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OLIV TA'LIM, FAN VA INNOVATSIYALAR VAZIRLIGI

ANDIJON DAVLAT CHET TILLARI INSTITUTI

INGLIZ FILOLOGIYASI, O'QITISH METODIKASI VA
TARJIMASHUNOSLIK FAKULTETI

KUNDUZGI TA'LIM SHAKLI

61010500 -GID HAMROHLIGI VA TARJIMONLIK FAOLİYATI
(INGLIZ TIL) TA'LIM YO'NALISHI BITIRUVCHI TALABALARI

UCHUN

MUTAXASSISLIK FANLARIDAN
YAKUNIY DAVLAT ATTESTATSIYA

DASTURI

Andijon-2026

Andijon davlat chet tillari instituti Kengashining 2026 yil 22 01 5-sonli
yig'ilish qaroriga muvofiq tasdiqlangan

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KIRISH

Mazkur dastru 61010500 - Gid hammohligi va tarjimomik faoliyati (ingliz tili) ta'lim yo'nalishi bitiruvchilarining taxsil olish mobaynida mutaxassislik va ixtisoslik fanlarini o'qib o'zlashtirganlik darajasini aniqlash uchun o'tkaziladigan Yakuniy Davlat attestatsiyasi sinovlari bo'yicha ishlab chiqilgan.

2025-2026 o'quv yili yakunida bitiruvlardan O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiya vazirligining 2024-yil 29 08 kuni 1-son bilan tasdiqlangan namunaviy o'quv reja'dagi umumkasbiy va ixtisoslik fanlaridan o'tkaziladi.

Yakuniy Davlat attestatsiyasi sinovlarida o'tkaziladigan fanlar

tarkibi:

1. Ixusoslashirilgan tarjima;
2. Badiiy tarjima;
3. Tarjima nazariyasi va amaliyoti;
4. Turizm geografiyasi;

1. Ixtisoslashtirilgan tarjima

(1-fanning nomi)

1. How does Skopos theory influence modern translation practice?

Formulated by Hans Vermeer, Skopos theory posits that the crucial factor determining any translation process is the *Skopos* (purpose) of the target text. In modern practice, it liberates translators from strict literal adherence to the source text. It justifies adapting, rewriting, or localizing content based entirely on the brief given by the client and the specific needs of the target audience.

2. What is the significance of functional equivalence in translation?

Popularized by Eugene Nida, functional (or dynamic) equivalence aims to produce the same relationship between the target receiver and target text as that which existed between the source receiver and source text. Its significance lies in prioritizing naturalness of expression and reader comprehension over structural symmetry. It ensures that the emotional and communicative impact of the message is not lost in translation.

3. How does communicative translation differ from semantic translation?

Coined by Peter Newmark, these two methods differ in their primary orientation:

- a. Semantic Translation: Remains close to the source language structures, focusing heavily on the thought processes of the original author. It is used when the exact wording and author's style are sacred (e.g., literature, philosophy).
- b. Communicative Translation: Focuses almost entirely on the target reader. It attempts to produce an effect as close as possible to that obtained on the original readers, prioritizing smooth, idiomatic, and easily understood language (e.g., journalism, advertising, public notices).

4. What are the major principles of discourse-oriented translation?

Discourse-oriented translation views a text not as a sequence of isolated sentences, but as a coherent unit of communication within a specific social context. Its major principles include:

- a. Cohesion and Coherence: Ensuring the logical flow and grammatical links within the target text match the expectations of the target culture.
- b. Genre Fidelity: Adopting the specific layout, tone, and stylistic conventions expected of that text type (e.g., legal, academic, or technical) in the target language.
- c. Intertextuality: Recognizing how a text refers to or relies on other cultural texts and translating those echoes accurately.

5. How does ideology affect translation?

Ideology influences translation through the processes of selection, omission, and manipulation. Translators—consciously or unconsciously—are influenced by their own political, religious, or cultural beliefs, or those of their patrons/publishers. This often leads to either domestication (assimilating the text to dominant target culture values) or selective framing to align the text with a specific ideological agenda.

6. What is the role of the translator as a cultural mediator?

A translator does not just translate words; they translate cultures. As a cultural mediator, the translator bridges the gap between different worldviews, behavioural norms, and historical contexts. They decode the cultural assumptions embedded in the source text and decide how to represent, adapt, or explain them so that the target audience can comprehend them without losing the original cultural flavour.

7. How does context determine meaning in specialized translation?

In specialized translation (legal, medical, technical), words lose their everyday polysemy and take on highly restricted meanings. Context—both linguistic (co-text) and situational (the specific field of industry)—acts as a filter. For example, the word *client* means one thing in a law firm, another in software engineering (client-server architecture), and something else entirely in social work. Context eliminates ambiguity.

8. What are the challenges of translating implicit meaning?

Implicit meaning refers to information that is understood by the source audience without being overtly stated, often relying on shared cultural knowledge or presuppositions. The primary challenge is balancing **explicitation** (making the hidden meaning explicit to help the target reader) with the risk of over-translating, which can clutter the text, change the author's tone, or insult the intelligence of the reader.

9. How does pragmatics influence translation choices?

Pragmatics deals with language in use and the realization of speaker intent (speech acts). It influences translation by forcing the translator to look at what is meant rather than just what is said. Factors like politeness strategies, irony, and speech acts (e.g., a question that functions as a command) require translators to alter syntax and lexical choices completely to ensure the intended illocutionary force is accurately transmitted to the receiver.

10. What is the relationship between language and culture in translation?

Language and culture are inextricably linked; language is the primary vehicle through which culture is expressed. In translation, this relationship means that text cannot be treated as an abstract linguistic code. A language reflects a nation's unique

worldview, ecosystem, and history (such as specialized *zoomyms* or idioms). Therefore, a successful translation requires deep bicultural competence, not just bilingual proficiency.

2. BADIY TARJIMA (2-FAN)

1. Badiy tarjima (literary translation)ning asosiy ob'ekti nima?

Badiy tarjimaning asosiy ob'ekti — badiiy matn (roman, hikoya, poema, g'azal va h.k.) hamda undagi estetik va obrazli til vositalari (metafora, o'xshatish, frazeologizmlar) hisoblanadi. Unda shunchaki ma'lumot emas, balki muallifning badiiy uslub va his-tuyg'ulari qayta yaratiladi.

2. Badiy tarjimaning asosiy maqsadi nimadan iborat?

Asosiy maqsad — asl nusxaning estetik va emosional ta'sir kuchini saqlab qolgan holda, undagi g'oyaviy-badiiy mazmunni va muallif uslubini boshqa til kitobxoniga to'liq yetkazib berish hamda kitobxonda asl nusxa o'quvchisi kabi badiiy zavq uyg'otishdir.

3. Roman Yakobson tarjima turlarini nechta asosiy turga ajratadi?

Mashhur tilshunos Roman Yakobson tarjima jarayonini 3 ta asosiy turga ajratadi.

4. Roman Yakobson taklif etgan uch turdagi tarjima qaysilar?

- Intralingual translation (lekin til tarjimasini yoki parafraz): Bir tilning o'zidagi so'zlarni boshqa sinonimlar bilan almashtirish.
- Interlingual translation (Tillararo tarjima): Bir tildagi matnni boshqa tilga o'girish (an'anaviy tarjima).
- Intersemiotic translation (Mubodala yoki belgilararo tarjima): Matnni mutlaqo boshqa belgi tizimiga, masalan, kitobni kinofilm yoki musiqaga aylantirish.

5. "Poetik funktsiya" tushunchasi qaysi olim nom bilan bog'liq?

Ushbu tushuncha XX asrning yirik tilshunosi va adabiyotshunosi Roman Yakobson nomi bilan bog'liq bo'lib, uning til kommunikatsiyasi modelidan o'tin olgan.

6. Poetik funktsiya, asosan, nimani ta'kidlaydi?

Poetik funktsiya e'tiborni xabarning mazmuniga emas, balki uning shakliga va qanday ifodalanganligiga (tilning estetik va ohangdorlik xususiyatiga) qaratadi. Ya'ni, so'z shunchaki quril emas, balki san'at asariga aylanadi.

7. E. Nida modelida badiiy matnni tarjima qilishda ko'proq qaysi tipdagi ekvivalentlik muhim deb qaratiladi?

Evgeny Nida modeliga ko'ra, badiiy matnlarni tarjima qilishda dinamik ekvivalentlik (dynamic equivalence) ko'proq muhim deb qaratiladi.

8. Badiiy tarjimada "dinamik ekvivalentlik" nima degani?

Dinamik ekvivalentlik — so'zma-so'z tarjimadan voz kechib, matnning tarjima tili kitobxoniga ko'rsatadigan ruhini va emosional ta'sirini asl matn ko'rsatgan ta'sir bilan tenglashtirishdir. Bu matnning target tilda mutlaqo tabiiy yangrashini ta'minlaydi.

9. A. Lefevere badiiy tarjimani ko'proq qanday jarayon sifatida talqin qiladi?

Andre Lefevere tarjimani shunchaki lisoniy jarayon emas, balki "rewriting" (qayta yozish/qayta yaratish) va madaniy moslashtirish jarayoni deb biladi. Uning fikricha, tarjima har doim ma'lum bir jamiyatning mafkurasi (ideology) va poetik qoliplari ta'sirida qayta shakllantiriladi.

10. Susan Bassnetning ilmiy ishlari ko'proq qaysi soha bilan bog'liq?

Susan Bassnetning ilmiy ishlari tarjimashtirishdagi "Madaniy burilish" (Cultural Turn) konseptsiyasi va Qiyosiy adabiyotshunoslik (Comparative Literature) sohasi bilan uzviy bog'liq bo'lib, u tarjimani tillar emas, balki madaniyatlarni mulqot sifatida o'rganagan.

3. TARJIMA NAZARIVASI VA AMALIYOTI (3-FAN)

1. What is translation?

Translation is the process of transferring the meaning of a text from the source language (SL) into the target language (TL) while preserving meaning, style, tone, and cultural aspects. Translation aims to achieve equivalence between the original and translated texts.

2. What is the difference between translation and interpretation?

Translation refers to the conversion of written texts from one language into another, while interpretation deals with oral communication. Translators have time to revise their work, whereas interpreters must translate instantly.

3. What are the main types of translation?

- The main types of translation are:
- Literary translation – novels, poems, stories.
 - Scientific translation – academic and technical materials.
 - Technical translation – manuals and instructions.
 - Legal translation – contracts and laws.
 - Medical translation – healthcare documents.
 - Audiovisual translation – subtitles and dubbing.

4. What is equivalence in translation?

Equivalence refers to the relationship between the source text and target text that ensures the same meaning or effect. It helps preserve the message despite linguistic and cultural differences.

5. Explain formal and dynamic equivalence.

According to Eugene Nida:

Formal equivalence focuses on preserving the original form and content as closely as possible.

Dynamic equivalence focuses on producing the same effect on the target audience as the original had on the source audience.

6. What is literal translation?

Literal translation means translating word-for-word while maintaining the grammatical structure of the source text as much as possible. It may not always sound natural in the target language.

Example: "I am hungry" → "Men ochman."

7. What is free translation?

Free translation focuses on meaning rather than exact wording. It allows translators to adapt expressions naturally into the target language.

Example: "It's raining cats and dogs" → "Yomg'ir juda qattiq yog'moqda."

8. What is communicative translation?

Communicative translation focuses on delivering the intended meaning clearly and naturally for the target audience. It prioritizes readability and understanding.

9. What is semantic translation?

Semantic translation emphasizes preserving the exact contextual meaning and stylistic features of the original text.

10. What are translation strategies?

Translation strategies are methods used to solve translation problems. Examples include:

- Borrowing
- Calque
- Adaptation
- Transposition
- Modulation
- Equivalence

4. TURIZM GEOGRAFIYASI

1. Turizm geografiyasi fanining predmeti, maqsadi va vazifalari nimalardan iborat?

- a. Predmeti: Hududiy turistik tuzimlar, turizm resurslarining joylashishi, shakllanishi va ulardan foydalanishning hududiy qonuniyatlari.
- b. Maqsadi: Muayyan hududlarning turistik salohiyatini o'rganish va ularni iqtisodiy-geografik jihatdan to'g'ri rivojlantirish yo'llarini ko'rsatish.
- c. Vazifalari: Turizm resurslarini inventarizatsiya qilish, turistik rayonlashtirish, turizmning tabiat va jamiyatga ta'sirini baholash hamda kelajakdagi turistik oqimlarni prognoz qilish.

2. Turizm geografiyasining boshqa fanlar bilan aloqadorligi

Turizm geografiyasi kompleks fan bo'lib, quyidagi fan tarmoqlari bilan uzviy bog'liq:

- a. Tabiiy geografiya va ekologiya (tabiiy resurslar va ekologik marshrutlarni o'rganishda).
- b. Iqtisodiy geografiya va iqtisodiyot (turizm infratuzilmasi, transport va daromadlarni tahlil qilishda).
- c. Tarix va madaniyatshtunoslik (tarixiy-madaniy turizm ob'ektlarini baholashda).
- d. Sotsiologiya va demografiya (turistlar oqini va demografik omillarni o'rganishda).

3. Turizm resurslari tushunchasi va ularning turlari

- a. Tushunchasi: Turistlarning ma'naviy, madaniy, davolanish va hordiq chiqarish ehtiyojlarini qondira oladigan, turistik mahsulot yaratishga asos bo'ladigan ob'ektlar va hodisalar majmuidir.
- b. Turlari: Asosan uchta katta guruhga bo'linadi:
 - o' Tabiiy resurslar (iqlim, relyef, suv havzalari, flora va fauna).
 - o' Tarixiy-madaniy resurslar (arxeologik yodgorliklar, muzeylar, urf-odatlar).
 - o' Ijtimoiy-iqtisodiy (infратuzilimaviy) resurslar (mehmonxonalar, transport, xizmat ko'rsatish ob'ektlari).

4. Tabiiy turistik resurslarning asosiy xususiyatlari nimalardan iborat?

- a. Atraktivlik (jozibadorlik): Turistlarni o'ziga jalb eta olish xususiyati.
- b. Mavsumiylik: Yilning ma'lum bir vaqtida (masalan, yozda cho'milish, qishda tog'-chang'i) faol bo'lishi.
- c. Hajm va sig'im: Hududning ekologik muvozanatni buzmaganda holda bir vaqtning o'zida qancha turistni qabul qila olish imkoniyati.
- d. Tiklanuvchanlik va qat'iylik: Tabiiy resurslarning antropogen (inson) ta'siriga chidamlilik darajasi.

5. Rekreatsion geografiya va turizm geografiyasi o'rtasidagi farq

- a. Rekreatsion geografiya — kengroq tushuncha bo'lib, insonning mehnatdan bo'sh vaqtidagi barcha tiklanish faoliyatini (shahar ichidagi bog'lar, sanatoriyalar, dam olish uy-larini) o'rganadi.
- b. Turizm geografiyasi — ko'proq insonning o'z doimiy yashash joyidan tashqariga (boshqa shahar yoki davlatga) sayohat qilishi va u yerdagi turistik industriya va oqimlarni geografik jihatdan tahlil qiladi.

6. Rekreatsiya va turizm tushunchalarining farqi

- a. Rekreatsiya — insonning jismoniy va ruhiy kuchini tiklashga qaratilgan barcha faoliyat turlari (uyda kitob o'qish, kinoga borish yoki parkda sayr qilish ham rekreatsiyadir).
- b. Turizm — rekreatsiyaning bir qismi bo'lib, insonning kamida 24 soat va ko'pi bilan 1 yil muddatga hordiq, davolanish yoki professional maqsadda boshqa hududga ko'chishdir (bunda u safar qilayotgan joyida daromad topmasligi shart).

7. Jahon turizm geografiyasining shakllanish bosqichlari

Jahon turizmi tarixan 4 ta asosiy bosqichdan o'tgan:

1. Antik va o'rta asrlar bosqichi (XIX asrgacha): Elchilar, savdogarlar va ziyoratchilarning diniy sayohatlari (ilk sayohatlar).
2. Elitar turizm bosqichi (XIX asr o'talarigacha): Faqat jamiatning boy qatlami (aristokratlar) davolanish va madaniyat uchun sayohat qilgan davr.
3. Ommaviy turizmining shakllanishi (XIX asr oxiri — Ikkinchi jahon urushigacha): Tomas Kuk tomonidan ilk turistik firmaning ochilishi va transport (temir yo'li) taraqqiyoti.
4. Zamomaviy ommaviy turizm bosqichi (Ikkinchi jahon urushidan keyin): Turizmining globallashuvi, avizatsiyaning rivojlanishi va xalqaro turizm industriyasining shakllanishi.

8. Turizm hududlarini rayonlashirish nima?

Bu — mamlakat yoki dunyo hududini tabiiy, tarixiy-madaniy resurslarining o'xshashligi, turistik infratuzilmasining rivojlanganligi va ixtisoslashuviga qarab alohida turistik rayonlarga (hududlarga) ajratish jarayonidir.

9. Turistik rayonlashirishning asosiy mezonlari qaysilar?

- a. Hududda turizm resurslarining (tabiiy yoki tarixiy) yetarli darajada mavjudligi.
- b. Infratuzilmaning holati (transport bog'liqligi, mehmonxonalar tarmog'i).
- c. Turistik talab va ichki/tashqi turistlar ogimining shakllanganligi.
- d. Hududning yaxlitligi va iqtisodiy-geografik joylashuvi.

10. Jahon turizm markazlariga misollar keltiring

Jahon Turizm Tashkiloti (UNWTO) bo'yicha dunyo bir nechta yirik makroregionlarga bo'linadi va ularning o'z markazlari bor:

- a. Yevropa regionida: Parij (Fransiya), Rim (Italiya), Barselona (Ispaniya).
- b. Osiyo-Tinch okeani regionida: Bangkok (Tailand), Singapur, Tokio (Yaponiya).
- c. Yaqin Sharq regionida: Dubay (BAA).
- d. Amerika regionida: Nyu-York (AQSH), Kankun (Meksika).
- e. Markaziy Osiyoda (tarixiy-madaniy markazlar): Samarqand, Buxoro, Xiva (O'zbekiston).

O'zbekiston Respublikasi Ta'lim, fan va innovatsiya ta'lim vazirining 20 yil 9-avgustdagi 19-2018-son buyrug'iga asosan

2-8. Talabalar bilimni baholash mezonlari

15. Talabalar bilimni quyiidagi mezonlar asosida:

talaba mustaqil xulosa va qaror qabul qiladi, ijodiy fikrlay oladi, mustaqil mushohada yuritadi, olgan bilimni amalda qo'llay oladi, fanning (mazunning) mohiyatini tushunadi, biladi, ifodalay oladi, aytib beradi hamda fan (maznu) bo'yicha tasavvurga ega deb topilganda — **5 (a'lo) baho**;

talaba mustaqil mushohada yuritadi, olgan bilimni amalda qo'llay oladi, fanning (mazunning) mohiyatini tushunadi, biladi, ifodalay oladi, aytib beradi hamda fan (maznu) bo'yicha tasavvurga ega deb topilganda — **4 (yaxshi) baho**;

talaba olgan bilimni amalda qo'llay oladi, fanning (mazunning) mohiyatini tushunadi, biladi, ifodalay oladi, aytib beradi hamda fan (maznu) bo'yicha tasavvurga ega deb topilganda — **3 (qoniqarli) baho**;

talaba fan dasturini o'zlashtirmagan, fanning (mazunning) mohiyatini tushunmaydi hamda fan (maznu) bo'yicha tasavvurga ega emas deb topilganda — **2 (qoniqsiz) baho** bilan baholanadi.

Yakuniy Davlat attestatsiya sinovida bitiruvchi talabalar uchun xar bir mutaxassislik fanidan 1 donadan jami 4 ta savoldan iborat билет taqdim etilib:

- 1-savolga bitiruvchi mezon asosida to'la javob yozganda, maksimal-25 ball;
- 2-savolga bitiruvchi mezon asosida to'la javob yozganda, maksimal-25 ball;
- 3-savolga bitiruvchi mezon asosida to'la javob yozganda, maksimal-25 ball;
- 4-savolga bitiruvchi mezon asosida to'la javob yozganda, maksimal-25 ball;

Jami: 100 ballikda bilimni aniqlanib,

Nizomning 1-jadvaliga muvofiq bitiruvchining baxosi qo'yiladi.

Oliy ta'lim muassasalarida talabalar bilimni nazorat qilish va baholash tizimi to'g'risidagi Nizomga
II OVA

Baholashni 5 baholik shkaldan 100 ballik shkaldga o'tkazish

JADVALI

5 baholik shkala	100 ballik shkala	5 baholik shkala	100 ballik shkala	5 baholik shkala	100 ballik shkala
5,00 — 4,96	100	4,30 — 4,26	86	3,60 — 3,56	72
4,95 — 4,91	99	4,25 — 4,21	85	3,55 — 3,51	71
4,90 — 4,86	98	4,20 — 4,16	84	3,50 — 3,46	70
4,85 — 4,81	97	4,15 — 4,11	83	3,45 — 3,41	69
4,80 — 4,76	96	4,10 — 4,06	82	3,40 — 3,36	68
4,75 — 4,71	95	4,05 — 4,01	81	3,35 — 3,31	67
4,70 — 4,66	94	4,00 — 3,96	80	3,30 — 3,26	66

4,65 — 4,61	93	3,95 — 3,91	79	3,25 — 3,21	65
4,60 — 4,56	92	3,90 — 3,86	78	3,20 — 3,16	64
4,55 — 4,51	91	3,85 — 3,81	77	3,15 — 3,11	63
4,50 — 4,46	90	3,80 — 3,76	76	3,10 — 3,06	62
4,45 — 4,41	89	3,75 — 3,71	75	3,05 — 3,01	61
4,40 — 4,36	88	3,70 — 3,66	74	3,00	60
4,35 — 4,31	87	3,65 — 3,61	73	3,0 dan kam	60 dan kam

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