However, Heydar Orujov and Aisha Nabi translated Dickinson's poems into our language with syllable weight" [15, p. 11].

"Qolf" (golf), "voleybol" (volleyball), "kater" (caterer), "konteyner" (container), "dollar", "keks" (cake), "tunel" (tunnel), etc. The transfer of English language realia into Azerbaijani is the result of the translation of English literature into this language. Such words of English origin greatly enrich the vocabulary of our language and are genuine realia used in the Azerbaijani language. Most of them retain their spelling and phonetic composition, and although some of them differ in spelling, they are close to the words of our language in phonetic design [16, p. 7].

When analysing translation creativity from different aspects, particular aspects of the translator's personality should also focus. The interpreter should act as a conduit, a direct communication channel between the parties. He is obliged to translate literally from one language to another [17, p. 78].

"Experts studying the behaviour of translators note that professional translators tend to focus more on the translation process, leading to increased attentiveness. On the other hand, non-professional translators allocate less attention to translation, which is attributed to their limited experience and underdeveloped cognitive abilities. Therefore, we also observe the significant importance of cognitive abilities in the translation process" [18, p. 41].

Translation problems manifest themselves during simultaneous translation in oral discourse. For example, sentence constituents are arranged according to specific rules based on the grammatical norms of the Azerbaijani language, where the predicate comes at the end, and the subject precedes it. This slows down the comprehension of the text during translation into English or vice versa. From this point of view, a special competence is required from the recipient of the text in the cognitive process. Because in traditional translation, if a complex text is translated, the process goes parallel, so the translator needs to be both accurate and agile in receiving and conveying the meaning during simultaneous translation. Additionally, acquired expertise also plays a significant role here.

According to European translation guidelines, the translator can request the interlocutor to repeat or paraphrase their thoughts during oral discourse.

R. Jones has defined the following "Golden Rules" for simultaneous translators [19, p. 37]:

1. Remember that you are in communication
2. Make the best use of technical resources
3. The command that they hear both the speaker and their voice clearly
4. Never attempt to interpret something they cannot hear or don't understand acoustically
5. Maximise their concentration
6. Pay attention to problematic words without interrupting your thought
7. Actively develop conversational analytical listening and monitoring of the performance of your product
8. Use short, simple sentences as much as possible
9. Be proficient in grammar
10. Let each of your sentences have a meaning
11. Always finish your sentences.

During the discourse, the focus is also on investigating the translator's comprehension, which includes their mental representations, stance, actions and behaviours formed based on knowledge.

During the translation process, the translator not only conveys the information but sometimes may also ask questions to the other party upon the request of the communicator. This leads to an exchange of ideas, where each discourse partici-

pant carries certain information. When that information is transmitted to the other party, it elicits specific reactions. A similar situation occurs in the case of another communication participant.

However, since the translator is familiar with the language and culture of both parties, he can know the reactions in advance. Therefore, the translator sometimes adjusts the situation during the discourse by using certain facial expressions or slightly changing the text. Thus, the translator acts as an intermediary between the two parties in the communication process and, as a participant in trilateral communication, is the main link in the chain of inter-linguistics transmission. However, some researchers argue that although the translator plays a crucial problem-solving role in interlinguistic touch, they should not be seen as dynamic, creative, and active participants in intercultural and interlinguistic communication. In the second half of the 20th century, the ideas about the translator's "transparency" were confirmed and remained invisible.

While defining the translator's personality, the author [20, p. 51] characterises him as an "inter-cultural mediator, creator, practical psychologist, organiser, researcher, adapter, proofreader" and explains the mentioned functions.

In translation, all three participants of communication - the communicators and the translator - are components of the interaction process. The author [21, p. 12] metaphorically notes that translation is the communicative dance of the triad. His interactional research on translation in discourse has been highly regarded as an admirable work and an example for the next generation.

In modern times, according to the researchers, the more originality in the translated text, the less the translator share. In this case, the translator is considered a professional in his work.

Such metaphorical comparisons belong to N. Gogol. He referred to the translator as a "transparent glass": "The translator made himself invisible. He turned into such a transparent glass that it was like there was no glass" [22].

In most Russian works, the translator is characterised as a carrier of an elite speech culture. Nevertheless, the select type is such an ideal model of speech culture that it is impossible to embody it from a practical point of view.

The author's personality in translation work should not be felt as much as possible. But, of course, not all translations are of high quality. On the contrary, quite a few are found. Such successful and unsuccessful translations reflect the personality of the author. A translator cannot hide behind his pen.

In translation creativity, the author's personality should not be excessively felt. But, of course, not all translations are of high quality. On the contrary, quite a few are found. Such successful and unsuccessful translations reflect the personality of the author. In other words, the translator cannot hide behind his pen.

In the lexical units used in translation works, sometimes the meaning and concept do not match. For example, in Russian, the word *стол* means "table" and has other meanings such as *мясной стол* - "meat dishes", *паспортный стол* "passport department", *справочный стол* "interrogation room", etc. There are even figurative expressions such as *стол кривой* 'there is no salt on the table', "the salt has been forgotten" [23, p. 269]. In English, the word "table" has no such meaning. For instance, there are no interpretations like the *meat table*, *Passport Office*, *information desk*, or *curve table*.

In the Azerbaijani language, the word *stol* -table has figurative meanings other than table. For example, it can be used to convey the meaning of "to hold a banquet", "to organise a feast", "to arrange a good table", or "to set a good table":

[Sakina to Rustam]: You, yourself, say I will open a table, slaughter a sheep, and soak rice [24, p. 155].

Azerbaijani is "a specific function or department within an organisation engaged in a particular task". Expressions like "address-table", "registration table", or "Complaints desk" are commonly used. Of course, an inexperienced translator who does not know the lingo-culturalism of the people, metaphorical expressions in the language will have difficulty understanding the discourse and make gross mistakes in his creativity. As we mentioned before, the translator cannot hide behind his pen. Usually, such errors in oral translation do not attract much attention. The translator can quickly retaliate. This requires cognitive skills. Since the interpretation is live, the interpreter becomes a participant in the social situation, and he must understand everything being said, coordinate interactions, and even control

the course of the problem. In this regard, oral translation has its difficulties.

One problem that often arises in translation is not finding the right word. In this case, sometimes dictionaries alone are not enough. According to D. Nigmatova, any dictionary does not fully cover the language's lexicon. It lags behind it [25, p. 75].

Translators should not limit themselves to just familiarising themselves with the vocabulary of the target language but should also study the ethnocultural and psycholinguistic aspects of language carriers. In doing so, they will encounter fewer problems and avoid embarrassing situations. Usually, gross errors appear in machine translation, mainly when translating personal names as common nouns rather than anthroponyms.

One problem in translation is the violation of originality in the translations received through the second language and not from the source language. Sometimes, when the first translator unintentionally deviates from the essence, the second translator, based on him, repeats the same mistake. In this case, the cognitive processes reflected in the consciousness of the first translator's mistakes are perpetuated by the second translator, leading to the distortion of multicultural values or concepts in the original text.

When several individuals translate the exact text, it is clear who is closer to the original or who finds the equivalent of the expressions in the text more correctly and expresses the meaning precisely:

*Белеет парус одинокой*

*В тумане моря голубом!..*

*Что ищет он в стране далекой?*

*Что кинул он в краю родном?.. [26].*

*Translation: The white sail is lonely*

*In the fog of the sea with a dove!..*

*What is he looking for in a distant country?*

*What did it leave behind in its native land?*

M. Lermontov's poem was translated into Azerbaijani by four poets. If we look at the first lines, we'll see that each one takes a different approach:

1) *Mavi dumanlıqda, tutqun sularda*

*Ağarır dənizdə tənha bir yelkən*

*Nə arar o qərrib uzaq diyarda*

*Niyə ayrılmışdır öz vətəninədən?*

*Translation: In the blue haze, in the murky waters*

*A lonely sail in the white sea*

*What is that stranger looking for in a distant land?*

*Why did he leave his homeland (M. Rahim,*

*1948 [4]).*

2) *Mavi dənizdəki dumanlıqlarda*

*Bir yelkən ağarır, bir qərrib yelkən*

*Nədir aradığı uzaq diyarda?*

*Niyə didərgindir öz ölkəsindən? (H. Arif, 1977) [4].*

*Translation: In the nebulae in the blue sea*

*A sail turns white, a strange sail*

*What is he looking for in a distant land?*

*Why is he exiled from his country?*

3) *Ağarır bir tənha yelkən*

*Dənizin mavi çəmində!*

*Nə axtarır uzaq eldə?*

*Nə itirib vətəninə? (Eyvaz Borchali, 1988) [4]*

*Translation: A lonely sail turns white*

*In the blue tank of the sea!*

*What does it seek in a distant land?*

*What did it lose in its homeland?*

4) *Göy dənizin dumanında*

*Tənha bir yelkən ağarır!*

*Yad eldən o nə ummada?*

*Nədən atmış öz diyarın? (M.N. Garayev, 1991) [6].*

*Translation: In the blue mist of the sky's sea,*

*A solitary sail grows white!*

*What does it hope for in a foreign land?*

*Why did it abandon its homeland?*

## CONCLUSIONS

Due to the high level of poeticism and language skills required in translating poetic texts, not everyone can demonstrate proficiency in this field. Since the translator of a poetic text requires both high poeticism and language skills, not everyone can show talent in this field.

Just as a writer has an individual style, a translator also has particular characteristics. At the same time, the translator must know the customs of the other party, accurately capture the intended meaning of the text, be skilled in finding the equivalent of phraseological combinations and proverbs, understand the essence of the concepts in the source language, select the match of the word correctly, and not distort when giving the equivalent of syntactic figures and sentence models. If we say that the translator is an intercultural, interlinguistic mediator and bridge, in my opinion, we would not be wrong.



In addition, in the modern research paradigm, translation is viewed as a communicative activity, and, as noted by researchers, it is integrated into the social context and becomes a part of it. In this regard, translation is traditionally characterised by the following convergent aspects in most modern studies: cultural (focusing on the dependence of translation activity on values, traditions and ideologies prevailing in society), sociological (description of translation communication participants, primarily translators, as well as their group cooperation) and cognitive (for example, see: considering mental processes related to translation, including translation decision-making) [27].

Whether translation should be literal or the translator should take a creative approach has always sparked debate in the history of translation. The dichotomy of text and meaning, literal or independent, has long been controversial. The new cognitive approach to the translation process serves to help you understand the various mechanisms and algorithms to achieve a quality result.

In free translation, the focus is primarily on the overall content of the text, and attempting to adhere to specific words or the literal meaning of a word is considered unnecessary. No attempt is made to find equivalence in free translation. At this time, deviations from the original are also noticeable. It takes a more liberal approach to the original text or sentences.

The formation of the translator as a creative personality and the ability to produce quality work in his work is always considered essential from a theoretical point of view.

Like other academic disciplines, translation studies is experiencing a somewhat turbulent period in the modern era. Similar to other fields, different perspectives and directions emerge within translation studies. This gives rise to several issues. The means and methods of text analysis for the translation of texts of different genres and different communicative statuses, the correct understanding of the semantic content of the source text, and the study of meaning are not always clear-cut.

## REFERENCES

1. Abdurrahmanli, N. (2018, August 13). *Bütün dillərin tərcümanı və ya tərcümənin tarixi* [The translator of all languages and the history of translation]. Retrieved from <https://aydinyol.aztc.gov.az/newsview/1249/Butun-dillerin-tercumani-ve-ya-tercumenin-tarixi> (in Azerbaijani).
2. Garbovskiy, N. K. (2004). *Teoriya perevoda* [The theory of translation]. Moscow: Izdatelstvo Moskovskogo universiteta (in Russian).
3. Sorokyn, Y. A. (2003). *Perevodovedenie: status perevodchika i psihogermeneyticheskie protseduryi* [Translation studies: the status of the translator and psychohermeneutic procedures]. Moscow: Gnosis (in Russian).
4. Chen, Yi. (2020). *An Overview of Cognitive Translation Studies*. *Canadian Social Science*, 16(5), 39–43.
5. Munday, J., & Vasserman, E. (2022). The name and nature of translation studies. *Translation and Translanguaging in Multilingual Contexts*, 8(2), 101–113. doi: 10.1075/ttmc.00089.mun
6. Holmes, J. S. (1972). *The name and nature of translation studies*. Retrieved from <https://archive.org/details/Holmes1972TheNameAndNatureOfTranslationStudies>
7. Bassnett, S. (2014). *Translation Studies* (4th ed.). New York: Routledge.
8. Pishkar, K. (2017). *The Study of Susan Bassnett's Theory in Translation of Drama with Reference to Translation of Tennessee Williams' works* (Master's thesis). Retrieved from [https://www.researchgate.net/publication/364777206\\_The\\_Study\\_of\\_Susan\\_Bassnett's\\_Theory\\_in\\_Translation\\_of\\_Drama\\_-with\\_Reference\\_to\\_Translation\\_of\\_Tennessee\\_Williams'\\_Works](https://www.researchgate.net/publication/364777206_The_Study_of_Susan_Bassnett's_Theory_in_Translation_of_Drama_-with_Reference_to_Translation_of_Tennessee_Williams'_Works)
9. Snell-Hornby, M. (1988). Translation Studies: An integrated Approach. *Translation studies*, 2(1), 128–133. doi: 10.1075/z.38
10. Seleskovitch, D. & Lederer, M. (1993). *Interpreter pour Traduire* (3th ed.). Paris: Didier Erudition.



11. Gutt, E. A. (1992). *Relevance theory: o guide to successful communication in translation*. Dallas: Summer Institute of Linguistics.
12. Neubert, A. (1985). *Text and translation*. Leipzig: n. d.
13. Katan, D. (2015). Translation at the cross-roads: Time for the transcreational turn? *Perspectives*, 24(3), 365–381. doi: [10.1080/0907676x.2015.1016049](https://doi.org/10.1080/0907676x.2015.1016049)
14. Sdobnikov, V. (2001). *Teoriya perevoda* [The theory of translation]. Novgorod: n. d. (in Russian).
15. Zeynalova, S. (2019). Mili dilin poeziyasında tərcümə problemi [The problem of translation in the poetry of the national language]. In *The materials of the conference translation problems*, Azerbaijan Languages University (in Azerbaijani).
16. Isgandarova, I. (2019). Realilərin tərcümədə verilməsi üsulları [The methods of translation of non-translatable words]. In *The materials of the conference translation problems*, Azerbaijan Languages University (in Azerbaijani).
17. Mityagina, V., & Gureyeva, A. (2016). *Perevodchik XXI veka, agent diskursa* [The translator of the XXI century]. Moscow: Flinta (in Russian)
18. Orucova, G. M. (2022). Realia in the Language (on the Basis of Iranian Languages Materials). *Problems of Philology*, 8. Retrieved from [https://www.academia.edu/84014617/Dild%C9%99\\_realil%C9%99r\\_G%C3%BCnel\\_Orucova](https://www.academia.edu/84014617/Dild%C9%99_realil%C9%99r_G%C3%BCnel_Orucova) (in Azerbaijani).
19. Abdullayeva, F. (2010). *The basis of professional translation*. Baku: UniPrint (in Azerbaijani).
20. Porshneva, E. R. (2002). *Bazovaya lingvisticheskaya podgotovka perevodchika* [Basic linguistic training of the interpreter]. Novgorod: NGU (in Russian).
21. Wadensjö, C. (1999). *Interpreting as Interaction*. New York: Routledge.
22. Roman, K. (2022, May 15). *Nyuansyi perevoda* [The nuances of the translation]. N. d.
23. N. d. (1983). *Russian-Azerbaijani dictionary* (Vol. 3). Baku: Ganjlik (in Azerbaijani).
24. N. d. (2023). *Azərbaycan dilinin izahlı lüğəti* [The explanatory dictionary of Azerbaijani dictionary]. Retrieved from <https://obastan.com/azerbaycan-dilinin-izahli-lugeti/a/#> (in Azerbaijani).
25. Nigmatova, L. (2021). *The problem of commonality of language and culture in Uzbek lexicography during the period of independence* (Doctoral thesis), Bukhara.
26. Lermontov, M. (1832). *Parus* [Sail]. Retrieved from [https://ru.wikisource.org/wiki/%D0%9F%D0%B0%D1%80%D1%83%D1%81\\_\(%D0%9B%D0%B5%D1%80%D0%BC%D0%BE%D0%BD%D1%82%D0%BE%D0%B2\)](https://ru.wikisource.org/wiki/%D0%9F%D0%B0%D1%80%D1%83%D1%81_(%D0%9B%D0%B5%D1%80%D0%BC%D0%BE%D0%BD%D1%82%D0%BE%D0%B2)) (in Russian).
27. Serebriakova, S., & Milostivaya, A. (2021). Situativno-kognitivnyiy podhod v perevodovedenii: istoki i evristicheskiy potentsial [Situational Cognition Approach in Translation Studies: Origins and Heuristic Potential]. *Vestnik Volgogradskogo Gosudarstvennogo Universiteta. Seriya 2. Jazykoznanije*, 3, 18–28. doi: [10.15688/jvolsu2.2021.3.2](https://doi.org/10.15688/jvolsu2.2021.3.2) (in Russian).