



**O‘ZBEKISTON RESPUBLIKASI OLIY  
TA’LIM FAN VA INNOVATSIYALAR VAZIRLIGI**

**TERMIZ DAVLAT UNIVERSITETI  
XORIJIY FILOLOGIYA FAKULTETI  
FAKULTETLARARO CHET TILLARI KAFEDRASI**

**YOZMA TARJIMA**

**FANIDAN**

**O‘QUV-USLUBIY MAJMUA**

**(2-kurs)**

**Termiz – 2024**

**O‘ZBEKISTON RESPUBLIKASI OLIY  
TA’LIM FAN VA INNOVATSIYALAR VAZIRLIGI**

**TERMIZ DAVLAT UNIVERSITETI  
XORIJIY FILOLOGIYA FAKULTETI  
FAKULTETLARARO CHET TILLARI KAFEDRASI**

**YOZMA TARJIMA**

**FANIDAN**

**O‘QUV-USLUBIY MAJMUA  
SYLLABUS**

*(kunduzgi ta’lim shakli 1- kurs talabalari uchun)*

Bilim sohasi: 1000 000 – Xizmatlar  
Ta`lim sohasi: 1010 000 – Xizmat ko`rsatish sohasi  
Ta`lim yo`nalishi: 61010500– Gid hamrohligi va tarjimonlik faoliyati  
(ingliz tili)

	<i>Semestr</i>	
	<b>III</b>	<b>IV</b>
Umumiy o‘quv soati	<b>120</b>	<b>60</b>
Amaliy	60	30
Mustaqil ta’lim	60	30

Yozma tarjima fanidan syllabus Termiz davlat universiteti Kengashining 2023-yil 26-avgustdagi qarori bilan tasdiqlangan yozma tarjima fanining o'quv dasturi va O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi 2021- yil 16-iyuldagi 311-son buyrug'ining 1-ilovasi "O'zbekiston Davlat Standarti O'zbekiston uzluksiz ta'limining Davlat Ta'lim Standartlari Oliy ta'limning Davlat Ta'lim Standarti Asosiy qoidalar" mundarijasining 5-§ "Oliy ta'lim yo'nalishlari va mutaxassisliklari o'quv rejalari va o'quv dasturlari mazmuniga qo'yiladigan umumiy talablar" 10.2.4. "O'quv dasturlarini ishlab chiqish, tasdiqlash va ta'lim jarayoniga joriy etish quyidagi tartibda amalga oshiriladi " bandi va shu bandning 2-xat boshi talabiga muvofiq ishlab chiqildi.

**Tuzuvchi:** \_\_\_\_\_ D.Alaudinova- TerDU, Fakultetlararo chet tillari kafedrasida katta o'qituvchisi

Yozma tarjima fanidan syllabus Fakultetlararo chet tillari kafedrasining 2023-yil "\_\_\_\_"- \_\_\_\_\_dagi "\_\_\_\_"-son yig'ilishida muhokama qilingan va fakultet Kengashiga tavsiya etilgan.

**Kafedra mudiri** \_\_\_\_\_ G'.Quadratov

Yozma tarjima fanidan syllabus Xorijiy filologiya fakulteti Kengashining 2023-yil "\_\_\_\_"- \_\_\_\_\_dagi "\_\_\_\_"-son yig'ilishida muhokama qilingan va universitet o'quv-uslubiy Kengashiga tavsiya qilingan.

**Fakulteti dekani** \_\_\_\_\_ PhD.A.Xudoyqulov

Yozma tarjima fanidan syllabus universitet o'quv-uslubiy Kengashining 2023-yil "\_\_\_\_"- \_\_\_\_\_dagi "\_\_\_\_"-son yig'ilishida tasdiqlangan.

## MUNDARIJA

<b>I. O‘quv materiallari</b> .....	4
1.1. Amaliy mashg‘ulotlar materiallari .....	4
<b>II. Mustaqil ta’lim mashg‘ulotlari</b> .....	250
<b>III. Glossariy</b> .....	252
<b>IV. Ilovalar</b> .....	260
4.1. Fan dasturi	
4.2. Ishchi fan dasturi	

# I. O‘QUV MATERIALLARI

## 1.1. AMALIY MASHG‘ULOTLAR MATERIALLARI

### TERM III

#### THEME 1. Lexical and grammatical issues of translation<sup>1</sup>

##### **Grammar problems of translation**

The grammatical structure of language is an important part of its overall system, no less important, in fact, than its lexicon or vocabulary. The elements of the grammatical structure, such as affixes forms of inflection and derivation, syntactic patterns, word order, function words, etc., serve to carry meanings which are usually referred to as "grammatical" or "structural" meanings, as distinct from lexical meanings. The rendering of these meanings in the process of translation is an important problem relating to the general problem of translation equivalence which must be considered at length. Grammatical forms of different languages only very seldom coincide fully as to the scope of their meaning and function. As a rule there is only partial equivalence, that is, the grammatical meanings expressed by grammatical forms, though seemingly identical, of two different languages coincide only in part of their meaning and differ in other parts of the same meanings. Speaking about grammatical peculiarities in translation we should mention also different grammatical differences of SL and TL (English and Ukrainian). There are a lot of peculiarities of the English language which can make the problems in translation. They are:

1. Analytical character of English and synthetical character of the Ukrainian language (no inflections in English):

This is a round table.

I am sitting at the round table.

2. Wide usage of auxiliary verbs.

3. A great number of structural parts of speech which corresponds to inflections in Ukrainian.

4. Strict, rigid and inflexible word order. Each part of the sentence has its definite place and changing the word order speaker changes meaning of the whole sentence.

5. Wide usage of impersonal constructions with participle and gerund which is not typical in our language.

It is possible to solve all these problems only due to master translation, using grammatical transformations.

Alterations in the structural form of language units performed with the aim of achieving faithfulness in translation are referred to as translator's transformations.

They are carried out either because of the incompatibility of the target language means of expression, which makes the transplantation of some source language units to it impossible, or in order to retain the style of the source language passages and thus maintain the expressiveness of the source language sense units.

The most regular are the following two types of transformations:

1. "inner" transformations;

---

<sup>1</sup> <https://fayllar.org/theme-grammar-problems-of-translation.html>

## 2. “outer” transformations.

Example of inner transformation: the noun icon apart from its direct Ukrainian meaning may have in some context also the meanings. Similarly with the noun idea which may mean apart from its genuine international sense .

Outer transformations may sometimes change the structural form of the sense unit under translation. Translation as a term and notion is of polysemantic nature, its common and most general meaning being mostly associated with the action or process of rendering/expressing the meaning/content of a source language word, word-group, sentence or passage (larger text) in the target language or with the result of the process/action of rendering. In other words with the work performed by the translator. The importance of translating in the modern society has long been recognized. Practically not a single contact at the international level or even between any two foreign persons speaking different languages can be established or maintained without the help of translators. The task of a translator is to render the message of the original in the most full way, so that to be able to attain structural similarity of the source and target texts. If the syntactic similarity is missing we observe a transformation (any change of the source text at the syntactic level during translation). In fulfilling this task he/she faces a number of problems such as: ambiguity, problems that arise from structural and lexical differences between languages, multiword units like idioms and collocations and, of course, a large number of grammatical problems. At the grammatical level, a translator is expected to have a thorough knowledge of the grammatical rules of the target language. In fact, a translator does not have to know the grammar of the language for just the sake of it, he should be well versed in comparative grammar of the two languages involved in translation and the similarities and dissimilarities in them. The translator should be able to distinguish between the obligatory and the optional forms in target language. Grammatical differences between two languages can be of various types, depending on the languages, their relationship and the distance - both physical as well as cognitive. Cognate languages may not differ much grammatically although it also depends on the physical distance between the linguistic regions. Languages belonging to different language families but sharing geographical regions may share some features due to the process of convergence.

The major differences between two languages are related to different gender, number, derivational systems, honorifics, tenses etc. One of the major grammatical differences between languages is their gender systems. Languages have different gender systems - grammatical and natural, etc. Some languages have two-way gender system - masculine and feminine, and others have three genders - masculine, feminine and neuter. Hindi and some other Indo-Aryan languages have to two-way pattern with a grammatical gender and so has German. A number of in Hindi have natural sex distinctions but for others it is arbitrary, and therefore, quite confusing, for a non-Hindi speaker and a translator. Dravidian languages have different gender systems, compared with Hindi and its sister languages. These differences across languages need not necessarily be because they belong to different families, although this is a determining factor. This is possible in cognate languages as well, because each language group has its peculiar ways of perceiving and classifying the same notional reality. German and English although related languages, also have their own differences. The seasons in English are neuter, but in German they are perceived as masculine. In Hindi, however, they are both feminine and masculine depending on the vocabulary, register and the style. In Hindi “ritu” is feminine, but 'mausam' meaning both season and weather is masculine. This is due to the fact that these two words have come to Hindi from different sources. Hindi adjective is

inflected to denote gender, number and case. The English adjective is invariable whatever its function in the sentence. Hindi and some other Indian languages have number gender concordance. It is absent in English.

Forms of address and honorifics also differ from language to language. While English does not distinguish between familiar and polite “you”. Indian languages have at least two to three distinctions, and these are all grammatical. The same is the case with honorifics.

Languages differ in terms of tense and aspect as well. Most languages are accustomed to three basic tenses - present, past and future with some tenses of relative time - past perfect, future perfect, etc. Some languages are peculiar with a series of temporal gradations of either past or future or both. In terms of their range they vary from few minutes to a year and a more, such as past time of “a few minutes ago” or of “earlier in the day”, etc. These temporal aspects have bearing on the grammar and the sentences structure as a whole.

The nature of the grammatical differences between a pair of languages varies from language to language. A comparative and contrastive analysis of the grammars of two languages, is essential before a translator ventures to take up the job of translating. These grammatical differences pose problems to the translator as it not only involves analysis of the differences but also finding accurate or proper and approximate correspondences in the target language, for effective transfer of the message.

Translators usually have to deal with six different translation problems in their work, whether they’re translating a leaflet or a KIID

Translators usually have to deal with six different problematic areas in their work, whether they are translating technical documents or a sworn statement. These include: lexical-semantic problems; grammar; syntax; rhetoric; and pragmatic and cultural problems. Not to mention administrative issues, computer-related problems and stress...

### **LEXICAL-SEMANTIC PROBLEMS**

Lexical-semantic problems can be resolved by consulting dictionaries, glossaries, terminology banks and experts. These problems include terminology alternatives, neologisms, semantic gaps, contextual synonyms and antonyms (these affect polysemic units: synonyms and antonyms are only aimed at an acceptance which depends on the context to determine which meaning is correct), semantic contiguity (a consistency procedure which works by identifying semantic features common to two or more terms) and lexical. The study of the language is arguably the most hotly contested property in the academic realm. It becomes a tangle begetting multiple language discrepancies. That is why linguistics compares languages and explores their histories, in order to find and to account for its development and origins to give the answers to this or that language point.

Due to the semantic features of language the meanings of words, their ability to combine with other words, their usage, the “place” they hold in the lexical system of a language do not concur for the most part. All the same “ideas” expressed by words coincide in most cases, though the means of expression differ.

The principal types of lexical correspondences between two languages are as follows: 1) Complete correspondences; 2) Partial correspondences; 3) The absence of correspondences.

Let’s deal with them more exactly.

1) Complete lexical correspondences.

Complete correspondence of lexical units of two languages can rarely be found. As a rule they belong to the following lexical groups:

- proper names and geographical denominations:

- the months and days of the week, numerals.
  - scientific and technical terms (with the exception of terminological polysemy).
- 2) Partial lexical correspondences.

While translating the lexical units partial correspondences mostly occur. That happens when a word in the language of the original conforms to several equivalents in the language it is translated into. The reasons of these facts are the following.

1. Most words in a language are polysemantic. That's why the selection of a word in the process of translating is determined by the context.

2. The specification of synonymous order. However, it is necessary to allow for the nature of the semantic signs which an order of synonyms is based on. Therefore, it is advisable to account for the concurring meanings of members of synonymic orders, the difference in lexical and stylistic meanings, and the ability of individual components of orders of synonyms to combine.

3. Each word affects the meaning of an object it designates. Not infrequently languages "select" different properties and signs to describe the same denotations. The way, each language creates its own "picture of the world", is known as "various principles of dividing reality into parts". Despite the difference of signs, both languages reflect one and the same phenomenon adequately and to the same extent, which must be taken into account when translating words of this kind, as equivalence is not identical to having the same meaning.

4. The differences of semantic content of the equivalent words in two languages. These words can be divided into three sub-groups:

a) Words with a differentiated (undifferentiated) meaning: e.g. In English: to swim (of a human being), to sail (of a ship), to float (of an inanimate object);

b) Words with a "broad" sense: verbs of state (to be), perception and brainwork (to see, to understand), verbs of action and speech (to go, to say).

c) "Adverbial verbs" with a composite structure which have a semantic content, expressing action and nature at the same time: e.g. the train whistled out of the station.

5. Most difficulties are encountered when translating the so called pseudo-international words. The regular correspondence of such words in spelling and sometimes in articulation coupled with the structure of word-building in both languages may lead to a false identification.

6. Each language has its own typical rules of combinability. A language has generally established traditional combinations which do not concur with corresponding ones in another language. Adjectives offer considerable difficulties in the process of translation. It does not always coincide with their combinability in the Ukrainian or Russian languages on account of differences in their semantic structure. Frequently one and the same adjective in English combines with a number of nouns, while in Ukrainian and Russian different adjectives are used in combinations of this kind. For this reason it is not easy to translate English adjectives which are more capable of combining than their Ukrainian and Russian equivalents. A specific feature of the combinability of English nouns is that some of them can function as the subject of a sentence though they do not belong to a lexico-semantic category. The habitual use of a word, which is bound up with the history of the formation and development of its lexical system. This gave shape to clichés peculiar to each language, which are used for describing particular situations.

## **EXERCISES**

### **Exercise 1. Answer the following questions:**

1. Grammatical issues of translation. Compare English and Uzbek grammar. What are big differences between these two languages? How to deal with those differences in translation process? Are there any similarities of these two languages?

2. How many levels of grammatical correspondence are there?. Define the following terms: Complete morphological correspondence. Partial morphological correspondence. Absence of morphological correspondence

3. What is Syntactic Correspondence? . Define the following terms: Complete Syntactic correspondence. Partial Syntactic correspondence. Absence of Syntactic correspondence.

**EXERCISE 2. Render the following sentences and analyze the translation of the article.**

1. Do you think it will make a difference to us? –A difference? It will make the difference.

2. We roamed about Sonning for an hour or so.

3. The latch clicked, a hand seized him by the shoulder and he was rudely shaken.

4. The old man took a step back with the air of the one very much surprised and a trifle mixed.

5. The father threatened to cut the boy off with a shilling if he disobeyed him.

6. Why did you keep back the fact.

7. My father postponed the departure for a week.

8. He would never forget the time when he was made a member of the society.

9. Why should the little man be annoyed?

10. He needed the five dollars.

**Exercise 3. Translate the following sentences. Mind the changes of the parts of speech.**

1. The classroom lacks fresh air, it wants a good airing.

2. She had some difficulty in finding the house.

3. You are in the medical. I believe?

4. I peeped at Jim: his hands were white from gripping the balcony rail.

5. He walked down the street in a queer jerky way.

6. Hurried reading results in the learner's forgetting's half of what he reads.

7. I could hear the boy patting the smooth neck of the horse and addressing him with all kinds of endearments.

8. He's an Englishman born and bred.

9. She is the gentlest creature living. 10. Secretly they felt it unreasonable of Ann to have left them without a word, without even a struggle.

**Exercise 4. Translate the following sentences paying attention to the syntactical changes.**

1. It was a very fine evening and my mother and he had another stroll by the sweet-briar, while I was in to get my tea.

2. Sally gave him a smile. It was as sweet and innocent as it had ever been.

3. Yet could I, as things were, rely on George to be cheerful and lucid.

4. She was not a cultivated reader, an amusing plot being all she asked from a book.

5. She was doing her hair differently allowing it to fall back and straight over her shoulders.

6. She stared at him, her eyes filled with a deep unspoken sorrow.

7. Beecher fell back, his body quivering frantically.

**Exercise 5. Translate the following sentences paying attention the Passive Voice.**

1. Next morning the event was reported in all the newspapers.

2. Such slanderous propaganda must be done away immediately.

3. He was waited for in vain.

4. The lumber room was the region concerning which no questions were answered.

5. Tea that evening was partaken of in a fearsome silence.
6. The sin of taking a frog and putting it into whole-some bread and milk was enlarged on at a great length.
7. James alone was left by the bedside.
8. I summaged the things up into much the same state that they must have been before the world was created.
9. Montmorency's ambition in life is to get in the way and be sworn at.
10. Kat's life was cut short by a dreadful disease that ran in the family.

**Exercise 6. Translate the following sentences. Render the sentences, paying attention to the translation of the Absolute Construction.**

1. Beecher, lying on his stomach with his head pillowed on his arms, felt Tuckahoe fist.
2. He sat straight up in the car, his outward eye fixed on the road, his inward eye seeing nothing.
3. They sat leaning forward, their elbows on the counter.
4. Fiesta sat with her hands cupping her chin, staring at a corner of the little kitchen.
5. I wonder why the aunt did not hear Bobby complaining about his boots being tight.
6. Mabel hurried out of the car and walked away, tears streaming down her face.
7. She looks at the stage with a furrow between her brows, seeing nothing, her hands squeezed together in her lip.
8. They struggle along the road, the rain beating in their face.
9. With the prices going higher and higher and the wages frozen, it is becoming increasingly difficult for the British housewife to make both ends meet.
10. In the first place the lumber room was large and dimly lit, one high window opening on to the forbidden garden being its only source of illumination.

**Ex 7. Translate infinitive constructions into Uzbek / Russian.** <sup>2</sup>

1. We expect these phenomena to have been investigated.
2. Everybody considers her to be a great organizer.
3. We found that effect to have been unknown.
4. They thought the information to have been published recently.
5. Knowing him to be good at psychology, I asked him to explain this rule.
6. Computers are certain to be used in the study of UFO.
7. The system seems to be functioning well.

**References:**

*Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Translation: An advanced resource book by Basil Hatim and Jeremy Munday. First edition | Taylor & Francis e-Library, 2004.
3. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.
4. Лексические, грамматические и стилистические проблемы перевода: Сборник упражнений по переводу литературного текста с английского языка на русский / Сост. С.К. Калинкина. – Омск: Омск. гос.ун-т, 2003. – 68 с.
5. <https://fayllar.org/theme-grammar-problems-of-translation.html>

---

<sup>2</sup> Лексические, грамматические и стилистические проблемы перевода: Сборник упражнений по переводу литературного текста с английского языка на русский / Сост. С.К. Калинкина. – Омск: Омск. гос.ун-т, 2003. – 68 с.

## THEME 2-3.

### GRAMMATICAL ISSUES OF TRANSLATION. TRANSFORMATIONS IN THE TRANSLATION OF LITERARY WORKS

#### Handout 1. Activity 1.

##### **Types of Grammatical Transformations<sup>3</sup>**

In order to attain the fullest information from one language into another one is obliged to resort to numerous interlinguistic lexical and grammatical transformations.

Grammatical transformations are as follows:

- 1) Substitution
- 2) Transposition
- 3) Omission
- 4) Supplementation.

The cited types of elementary transformations as such are rarely used in the process of translating. Usually they combine with each other, assuming the nature of complex interlinguistic transformations.

##### **1. Substitution.**

By substitution we understand the substitution of one part of speech by another or one form of a word by another. Consequently, there are two kinds of substitution constituting a grammatical type of transformation: substitution of parts of speech and the grammatical form of a word. Transformation by substitution may be necessitated by several reasons: the absence of one or another grammatical form or construction in the Target language; lack of coincidence in the use of corresponding forms and constructions as well as lexical reasons - different combinability and use of words, lack of a part of speech with the same meaning.

An example of the substitution of a word-form may be the interpretation of the meaning of the grammatical category of posteriority of an English verb, which is prevented in two particular meanings: absolute posteriority (*He says he will come*) and relative posteriority (*He said he would come*). Uzbek and Russian verbs do not possess word-forms of this kind and communicate their meaning with use of other grammatical means:

*U kelishini aytyapti. On gaporut, qto pridet.*

*U kelishini aytdi. On skazal, qto pridet.*

In Uzbek the meaning of this category is expressed by a substantivized participle ending in -man or by the infinitive ending in -(n)m; in Russian the future tense form of a verb is used.

There are two types of substitution of parts of speech: obligatory and non-obligatory. The obligatory substitution is observed when in the Target language, there is no part of speech corresponding to that used in the Source language. e. g. the English articles.

Apart from other functions the article may function as an indefinite or demonstrative pronoun, a numeral, and may be used for emphasis. In cases of this kind it is necessary to substitute them with functionally adequate means of expression in Uzbek and Russian.

*E.g. When we were in Majorca, there was a Mrs. Leech there and she was telling us most wonderful things about you. (A. Christie)*

*Biz Malyorkada bo'lganimizda, u yerda qandaydir missis Lich bor edi. U bizga siz to'g'ringizda juda ko'p qiziqarli narsalarni aytib berdi.*

*Когда мы были в Мальорке, там была некая миссис Лич, которая рассказывала очень много интересного о вас.*

In Uzbek and Russian an indefinite pronoun is used for translating the indefinite article.

Non obligatory substitution is a substitution undertaken by the needs or demands of the

<sup>3</sup> Aznaurova, E.S. and Abdurakhmanova, K.I., 1989. Translation theory and practice. T.: "Ukituvchi", 1989—p, 14.

context:

*The climb had been easier than he expected.*

*Ko 'tarilish u kutgandan osonroq bo 'ldi.*

*Подняться оказалось легче, чем он ожидал.*

A noun in the English sentence is substituted by infinitives in the Uzbek and Russian languages.

## **2. Transposition.**

Transposition (as a type of transformation used in translations) is understood to be the change of position (order) of linguistic elements in the Target language in comparison with the Source language.

Transposition (change in the structure of a sentence) is necessitated by the difference in the structure of the language (fixed or free order of words etc.), in the semantic of a sentence, and others. There are two types of transpositions; transposition (or substitution) of parts of a sentence and transposition occasioned by the change of types of syntactic connection in a composite sentence. Examples:

*Active defenders of the national interests of their people, the Republicans, are at the same time true internationalists.*

*Respublikachilar o 'z xalqlarining milliy manfaatlarini dadil himoya qiladilar va ayni bir vaqtda ular haqiqiy internatsionalistlar hamdirlar.*

*Активно защищая национальные интересы своего народа, республиканцы в то же время являются истинными интернационалистами.*

The first component of the English attributive word-combination *active defenders* is an adverb while the second becomes the predicate when translated into Uzbek. In Russian the same word-combination is expressed by an adverbial word combination. The means used to express the semantic core of a statement may not be identical. In English the indefinite article, the construction it is ... that (who), inversions of different kinds are used for this purpose, while the order of words is the most frequent means of expression in Uzbek and Russian: words, communicating new information are not placed at the beginning of the sentence:

*A big scarlet Rolls Royce had just stopped in front of the local post office. (A Christie.)*

*Mahalliy aloqa bo 'limi oldida qizil rangdagi katta Rolz Roys avtomashinasi to 'xtadi.*

*Уместного почтового отделения остановилась комфортабельная автомашина алого цвета Рольз Ройс.*

In the English sentence the semantic core is expressed by the indefinite article while in Uzbek and Russian it is assigned to the second and third places accordingly.

When translating English compound sentences into Uzbek and Russian, the principal and subordinate clauses may be transposed. This is explained by the fact that the order of words in compound sentences does not always coincide in the languages considered. Compare:

*A remarkable air of relief overspread her countenance as soon as she saw me. (R. Stevenson.)*

*Meni ko 'rishi bilanoq, uning yuzida yengil tortganlik alomati paydo bo 'ldi.*

*Как только она увидела меня, на её лице выразилось чувства облегчения.*

## **3. Omission.**

As a type of grammatical transformation — omission is necessitated by grammatical redundancy of certain forms in two languages.

*He raised his hand.*

*U qo 'lini ko 'tardi.*

*Он поднял руку.*

## **4. Addition.**

Addition, as a type of grammatical transformation, can be met with in cases of formal inexpressive-ness of grammatical or semantic components in the language of the original

text.

*Also, there was an awkward hesitancy at times, as he essayed the new words he had learnt.*

*Ba'zida u yaqindagina o'rgangan yangi so'zlarini talaffuz qilishga hozirlanib, to'xtab qolardi.*

*Иногда он запинаясь, готовясь произнести слова, которое он только недавно выучил.*

The meaning of the verbal form is expressed in Russian by the words «только недавно» and in Uzbek by the adverb “yaqindagina”.

It must be emphasized that the division into lexical and grammatical transformations is, to a great extent, approximate and conditional. In some cases, a transformation can be interpreted as one or another type of elementary transformation. In practice the cited types of lexical and grammatical transformations are seldom met with in “pure form”. Frequently they combine to form complex transformations.

### Questions.

1. What are the main types of grammatical transformations?
2. What is the mechanism of substitution?
3. What is the mechanism of transposition?
4. In what cases do we apply one of the following grammatical transformations: omission or addition?

**Exercise 1. In this exercise you can compare the famous Uzbek novel *O'tkan kunlar* (*Bygone Days*) by Abdullah Qodiriy with its Russian and English Translations. While comparing the text segments:**

1. Do morphological and syntactical analysis of sentences in three languages, and write down differences and similarities of structures of language pairs.
2. Identify which grammatical transformations have been applied by the translators.

ST: Uzbek	TT: Russian	TT: English
<b>1. OTABEK YUSUFBEK HOJI O'G'LI<sup>4</sup></b>	<b>1. АТАБЕК, СЫН ЮСУФБЕКА-ХАДЖИ<sup>5</sup></b>	<b>1. OTABEK, SON OF YUSUFBEK HAJJI<sup>6</sup></b>
1264-inchi hijriy, dalv oyining o'n yettinchisi, qishki kunlarning biri, quyosh botqan, tevarakdan shom azoni eshitaladir...	Шел семнадцатый, зимний день месяца далв тысяча двести шестьдесят четвертого года хиджры, солнце зашло, с окрестностей доносились призывы к вечерней молитве...	It was the year 1264 of the Hijra, the seventeenth day of Dalv, a winter day. The sun descended into the horizon as darkness set in. and one could hear the call to prayer resonating in clear tones throughout the still evening air...
Darbozasi sharqi-janubiyga qaratib qurilgan bu dong'dor saroyni Toshkand, Samarqand va Buxoro savdogarlari egallaganlar, saroydagi bir-ikki hujrani	Известный маргиланский караван-сарай с воротами, обращенными на юго-восток, был занят купцами из Ташкента, Самарканда и Бухары. За исключением	Built to face the southeastern gate of the city, a well-known caravanserai teemed with merchants hailing from Tashkent, Samarqand. and Bukhara, all of whom were

<sup>4</sup> Qodiriy, Abdulla. O'tkan kunlar (roman). T.: "Navro'z" nashriyoti, 2019. – 400 b.

<sup>5</sup> Кадыри, Абдулла. Минувшие дни (роман). Перевод: Мухаммаднодира Сафарова. Отв. ред. Б. Голендер. Т.: «Sharq», 2009. - 432 с.

<sup>6</sup> Qodiriy, Abdullah. Bygone Days: O'tkan Kunlar. Translator: Mark Reese. Publisher : Bowker, 2019. – 508 pages.

<p>istisno qilish bilan boshqalari musofirlar ila to‘la. Saroy ahli kunduzgi ish kuchlaridan bo‘shab hujralariga qaytqanlar, ko‘b hujralar kechlik osh pishirish ila mashg‘ul, shuning uchun kunduzgiga qarag‘anda saroy jonliq: kishilarning shaqillashib so‘zlashishlari, xoxolab kulishishlari saroyni ko‘kka ko‘targudek.</p>	<p>одной-двух, все комнаты переполнены приезжими. После дневных забот постояльцы каравансарая возвращаются под его кров, многие занялись приготовлениями к вечерней трапезе, и поэтому в пустовавшем днем помещении теперь, напротив, царит оживление: от неумолкающих разговоров, громкого хохота шум стоит невообразимый, и кажется, строение вот-вот взметнется к небесам.</p>	<p>settling in for the night. These traders, finally free of the day’s burdens, had just returned to their small cells and were preoccupied with the cooking of supper. Compared to the still daylight hours, a lively atmosphere permeated the caravanserai: it was as if the rooftops themselves were lifted to the sky by the raucous banter and the merchants’ roaring laughter.</p>
<p>Saroyning to‘rida boshqalarg‘a qarag‘anda ko‘rkamrak bir hujra, anovi hujralarga kiygiz to‘shalgani holda bu hujrada qip-qizil gilam, uttalarda bo‘z ko‘rpalar ko‘rilgan bo‘lsa, munda ipak va adras ko‘rpalar, narigilarda qora charog‘ sasig‘anda, bu hujrada sham‘ yona-dir, o‘zga hujralarda yengil tabi‘atlik, serchaqchaq kishilar bo‘lg‘anida buhujraning egasi boshqacha yaratilishda.</p>	<p>В глубине двора — отличающаяся изысканным убранством уютная комната. Если в других комнатах полы устланы кошмами, то здесь — вместо них лежат ярко-красные ковры; если остальные снабжены бязевыми одеялами, здесь их заменяют курпачи из шелка и адраса; если везде копят площадки, тут резво пляшет пламя свечи. Да и обитатель помещения, не в пример легкомысленным, заводным постояльцам других комнат, держится иначе.</p>	<p>At the far end of the main yard, a room stood apart from the others through its singular beauty: while the other rooms bore only felt mgs, this room displayed deep-red carpets: while others laid their heads on cotton quilts, here the owner slept among silk and adras bedding: while the other living quarters reeked of the soot of blackened lamps, this small room was lit with a single brilliant candle: and while the other tenants displayed a carefree and facetious nature, the occupant of this room appeared to be cast from another material altogether:</p>
<p>Og‘ir tabi‘atlik, ulug‘ g‘avdalik, ko‘rkam va oq yuzlik, kelishgan, qora ko‘zlik, mutanosib qora qoshliq va endigina murti sabz urgan bir yigit. Bas, bu hujra bino va jihoz yog‘idan, ham ega jihatidan diqqatni o‘ziga jalb etarlik edi. Qandog‘dir bir xayol ichida o‘lturg‘uchi bu yigit Toshkandning mashhur a‘yonlaridan bo‘lg‘an Yusufbek hojining o‘g‘li — Otabek.</p>	<p>Спокойный и сдержанный нрав, статное телосложение, красивое белокожее лицо, черные глаза, под стать которым черные брови и только-только пробивающиеся усики — таков облик юноши. Иными словами, среди помещений и постояльцев караван-сарая эта комната и ее жилец привлекают особенное внимание. Молодого человека, погруженного в</p>	<p>He was a young man of thoughtful mien whose downy moustache had just recently emerged. An imposing build lent him gravitas, and he had a light-skinned, handsome face with dark brows and pensive eyes that seemed perpetually lost in thought. We must not linger too long on frivolous worldly concerns, yet the young man’s room drew one’s attention not only through the finery so lavishly</p>

	одни лишь ему известные раздумья, звали Атабек, он был сыном именитого вельможи Ташкента — Юсуфбека-хаджи.	laid out in it, but also because the room itself seemed to mirror the thoughtful quality of its inhabitant. The man we describe is Otabek. son of Yusufbek Hajji; a man born from a line of well-respected Tashkent notables.
Saroy darbozasidan ikki kishi kelib kirgach, ulardan biravi darboza yonidag‘I kimdandir so‘radi:	Во двор караван-сарая вошли двое и обратились к толпившимся у ворот:	On this particular evening two men entered through the main gate of the caravanserai, one of them inquiring from a local denizen:
— Otabek shu saroyga tushkanmi?	— Здесь ли остановился Атабек?	“Has a man who goes by the name of Otabek stopped here?”
Bizga tanish hujra ko‘rsatilishi bilan ular shu tomonga qarab yurdilar. Bu ikki kishining bittasi gavdaga kichik, yuzga to‘la, ozroqqina soqol-murtlik, yigirma besh yoshlar chamaliq bir yigit bo‘lib, Marg‘ilonning boylaridan Ziyo shohichi deganning Rahmat otliq o‘g‘lidir, ikkinchisi: uzun bo‘ylik, qora cho‘tir yuzlik, chag‘ir ko‘zlik, chuvoq soqol, o‘ttuz besh yoshlarda bo‘lg‘an ko‘rimsiz bir kishi edi. Bu yigit yaxshig‘ina davlatmand bo‘lsa ham, lekin shuhrati nima uchundir boyligi bilan bo‘lmay, «Homid xotinboz» deb shuhratlangan, kishilar Homid orqasidan so‘zlashkanda uning otig‘a taqilg‘an laqabni qo‘shib aytmasalar, yolg‘iz «Homidboy» deyish ila uni tanita olmaydirlar. Homidning Otabek bilan tanishlig‘i bo‘lmasa ham Rahmatka yaqin qarindosh— Ziyo shohichining qaynisi, Rahmatning tog‘asi.	Им указали на уже знакомое нам помещение, и посетители двинулись туда. Один из них, молодой человек небольшого роста, круглолицый, с редкой бородкой и усиками, примерно лет двадцати пяти, был сыном Зия-шахичи, очень состоятельного человека из Маргилана. Звали его Рахмат. Второй же, около тридцати пяти лет, долговязый, с черным, изъеденным оспой лицом, колючими глазами и взъерошенной бородой имел весьма неприятный вид. Довольно состоятельный, он, однако, прославился отнюдь не богатством, а прозвищем «Хамид-бабник», которое превратилось в неотъемлемую часть его имени, ибо, если кто-то называл его просто Хамид, люди не понимали, о ком идет речь. С Атабеком он не знаком, а Рахмату Хамид приходится близким родственником — дядей, шурином Зия-шахичи.	The man motioned toward Otabek's door in response. Taking their cue, the travelers made their way in the direction of the room we described a moment ago. The first of the two associates had a small frame and a round face that bore a newly matured beard. He might have been entering his twenty-fifth year, barely a man: he went by the name Rahmat. He was the son of Ziyo Shohichi, a notable well known as one of Margilan’s cultivated elite. The second man was about thirty-five years old. gangly, with a swarthy, pockmarked face, beady, stone-gray eyes, and a tangled beard: he gave off a vague sort of unseemliness difficult to pinpoint but nevertheless present. Even though he possessed considerable means, his notoriety grew not from his wealth but more from the carnal aspects of his nature— he was a well-known womanizer. In fact, nobody would recognize him from his name alone. When people gossiped behind Hamidboi’s back, they added the epithet

		“the womanizer.” Hamid had never met Otabek. Since he was Ziyο Shohichi’s brother-in-law, he had felt compelled to accompany Rahmat on this trip, fulfilling his duties as an uncle.
Ular hujraga kelib kirdilar. Otabek kelguchilarni ulug‘lab qarshiladi.	Оба вошли в помещение. Атабек, как и подобает, с почтением встретил их.	When the two entered the small room, Otabek greeted both as welcome guests.

**Ex. 2. Translate sentences with tenses of the infinitive into Uzbek / Russian.<sup>7</sup>**

I am glad

1. to visit you.
2. to have visited you.
3. to be visited by you.
4. to be visiting you.
5. to have been visited by you.
6. to have been visiting you.

**Ex. 3. Select correct translations.**

1. Ushbu loyihani muhokama qilishda qatnashganimdan mamnunman. / Я доволен, что принял участие в обсуждении этого проекта.

- a) I am glad to take part in the discussion of this project.
- b) I am glad to be taking part in the discussion of this project.
- c) I am glad to have taken part in the discussion of this project.

2. Ular tadqiqotlarini yakunlayotganga o‘xshaydi. / Кажется, они заканчивают свое исследование.

- a) They seem to finish their investigation.
- b) They seem to be finishing their investigation.
- c) They seem to have finished their investigation.

3. U ish paytida bezovta qilishlarini yoqtirmaydi. / Он не любит, когда его беспокоят во время работы.

- a) He doesn’t like to be disturbed during his work.
- b) He doesn’t like to disturb people during their work.

4. Menga yordam berishlarini xohlayman. / Я хочу, чтобы мне помогли.

- a) I want to help you.
- b) I want to be helped.

5. Ingliz tilidagi jurnallarda nashr etish uchun maqola ingliz tiliga tarjima qilinishi kerak. / Для того чтобы быть опубликованной в английском журнале, статья должна быть переведена на английский язык.

- a) To be published in an English journal the article must be translated into English.
- b) In order to publish an article in an English journal, it is necessary to translate it into English.

**Ex 4. Use lexical and lexical-grammatical transformations when translating the following sentences.<sup>8</sup>**

<sup>7</sup> Голикова ЖА. Перевод с английского на русский. Learn to Translate by Translating from English into Russian. Минск: Новое знание, 2008. — 287 с.

<sup>8</sup> Лексические, грамматические и стилистические проблемы перевода: Сборник упражнений по переводу литературного текста с английского языка на русский / Сост. С.К. Калинкина. – Омск: Омск. гос.ун-т, 2003. – 68 с.

1. His eyes moved to the chair over which she had thrown some of her clothes. A petticoat string dangled to the floor. One boot stood upright, its limp upper fallen down: the fellow of it lay upon its side. (J.J.)
2. It meant they had to have regular sit-down meals at the proper times, whereas if they'd been alone they could just have asked Kate if she wouldn't have minded bringing them a tray wherever they were. And meal-times now that the strain was over were rather a trial. (K.M.)
3. It was nearly dinner-time when he got back, and their meal was laid in the trader's parlour. (W.S.M.)
4. Manson slung his bag up and climbed into the battered gig behind a tall, angular black horse. (A.J.C.)

**Ex 5. Text translation.**

1. Segmentation
2. Translate the sentences
3. Back translation
- 4.

Yil, oy, hafta va kunlar hisobini yuritish tizimi arabchada taqvim (to‘g‘rilash, to‘xtatish, baholash so‘zlaridan olingan), lotinchada kalendar (aslida “qarz daftari”dan kelib chiqqan) deb ataladi. U Quyosh Oy va sayyoralarining ko‘rinma harakatiga, kun bilan tun almashinuviga, Oy o‘zgarishi va yil fasllarining davriy ravishda takrorlanishiga asoslanadi.

O‘tmishda muhim voqea-hodisalarni bir ipga ketma-ket tizib chiqishda asqatadigan taqvimlar va taqvimboshilar ko‘p bo‘lgan. Har qaysi millat o‘z ijtimoiy-siyosiy faoliyatidagi eng jiddiy tarixi evrilishlar davrini o‘zi uchun boshlang‘ich deb bilgan. Masalan, qadimgi turklar va ibroniylar xilqatni ya’ni dunyoning yaratilishini, misrliklar samoda Sirius yulduzining ko‘rinishi yoki Nil daryosi tosh boshlashini, yunonlar olimpiada o‘yinlarini, rimliklar Rim shahri qurilishini, xristianlar milodni, qadimg arablar Fil sanasini musulmonlar hijratni taqvimboshi sifatida tanlashgan. Lekin bu manbalar barcha millatlar uchun mushtarak bo‘lmagani tufayli vaqt o‘tishi bilan aksariyati unutilib, faqat milod va hijra boshlang‘ichlari qolgan.

Taqvimning asosiy birligi yil bo‘lib, u oylarga, oylar esa kunlarga ajratiladi. Yil Yerning Quyosh atrofida, oy Oyning Yer atrofida, kun Yerning o‘z o‘qi atrofida aylanishiga qarab aniqlanadi. Tabiiyki, bu astronomik jarayonlar ancha murakkab kechadi. Shu bois yilni oylarga, oylarni kunlarga taqsimlash masalasi azaldan turli xalqlarda har xil yo‘sinda hal etilgan hamda shamsiy, qamariy va shamsiy-qamari taqvimlar yaratilgan.<sup>9</sup>

2.4 Segmentation of text into units of translation

2.5

ST (Uzbek)	TT (English) with back translation

<sup>9</sup> <https://ziyouz.uz/ajoyibotlar/taqvimlar-tarihiga-bir-nazar/>

## 5.2 Translation into English

### 5.3 Back Translation

#### Test.

##### 1. Types of grammatical correspondences between two languages

- A. Complete, partial and the absence of correspondence
- B. Morphological and syntactical correspondences
- C. Addition, omission, transposition, substitution

##### 2. Complete morphological correspondence is observed

- A. when in the languages considered there are identical, grammatical categories with identical particular meanings.
- B. when in the languages examined there are grammatical categories ways identical categorial meanings but with some differences in the particular meanings.
- C. when there are corresponding grammatical categories in the languages examined.

##### 3. Partial morphological correspondence is observed

- A. when in the languages examined there are grammatical categories ways identical categorial meanings but with some differences in the particular meanings.
- B. when in the languages considered there are identical, grammatical categories with identical particular meanings.
- C. when there are corresponding grammatical categories in the languages examined.

##### 4. Absence of morphological correspondence is observed

- A. when there are corresponding grammatical categories in the languages examined.
- B. when in the languages examined there are grammatical categories ways identical categorial meanings but with some differences in the particular meanings.
- C. when in the languages considered there are identical, grammatical categories with identical particular meanings.

##### 5. By complete syntactic correspondence is understood

- A. the conformity in structure and sequence of words in word – combinations and sentences.
- B. the conformity in meaning but discrepancy in the structure of phase.
- C. lack of certain syntactic construction in the target languages, which were used in the Source language.

##### 6. By partial syntactic correspondence in word – combinations is understood

- A. the conformity in meaning but discrepancy in the structure of phase.
- B. the conformity in structure and sequence of words in word – combinations and sentences.
- C. lack of certain syntactic construction in the target languages, which were used in the Source language.

##### 7. By absence of syntactic correspondence we mean

- A. lack of certain syntactic construction in the target languages, which were used in the Source language.
- B. the conformity in meaning but discrepancy in the structure of phrase.
- C. the conformity in structure and sequence of words in word – combinations and sentences.

**8. Grammatical transformations are as follows:**

- A. substitution; transposition; omission; supplementation.
- B. Complete and partial
- C. Morphological and syntactical

**9. By substitution we understand**

- A. the substitution of one part of speech by another or one form of a word by another.
- B. the change of position/order) of linguistic elements in the Target language in comparison with a Source language.
- C. necessitated by grammatical redundancy of certain forms in two languages.

**10. “Transposition” (as a type of transformation used in translations) is understood**

- A. to be the change of position/order) of linguistic elements in the Target language in comparison with a Source language.
- B. the substitution of one part of speech by another or one form of a word by another.
- C. necessitated by grammatical redundancy of certain forms in two languages.

**11. As a type of grammatical transformation – omission is**

- A. necessitated by grammatical redundancy of certain forms in two languages.
- B. to be the change of position/order) of linguistic elements in the Target language in comparison with a Source language.
- C. the substitution of one part of speech by another or one form of a word by another.

**12. “Also, there was an awkward hesitancy at times, as he essayed the new words he had learnt”. – “Ba’zida u yaqindagina o‘rgangan yangi so‘zlarini talaffuz qilishda hozirlanib, to‘xtab qolardi”. – “Иногда он запинаясь, готовясь произнести слова, которые он только недавно выучил”. Which grammatical transformation is used in this translation?**

- A. Addition
- B. Omission
- C. There isn’t used grammatical transformation

**13. What major aspect groups are there in English?**

- A. Simple, Progressive, Perfect, Perfect Progressive
- B. Present, Past, Future, Future in the Past
- C. perfective and imperfective.

**14. What types of construction is English passive classified into?**

- A. Direct, indirect, prepositional, adverbial
- B. Structural and semantic
- C. Direct and indirect passive

**15. each sentence develops from a known piece of information, called...**

- A. theme
- B. rheme
- C. paragraph

**16. sentence developing from a known piece of information to a new one, called ...**

- A. Rheme
- B. Theme
- C. Paragraph

**17. Culture-bound words are generally rendered in the borrowing language through**

- A. transcription, transliteration and calque translation:
- B. lexical substitutions
- C. transcription, transliteration

**18. Anthroponyms are usually rendered through**

- A. transcription or transliteration.
- B. transcription, transliteration and calque translation:
- C. lexical substitutions

**19. “display – display, дисплей, algorithm – algoritm, алгоритм, phenomenon – fenomen, феномен” – What translation technique is used?**

- A. Transcription
- B. Transliteration
- C. Calque translation

**20. What are “the false friends” of translators?**

- A. words similar in form but different in meaning, for example: benzene in chemistry is equal to бензол, not бензин, the latter corresponding to benzine, gasoline.
- B. word or expression denoting a concept in a particular activity, job, or profession.
- C. names of foreign origin

### References:

*Main:*

1. Aznaurova, E.S. and Abdurakhmanova, K.I., 1989. Translation theory and practice. Т.:“Ukituvchi”, 1989–р, 14.
2. Qodiriy, Abdulla. O’tkan kunlar (roman). Т.: “Navro’z” nashriyoti, 2019. – 400 b.
3. Qodiriy, Abdullah. Bygone Days: O'tkan Kunlar. Translator: Mark Reese. Publisher : Bowker, 2019. – 508 pages.
4. Голикова ЖА. Перевод с английского на русский. Learn to Translate by Translating from English into Russian. Минск: Новое знание, 2008. — 287 с.
5. Кадыри, Абдулла. Минувшие дни (роман). Перевод: Мухаммаднодира Сафарова. Отв. ред. Б. Голендер. Т.: «Sharq», 2009. - 432 с.
6. Лексические, грамматические и стилистические проблемы перевода: Сборник упражнений по переводу литературного текста с английского языка на русский / Сост. С.К. Калинкина. – Омск: Омск. гос.ун-т, 2003. – 68 с.
7. <https://ziyouz.uz/ajoyibotlar/taqvimlar-tarihiga-bir-nazar/>

## THEME 4.

### TYPES OF LEXICAL TRANSFORMATIONS

#### **Task 1. Read the text, answer the given questions and translate the text.**

Lexical transformations change the semantic core of a translated word. They can be classified into the following groups:

1. Lexical substitution, or putting one word in place of another. It often results from the different semantic structures of the source language and target language words. Thus the word *молодой* is not always translated as *young*; rather, it depends on its word combinability: *молодой картофель* is equal to *new potatoes*. This translation equivalent is predetermined by the word combination it is used in. This type of translation can hardly be called substitution, since it is a regular equivalent for this phrase.

Deliberate substitution as a translation technique can be of several subtypes:

Specification, or substituting words with a wider meaning with words of a narrower meaning: *Will you do the room?* – *Ты уберешься в комнате?* I'll get the papers on the way home. – *Я куплю газеты по дороге домой.* The underlined English words have larger scopes of meaning than their Russian counterparts and their particular semantics is recognized from the context.

Generalization, or substituting words of a narrower meaning with those of a wider meaning: *People don't like to be stared at.* – *Людям не нравится, когда на них смотрят.* If we compare the semantic structure of the English and Russian verbs, we can see that the English *stare* specifies the action of seeing expressed by the Russian verb. The Russian *смотреть* can imply *staring, facing, eyeing, etc.* The specific meaning in the Russian sentence can be expressed by the adverb *пристально*. Another reason for generalization in translating can be that the particular meaning expressed by the source language word might be irrelevant for the translation receptor: *She bought the Oolong tea on her way home.* – *По дороге домой она купила китайского чаю.* Oolong is a sort of Chinese tea but for the receptor this information is not important; therefore, the translator can generalize.

Differentiation is a rather rare technique of substitution. It takes place when we substitute a word by another one with parallel meaning, denoting a similar species: *bamboo curtain* – *железный занавес*. Both *bamboo* and *железо* (iron) are materials known for their hard nature. They are used figuratively to denote the barriers between the Western and Communist countries (*bamboo curtain* in reference to China, *железный занавес* in reference to other Comecon (Council for Mutual Economic Aid) states. There are no hyponymic relations between the notions of *bamboo* and *iron* (though the referential area of *железный занавес* is of course much wider than that of *bamboo curtain*.)

Modulation is a logical development of the notion expressed by the word: *But outside it was raining.* – *Но на улице шел дождь.* The primary equivalent of the word *outside* is *снаружи*. But it is impossible to say in Russian *\*Но снаружи шел дождь.* By means of unsophisticated logical operation the translator finds another equivalent: *на улице*. Thus he takes into consideration a tradition of the word combination and acceptability of collocation. He is aided in this by the metonymical closeness of word meanings based on contiguity of the two notions.

2. Compensation is a deliberate introduction of some additional element in the target text to make up for the loss of a similar element in the source text. The main reason for this

transformation is a vocabulary lacuna in the target language. For example, one of the Galsworthy's characters was called a leopardess. But there is no one-word equivalent of the same stylistic coloring in Russian. Therefore, the translator compensated the word by using the word тигрица to characterize the lady.

3. Metaphoric transformations are based on transferring the meaning due to the similarity of notions. The target language can re-metaphorize a word or a phrase by using the same image (Don't dirty your hands with that money! – Не марай рук этими деньгами!) or a different one (Он вернет нам деньги, когда рак свистнет. – He will pay us our money back when hell freezes over). The source language metaphor can be destroyed if there is no similar idiom in the target language: Весна уже на пороге. – Spring is coming very soon. Or, on the contrary, the target text is metaphorized either to compensate a stylistically marked word or phrase whose coloring was lost for some reason, or merely to express a source language lacuna: Он решил начать жить по-новому. – He decided to turn over a new life.

**Exercise 1. Translate the following text applying lexical transformations into English.**

#### **TEXT**

#### **Prezident Shavkat Mirziyoyevning tarixiy ahamiyatga molik 15 ta muhim islohoti shakllantirildi**

O'zbekistonda 2017—2021-yillar davomida Prezident Shavkat Mirziyoyev tashabbusi bilan amalga oshirilgan keng ko'lamlı islohotlar yangi davrni boshlab berdi. Jadal o'zgarishlar barcha sohalarni, jumladan davlat va jamiyat qurilishi, sud-huquq tizimi, iqtisodiyot va ijtimoiy soha, xavfsizlik, millatlararo totuvlik va diniy bag'rikenglik, tashqi siyosatni qamrab oldi.

Ma'lumot uchun: Ekspertlik so'rovi har ikki yilda yetakchi siyosatchilar, iqtisodchilar, olimlar, jurnalistlar, huquq himoyachilari va boshqa jamoat faollaridan iborat 100 nafar mahalliy va xorijiy ekspertlar ishtirokida o'tkaziladi. Ular O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev tomonidan ilgari surilgan eng muhim tashabbus va islohotlar ro'yxatini tuzadi va ovoz berish yo'li bilan tarixiy ahamiyatga ega asosiy islohotlarni aniqlaydi. 2019-yilda o'tkazilgan ekspertlik so'rovida davlat rahbarining 10 ta eng muhim tashabbusi ovoz berish orqali aniqlab olingan edi.

Joriy yilgi global so'rov natijalariga ko'ra, Prezident Shavkat Mirziyoyevning tarixiy ahamiyatga molik 15 ta muhim islohoti shakllantirildi. Ekspertlar fikricha, O'zbekiston yetakchisining eng muhim islohoti bu — Markaziy Osiyoda yaxshi qo'shnichilik munosabatlarining o'rnatilgani, chegaralar ochilgani va nazorat punktlari tashkil etilgani, Markaziy Osiyo davlatlari bilan barcha masalalar bo'yicha konstruktiv muloqot yo'lga qo'yilgani (96 ta ovoz).

Islohotlar ro'yxatining keyingi o'rinlaridan quyidagilar joy oldi:

2. Valyuta bozorining erkinlashtirilishi, naqd pul bilan bog'liq muammolar bartaraf etilishi

3. Davlat xizmatlari tizimining rivojlantirilishi, Davlat xizmatlari markazlarining ishga tushirilishi, ortiqcha byurokratiyaga barham berilishi

4. Turizmni rivojlantirish doirasida 90 mamlakat uchun vizasiz rejim, 48 mamlakat fuqarolari uchun vizasiz tranzit rejimi joriy etilishi

5. Inson huquqlari kafolatlarining kuchaytirilishi, majburiy mehnat, shu jumladan bolalar mehnatining tugatilishi

6. Aholi murojaatlari bilan ishlash va davlat organlarining ochiqligi bo'yicha yangi tizimning joriy etilishi
7. Media muhitning kengaytirilishi: OAVlarning jamiyatdagi, muhim hukumat qarorlar qabul qilinishidagi rolining oshirilishi
8. Gender siyosatini yangi bosqichga olib chiqilganligi, xususan Respublika Gender komissiyasining tashkil etilishi
9. Oliy ta'lim tizimining rivojlantirilishi: universitetlarga qabul kvotalarining oshirilishi, milliy va xorijiy OTMLar filiallarining ochilishi
10. Tadbirkorlik muhiti yaxshilanishi, xususan biznesni ro'yxatdan o'tkazish va uni yuritish bo'yicha jarayonlar soddalashtirilishi
11. Kambag'allikni rasmiy darajada tan olinganligi va uni qisqartirish bo'yicha kompleks yondashuv shakllanishi
12. Korrupsiyaga qarshi kurashish sohasida huquqiy va institutsional o'zgarishlarning amalga oshirilishi
13. Yoshlarni qo'llab-quvvatlashning yangi tizimi joriy etilishi
14. O'zbekistonda to'g'ridan-to'g'ri 15 yil davomida doimiy yashovchi fuqaroligi bo'lmagan shaxslarga fuqarolikni qabul qilish tartibining joriy etilishi
15. Orol dengizining suvi qurigan tubida o'rmon barpo qilinishi. BMT qoshida Orol dengizi mintaqasida Inson xavfsizligi bo'yicha Trast fondining ishga tushirilishi, BMT Bosh assambleyasi Orolbo'yi mintaqasini ekologik innovatsiyalar va texnologiyalar hududi deb e'lon qilish to'g'risidagi maxsus rezolyutsiyaning qabul qilinishi

#### **References:**

##### *Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Translation: An advanced resource book by Basil Hatim and Jeremy Munday. First edition | Taylor & Francis e-Library, 2004.
3. <https://studfile.net/preview/3544031/page:16/>
4. <https://samdhti.uz/yangiliklar/2678>

## Unit 1 International academic conferences

By the end of this unit you will be able to

- scan conference programmes for relevant information
- identify the main point or important information
- guess the meaning of unknown words from context
- understand and use the vocabulary of conference announcements

### Lesson 1 Conference announcements

#### Lead-in

1 Work in groups and discuss the questions. Then briefly tell the class what you have learned.

- 1 How often do you take part in international conferences? Have you ever given a presentation at one? If yes, in which language did you present?
- 2 Where do you usually get information about conferences?
- 3 When you read a conference announcement, what information do you look for first?

#### Reading focus

2 Look at the titles of five conferences (A–E). Which would be interesting to the following people?

- 1 a biologist
- 2 a data-protection expert
- 3 an MBA lecturer

A **2nd International Conference on Environmental Pollution and Remediation**

B World Congress on Internet Security

C **Culture, Mind, and Brain: Emerging Concepts, Methods, Applications**

D Cultures of Decolonisation: 1945–1970

E Third Annual Academic Conference on Social Responsibility  
*Sustainability: Issues and Strategies*

3 Check the meaning of the words/phrases in bold. Then answer the questions.

Which of the conference titles

- 1 may **relate to** conference(s) dealing with health issues?
- 2 seem(s) like an announcement of a **regular event**?
- 3 **address(es) issues** connected with a specific period of time?

4 Look  
1 Wha  
2 Wha  
3 Wha  
4 Can

e-Lea  
don't  
benef  
Accep

5 Skim  
three of

1 Title:

Locati  
Date:

The ai  
applic  
▪ cutti  
soci  
▪ the c  
ques  
▪ the k  
email:

2 Title:

Host: I  
Organ  
Deadli

ICEPR is  
all aspe  
holding  
next co  
internat  
and tec  
This con  
gather v  
remedia  
to share  
1st conf  
sessions  
Email: ic

**4** Look quickly at this text and answer the questions.

- 1 What is its purpose?
- 2 What information can you get from it?
- 3 What types of words (e.g. articles) are missing?
- 4 Can you work out the general meaning based only on the content words?

..... IADIS e-Learning 2013 conference aims ..... address ..... main issues  
 ..... concerns ..... e-Learning.  
 ..... conference covers ..... technical ..... non-technical aspects .....  
 e-Learning. Main topics ..... identified. However, innovative contributions .....  
 don't fit into these areas ..... also be considered ..... they might be .....  
 benefit ..... conference attendees.  
 Acceptance ..... based primarily ..... originality, significance ..... quality  
 ..... contribution.

**5** Skim the following announcements focusing on content words and match them with three of the conference titles from Activity 2.

1 Title: \_\_\_\_\_

**Location: California, USA**

**Date: 19–20 October 2013**

The aim of this two-day conference is to highlight emerging concepts, methodologies and applications in the study of culture, the mind and the brain, paying particular attention to:

- cutting-edge neuroscience research that is successfully incorporating culture and the social world;
- the context in which methods are used as well as the assumptions that shape research questions; and
- the kinds and quality of collaborations that can advance interdisciplinary research training.

email: [cmb@cmb135.org](mailto:cmb@cmb135.org)

2 Title: \_\_\_\_\_

**Host: McGill University, International ASET Inc.**

**Organisers: International ASET Inc.**

**Deadline for abstracts: 15 March 2013**

ICEPR is a series of international conferences held yearly. These conferences focus on all aspects of Environmental Science, Engineering, and Technology. After successfully holding the first ICEPR in Ottawa (Canada), International ASET Inc. will be hosting the next conference in Montreal. The aim of ICEPR '13 is to bring together the Canadian and international communities working in the field of environmental sciences, engineering and technology, and to foster an environment conducive to recent advances in this field. This conference will also provide a golden opportunity to develop new collaborations and gather world experts on the different topics including pollution detection, environmental remediation and pollution prevention. Through the 2nd conference, a great opportunity to share knowledge and expertise will be created, taking advantage of the synergy of the 1st conference. The ICEPR '13 program will include invited keynote talks, oral presentation sessions, and poster sessions.

Email: [icepr2013@icepr489.com](mailto:icepr2013@icepr489.com)

## Module 1 Reading

3 Title: \_\_\_\_\_

**Location: Ontario, Canada**

**Date: 6 October 2013**

WorldCIS-2013 is an international forum dedicated to the advancement of the theory and practical implementation of security on the internet and computer networks. The inability to properly secure computer networks against emerging threats and vulnerabilities, and sustaining privacy and trust, have been a key focus of research.

Email: [info@wcis396.org](mailto:info@wcis396.org)

Visit the website at [www.wcis396.org](http://www.wcis396.org)

6 Look again at the conference announcements in Activity 5 and complete the table.

Announcement	Location	Theme/Purpose	Organisers	Contact
1				
2				
3				

7 Answer the questions about the three announcements.

- 1 What is the last possible date for sending a summary of your research to one of these conferences?
- 2 Which conference(s) focus(es) on challenges presented by the development of technology?
- 3 Which event is part of a conference chain (more than one event on the same topic)?
- 4 In which city does the 2nd International Conference take place?
- 5 Which announcement mentions the length of the conference? What is it?

### Vocabulary focus

8 Find the following words in the conference announcements. What parts of speech (nouns or verbs) are they in the texts?

advance share shape focus host study trust aim highlight research

9 Complete the sentences with words from Activity 8. First, decide which part of speech it should be. In one sentence, more than one answer is possible.

- 1 Glasgow University's Centre for Drug Prevention Studies is to \_\_\_\_\_ a conference on 20 April, aimed at assessing new rehabilitation methods.
- 2 Professor Samuelsson's talk has to be the \_\_\_\_\_ of this year's forum.
- 3 The \_\_\_\_\_ of cross-cultural differences in the development of research methods, nomenclature and research organisation between different national and geographical traditions is our first objective.
- 4 Other factors, like the institutional need to \_\_\_\_\_ knowledge, to publish, to engage in research, and to generate performance indicators, would remain challenges for modern academia.
- 5 The \_\_\_\_\_ of this sign proves its hieroglyphic origin.
- 6 Schools must get regular feedback from the communities they \_\_\_\_\_ to serve.

10 Mat  
announ

1 sessio

2 key

3 to ho

4 cultu

5 forum

6 to ad

7 partic

Follow-

11 On t  
service v

12 Wor  
difficult

**10** Match the words (1–7) with the correct definition of the word as it is used in the announcements in Activity 5.

- |              |   |
|--------------|---|
| 1 session    | <ul style="list-style-type: none"> <li>a a formal meeting or series of meetings of an organisation such as a parliament or a law court</li> <li>b a period of time or meeting arranged for a particular activity</li> </ul>   |
| 2 key        | <ul style="list-style-type: none"> <li>a a piece of metal that is used for opening or closing a lock, starting a car engine, etc. (noun)</li> <li>b any of the set of controls that you press with your fingers on a computer or musical instrument to produce letters, numbers or musical notes (noun)</li> <li>c very important and having a lot of influence on other people or things (adj.)</li> </ul> |
| 3 to hold    | <ul style="list-style-type: none"> <li>a to take and keep something in your hand or arms</li> <li>b to believe an idea or opinion</li> <li>c to make something, especially a meeting or an election, happen</li> <li>d to have something, especially a position or money, or to control something</li> </ul>  |
| 4 culture    | <ul style="list-style-type: none"> <li>a ways of working that are typical of an organisation</li> <li>b the ways of life, customs and beliefs of a group of people</li> <li>c activities involving music and the arts</li> <li>d the act of growing crops</li> </ul>  |
| 5 forum      | <ul style="list-style-type: none"> <li>a a situation or meeting in which people can talk about a problem or matter especially of public interest</li> <li>b a place on the internet where people can leave messages or discuss particular subjects with other people</li> </ul>   |
| 6 to advance | <ul style="list-style-type: none"> <li>a to go or move something forward</li> <li>b to pay someone some money before the regular time</li> <li>c to develop or improve something</li> </ul>   |
| 7 particular | <ul style="list-style-type: none"> <li>a special, great</li> <li>b specific, this and no other</li> <li>c demanding that close attention should be given to every detail</li> </ul>   |

### Follow-up

**11** On the internet, find a short conference announcement, and save it. Delete all service words (articles, prepositions, etc.) from the text, as in Activity 4.

**12** Work in pairs. Give each other your gapped texts and try to complete them. Was it difficult to do? Why/Why not?

## Module 1 Reading

### Lesson 2 Calls for papers

#### Lead-in

1 Look at these expressions with the word *paper*. Which ones have the same meaning of *paper* as in the title?

- |                             |                          |
|-----------------------------|--------------------------|
| 1 to paper walls            | 5 a foreign policy paper |
| 2 a paper on nanotechnology | 6 paper money            |
| 3 to recycle paper          | 7 to submit a paper      |
| 4 a paper outline           | 8 a paper document       |

#### Reading focus

2 Make sure you understand the meaning of these words and phrases from a call for papers.

- |                         |                         |
|-------------------------|-------------------------|
| • to provide a platform | • interdisciplinary     |
| • to submit papers      | • welcome contributions |
| • areas of research     | • take place            |
| • registration fee      | • abstracts             |
| • to announce           |                         |

3 Work in pairs. Where do you think the words and phrases in Activity 2 will appear in a call for papers?

- a near the beginning
- b in the main part
- c near the end

*I think 'to provide a platform' will appear near the beginning because it will explain the aim of the conference.*

4 Complete the text below with words and phrases from Activity 2. How many of your predictions were correct?

First International Young Scholars Symposium  
**Discourse, Ideology and Society (DIS)**  
Organised by the Discourse and Culture Academic Society (DISCAS)  
Łódź, Poland, 18–20 March 2014  
Call for papers deadline: 10 September 2013  
First Circular – Call for Papers

We would like <sup>1</sup>\_\_\_\_\_ that the first international young scholars symposium on *Discourse, Ideology and Society* will <sup>2</sup>\_\_\_\_\_ in Łódź, Poland, on 18–20 March 2014. Our goal is <sup>3</sup>\_\_\_\_\_ where young researchers can share their expertise, interests and passion for discourse and its multiple social, political, and cultural contexts.

This <sup>4</sup>\_\_\_\_\_ conference intends to explore the notion of discourse as socially constituted, historically shaped and ideologically conditioned, and to promote multidisciplinary and integration across various fields of discourse and representation-related research. Bridging the gap between qualitative and quantitative approaches, we want to look for new solutions and tools that will allow us to cope with methodological challenges and will make it possible to address the discourse-society dialectics in a novel and comprehensive way.



We <sup>5</sup> \_\_\_\_\_ from all of the following areas: linguistics, sociology, political studies, psychology, journalism and media studies, advertising, culture studies and business communication. The contributions of BA, MA and PhD students and young researchers are particularly encouraged. Possible <sup>6</sup> \_\_\_\_\_ include, but are by no means limited to, the following:

- perspectives on discourse and communication
- qualitative and quantitative methodologies in discourse studies
- political discourse and communication
- stereotypes and discrimination in discourse
- discourse, ideology and conflict
- persuasion, manipulation and propaganda
- business and corporate communication
- advertising discourse
- visual communication

#### **Confirmed keynote speakers**

- Professor Piotr Staskowsky
- Dr Christopher Hook
- Professor Jason Gardener

#### **Abstract submission**

Papers will be allocated 20 minutes plus 10 minutes for questions. The language of the conference is English. <sup>7</sup> \_\_\_\_\_ of no more than 350 words (excluding references) should be sent by email as a Word attachment to conference@FIYSS.pl by 4 November 2013. Please include your name, affiliation, email address and paper title in the body of the email. Notification of acceptance decisions will be communicated via email by 10 January 2014.

#### **Proceedings**

Presenters will be invited <sup>8</sup> \_\_\_\_\_ based on the general theme for publication in a post-conference volume. A selection of papers will also be published in *Łódź Papers in Pragmatics* in printed and electronic formats.

#### **Registration**

The <sup>9</sup> \_\_\_\_\_ covers a set of conference materials, coffee breaks with refreshments and access to internet facilities. The regular fee is €70. Participants from Poland, East European countries and other developing states (please contact the organisers to check if you qualify) will be offered a reduced fee of €40 (160 PLN, conference fee). Fees should be transferred by 11 March 2014 to **this** bank account.

## Module 1 Reading

5 Read another call for papers and put paragraphs A–E in the correct order.

### Mid-Atlantic Conference on British Studies

**Location:** Pennsylvania, US

**Call for Papers Date:** 2013–08–21

A

We welcome participation by scholars of history, literature, anthropology, art, politics and related fields. We will accept complete panel proposals as well as individual paper proposals if they can be integrated into a viable panel.

B

The Mid-Atlantic Conference on British Studies will hold its annual meeting on 21–22 April 2014 at Pennsylvania State University, Abington. The Abington Campus is located in suburban Philadelphia 12 miles from the city centre. It is connected by road and rail links to central Philadelphia.

C

Proposals should include a brief (no more than 250 words) abstract of the paper and a curriculum vitae. Full panel proposals should also include a concise description of the panel's overall aim and indicate which panel member will serve as the primary contact.

D

All submissions must be received by 20 December 2013. Please submit proposals via email to: Dept. of History, College of William and Mary.

E

The MACBS, an affiliate of the NACBS, solicits proposals for panels and papers on Britain, the British Atlantic World, and the British Empire broadly defined.

6 Look again at the texts in Activities 4 and 5.

- 1 Which of them include(s) the following?
  - a contact details
  - b subtopics
  - c deadline for submission of proposals
  - d keynote speakers
  - e registration fee details
- 2 Where are you most likely to find these calls for papers?

7 Ans

1 Wh  
10 S

2 Hov

3 Can

4 Wh

5 Wh

sele

6 Wh

Stuc

7 Wh

8 Wh

**Vocab**

8 Mat

withou

1 keyr

2 subr

3 curr

4 an ir

5 a cal

6 a Wc

7 hold

9 Com

answer

1 subr

2 orga

3 the 2

4 base

5 \_\_\_\_\_

6 bridg

7 to cc

8 fees :

**Follow**

10 Sea

11 Pre

the con

opport

**7 Answer the questions about the two texts.**

- 1 Why are the 'call for papers' dates written in different ways: *2013-08-21* and *10 September 2013*?
- 2 How can you get to the Mid-Atlantic Conference venue (site) from downtown Philadelphia?
- 3 Can an American scholar attending the symposium in Poland be eligible for a reduced fee?
- 4 What does *MACBS* stand for? Can you guess the meaning of the N in *NACBS*?
- 5 When will the Young Scholars' Symposium applicants learn if their papers have been selected?
- 6 What two types of proposal can you submit to the Mid-Atlantic Conference on British Studies?
- 7 What information do you have to include if you submit a panel proposal to *MACBS*?
- 8 What kind of participants are especially welcome at the conference in Poland?

**Vocabulary focus**

**8 Match words 1–7 to words a–g to form conference-related collocations. Try to do it without looking at the texts.**

- |                        |                     |
|------------------------|---------------------|
| 1 keynote              | a conference        |
| 2 submit               | b speakers          |
| 3 curriculum           | c attachment        |
| 4 an interdisciplinary | d vitae             |
| 5 a call for           | e an annual meeting |
| 6 a Word               | f papers            |
| 7 hold                 | g a proposal        |

**9 Complete the gaps with prepositions. Sometimes there is more than one possible answer. Then check your answers in the texts.**

- 1 submit proposals \_\_\_\_\_ email
- 2 organised \_\_\_\_\_ the Discourse and Culture Academic Society
- 3 the Mid-Atlantic Conference \_\_\_\_\_ British studies
- 4 based \_\_\_\_\_ the general theme
- 5 \_\_\_\_\_ printed and electronic formats
- 6 bridging the gap \_\_\_\_\_ qualitative and quantitative approaches
- 7 to cope \_\_\_\_\_ methodological challenges
- 8 fees should be transferred \_\_\_\_\_ 11 March 2014

**Follow-up**

- 10 Search online for a conference related to your subject or research area.**
- 11 Present details of the conference to the class and explain your choice. Why does the conference or call for papers appeal to you (e.g. the topic, research or publication opportunities, keynote speakers)?**



**THEME 7.**  
**Translation of official documents<sup>1</sup>**

**Task 1. Read the text, answer the given questions and translate the text.**

**TEXT: How to translate official documents**

Many customers ask us whether we can “translate official documents”. This could mean one of three things:

translating documents which are official in nature (from a ministry, for example), or adding some sort of “official” stamp to the translation, or translating documents in an official way. These are often called sworn translations, or certified translations, or traducciones juradas (in Spain), or traductions assermentées (in France) etc.

Each of these requirements will require a different process. And each country might require further differences in its requirements. Here are some things to note.

**1 Before you translate official documents determine exactly what you need**

There is nothing worse than paying for a service and then realising it is not what you needed. You have to start all over again. And often pay for it again. So you need to make sure you know exactly what you need. If the translation is needed for a ministry, for example, find out

what format they want it in (is electronic enough or do they need it printed out?)  
what language variant do they want? For example, simplified or traditional Chinese?

**2 Make sure the translator is approved by the receiving body**

Some countries have a pool of approved translators for official documentation. Only these approved translators can carry out this sort of work. If you present documentation translated by anyone else, it will simply be rejected.

For example, Spain’s Ministry of Foreign Affairs has a list of approved translators. Those on the list have passed an official language exam at some point in the past. So there is no point in asking anyone else...

**3 Format for delivery**

Your client might not know what format they need their translation in. It is up to the receiving body to define this. Find out as soon as possible whether electronic format is enough. As these are fairly old-fashioned practices, chances are they will need it

printed out on official paper  
signed by the approved translator (all pages) sealed  
with the translator’s official seal (all pages)

Different organizations launch different operating systems and protocols. While some may be flexible, others are rigid. It is the latter that will create more hassle for you.

**4 Does quality matter?**

---

<sup>1</sup> <https://quicksilvertranslate.com/5500/translate-official-documents/>

The simple answer is no. With this sort of translation, quality is a given. An approved translator passed an exam a number of years ago. And that's normally enough guarantee for the receiving body.

Many countries translate official documents like this. It certainly doesn't guarantee quality in any way. But it has the advantage that nobody bears any responsibility whatsoever when things go wrong.

**Exercise 1. Using the given sample below translate one of official documents you have.**

*Translated from Uzbek*

**Diploma Supplement No. 4701916 of Vocational College**

(not valid without diploma)

Mekhrangiz Azamatovna Nurmamatova studied at Samarkand Vocational College of Industry and Construction from 2014 to 2017, and she achieved the following grades during her study:

No.	Subjects	Hours allocated in the curriculum	Grades*
1	2	3	4
<b>Subjects of General Education</b>			
1	Culture of speech and studies of conducting office work in the state language	40	5
2	Uzbek language and literature	120	5
3	Foreign language (English)	250	5
4	Russian language	120	5
5	History	160	4
6	Mathematics	190	4
7	Informatics and IT	130	5
8	Physics. Astronomy	190	5
9	Chemistry	80	5
10	Biology	80	5
11	Practical geography	40	5
12	Initial preparation for the conscription	140	
13	Physical training	160	5
14	Basics of spirituality and education	40	5
15	Philosophical subjects (ethics, individual and society studies, theology)	80	4
16	Family physiology	30	4
17	Jurisprudence	40	5
18	The Constitution of the Republic of Uzbekistan studies	40	5
19	National ideology of independence: main concepts and principles	40	5
20	Basics of Economics	40	5
<b>II. Specialized subjects</b>			
1	Material studies for tailoring	80	5
2	Technologies of knit working and sewing	220	5
3	Designing and modeling a wide range of clothing	200	5
4	Studies of equipment and tools in a firm of knit working and sewing	40	5
5	Decorative arts for a wide range of clothing	40	4
6	Drawing	40	5

7	Specialized painting and drawing	40	5
8	Life safety	40	5
9	Standardization and metrology of quality of products	40	4
10	Business studies and job placement	80	5
11	Labor safety and safety measures	40	4
12	Ecology and environmental security	40	5
13	Basics of designing clothes on computer	40	4
14	Educational internship	720	5
<b>III. Final State Attestation</b>			
1	History of Uzbekistan		4
2	Practical examination on specialty		5
3	Graduation research work		4

*\* Notes on grading system: 5 is excellent, 4 is good, 3 is satisfactory*

In accordance with the Decision No. 3 of the State Attestation Commission dated June 14, 2017, Mekhrangiz Azamatovna Nurmatova is awarded a specialty of technology of making products of knitting and sewing, and has the following professions: a clothing designer, a tailor of products of sewing and knitting, an operator on equipment of tailoring.

The director of the college: /signed/  
The deputy director on education of the college: /signed/

Sealed (Samarkand Industry and Constructional Vocational College, Secondary Specialized Vocational Education Center, Ministry of Higher and Secondary Specialized Education of the Republic of Uzbekistan)

Issued on June 21, 2017  
Registration No. 965

Translated from Uzbek into English  
Translator: Bakiev Fakhriddin Jamshid ugli  
Address: 16, Tarrakiyot str., Samarkand, Uzbekistan  
Email: [bakiyev@samdchti.uz](mailto:bakiyev@samdchti.uz)  
Passport No. AB 3490586  
Issued on: 23.03.2016  
Date of Expiry: 22.03.2026  
Speciality: Theory and practice of translation (the English language)  
Master's diploma: No. M 089379

I certify this official translation as correct

#### **References:**

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.
3. <https://quicksilvertranslate.com/5500/translate-official-documents/>

## UNIT 6.

### WRITING BUSINESS DOCUMENTS AND THEIR TRANSLATION

#### I Generally accepted disposition of the Business documents

##### Generally accepted disposition of the parts of a business letter:

- 1) title
  - 2) date of the letter
  - 3) name and address of the letter-receiver
  - 4) opening speech
  - 5) text of a letter
- 
- 
- 

- 6) final formula of politeness
- 7) signature
- 8) instructions to enclosure

#### Widely-spread formulas of politeness

Addressee	Opening speech	Closing/ final formula
Messrs, A. Smith & Co., Ltd	Dear Sirs, Gentlemen	Yours faithfully, Yours truly, Yours very truly
Mr. A. Smith A. Smith, Esq.	Dear sir, Yours Faithfully, Yours truly, Yours very truly,	
Mr. A. Smith A. Smith., Esq.	Dear Mr. Smith, Yours sincerely, Yours very sincerely,	■
Mrs. B. Brown Miss. C. White	Dear Mrs. Brown, Dear Miss White,	Yours faithfully, Yours truly, Yours very truly

Mrs. B. Brown Miss. C White	Dear Mrs. Brown, Dear Miss White,	Yours sincerely, Yours very sincerely,
--------------------------------	---	--

**Exercise I. Study the rules of writing business letter and explain the main idea of it in English**

**The Basic Business Letter**

When writing a business letter, you must pay attention to both the parts of a business letter and to your choice of formats. This handout will explain both concepts.

**Parts of a business letter**

**Date**

The date line is used to indicate the date the letter was written. However, if your letter is completed over a number of days, use the date it was finished in the date line. When writing to companies within the United States, use the American date format. (The United States-frased convention for formatting a date places the month before the day. For example: June 11, 2001. ) Write out the month, day and year two inches from the top of the page. Depending which format you are using for your letter, either left justify the date or center it horizontally.

**Sender's Address**

Including the address of the sender is optional. If you choose to include it, place the address one line below the date. Do not write the sender's name or title, as it is included in the letter's closing. Include only the street address, city and zip code. Another option is to include the sender's address directly after the closing signature.

**Inside Address**

The inside address is the recipient's address. It is always best to write to a specific individual at the firm to which you are writing. If you do not have the person's name, do some research by calling the company or speaking with employees from the company. Include a personal title such as Ms., Mrs., Mr., or Dr. Follow a woman's preference in being addressed as Miss, Mrs., or Ms. If you are unsure of a woman's preference in being addressed, use Ms. If there is a possibility that the person to whom you are writing is a Dr. or has some other title, use that title. Usually, people will not mind being addressed by a higher title than they actually possess. To write the address, use the U.S. Post Office Format. For international addresses, type the name of the country in all-capital letters on the last line. The inside address begins one line below the sender's address or one inch below the date. It should be left justified, no matter which format you are using.

**Salutation**

Use the same name as the inside address, including the personal title. If you

know the person and typically address them by their first name, it

**Exercise 2. Study to write business documents. The rules of writing business letters .**

It is acceptable to use only the first name in the salutation (i.e. TTTear Lucy:). In all other cases, however, use the personal title and full name followed by a colon. Leave one line blank after the salutation.

If you don't know a reader's gender, use a nonsexist salutation, such as "To Whom it May Concern." It is also acceptable to use the full name in a salutation if you cannot determine gender. For example, you might write *Dear Chris Harmon*: if you were unsure of Chris's gender.

**Body**

For block and modified block formats, single space and left justify each paragraph within the body of the letter. Leave a blank line between each paragraph. When writing a business letter, be careful to remember that conciseness is very important. In the first paragraph, consider a friendly opening and then a statement of the main point. The next paragraph should begin justifying the importance of the main point. In the next few paragraphs, continue justification with background information and supporting details. The closing paragraph should restate the purpose of the letter and, in some cases, request some type of action.

**Closing**

The closing begins at the same horizontal point as your date and one line after the last body paragraph. Capitalize the first word only (i.e., Thank you) and leave four lines between the closing and the sender's name for a signature. If a colon follows the salutation, a comma should follow the closing; otherwise, there is no punctuation after the closing.

**Enclosures**

If you have enclosed any documents along with the letter, such as a resume, you indicate this simply by typing Enclosures one line below the closing. As an option, you may list the name of each document you are including in the envelope. For instance, if you have included many documents and need to insure that the recipient is aware of each document, it may be a good idea to list the names.

**Typist initials**

Typist initials are used to indicate the person who typed the letter. If you typed the letter yourself, omit the typist initials.

March 16, 2001  
Ernie English  
1234 Writing Lab Lane  
Write City, IN 12345  
Dear Mr. English:

The first paragraph of a typical business letter is used to state the main

point of the letter. Begin with a friendly opening; then quickly transition into the purpose of your letter. Use a couple of sentences to explain the purpose, but do not go in to detail until the next paragraph.

Beginning with the second paragraph, state the supporting details to justify your purpose. These may take the form of background information, statistics or first-hand accounts. A few short paragraphs within the body of the letter should be enough to support your reasoning.

Finally, in the closing paragraph, briefly restate your purpose and why it is important. If the purpose of your letter is employment related, consider ending your letter with your contact information. However, if the purpose is informational, think about closing with gratitude for the reader's time.

Sincerely,

Lucy Letter  
123 Winner's Road  
New Employee Town, PA 12345

**The greeting.** The following forms are correct for business and professional letters:

Gentlemen:  
Dear Sir:  
My dear Sir:  
Dear Mr. Warren:

Ladies:  
Dear Madam:  
My dear Madam:  
Dear Miss Howard:

In personal letters either a colon or a comma may be used after the greeting. A comma is considered less formal. In personal letters the range of greetings is unlimited and informal, like "My own Lovey-Dovey" of Judy's "Daddy long-legs".

**The Body of the Letter.** A good letter should be clear, direct, coherent, dignified and courteous.

**The Complimentary Close.** Correct forms for business letters are:

Yours truly, Yours  
very truly, Very truly  
yours, Respectfully  
yours, Faithfully  
yours, Sincerely  
yours, Yours  
sincerely, Cordially  
yours.

## THEME 9.

### TRANSLATION OF NEWSPAPER ARTICLE. RENDERING PECULIARITIES OF THE NEWSPAPER STYLE <sup>1</sup>

**Task 1. Read the text, answer the given questions and translate the text.**

#### **Translation of newspaper article. Rendering peculiarities of the newspaper style**

This style possesses many features in common yet texts belonging to this style present considerable variety and may be divided into two groups: texts containing information and texts commenting on it.

News in brief and information articles (newspaper style proper) are devoid of emotive and individual colouring, hence wide use of impersonal passive and Nominative with the infinitive constructions which are also impersonal in character. Clichés form an outstanding feature of this type of text. They are characterized by a considerable compactness of form which is due to want of space. Condensation in its extreme form is especially apparent in headlines and that is the reason why headlines have their own structural peculiarities: omission of auxiliaries, a wide use of verbals, of attributive models, etc., all making for compactness.

Articles containing commentaries (publicist style proper) chief among them editorials, possess a distinct emotive colouring. Their vocabulary is literary and their syntax is rather complicated. Their objective is to influence public opinion, not to inform the reader but to convince him that the paper's interpretation is correct and to bring him round to its point of view, to condition his views and opinions. This fact explains the use of various expressive means.

Commenting articles, as has been pointed out, bear a distinctive emotive colouring due to the expressive means in them, though these means are hardly ever original. The use of trite metaphors, for example, is more frequent in English newspapers than in Ukrainian papers. That is why trite metaphors are not infrequently substituted or even omitted in translation.

The metaphor used in the following example is toned down in the translated text.

The Industrial Relations Bill is an attempt to slit the throat of trade-unions.

Законопроект про відносини у промисловості — це спроба придушити профспілки. Although the metaphor "to slit the throat" has a corresponding equivalent in the Ukrainian phrase *перерізати горлянку* Ukrainian usage does not admit the combination *перерізати горлянку профспілкам*.

Different expressive devices (allusions among them) are used in newspaper articles to condition the reader's views and opinions.

The phrase "the winter of discontent" from Richard III by Shakespeare is widely used in different political contexts and is often adapted to the situation, e.g.

Some Trade-Unions warn the Government that it will be a winter of discontent.

Another distinguishing feature of English newspaper style is the wide usage of attributive constructions: "world-without-bombs" conference program; capital flow rates (темпи руху капіталу);

---

<sup>1</sup> <https://studfile.net/preview/4511165/page:14/>

Handout 1.



## NEWS (vocabulary)

**1. Match the words given in the box with their definitions.**

news story / news flash / rolling news / headline / column / breaking news / editorial / broadsheet / tabloid

a popular newspaper with many pictures, reporting 'soft' news 5) \_\_\_\_\_

continuous news broadcast – 24 hours a day 6) \_\_\_\_\_

The coverage of a particular event or topic within the programme 7) \_\_\_\_\_

news that is happening and being reported or revealed at this moment 8) \_\_\_\_\_

a piece of writing in a newspaper which is written regularly by the same person 1) \_\_\_\_\_

an article which expresses opinion and the paper's political viewpoint 3) \_\_\_\_\_

a newspaper which reports more serious news 2) \_\_\_\_\_

a short news report, giving the most recent information about an important or unexpected event 4) \_\_\_\_\_

a) citizen      1) channel  
 b) human      2) edition  
 c) eyewitness    3) journalism  
 d) online      4) account  
 e) rolling news    5) interest

f) live          6) correspondent  
 g) satellite    7) phone  
 h) news        8) page  
 i) news        9) broadcast  
 j) front        10) blog



1) TV news editorials / correspondents / broadcasts work in a particular area of journalism, such as politics, sports, finance or entertainment.

2) News blogs / flashes / headlines are brief items of news that often interrupt TV or radio programmes.

3) The spreading of news by ordinary people is called news blog / citizen journalism / censorship.

4) Tabloids / editorials / broadsheets are generally believed to contain more serious news about international politics or what is happening on the stock market.

5) The newspaper published a number of eyewitness accounts / news blogs / columns which give a glimpse of what was really experienced by people as the flood occurred.

1) The f \_\_\_\_\_ p \_\_\_\_\_ of a newspaper is the page that contains the most important news of the day.

2) R \_\_\_\_\_ n \_\_\_\_\_ c \_\_\_\_\_ broadcast news and update their news reports 24 hours a day.

3) The TV programme *News Hour* shows the latest b \_\_\_\_\_ n \_\_\_\_\_ around the world from hundreds of sources.

4) T \_\_\_\_\_ are small format newspapers with lots of gossip and h \_\_\_\_\_ i \_\_\_\_\_ stories.

5) Blog TV is an internet news site where you can stream live for free and view l \_\_\_\_\_ b \_\_\_\_\_ from around the world.

6) N \_\_\_\_\_ c \_\_\_\_\_ and journalists who report from the most remote parts of the world often have to rely on s \_\_\_\_\_ p \_\_\_\_\_ to cover stories from places where there is no other communication network available.

7) C \_\_\_\_\_ are regular articles in newspapers or magazines, which contain the opinions and points of view of the author.

**References:**

*Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth

Edition. | Milton Park ; New York : Routledge, 2016.

2. Translation: An advanced resource book by Basil Hatim and Jeremy Munday. First edition | Taylor & Francis e-Library, 2004.

3. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.

4. <https://studfile.net/preview/4511165/page:14/>

## THEME 10.

### ENGLISH NEWSPAPER HEADLINES

**Info** Newspaper headlines, in authentic newspapers especially, have their own language. First, headlines in English language newspapers are usually short and they thus tend to leave out all the inessential words, such as articles and auxiliary verbs. Because of that, headlines use short words wherever possible, rather than long ones. Sometimes, of course, the very briefness of headlines makes them ambiguous and difficult for the English language learners to understand.

Second, journalists use a variety of techniques in order to attract and keep the reader's attention. Some of them are pun (play on words), alliteration or rhyme.

# Newspaper headlines



### **Info**

Newspaper headlines, in authentic newspapers especially, have their own language.

First, headlines in English language newspapers are usually short and they thus tend to leave out all the inessential words, such as articles and auxiliary verbs. Because of that, headlines use short words wherever possible, rather than long ones. Sometimes, of course, the very briefness of headlines makes them ambiguous and difficult for the English language learners to understand.

Second, journalists use a variety of techniques in order to attract and keep the reader's attention. Some of them are pun (play on words), alliteration or rhyme.

1. Read these examples of newspaper headlines and match them with the techniques used.

**obama losing his hearing?**

**Murray reaches last eight in Brisbane**

**Chile's fire-ravaged park to reopen**

**London 2012 Olympic ticket resales suspended**

**Wenger off the hook over referee rant**

**Police hold teen over kidnap  
and murder of young mum**

**two dead in killer storm**

- a) Omission of articles;
- b) Passive sentences written without the auxiliary verbs;
- c) Present Simple used for a completed action;
- d) Infinitive used for future actions;
- e) Leaving out the words which can be guessed from the text;
- f) Punctuation used to add new meaning;
- g) Preposition change: in = involved in; over = about, because of; for = in favour of

**2. Look at these headlines. What do they actually mean? Write full sentences.**

1

**At least 16 dead in China bus crash**

2

**Sick pet killer who microwaved friend's cat jailed**



3

**Give me the dosh and I'll cosh Utd**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



**3. Make headlines for these articles**

- a) Can you believe these celebrities are the same age?
- b) Thousands of dead fish washed up on a beach in Norway
- c) Concerns have been raised about the public availability of proposed security measures for the Kensington Palace

- a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_



**4. Write headlines for these articles**

Blackbirds have fallen dead from the sky in Beebe, Arkansas, for the second New Year's Eve in a row. Television station KATV showed a radar image that it said showed a large mass over Beebe a few hours before midnight on Saturday. The Little Rock station reported that hundreds of birds had died.

A man has been banned from having a dog for three years after his six-month-old Labrador puppy got drunk on vodka and coke. Matthew Cox, 26, had been at home drinking with his flatmate on August 22 when he put his drink down on the floor and went outside to smoke.

**References:**

*Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.

## THEME 11.

### TRANSLATION PECULIARITIES OF ADVERTISEMENT

#### **Task 1. Quidagi reklama va e'lonlarni o'rganib chiqing, tarjima va tahlil qiling:**

**Advertisements and Announcements:** Advertisements made their way into the British press at an early stage of its development, i.e., in the mid-17th century. So they are as old as newspapers themselves. The function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified (separate). In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In most newspapers the reader never fails to find several hundred advertisements and announcements classified into groups, such as COURT CIRCULAR, TODAY'S BIRTHS, MARRIAGES, DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL, etc. This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising. Note one of the accepted patterns of classified advertisements and announcements in *The Daily Telegraph*: *Court Circular Buckingham Palace May 25<sup>th</sup> The Princess Royal this morning opened Kemble Hall, Kemble Road, Tottenham, London N217, and was received by Miss Rosemary Waive (Deputy Lieutenant of Greater London). Her Royal Highness, President, Riding for the Disabled Association, later visited The Diamond Center for Handicapped Riders to mark its Thirtieth Anniversary at Woodmansterne Road, Carshalton, Surry, and was received by Air Vice-Marshal Clive Evans (Deputy Lieutenant of Greater London). Deaths: SAUNDERS. &ndash; Patrick William (Pat), on 22nd May, 2004, in his 80th year.*

*Beloved husband of Maureen and dearly loved father of Linda and Michael, Grandfather of Ian, Alison, Emma and Laura. Private family funeral, Births: HARSAS. &ndash; ON 5th May, 2004, to Amanda and Patrick, a beautiful daughter, Scarlett Anne, an adored sister for Alexander and Callum. All announcements in the Birth section are built on exactly the same elliptical pattern. This tendency to eliminate from the sentence all elements that can be done without is a traditional one in advertisement and announcement writing. The elliptic sentence structure has no stylistic function; it is purely technical &ndash; to economize space, expensive in what newspaper men call the &ldquo;advertising hole&rdquo;. Though of course, having become a common practice, this peculiar brevity of expression is a stylistic feature of advertisements and announcements which may take a variety of forms, for example, TRAINED NURSE with child 2 years seeks post London preferred. &ndash; Write Box C 268, The Times, E. C 4. NEW AUTHORS publish your book All subject invited Write or send your manuscript to: ATHENA PRESS Queen House, 2 Holly Road, Twickenham TW1 4EG. UK.*

Here the absence of all articles and some punctuation marks makes the statement telegram-like. Sentences which are grammatically complete also tend to be short and compact. The vocabulary of classified advertisements and announcements is on the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention. Naturally, it is advertisements and announcements in the Personal section that are sometimes characterized by emotional colouring, but it is generally moderate, though editors place no restrictions on it. *ROBUST, friendly student, not entirely unintelligent, seeks Christmas vacation job. No wife, will travel, walk, ride or drive and undertake any domestic, agricultural or industrial activity. Will bidders for this curiously normal chap please write Box C. 835, The Times, EC. 5.*

**Read It and Buy!**

Advertisers are masters at attracting consumers! That's why a close look at ads is a lesson in the art of persuasion. As you read the following advertisement, think about the ideas that might lure shoppers.



**PET PAL: A DOG'S BEST FRIEND**

Pet Pal will be your pet's best friend during Customer Appreciation Days, July 14 through July 24. Visit one of Pet Pal's seven convenient locations and get a **FREE** 32-ounce box of veterinarian-endorsed Vita-Crunchers Dog Biscuits or Vita-Crunchers Kitty Treats. Just present the coupon below. We'll scan the bar code and give you your **FREE** gift.

<p><b>FREE from PET PAL</b></p> <p><b>32-oz. box of Vita-Crunchers Dog Biscuits or Kitty Treats.</b></p> <p><b>Expires 7/24</b></p>	<p>PET PAL</p> <p>9 7815612 541415 70000</p> <p>VITA-CRUNCHERS</p>
---	--

At Pet Pal, your pet's health and happiness come first! Whether you're looking for nutritious pet food, an entertaining squeak-toy, or an effective flea spray, you'll find it quickly, conveniently, and economically at Pet Pal.



## ABBREVIATIONS

*Abbreviations* are often used when writing weights and measurements. (You may have noticed an abbreviation on the coupon.) Match each commonly used abbreviation in the first two columns with the full word in the second two columns. Write a letter by each number.

- |               |                  |          |                |
|---------------|------------------|----------|----------------|
| 1. _____ oz.  | 6. _____ pt.     | a. foot  | f. square foot |
| 2. _____ ft.  | 7. _____ qt.     | b. dozen | g. gallon      |
| 3. _____ in.  | 8. _____ yd.     | c. quart | h. yard        |
| 4. _____ lb.  | 9. _____ sq. ft. | d. inch  | i. pint        |
| 5. _____ gal. | 10. _____ doz.   | e. ounce | j. pound       |

## INTERPRETING AN AD

1. Why do you think the advertiser chose to write the letter *S* backward on the sign in the dog's mouth?  
\_\_\_\_\_  
\_\_\_\_\_
2. Why do you think the advertiser capitalized the word **FREE** every time it was used in the ad?  
\_\_\_\_\_  
\_\_\_\_\_
3. List three *adverbs* the advertiser used to convince the reader to shop at Pet Pal.  
\_\_\_\_\_
4. Why do you think the ad included the phrase "veterinarian-endorsed"?  
\_\_\_\_\_  
\_\_\_\_\_
5. If you had a pet, which idea in the ad would be most likely to persuade *you* to shop at Pet Pal?  
\_\_\_\_\_

## References:

*Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.

## THEME 12.

### TRANSLATION PECULIARITIES OF ADVERTISEMENT

**Task 1. Read the text, answer the given questions and translate the text.**

#### **Why study this topic?**

The modern world is becoming smaller as a global village and countries that used to be mutually seen as bizarre entities are becoming a close neighborhood community. The major reason for that is believed in general to be trade, to be more specific, foreign trade. In nearly three decades of time, China has emerged as a powerful economy, which could not have been possible without the open-door policy and economic reform. One of the reform measures is to boost foreign trade, or to 'walk out of the state-door' (with which a variety of media entitles their news or policy reports). In other words, Chinese companies and enterprises are encouraged to sell their products abroad so that development cannot be solely dependent on the domestic market. It may be said without any exaggeration that China's economic success has been established in a greater part on international trade. The latest media (e.g. China Dai) reports mention that China will soon become the largest trade partner of Japan, taking the place of the USA. Actually China, through many years of effort, has set up numerous economic relations with countries and regions on all continents and many islands near and far.

Just as a poetic writing style is unique, so the style of advertisement writing has its own particular character..

To do business and to sell well, you naturally needs to introduce your product to the foreign consumers and to do this you inevitably have to have recourse to advertisement. It is not too much of an overstatement to say that we now live in a world of advertisement and an era of advertisement. So translation of a product's information correspondingly becomes crucial in the foreign trade process. Another area of advertisement translation is tourism which now accounts for a big share of Chinese economy as more and more foreigners come and visit China. Yet translation of advertisements in these two areas and ones in other similar areas is not quite satisfactory. For instance, a simple public sign 'No Smoking' in tourist spots are translated 'Mind the Fires' or 'Keep from the Fire' or 'No Burning' or even 'Fireproof Area'. These translations may not warn the foreign tourists; instead they may mislead them or confuse them. On one poster there is this translation 'This is beauty built by heart. This is wonder from casualty'. Such an advertisement, translated into Chinglish (Chinese English), apparently, will not give foreigners a good impression nor send them a clear message, let alone 'getting their hands on their wallets.' 'You wish our command' very likely resulted from erroneous copying of the English idiom 'Your wish is our command' which connotes a manufacturer's voluntary improvement of quality or service. Often, advertisement of this kind (of course there are other reasons such as quality control, safety problems, credits, etc.) may result in a huge loss of profits or more seriously bankruptcy of an enterprise if it has invested heavily so as to launch its products in a foreign market. My students once handed in their homework of the translation of a Chinese advertisement selling apparel. It reads: 'We boast of the best material in the world and we guarantee the finest quality under heaven and our prices are most competitive among all the countries'. Such a translation is grammatically correct but inappropriate in this circumstance in that it does not conform to the typical American or

British advertising style. It is redundant and verbose. It ought to be a big improvement if it is reworded as: 'Choice material & superior quality--a best buy.' Examples of poor or inadequate style fail to comply with the style of advertisement expected by the potential audience. Of course there are good examples. 'Restricted Height 3.3m'; 'Help Us Keep the Store Safe by Keeping Your Bags with You at All Times'; 'It cleans your breath while it cleans your teeth'. (Guo, 1992) If observed and studied closely it becomes clear that time-tested advertisements have a unique writing style, deviation from which makes the advertisement unsatisfactory and ineffective.

Then what is style and what is advertisement? In the following two sections we shall elaborate on both topics.

### **Style**

In its most general interpretation, the word style has a rather uncontroversial meaning. It refers to the way in which language is used in a given context, by a given person, for a given purpose. One source of disagreement has been the question "To what or whom do we attribute style?". In the broadest sense, style can be applied to both spoken and written, both literary and non-literary varieties of language; but by tradition, it is particularly associated with written literary texts. If a definition to style be given, it may suffice to say of it briefly as 'the linguistic characteristics of a particular text' (Leech & Short, 1981: 15). Text, therefore, is the most natural starting place for the study of style. When style is mentioned later in this paper, it is meant written text as opposed to oral and a somewhat literary text as opposed to ordinary language. The style of advertisement writing with literary features will be borne out in the present paper in the following sections where its aesthetic values shall be brought forth with examples. It is common knowledge that we live in a linguistic world where aesthetics are highly appreciated. Linguistic aesthetics in the present paper refer to rhetorical devices (or trope) that will be discussed in the section of Features of Advertisement Style.

Upon further reflection on style, it should be noted that style can mean frequency of occurrence of certain linguistic elements which are meaningful. Frequent occurrence of abstract nouns and passive verbal forms in a text, for example, indicate formality and professionalism (Hatim & Mason, 1997), whereas frequent occurrence of alliteration, metaphor, rhythmical patterns, and rhyming suggest a poetic flavors (Lǔ, 2002). Nevertheless, counting the frequency of occurrence of any given linguistic element brings in the concept of quantification, which actually cannot be understood on a precise or absolute basis. Quantification provides support for argument but it cannot be used to mean everything by itself. That is, conclusions cannot be easily drawn only by counting certain linguistic elements. Numbers are nothing but numbers. In-depth research also finds that there is no absolute consistency within a given domain. In addition, style is a multi-level concept in that stylistic features may vary at different levels (for more see Leech & Short, 2001: 70,119).

Before moving on to the style of advertisement, we shall first discuss advertisement at some length.

### **Advertisement**

3.1 Definition: Advertising is a form of communication intended to promote the sale of a product or service, to influence public opinion, to gain political support, to advance a particular cause, or to elicit some other response desired by the advertiser (Encyclopedia Britannica, 1980: 103).

Advertisement is distinguished from other forms of communication in that the advertiser pays the medium to deliver the message. For this payment the advertiser receives

the opportunity to control the message. In the modern world advertisers are spending big money to promote their products. Different kinds of businesses use advertising to motivate different kinds of markets toward different kinds of responses. But all business firms, whether they be retailers, manufacturers, or service institutions such as banks, insurance companies, and airlines, advertise to build a respected, well known, and highly regarded corporate name. Advertising is also used to awaken, enlighten, and activate the public at large concerning matters that affect society generally. But that's not our major concern in the present paper. What concerns us mainly is advertisement in the commercial domain, where through advertisement firms wish to maximize their share of the market and gain maximum profit. And sometimes it seeks to serve one purpose only-to enhance the firm's image.

**3.2 Media:** Advertisement is delivered to its intended audience through the various media, including newspapers, magazines, television, radio, billboards, and direct mail. More recently, two more media have been added: e-mails and websites. Advertising media can be classified as follows: "newspapers, magazines (consumer magazines, business publications, farm publications, professional journals), television, radio, direct mail, outdoor media (signs, posters, painted bulletins, electric displays), transit media (car cards, outside displays, station posters), and miscellaneous (dealer displays, theatre-screen advertising, specialties, directories)" (ibid: 104). There is no single best medium for all advertising situations. Each has its own character, and each advertising situation presents a unique set of circumstances. Yet few could dispense with words. And words must be translated into target languages of the geographic area where the products are to be sold. In the present paper, we shall concentrate on advertisement in words or in text, although advertising might also be done with pictures, signs or simply colors.

Researching the consumers gives the advertiser a better understanding of the people whom he wishes to influence. Motivations that underlie their buying behavior, their attitudes toward particular product categories and brands, their perceptions of competitive brands, their satisfactions and dissatisfactions with the products they use, their reactions to new product concepts: these are some of the kinds of information that help the advertiser to identify his best prospects and to select the strongest appeal, thereby increasing the effectiveness of his advertising.

An effective strategy is therefore to use a different appeal for different market segments. Motivation research utilizes depth interviewing projective techniques such as word associations, sentence completions, and various other tests drawn from clinical psychiatry. Psychological factors largely determine the responses of the person to whom the advertisement is addressed. Consciously perceived information is capable of inducing moods and feelings that are in harmony with the intention of the advertisement or at a variance with it. The "static use of the designer's resources in a composition, for instance, may express rest, solidity, conservatism, security, and trust, whereas a dynamic use may evoke love of experiment, flexibility, a forward-looking attitude, aggressiveness, and youthfulness" (ibid: 108). It may be safely said that these are the characteristics of all forms of advertisement in the general sense. There should be special features as regards to advertisement in language, or more specifically, in a text.

### **Strategies**

Talking about strategies, the traditional pair of terms naturally occurs to mind: literal translation and free translation. But the days are gone when translation strategies were classified in such simple terms. The functional approach has lately been much emphasized,

with a view that translation is not merely a game of word exchange, but serves a variety of purposes for which further research must be carried out. Since advertisement is widely known to persuade, the translator seems to have the license to be free and creative as long as it serves a given purpose adequately. Newmark (1982: 178) states that the translator is 'at his most creative when he is handling the persuasive function.' Following this line, we have started to study the style of advertisement so our translation of advertisement into English can serve our purpose well, for instance, to sell products well in a foreign market. In accordance with the analysis of the previous section, we propose the following strategies.

5.1 Concision is to be stressed. Examples are: 'On time, every time' (express mail service); 'We race, you win' (for an automobile); 'Every time a good time' (restaurant); 'It's all within your reach' and 'Quality service for your quality life' (service) (Li, 2004).

5.2 Clarity is to be guaranteed. 'Handicapped only' and 'Keep clear of the edges' are for public signs. 'Trust us for life' and 'Your future is our future' are intended to bring customers for the insurance business and with these words it can be assumed that they have successfully sent out clear messages (ibid). 'Come. Feel the warmth of Hainan' is a simple and clear message sent out to invite tourists from the north to enjoy a summer weekend or holiday as China is so huge a country and Hainan is a desirable place for northerners to visit away from their cold home environment of severe winter.

5.3 Comparative and superlative constructions are to be used to achieve certain effects. For instance, we translated the slogan of a washing powder in Chinese into 'Less effort, less money'. Another example is the translation of the slogan of a diamond store 'My gift is of genuine quality and my heart is of permanence'. Following the strategy, we changed it into 'My gift is true, my heart truer', which creates a better effect and at the same time maintains the above two strategies as well, i.e. concision and clarity.

5.4 Neologism is a useful way to generate novelty. I once translated the slogan of a delivery firm simply as "We are at e-speed", with some creativeness and based on the context that e-mail, e-commerce, etc. were coined and used in the like manner. It should be better than the ordinary expressions 'fast speed' or 'rapid speed'. Similarly I replaced 'It helps to get rid of your odor, so people won't move away from you' with 'It's good at de-odorizing, so people will stay around' for a deodorant product.

5.5 Repetition of the same words or words of the same semantic field is to be used to convey forcefulness. One example is 'Saving money, saving your effort' which is my translation for a cleaning product.

5.6 Non-sophistication is to be paid attention to. Products are after all aimed at the mass, not the technicians in most cases. I proposed to the owner of a cosmetic store that the slogan ought to be rendered in non-sophisticated words but as simple and clear as 'We make your face shine' rather than the former verbose introduction of the abstruse technical formula of the product.

5.7 The promise function of the original advertisement is to be conveyed. 'We connect everything smoothly for you or we connect you with the world' is my translation of the slogan of a Chinese communications service corporation entitled 'Unicom,' and I reminded myself while translating it that the promise should be best delivered. The former literal translation 'let everything be freely connected' does not seem to make a strong enough promise.

5.8 Rhetorical devices are to be plentifully applied. 'A life as long as Heaven and Earth' (diamond ring) and 'The light is so strong that it burns' (car headlights) are two examples using hyperbole; 'Life is a journey. Travel it well' (airline) is a metaphor; 'When you come,

you are a guest of ours; when you leave, we are friends of yours' (hotel) is a good example of parallelism; 'We take no pride in prejudice' (service) and 'Better looking than ever' (my translation of a kind of cosmetics) are two interesting instances of witty parody; 'Unrivaled quality, unbeatable prices, and unreserved service' (department store) is a forceful climax; 'Guaranteed repair, replacement or refund' (retail store) is an artful alliteration; 'If you leave Managing Money (name of a firm) alone, money will manage to leave you alone' is a masterfully-created pun (Ding, 2004). Although I try to categorize the examples in a single separate category, some of them, obviously, utilize two or more figures of speech at the same time.

5.9 Cultural accommodation is to be observed. 'We think the way we think because we talk the way we talk'. (Nida, 2001: 78) This explains the intimate relationship between thinking and language. In the same way, the culture we grow up in is unique just as is the language we speak. In other words, no two cultures are so similar that translators do not have to take pains to negotiate and mediate between them. The theoretic significance of cultural accommodation goes without saying, because what one appreciates in his/her own culture may turn out to be unsuitable in another culture, if not diametrically despised or hated. So translators must bear in mind acculturation in their practice (for more details see Shi, 2004, 2007). A well-known example is the successful translation of Coca Cola into Chinese in which it has a connotation of 'tasty and pleasurable' while the original pronunciation is somehow also transferred. Pepsi Cola is translated as 'Everything pleasurable' and also enjoys popularity among the Chinese. Here translation is almost not a translation in its everyday sense any more but a deliberate creation according to the Chinese culture as the Chinese put so much weight on auspicious words or phraseology. If a brand sounds auspicious it naturally follows that it will sell well. On the contrary, ignorance of cultural differences results in unsold products and loss of profits in a foreign market.

5.10 Cautious borrowing of English advertisement ideas or syntax is to be adopted because direct or literal translation is always haunted by mother tongue interference and often produces poor effect. If translators can shake off the shackles of interference, the target language will sound more idiomatic. To break away from such shackles, one must first remind him/herself of negative and positive transfer. Negative or positive transfer is a technical term in the learning process, referring to the fact that information or skills related to one topic can sometimes either help or hinder the acquisition of information or skills related to another topic. When learning from one situation assists learning in another, this is referred to as positive transfer. When learning from one situation interferes with learning in another situation, this is referred to as negative transfer. This negative transfer is most likely to occur when the learner incorrectly believes that there are common features, improperly links the information while encoding it, or incorrectly sees some value in using information from one setting in another. For example, 'knowledge of the Revolutionary War may actually confuse the student about events in the Civil War' (in the context of American history) (Friedman et al, 1986). Knowledge of Chinese may confuse the student with regard to English. This is not only a common phenomenon in language learning but also in translation, a trap easy to fall in. Therefore, mistakes and errors in this respect should be avoided. One recommended solution is to borrow similar English expressions rather than doing what I call 'a stiff translation'. Of course we are not supporting the idea of plagiarism which is legally and morally wrong, and academically frowned at; borrowing, or imitation, should be kept within certain limits as advertisement writing sometimes can be viewed as a creative work of art and any over-

borrowing or over-imitation must be prohibited.

### **Summary**

Just as a poetic writing style is unique, so the style of advertisement writing has its own particular character. What has been mainly discussed here is Chinese-to-English translation, but we firmly believe that the above-mentioned principles of clarity and pithiness and strategies of acculturation and accommodation are equally valuable in English-to-Chinese translations. Foreign companies and firms, if they wish to sell well in the Chinese markets, should be similarly studying advertisement in Chinese, since the Chinese style of advertisement is in some ways rather different from its counterpart in English, although they do share a number of features. It is also hoped that the style of advertisement writing shall be studied and researched further, so that more features can be found and accordingly more translation strategies can be proposed.

### **References**

- [1] Friedman, S., Klivington, K. & Peterson, R. (Eds.). (1986). *The Brain, Cognition, and Education*. New York: Academic Press.
- [2] Hatim, B. & Mason, I. (1997). *The Translator as Communicator*. Shanghai: Shanghai Foreign Language Education Press.
- [3] Leech, G.N. & Short, M.H. (1981) *Style in Fiction: A Linguistic introduction to English Fictional Prose*. Longman Group Limited.
- [4] Newmark, P. (1982). *Approaches to Translation*. London: Pearson Education Limited.
- [5] Nida, E.A. (2001) *Language and Culture*. Shanghai: Shanghai Foreign Language Education Press.
- [6] *The New Encyclopedia Britannica*. (1980) Volume one. 15th Edition. Chicago: The University of Chicago.
- [7] Bai, Shuting & Shi, Aiwei. (2002) 'A Comparative Study of Figures of Speech Between Chinese and English'. *Journal of Xinzhou Teachers University*. Vol.18, No1: 70-71.
- [8] Ding, Hengqi. (2004). 'Flexibility in Translating Advertisements'. *Chinese Translators Journal*. Vol. 25, No 1: 75-80.
- [9] Guo, Ke. (1992) 'Writing of News and Advertisement'. *Foreign Languages*. Vol.12, No2: 57-64.
- [10] Li, Yunxing. (2004) 'On Translation Strategies of Advertisement'. *Chinese Translators Journal*. Vol. 25, No 6: 64-69.

## THEME 13.

### TRANSLATION OF PUBLICISTIC TEXTS<sup>2</sup>

**Task 1. Read the text, answer the given questions and translate the text.**

#### **Text: Translating journalistic (publicistic) style**

The term ‘publicistic style’ is a coinage of Russian linguists.<sup>255</sup> Foreign researchers speak of different variations, like ‘journalistic language’, ‘news media language’, ‘newspaper language’, ‘broadcasting language’, etc.<sup>256</sup>

In Russian linguistics, the publicistic style is understood as a variety of language that carries out simultaneously two functions – informative and expressive – and is used in public and political spheres of activity.

This style incorporates such substyles (sometimes called styles) as newspaper, journalistic, oratorical, and propagandist substyles. Each substyle has particular genres. The newspaper substyle includes editorials, news stories, chronicles, reports, summaries (e.g., weather broadcasts, sports results, etc.). The journalistic substyle is made up of commentaries, comic strips, analytical articles, pamphlets, reviews, essays and the like. The oratorical substyle comprises speeches, sermons, and orations. And the propagandist substyle implies slogans, proclamations, appeals, promotions, commercials - the last genre, though, is now referred to as a new style of advertising.

The main distinctive features of the publicistic style are standardization and expressiveness.<sup>257</sup> These features fulfill the two basic functions: to inform the readership as quickly as possible, which demands from a journalist the use of ready-made phrases, or clichés, sometimes called journalese. Expressiveness results from the necessity to influence public opinion. The two tendencies are in perpetual conflict<sup>258</sup> - this is the distinctive feature of newspaper and journalistic substyles, first and foremost, which will be discussed here.

Expressiveness can be detected in lexical characteristics of newspapers, magazines and broadcasting, and also in headlines.

English mass media are abundant in connotative colloquial words and phrases, even slang: eyesore, blackleg, new words (drunk-driving, think-tank), abbreviations (champ for ‘champion’, E. Germans for ‘East Germans’). Metaphorical and metonymical associations are not infrequent [Russia’s perestroika has turned missiles into sausages. (The Daily Telegraph)], especially those connected with sports: An industrial port ... received a serious blow... (Vladivostok News); Mortgage lenders call for curbs on ‘low start’ advertisements (The Daily Telegraph). Epithets sometimes accompany nouns (strenuous political activity, aggressive grain exporters, the crystal-clear waters).

Though expressive, most metaphors in newspapers are trite and commonplace<sup>259</sup>: We have also suffered the virtual death of such vital industries as machine tools, motor cycles, and shipbuilding. (The Guardian). It concerns both languages, English and Russian. For example, Russian дары тайги, труженики моря – metaphors turned into hackneyed phrases.

English and American journalists take liberties with well-known public figures, calling them by nicknames (Old Fox, the nickname of Adenauer, Gorby, Gorbachev, Rocky,

---

<sup>2</sup> <https://studfile.net/preview/3544031/page:71/>

Rockefeller, Ike, Eisenhower), shortened names (Bill Clinton, Jimmy Carter; FDR – Franklin Delano Roosevelt, JFK – Jack Kennedy – John Fitzgerald Kennedy). Most of these short forms and all the nicknames are translated into Russian in full form, since Russian readership feel disrespect with these types of names.<sup>260</sup>

Expressiveness of English and Russian headlines is based on different criteria. The English headline includes more colloquial words than a Russian headline.<sup>261</sup> Even if an article may be very serious and informative, the headline, to catch the reader's attention, may contain slang: Scramble to Unseat the Confident Mrs. Bain (The Guardian).

Many headlines are expressive due to alliteration:<sup>262</sup> Buck Bush, Man Behind. Malta's Seasick Summit. When the War of Stones Becomes the War of Guns. Alliteration is not inherent in Russian headlines, so there is no need to perform it in translation.

On the other hand, the expressiveness of Russian headlines is often achieved by puns and allusions: Слонята учатся летать. Весна – время рубить деревья? Кому продается наш гордый «Варяг»? (Владивосток). This stylistic device is lost in translation because of the readers' background.

A formulaic character of newspaper language is also seen in the vocabulary, syntactic structures, and headlines.

It is typical of an English newspaper to have more verbs, and of Russian newspaper, more nouns to express actions: Одна из крупнейших южнокорейских корпораций – Halla Business Group – приняла решение отказаться от участия в строительстве Владивостокского индустриального порта. (Владивосток) The article with this sentence was shortened in translation for Vladivostok News, with the corresponding sentence reading: An industrial port ...received a serious blow recently when a major investor decided to pull out.\*

Nominal sentences are also typical of Russian headlines, whereas English journalists prefer verbal headlines:<sup>263</sup> U.S. Sales of Vehicles Built in North America Slide 24%. (The Wall Street Journal) – Падение на 24% объема продаж американских автомобилей.

A distinctive feature of Russian newspaper is the abundance of informatively 'empty' words, like в частности, дело, со стороны, etc. In translation, these words are reduced. The translated sentence should be made as simple and compressive syntactically as possible. The following example, cited by A. Shveitser, illustrates the idea. Source language sentence: Согласно таблице, составленной Организацией экономического сотрудничества и развития, Финляндия занимает 8-е место в мире по уровню жизни. The translator's version was According to a table drawn up by the Organization of Economic Cooperation and Development, Finland ranks eighth in the world in its living standards. The editor, whose native language was English, compressed the sentence to A table drawn up by the OECD shows Finland as the world's eighth best-off nation.<sup>264</sup>

There is a standard for featuring numerals in newspaper articles and headlines. In the English text, whole numbers below 10 are spelled out, figures are used for 10 and above.<sup>265</sup> In the Russian text we may find a figure in any case: в 5 км от берега – five kilometers off-shore. In headlines, however, numerals are not spelled-out: 3 Die in Ambulance Crash.

One special problem is translating English headlines. Some features of the headlines have already been mentioned. Another characteristic is that some articles may have several headlines of different levels: headline, lead and 'catch words' in the text.

A headline summarizes and draws attention to the story. It is often elliptical: auxiliary

verbs, articles and even the sentence subject may be reduced. This presents a particular difficulty in translation. Headlines are normally translated only after reading the whole article, so that the translator is able to restore the subject: Fury at City Bus Cowboys. The article tells us about Manchester's bus passengers coming out on the streets in protest against bus chaos. It is this thematic component that is missing in the headline. Hence the translation: Жители Манчестера возмущены работой городских автобусов, or Возмущение жителей Манчестера работой городских автобусов.

Most often verbs in headlines are in the so-called present historical tense: Salvador Rebels Take Battle Beneath Streets. If the event described in the headline was completed in the past, the verb is translated in the past form: Повстанцы Сальвадора начали войну под землей. In case the event is not yet finished, the verb is translated with the present form: Mutual Distrust Threatens Yugoslav Peace Accord. – Взаимное недоверие угрожает подписанию мирного соглашения в Югославии. (Угроза мирному соглашению в Югославии). Researchers mark that Russian newspaper headlines are not as informative as English ones, probably because of their nominal thematic character.<sup>266</sup>

To express a future event, the infinitive can be used in English: Iraqi Minister to Visit Moscow. – Министр Ирака собирается отправиться с визитом в Москву. – Предстоящий визит в Москву иракского министра.

The lead is the first paragraph of the article. It both summarizes and begins to tell the story. The lead answers Who? When? Where? Why? What? How? Some years ago the demand was that the lead consist of one sentence only, which required its partitioning in translation. Now the lead may include two or three sentences.

“Catch words” are used in the English text as if they were small titles of paragraphs. But in fact their usage is purely psychological. They do not summarize the paragraph; out of the context, they are meaningless. They are simply expressive words taken out of context in order to attract the reader's attention and to make the reader believe that the paragraph is not too large to be read. Because of this, these ‘catchy’ titles are not translated.

### **References:**

#### *Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.
3. <https://studfile.net/preview/3544031/page:71/>

## UNIT 1 OUR CULTURAL HERITAGE

### TEXT 1 Duppi (Uzbek headwear)

It seems as simple, all over Uzbek men wear it. The traditional black cap outlines the top of the head. You do not so much see as feel compositional relevance of each part or section. This is a male duppi (cap). The most popular type worn is the Chust duppi. This margilan duppi has elongate, smooth thin pods.

According to ancient beliefs, the four flowers on the top protect the health of a wearer and sixteen flowers (sixteen children) along the edge guarantee a large and harmonious family. Another version interprets the flowers, embroidered with white silk on a white background, as symbol of the pure soul and heart.

The loconic pattern is a distinctive feature of the male cap. Female and children's duppi are richer. The ornament is closely connected with the spiritual life, custom and poetic mind of the people.

The experts can not agree on origin of the word "duppi". The way in Samarkand, it is called "kalpok", while in the other regions. The expert in national traditions, thinks that Turkic "duppi" was transformed into "duppi" through Tatar "tubaetei" ("tubae-top"). "Duppi" and "Tubai" have the common radix, and both languages belong into the Turkic group.

As an integral part of the Uzbek national costume, the duppi has become a subject of national sayings, proverbs, riders and humor. For example: "Duppingtoni bir ailantirguncha" (While you are turning your duppi around your head).

One day, a bald man dropped his duppi into the stream. Despairing, he was rushing about the bank, trying to take it from water. Nevertheless, the duppi also was floating away further and further. Understanding that all his efforts are in vain, he said: "Well, let it float, in fact, it was too small for me".

Uzbek riddles give fancy description of duppi, first of all, its decoration: "On the head-the rim, in the rim-the moth"; "She is single, but has four faces and sixteen kiddies".

This headdress often plays a role of a close friend and adviser. When one should concentrate and considers a situation, the people say; "Put your duppi on the ground and consult with it instead of a friend".

Duppies are made from two or several layers of a fabric, which are fixed with silk or cotton threads. Stitches go from edges to the center as radiuses, and as cross parallel lines-on vertical band. More often, duppies are made of velvet, sateen and baize. Male duppies are often sewed from black sateen and velvet.

The experts define six types of duppies: Tashkent, Fergana, Samarkand, Bukhara, Kashkadarya-Surkhandarya and Khorezm-Karakalpak.

The State Museum of History of Uzbekistan has the richest collection of these original headdresses. There are more than 300 unique samples, having been collected for over 120 years.

We can get a view of various duppi not only in museum halls, but also on postage stamps. JS "Uzbekistan markasi" issued a special set representing the best samples of national art. The set consists of seven stamps exposing tybiteika of the 19<sup>th</sup>- 20<sup>th</sup> centuries.

Unfortunately, we can often see, how ancient ornamental styles, having been formed for centuries, are falling into stagnation. However this is not case with the duppi, which remains stable.

### Essential vocabulary

1. **Elongate (v)** - to lengthen.
2. **Pod (n)** - the seed vessel of certain plants, as peas.
3. **Embroider (v)** - to adorn with ornamental needlework or figures.
4. **Radix (n)** — a root, as of a plant or a word; source; origin.
6. **Rim (n)** - the border or edge of a thing.
7. **Moth (n)** - the name of numerous nocturnal insects allied to the butterflies.
8. **Stitch (n)** - one complete movement of a needle in sewing.
9. **Sample (n)**- a part presented as typical of the whole.

### Exercise 1. Answer the questions.

1. What does the traditional black cap outline?
2. What is the difference between Chust and Margilan duppies?
3. What do the four flowers on the top symbolize?
4. What is the difference between the male and female duppies?
5. What other names of the word "duppi" do you know?
6. What do you think? Should our girls wear duppies?

## Exercise 2. Translate into your mother-tongue.

### The Art

Art is that which is made with the intention of stimulating the human senses as well as the human mind or spirit. An artwork is normally assessed in quality by the amount of stimulation it brings about. The impact it has on people, the amount of people that can relate to it, the degree of their appreciation, and the effect or influence it has or has had in the past, all accumulate to the 'degree of art.' Most art that are widely considered to be "masterpieces" in possess these attributes. Something is not considered 'art' when it stimulates only the senses, or only the mind, or when it has a different primary purpose than doing so.

As such, something can be deemed art in totality, or as an element of some object. For example, a painting may be a pure art, while a chair, though designed to be sat in, may include artistic elements. Art that has less functional value or intention may be referred to as fine art, while objects of artistic merit but serve a functional purpose may be referred to as craft. Paradoxically, an object may be characterized by the intentions (or lack thereof) of its creator, regardless of its apparent purpose; a cup (which ostensibly can be used as a container) may be considered art if intended solely as an ornament, while a painting may be deemed craft if mass-produced. In the 1800s, **art** was primarily concerned with ideas of "Truth" and "Beauty." There was a radical break in the thinking about art in the early 1900s with the arrival of Modernism, and then in the late 1900s with the advent of Postmodernism. Clement Greenberg's 1960 article "Modernist Painting" defined Modern Art as "the use of characteristic methods of a discipline to criticize the discipline itself."

Greenberg originally applied this idea to the Abstract Expressionist movement and used it as a way to understand and justify flat (non-illusionistic) abstract painting. "Realistic, naturalistic art had dissembled the medium, using art to conceal art; Modernism used art to call attention to art. The limitations that constitute the medium of painting – the flat surface, the shape of the support, the properties of the pigment – were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Under

Modernism these same limitations came to be regarded as positive factors, and were acknowledged openly".

Though only originally intended as a way of understanding a specific set of artists, this definition of Modern Art underlies most of the ideas of art within the various art movements of the twentieth century and early twenty-first century. The art of Marcel Duchamp becomes clear when seen within this context; when submitting a urinal, titled fountain, to the Society of Independent Artists exhibit in 1917 he was critiquing the art exhibition using its own methods.

Andy Warhol became an important artist through critiquing popular culture, as well as the art world, through the language of that popular culture. The later postmodern artists of the 1980s, 1990s, and 2000s took these ideas further by expanding this technique of self-criticism beyond "high art" to all cultural image-making, including fashion images, comics, billboards, pornography, etc.

### **Exercise 3. Comment on the given sentences.**

1. The Government is of different opinion of the project.
2. Plankton is found in all oceans.
3. Monica's linen comes from Holland.
4. The public stop and stare whenever there is an accident.
5. "You could join us", he said helpfully. "We are a jolly crowd."
6. Your clothes are dirty, put them into the washing-machine.
7. My earnings are not high, but at least they are regular.
8. These tights are too tight on me!
9. My class has become unruly.
10. My class is right in the middle of Christmas preparations.
11. Measles is an infectious illness that gives you a high temperature and red spots on your skin.

### **Exercise 4. Translate into your mother tongue.**

Because of their environment, museums of fine art galleries offer the kind of conditions that allow a student to experience the intrinsic qualities of the art object. The atmosphere of museums evokes marvel. When our emotions roused, we are more sensitive; we openly explore, make discoveries, and ultimately are more respectful to the learning experience. Enlarge on the benefits of museums of fine art.

### **Exercise 5. Fill in synonyms.**

*To wait / to expect / to look forward to*

1. Why, if it isn't Bob? I never ... to see you here.
2. We ... Ann for half an hour.
3. I... hearing from you
4. Are you ... anybody to dinner?
5. ... me. I'll be back soon.
6. I never ... such words of Carol.
7. I suggest that we ... and see what will come out of their plan
8. I hope you don't... me to do the job instead of you?
9. I must fly now. It's about nine o'clock already and Susan hates... around.
10. Don't keep him ...

### **Exercise 6. Find the key words, guess the main idea of the topic and translate trying to sequence the idea.**

By the 20<sup>th</sup> century these pictures were falling apart, shattered not only by new discoveries of relativity by Einstein and unseen psychology by Freud, but also by unprecedented technological development accelerated by the implosion of civilization in two world wars. The history of twentieth century art is a narrative of endless possibilities and the search for new standards, each being torn down in succession by the next. Thus the parameters of Impressionism, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, etc cannot be maintained very much beyond the time of their invention. Increasing global interaction during this time saw an equivalent influence of other cultures into Western art, such as Pablo Picasso being influenced by African sculpture. Japanese woodblock prints (which had themselves been influenced by Western Renaissance draftsmanship) had an immense influence on Impressionism and subsequent development. The African sculptures were taken up by Picasso and to some extent by Matisse. Similarly, the west has had huge impacts on Eastern art in 19 and 20<sup>th</sup> century, with originally western ideas like Communism and Post-Modernism exerting powerful influence on artistic styles.

Modernism, the idealistic search for truth, gave way in the latter half of the 20<sup>th</sup> century to a realization of its unassailability. Relativity was accepted as an unavoidable truth, which led to the Postmodern

period, where cultures of the world and of history are seen as changing forms, which can be appreciated and down from only with irony. Furthermore the separation of culture is increasingly blurred and it is now more appropriate to think in terms of a global culture, rather than regional cultures.

Art can connote a sense of trained ability or mastery of a medium. An example of this is the contemporary young master Josignacio, creator of Plastic Paint Medium. Art can also simply refer to the developed and efficient use of a language to convey meaning with immediacy and or depth.

**Exercise 7. Comment on the use of uncountable nouns.**

1. Information rules the world.
2. Newspaper and television don't always provide accurate and reliable information.
3. We hope the information will remain secret.
4. If advice is needed, ask one of our staff.
5. Did you follow the advice I gave you?
6. Jackie needs a piece of practical advice.
7. Good advice can be given, good name cannot be given.
8. We are all hoping for good news.
9. The good news is that he did get an Oscar.

**Exercise 8. Write an article about a piece of national art of Uzbekistan that has special significance for you. Give more details and facts to prove your point.**

**Exercise 9. Define semantic sense of the passage putting questions What? Why? Who? Where? When? Make up an edited sensible translation of the passage.**

In the east, Islam's rejection of iconography led to emphasis on geometric patterns, calligraphy, and architecture. Further east, religion dominated artistic style and forms too. India and Tibet saw emphasis on painted sculpture and dance with religious painting borrowing many conventions from sculpture and tending to bright contrasting colors with emphasis on outlines. China saw many art forms flourish, jade carving, bronze work, pottery (including the stunning terracotta army of Emperor Qin), poetry, calligraphy, music, painting, drama, fiction, etc.

Chinese style vary greatly from era to era and are traditionally named after the ruling dynasty. So, for example, Tang dynasty paintings are monochromatic and sparse, emphasizing idealized landscape, but Ming dynasty are busy, colorful, and focus on telling stories via setting and composition. Japan names its style after imperial dynasty too and also saw much interplay between the style of calligraphy and painting. Woodblock painting became important in Japan after the 17<sup>th</sup> century.

The western "Age of Enlightenment" in the 18<sup>th</sup> century, saw artistic depictions of physical and rational certainties of the clockwork universe, as well as politically revolutionary vision of a post-monarchist world, such as Blake's portrayal of Newton as a divine geometer, or David's propagandistic paintings. But this led to Romantic rejections of this in favor of pictures of the emotional side and individuality of humans, exemplified in the novels of Goethe and the music of Mozart. The late 19<sup>th</sup> century then saw a host of artistic movements, symbolism, Impressionism, fauvism, etc.

### **Exercise 10. Fill in synonyms.**

*To make / to do*

1. Don't... such a fuss of the children.
  2. What are you going to ... this weekend?
  3. That company ... cars.
  - 4... yourself a cup of tea.
  5. If it isn't Joe! What are you ... around hear?
  6. What does your mum ... this wine from?
  7. Do you know who ... that?
  8. You have ... the same mistake again.
  9. Do you know why shi is mad with me? I've ... nothing to her.
- Tom has ... most of the works.

### **Exercise 11. Render on the text:**

A common view is that the epithet "art", particular in its elevated sense, requires a certain level of creative expertise by the artist, whether this be a demonstration of technical ability (such as one might find in many works of the Renaissance) or an originality in stylistic approach such as in the plays of Shakespeare, or a combination of these two. For example, a common contemporary

criticism of some modern art occurs along the lines of objecting to the apparent lack of skill or ability required in the production of the artistic object. One might take Tracey Emin's *My Bed*, or Hirst's *The Physical Impossibility of Death in the Mind of someone Living*, as example of pieces wherein the artist exercising skill in manipulating the mass media as a medium. In the first case, Emin simply slept (and engaged in other activities) in her bed before placing the results in a gallery. She has been insistent that there is a high degree of selection and arrangements in this work, which include objects such as underwear and bottles around the bed. The shocking mundanely of these arrangements has proved to be startling enough to lead other to begin to interpret the work as art. In the second case, Hirst came up with the conceptual design for the artwork. Although he employed artisans. In this case the celebrity of Hirst is founded entirely on his ability to produce shocking concepts, the actual production is, as with most objects a matter of assembly. These approaches are exemplary of a particular kind of contemporary art known as conceptual art.

**Exercise 12. Describe picture paying attention to national design.**



## **THEME 15. National and cultural words in translation**

### **Task 1. Read the text, answer the given questions and translate the text.**

#### **Text. Milliy xos soʻzlar va tushunchalar (realiyalar) tarjimasi**

Har bir millatning oʻziga xos turmush tushunchalarini anglatadigan til birliklari mavjuddir. Maʼlum bir xalq, millat va elatga xos tushuncha, narsa va hodisalarni ifodalaydigan til birliklari badiiy asarning milliy xususiyatini belgilaydigan asosiy vositalardan hisoblanadi. Tarjima nazariyasi fanida muayyan bir xalqning hayoti, turmushi, urf-odatlarini, madaniyati, ijtimoiy taraqqiyotiga oid narsa, predmet, voqea-hodisalarni ifodalovchi soʻz va soʻz birikmalari realiyalar deb ataladi.

Realiyalar toʻgʻrisida haqiqatga yaqin taʼrifni tarjimashunos olimlardan S.Vlaxov va S.Florinlar berganlar. Ularning taʼriflariga koʻra: “Realiyalar – muayyan bir xalqning hayoti, turmushi, urf-odatlarini, madaniyati, ijtimoiy taraqqiyotiga oid narsa, predmet, voqea-hodisalarni ifodalovchi soʻz va soʻz birikmalari boʻlib, ular milliy va davriy xususiyatga egadirlar.” Oʻzbek tarjimashunos olimi professor Gʻ.Salomov esa ushbu soʻzlarni xos soʻzlar deb atashni taklif qilgan.

Realiyalar tarjimasida tarjimonlar odatda ikkita qiyinchilikka duch kelishadi:

1. Chet tilidagi realiyaga mos keladigan ekvivalentning tarjima tilida mavjud emasligi.
2. Asliyat tilidagi realiya ifodalagan maʼnoni, uning milliy xosligi, milliy va tarixiy koloritini toʻlaligicha saqlagan holda tarjimada ifodalashning murakkabligi.

Hozirgi kunda realiyalar tarjimasida quyidagi holatlar koʻzga tashlanmoqda:

1. Allaqachon xalqarolashgan realiyalar. Tarjimonlar ularni oʻz holicha tarjimasiz qoldirishi mumkin.

2. Faqat maʼlum bir mintaqaga, maʼlum boʻlgan bir millatga xos boʻlgan realiyalar.

Realiyalar muayyan bir millatga xos boʻlgan tushunchalarnigina ifodalab keladiki, agar tarjimon bunday oʻziga xoslikni tushunmay, uni tarjimad boshqa maʼno ifodalovchi soʻz bilan oʻgirsas, asarning milliy koloritiga, soʻz ifodalagan maʼnoning oʻziga xosligiga putur yetkazgan boʻladi. Bunday hollarda realiyalar tarjimada chet tilida berilib matn ostida iqtibosda izohlanadi yoki ona tilida qabul qilingan shaklda keltirilib matn ichida yoki matn pastida izoh beriladi.

Realialarni tarjimada ifodalashda quyidagi tarjima usullari ilgari surilmoqda:

1. transkripsiya usuli: (*palov - pilaf, plow*)
2. koʻchirish: (*Assalamu aleikum*)
3. tarjima orqali yangi soʻz - neologizm hosil qilish: (*beklik – bekdrom*)
4. soʻzma-soʻz (kalka) tarjima qilish: (*shamol boʻlmasa daraxtning uchi qimirlamaydi - if there is no wind, trees wouldn't swing*)
5. realialarni realiya bilan tarjima qilish: (*piyola – cup*)
6. maʼnosi yaqinlashtirilgan soʻz bilan oʻgirish:
7. realiyani izohlab bayon qilish: (*moshkichiri - mungbean porridge*)
8. kontekstual muqobil bilan almashtirish;

Asliyat tili muhitini yaratishni maqsad qilib tarjimada mos ekvivalentlari boʻlmagan til birliklarini hamma vaqt ham transliteratsiya yoʻli bilan ifodalab boʻlmaydi. Transliteratsiya usuli ayniqsa, miqdoriy tushunchalarni oʻziga xos tarzda ifoda etadigan inglizcha “*a dozen*” (oʻn ikki), “*a score*” (yigirma) soʻzlari talqinida oʻzini oqlamaydi. Masalan, “*a dozen*” soʻzi turli kontekstlarda oʻzining lugʻaviy maʼnosidan koʻra koʻproq hissiy mubolagʻa yaratish hamda “*koʻp*” maʼnosini chama orqali ifodalash vazifalarini bajarib keladi. Oʻzbek tilida tegishli kontekstlarda mazkur soʻzning mantiqiy maʼnosidan uzoqlashib, ushbu soʻzning

ma'no va vazifasini adekvat aks ettiradigan "o'nlab", "o'n chog'li" so'zlaridan foydalangan maqsadga muvofiq.

**! Exercise 1**

**A. Quyidagi milliy xos so'zlar (realiyalar)ni o'zbek tilida ifodalang va tarjima usulini izohlang:**

1. pound sterling.
2. tornado.
3. hotdog
4. fireplace
5. mile.
6. two feet long.
7. bagpipes.
8. haggis.
9. bread and butter.
10. pudding.
11. dressing of a meal.
12. Yankees.
13. mayor of a city.
14. cowboy
15. pizza.
16. jeans.
17. province.
18. hamburger.
19. Easter.
20. skyscraper.
21. drugstore.
22. county.
23. state.
24. public school.

**! Exercise 2**

**B. Quyidagi milliy xos so'zlar (realiyalar)ni ingliz tilida ifodalang va tarjima usulini izohlang:**

1. Oliy Majlis.
2. shahar hokimi.
3. hammom
4. sandal.
5. chorpoya.
6. beshik.
7. chopon.
8. do'ppi.
9. tandir.
10. sardoba.
11. paranji.
12. o'tov.
13. dumba yog'i.
14. mahalla.

15. qatiq.
16. chakki.
17. dutor.
18. go'ja.
19. sumalak.
20. choyxona.
21. qurut.
22. chalob.
23. qimiz
24. mahsi.
25. g'azal.
26. bichak.
27. baxshi
28. yalmog'iz kampir.
29. Qizil yarimoy jamiyati.

**! Exercise 3**

**C. O'zbek tilidagi realiyalarning ingliz tiliga qilingan tarjimasini tahlil qiling:**

Quyida berilgan milliy xos so'zlar (realiyalar)ning tarjima usullarini izohlang:

No	Realiya so'z	Tarjimasi	Izohi
1	Aza	mourning	
2	Baxshi	Bakhshi, throat singer	
3	Chakki	curt	
4	Challadi	first visit of a bride to her parents	
5	Chopon	long striped Uzbek cloak	
6	Hammom	turkish baths	
7	Haram	women's forbidden living room	
8	Hovuz	pool	
9	Hujra	students cell in Madrassah	
10	Moshkichiri	mung bean porridge	
11	Moshxo'rda	mung bean soup	
12	Novvot	rock candy, crystal candy	
13	Piyola	tea bowl	
14	Peshtoq	adorned portal	
15	Registon	sandy place, square	
16	Sardoba	water reservoir	
17	Saroy	palace	
18	Shahriston	inner town around an ark	
19	So'zana	needlework	
20	Tandir	brick oven to cook bread	
21	Taxoraxona	hall for ablutions	
22	Xonaqoh	dervish hostel	
23	Qalin puli	bride price	
24	Qushbegi	Prime Minister	
25	Qiroatxona	room for reading from the Koran	
26	Qurut	dried salty curt	
27	Quyruq, dumba yog'i	tail fat	

**! Exercise 4**

**D. Quyidagi jummalarni ajratib ko'rsatilgan milliy xos so'zlarga e'tibor berib tarjima qiling:**

1. "Keling", "xo'sh xizmat" dedi boshliq kerib kelgan kishiga yuzlanib.
2. U supaga kelib o'tirdi.
3. Xonaga *paranji* yopinib olgan ayol kirdi.
4. Asadbek *sandal*da kitob o'qib o'tirardi.
5. Uch-to'rt chol *chorpoy*da gurunglashib o'tirardi.
6. Xolam *tandirda* non yopayotgan edi.
7. *Oliy Majlis* yangi qonun qabul qildi.
8. U *qattiqqa* non to'g'rab ichdi.
9. *Baxshi supaga* o'tirdi va dostonidan parcha kuylay ketdi.

**! Exercise 5**

**E. Quyidagi jummalarni ajratib ko'rsatilgan milliy xos so'zlarga e'tibor berib tarjima qiling:**

1. Dezdemon: I don't think there is any such woman.  
Emilia: Yes, *a dozen*. (Othello 111).
2. She is a born conspirator, worth any *dozen* of us. (Gadfly 106).
3. In the forest, not more than *a league* (Mark Twen. Joan of Ark)
4. I sat on a high stool and ate *salted almonds*. (A Farewell to Arms, 174)
5. How about some *sandwiches*. (A Farewell to Arms, 175)
6. Give me my *nightly wearing*, and adieu. (Othello, 108).
7. The prince of darkness is a gentleman:  
*Modo* he is called, and *Mahu*. (King Lear, 107)
8. I explored every *acre* of its surface. (Treasure Island, 53)
9. I would not be in some of your coats for *twopence*. (Twelfth Night, 591)
10. "I'm Jack Stewart." "How do you do? I'm Angela Black."
11. She carefully worked the *sandal* loose and slipped into the back seat.
12. She spread some salad *dressing* on a piece of bread.

**References:**

*Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Translation: An advanced resource book by Basil Hatim and Jeremy Munday. First edition | Taylor & Francis e-Library, 2004.
3. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.
4. Лексические, грамматические и стилистические проблемы перевода: Сборник упражнений по переводу литературного текста с английского языка на русский / Сост. С.К. Калинкина. – Омск: Омск. гос.ун-т, 2003. – 68 с.
5. <https://fayllar.org/theme-grammar-problems-of-translation.html>

## THEME 16. Translation of phraseological units English idioms and their translation

### Task 1. Read the text, answer the given questions and translate the text.

#### Text. Frazeologik (turg'un) birikmalar va ularni tarjima qilish usullari

**Frazeologizmlar**, frazeologik birliklar yoki frazema – bu ikki yoki undan ortiq soʻzdan tashkil topgan, maʼnoviy jihatdan oʻzaro bogʻliq soʻz birikmasi yoki gapga teng keladigan, yaxlitligicha koʻchma maʼnoda qoʻllanadigan va boʻlinmaydigan, barqaror (turg'un) bogʻlanmalarining umumiy nomi.

Frazeologik birliklar shaklan oʻzlariga oʻxshash sintaktik tuzilmalardan farqli ravishda, nutqda soʻzlarni erkin tanlash, almashtirish yoʻli bilan yuzaga kelmaydi, balki maʼno va muayyan leksik-grammatik tarkibli, avvaldan tayyor material sifatida qullanadi, yaʼni frazeologik birliklar tarkibidan biror qismni chiqarib tashlash, tushirib qoldirish mumkin emas: anqoning urugʻi, arpasini xom urmoq, chuchvarani xom sanamoq, terisiga sigʻmay ketmoq, kapalagi uchmoq, kungli joyiga tushmoq, qoʻli ochiq, qulogʻi ogʻir va boshqa

Frazeologik birliklar tarixiy qoʻllanish meʼyorlariga, usullariga ega boʻlib, ularning maʼnolari muayyan nutqiy jarayonda oydinlashadi. Frazеologik birliklarning quyidagi turlari farqlanadi:

- **frazеologik chatishma (phraseological fusion)** – frazemaning maʼnosi uning tarkibidagi soʻzlarning maʼnosiga bogʻliq boʻlmaydi, frazmadan anglashilgan koʻchma maʼno uning tarkibidagi soʻzlarning maʼnosi bilan izohlanmaydi: *to beat about the bush – gapni aylantirmoq; to 'nini teskari kiymoq, oyogʻini qoʻliga olib chopmoq, boshini olib chiqib ketmoq* va boshqalar;

- **frazеologik butunlik (birlashma) (phraseological unities)** - frazemaning maʼnosi uning tarkibidagi soʻzlarning maʼnolari asosida izohlanadi, shu maʼnolar asosida umumlashtiruvchi koʻchma maʼno ifoda qilinadi (koʻpincha bunday birlashmalarning oʻz maʼnosida qoʻllanadigan variantlari ham mavjud boʻladi): *to stick (stand) to one's guns – oyoq tirab turib olmoq, to know the way the wind is blowing – gapning nimadaligini fahmlamoq; yogʻ tushsa yalagudek, yeng shimarmoq, xamirdan qil sugʻurgandek, toʻydan oldin nogʻora chalmoq* va boshqalar;

- **frazеologik qoʻshilma (phraseological combinations)** – bunda frazemalar tarkibidagi bir soʻz koʻchma maʼnoda qoʻllanadi, boshqasi esa oʻz lugʻaviy maʼnosini saqlaydi: *small hours – tong sahar, black frost – qora sovuq; gapning tuzi, qoʻli gul, ishtahasi ochildi* va boshqalar.

Turg'un (frazеologik) birikmalar bir muncha barqaror leksik birlik hosil qilgan boʻladi. Ularning maʼnosi tarkibidagi komponentlarning alohida maʼnolaridan emas, balki yaxlit birikmaning maʼnosidan kelib chiqadi, masalan:

*it's high time* – vaqt allaqchon boʻlgan (“yuqori vaqt” emas)

*take your time* – shoshilmang (“vaqtingni ol” emas)

*help yourself* – olib oʻtiring (“oʻzingga yordam qil” emas)

Komponentlarining maʼno munosabati darajasi nuqtai nazaridan frazeologik birliklar ikkiga yaʼni *koʻchma maʼnoli* va *lugʻaviy maʼnoli* birikmalarga ajraladi.

Lugʻaviy maʼnoli frazeologizmlar frazeologik birliklar deb ham ataladi. Ularni tashkil etuvchi elementlar oʻz lugʻaviy maʼnolarini birikmada ham saqlab qolgan boʻladi, lekin ular maʼlum bir soʻzlar bilan birikib birikma hosil qiladi xolos, shuning uchun ularni oʻzgartirib boʻlmaydi:

*to take measures* – chora koʻrmoq (*olmoq* emas)

*to make a decision* – qaror qabul qilmoq (*tayyorlamoq* emas)

Bunday soʻz birikmalarining baʼzan sinonimlari uchrab turadi: *to take a decision*.

Bu holat esa shundan guvohlik beradiki, frazeologik birliklar ham hamisha qotib qolgan turg'un birikma bo'lmasligi mumkin:

*to achieve results –natijaga erishmoq*

*to accomplish results –natijaga erishmoq*

Ammo ko'pchilik hollarda ular turg'un so'z birikmasi hisoblanadi:

*pay attention –(o'z) e'tiborini qaratmoq (to'lamoq emas)*

*draw (smb's) attention –(birovning) e'tiborini tortmoq*

Lug'aviy ma'noli frazeologizmlarning tarjimasini ikki usulda amalga oshiriladi:

1) Bitta so'z bilan tarjima qilinadigan asosida ot so'z turkumidagi so'z qatnashgan inglizcha turg'un birikmalar:

to take a nap	mizg'imoq
to put an end to smth.	tugatmoq (nuqta qo'ymoq).
on behalf of	nomidan
on the basis of	asosida
for the sake of	haqqi

2) muqobilli birikmalar bilan (mutloq va nisbiy):

a) mutloq muqobillar:

to hit the target – mo'ljalga urmoq  
golden share – oltin aktsiya  
to play with fire – olov bilan o'ynashmoq  
the root of the trouble – tashvishning ildizi

b) nisbiy muqobillar.

to take into account	– e'tiborga olmoq
to make a point	– alohida e'tibor qaratmoq
to jump at conclusions	– darhol xulosa qilmoq
moment of silence	– sukut onlari
ups-and-downs	– o'sish va tushishlar
trouble shooter	– ziddiyatlar kushandasi
at the world's end	– dunyoning chekkasida
think tank	– ong markazi
token strike	- ogohlantiruvchi ish tashlash (token –belgi, ramz)
to take a chance	– tavakkal qilmoq
to have a rest	– dam olmoq
to take offence	– xafa bo'lmoq
to take a nap	– mizg'ib olmoq

Frazeologik birliklar (birikmalar) ingliz tilining ajralmas bo'lagi bo'lib, ularni bilish – muqobil tarjima yaratishning garovidir.

Quyida lug'aviy ma'noli frazeologiyalarga mansub predlogli tez-tez qo'llaniluvchi turg'un so'z birikmalarining qisqa ro'yxatini berib o'tamiz:

in accordance with	- ga muvofiq tarzda
on account of	– hisobiga
in addition to	– ga qo'shimcha tarzda
at any rate	– har holda
on behalf of	- nomidan
on the basis of	- asosida
for the benefit of	– ning foydasiga
by and large	– to'lig'icha
in charge of	– ga mas'ul
in connection with	– bilan bog'liq tarzda
in contrast to/with	– dan farqli tarzda
in the course of	- mobaynida
as early as	-dayoq, allaqachon

with the exception of	–dan tashqari
at the expense of	– ning hisobiga
with an eye to (= with the intention of)	- niyatida
by force of	– kuchi bilan
in lieu of (= instead of)	– o‘rniga
as a matter of fact (= in fact)	- haqiqatda
on the occasion of	– sodir bo‘lganda
off and on = on and off	- nomuntazam
on and on - muntazam	
in opposition to	– ga qarshi tarzda
over and over (again)	– yana va yana
on the part of	– tomonidan (kimningdir)
for the purpose of	– maqsadi bilan
at the rate of	– tezligida
by reason of	– sababli
in recognition of	– tan olib
with/in reference to	– dan kelib chiqib
in relation to	– ga bog‘liq tarzda
in response to	– ga javoban
in return for	– o‘rniga
for the sake of	– haqqi
in search of	- izlab
in spite of (= despite)	– ga qaramasdan
on the strength of (= relying on)	– ga ishonib
to and fro = up and down	– u yoqdan bu yoqqa
in token of (= as a sign of)	– ning belgisi sifatida
by virtue of (= because of)	– tufayli, sababli
in the wake of (= following)	– ergashib

Ingliz tilidagi bir nechta o‘xshash so‘z birikmalari tarkibida artiklning yo‘qligi yoki predloglarning almashib ishlatilishi tufayli chalkashtiriladi. Quyidagi juftliklarga e‘tiborni qarating:

in case of	- sodir bo‘lganda
in the case of	- -ga kelsak
in (the) face of	- mavjudligida
on the face of	- -ga qaraganda, aftidan
in favour of	- ning foydasiga
in favour with	- -ni ma‘qullab
for fear of	– bo‘lmasligi uchun
in fear of	– dan qo‘rqib
by the name of	– nomidagi
in the name of	- ning nomidan
at the point of	- oldida, yoqasida
on the point of	– oldidan (biror faoliyat)
in possession of	- foydalanib (faktlardan)
in the possession of	– foydalanib (holatdan)
in/with regard to	– ga nisbatan
out of regard for	– dan kelib chiqib
in respect of	- -ga kelsak
with respect to	- -ga nisbatan
at the sight of	– guvohligida
in the sight of	– nuqtai nazarida
at the same time	– o‘sha zahoti

in the same time	– bir vaqtning o‘zida
at the time of	– paytida
in time of	– vaqtida (urush)
in time	– vaqtida
on time	- vaqtida

Frazeologik birliklarning komponentlari orasidagi bog‘liqlik qay darajada bo‘lmasin, tarjimada bosh qoida tarjima tili normalariga rioya qilish bo‘lishi lozim, ya‘ni tarjimada harf xo‘rlikka yo‘l qo‘ymaslik va tarjima tilidagi so‘z birikmalari qoidasini buzmasligimiz kerak.

Ko‘chma ma‘noli frazeologizmlar, yoki frazeologik birliklar *idiomalar* nomi bilan mashhur. Idioma – bu turg‘un birikma (nutq birligi) bo‘lib, uning ma‘nosi tarkibidagi komponentlarining ma‘nolaridan emas, balki birikmaning umumiy ma‘nosidan kelib chiqadi.

Ingliz tilida ham boshqa tillardagi kabi ko‘p sonli idiomalar ishlatiladi. Idiomalarning komponentlari o‘zlarining dastlabki lug‘aviy ma‘nolarini yo‘qotgan bo‘lib, idiomaning ma‘nosi alohida komponentlarning ma‘nosidan kelib chiqmaydi:

<i>through thick and thin</i>	- nima bo‘lsa ham
<i>tooth and nail</i>	- tish tirnog‘i bilan kirishmoq
<i>it’s raining cats and dogs</i>	- yomg‘ir chelaklab quymoqda
<i>to be caught red-handed</i>	- jinoyat ustida qo‘lga olinmoq

Ingliz idiomatik birliklarini tarjima qilishda rus va o‘zbek tillarida ularning muqobillaridan foydalaniladi. Ular quyidagi usullarda ifodalanishi mumkin:

**1) Mutloq muqobillar** bilan. Tuzilishi, semantikasi va obrazlilik jihatidan adekvat tarzda mos birlik uchraganda:

<i>to bring oil to fire</i>	– alangaga yog‘ quymoq
<i>to play with fire</i>	– olov bilan o‘ynashmoq
<i>Cold War</i>	– sovuq urush

**2) Nisbiy muqobillar** bilan. Agar o‘zbek tilida ingliz tilidagi idiomalarning ma‘nosini saqlashda bir qancha farqlar mavjud bo‘lsa nisbiy muqobillardan foydalaniladi:

<i>sword of Damocles</i>	– Demoklov qilichi
<i>to show one’s teeth</i>	– to‘ng‘illamoq, jerkib javob bermoq
<i>to start business from scratch</i>	– ishni noldan boshlamoq
<i>whip-and-carrot policy</i>	– zo‘rovonlik va yog‘lamachilik siyosati
<i>as busy as a bee</i>	– chumolidek mehnatsevar
<i>a fly in the ointment</i>	- oshdagi pashsha

**3) Frazeologik analoglar** deb ataluvchi mutlaqo boshqacha leksik vositalar bilan. Frazeologik analoglar – bu ma‘no jihatdan adekvat, lekin tuzilishi va obrazlilik jihatdan qisman yoki to‘liq farq qiluvchi birliklar:

a) *maqollar* tarjimasida:

*East or West home is best*  
*O‘z uying o‘lan to‘shaging*  
*Make hay while the sun shines.*  
*Temirni qizig‘ida bos*

*You can’t eat your cake and have it*

*Ikki oyoqni bir etikka tiqmoq*

*A bird in the hand is worth two in the bush.*

*Uzoqdagi xashakdan yaqindagi somon yaxshi*

b) ko‘chma ma‘noli *birikmalar* tarjimasida:

*to make a mountain out of a molehill* -pashshadan fil yasamoq

*by hook or by crook* - nima qilib bo‘lsa ham

*to hit the nail on the head* - mo‘ljalga urmoq

*to beat about the bush* - gapni aylantirmoq

*it is raining cats and dogs* - chelaklab yomg‘ir quymoq.

**4) Tasviriy tarjima** bilan. O‘zbek tilida muvofiq muqobil yoki analog mavjud bo‘lmaganda tasviriy tarjimadan foydalaniladi:

*to show the white feather* – ichidan zil ketti (“oq patini ko‘rsatmoq” deb tarjima qilsak o‘zbek kitobxoniga hech narsa anglatmaydi)

*to have a skeleton in the*

*cupboard (closet)*

– shaxsiy yoki oilaviy siri bo‘lmoq.

*cross the floor of the house*

– bir partiyadan boshqa partiya o‘tib ketmoq.

*a bitter pill to swallow*

– dard ustiga chipqon bo‘lmoq

**5) Antonimik tarjima.** Bu usulda inkor shakldagi jumla tarjimada darak shakl bilan va aksincha ifodalanadi:

*don’t count your chickens before they are hatched* – jo‘jani kuzda sanaymiz.

*keep one’s head*

- gangib qolmaslik

*keep one’s head above water*

- qarzga botmaslik

*keep one’s pecker up*

- ruhiyatni cho‘ktirmaslik

*hold cheap*

- qadriga yetmaslik

**6) Kalkalash usuli.** Bu usul boshqa tur tarjim usullari bilan tarjima qilinmaydigan birliklarni ifodalashda ishlatiladi:

*the moon is not seen when the sun shines* – oy ko‘rinmas quyosh bo‘lganda

*to call things by their true names*

- har narsani o‘z nomi bilan atamoq

Yuqorida keltirilgan inglizcha misollar barcha sohalarda xosdir. Shubhasiz, barcha kasb sohalari ko‘plab o‘z idiomalariga ega. Sohaga doir idiomalarning ma‘nosini ifodalashda ham tasviriy tarjimadan foydalaniladi. Misol uchun, *moliya va biznes sohasiga* quyidagi kabi frazeologizmlar xosdir:

*creeping takeover*

aktsiyalar paketi nazoratiga erishguncha yetarlicha miqdordagi aktsiyalarni individual aktsiyadorlardan bosqichma bosqich sotib olish

*tape dancing (US)*

aktsiyalar narxida nayrang ishlatish metodi, bunda broker o‘z ulushini ham qo‘shib narxlaydi.

*triple witching hour*

shartnomalarning muddati tugaydigan yilning 4 jumasidan biri

Ba‘zan frazeologik birliklar oddiy so‘z birikmalariga tamoman mos keladi, shuning uchun tarjimon kontekstda ularning ma‘nosini to‘g‘ri anglashda va adekvat tarjima yaratishda juda ziyarak bo‘lishi talab etiladi:

*to sit on the fence*

*red tape*

*yellow pages*

*red herring*

panjara ustida o‘tirmoq, shuningdek, kutib qolmoq

qizil tasma, shuningdek, buyruqbozlik

sariq sahifalar, shuningdek, tashkilotlar haqida ma‘lumotlar keltirilgan telefon ko‘rsatmalari kitobchasidagi sariq sahifalar

dudlangan baliq, shuningdek chalg‘ituvchi harakatlar (*to draw a red herring across the path* – e‘tiborni chalg‘itmoq)

Frazeologiya mavzusi yuzasidan yana shuni ta‘kidlab o‘tish joizki, ba‘zida tarjimon o‘ziga xos milliy idiomalar tarjimasiga duch keladi.

Milliy idiomalarni soz‘ma-soz tarjima qilish faqat tarjima tilida ham uning ma‘nosi ma‘lum va mashhur bo‘lganda yuz beradi xolos. Lekin ko‘p hollarda milliy xususiyatga ega iboralarni tarjima tiliga soz‘ma-soz o‘tkazishning imkoni yo‘q, masalan, *to carry coal to Newcastle* – Nyukaslga ko‘mir ko‘tarib bormoq (*Nyukasl–Angliyaning ko‘mir sanoati markazi*). Bu ibora o‘zbek tilida unga muqobil bo‘la oladigan o‘rmonga o‘tib bilan bormoq iborasi bilan tarjima qilinishi maqsadga muvofiq.

Qolgan holatlarda tarjimada neytral yoki og‘zaki (uslubiga qarab) muqobilini izlashga to‘g‘ri keladi hamda o‘zbek va rus tilidagi milliy bo‘yoqdor birikmalardan chetlanish lozim. Yuqoridagi ko‘mir bilan bog‘liq bo‘lgan misol tarjimasini uchun rus tilidagi “*ездить в Тулу с своим самоваром*” iborasini qo‘llash maqsadga muvofiq emas.

O‘ziga xos milliy idiomalar oddiy neytral leksika shaklida ham iboralar shaklida ham tarjima qilinishi mumkin:

<i>to be from Missouri</i>	– har narsa ishonchsizlik bilan qaramoq
<i>to grin like a Cheshire cat</i>	– og‘zi qulog‘ida bo‘lib kulmoq
<i>he will not set the Thames on fire</i>	–u osmondagi oyni olib berolmaydi

Demak, yuqoridagi fikrlardan shu xulosaga kelishimiz mumkinki, idiomatik birliklarning semantikasi murakkab xususiyatga ega. Tarjimonning ularga mos ekvivalent topishiga ta‘sir qiladigan 5 ta jihat mavjud. Ular 1) so‘zlarning ko‘chma ma‘noda ishlatilishi, 2) yaxlit ma‘no kasb etishi, 3) emotsional xususiyati, 4) uslubiy va 5) milliy bo‘yoqdorligi. Ko‘chma ma‘no idiomatik birlik semantikasining eng asosiy xususiyatidir. Masalan:

<i>red tape</i>	– buyruqbozlik;
<i>to kick the bucket</i>	– o‘lib qolmoq;
<i>to was dirty linen in public</i>	– oilaviy sirni dasturxon qilmoq;

Frazeologik birikmalar, birliklar va idiomalarning tarjimasida yuzasidan to‘liq ma‘lumot beruvchi manba bu A.V.Kuninning “Фразеологический словарь английского языка. Москва: Русский язык, 1984” kitobidir.

### Questions for Discussion

1. Qanday birikmalar frazeologizmlar deb ataladi va ular ma‘no munosabati nuqtai nazaridan qanday tasniflanadi?
2. Frazeologik birliklarda alohida so‘zlarning tutgan roli qanday?
3. Frazeologik birlikning turg‘un emasligidan dalolat beruvchi belgi qaysi?
4. Ingliz tilidagi lug‘aviy ma‘noli frazeologizmlarni tarjima qilishda tarjimaning qanday usullaridan foydalaniladi?
5. Mutloq va nisbiy muvofiqliklar orasidagi farq nimada?
6. Idiom animasi?
7. Ingliz idiomalarini tarjima qilishning qanday usullarini bilasiz?
8. Tasviriy tarjimadan qaysi holatlarda foydalaniladi?
9. Frazeologizmlar tarjimasida kontekstning roli qanday o‘rin tutadi?
10. Milliy idiomalarning tarjima xususiyatlari qanday?

### ! Exercise 1

**1. Ingliz tilida barcha sohalarda ishlatiladigan frazeologizmlar qatnashgan quyidagi jummalarni tarjima usullari (mutloq va nisbiy muqobillar, analog, tasviriy tarjima)dan foydalanib tarjima qiling:**

1. For months, she kept saying that she wants to marry Robert, and then one day, *out of the blue*, she announced that she is moving to Spain alone.
2. The news of his arrest *spread like wildfire* through the city.
3. When their relationship had started deteriorating, he told her that they should *turn back the clock* and just go back to when things were simpler.
4. A: I heard rumors that our principal's cousin is a criminal. B: No way! That would leave a bad reputation for our school. A: Well, I guess "*Caesar's wife must be above suspicion*."
5. While there has certainly been progress in some areas, others still *leave much to be desired*.
6. She had *to work her fingers to the bone* to make enough money to raise her kids.
7. Mathematics turned out to be *a hard nut to crack* for students in the examination.
8. The people next door are continually quarreling, but it is usually *a storm in a teacup*.
9. My institution decided to offer me an award, so I shouldn't *bite the hand that feeds* me and criticize its policies.

10. Why do I always *go from one extreme to the other*? Why can't I just be normal?
11. You must make a choice between Mary and Lily, or you'll *fall between two stools*.
12. He studied very hard for the exams and when the results were announced, he **came off with flying colours**.
13. The following *blind date* in a restaurant ends up in throwing cakes.
14. Real estate taxes are always *a burning question* for the town leaders.
15. She has a couple of thousand pounds kept aside which she's saving for a rainy day.
16. I know you want to buy a new TV with your bonus, but you should really *put that money aside for a rainy day*.
17. I have been trying to solve this math problem for 30 minutes, but I think I've been *barking up the wrong tree*.
18. The used car he bought not long ago has broken down and is not worth repairing now. He always seems to *buy a pig in a poke* and never learns from his mistakes.
19. The ancestral property became *an apple of discord* among the three brothers.
20. Making money is not *a bed of roses*; you have to wake up early and go to work.
21. He will have one more *feather in his cap* after he has finished this incredibly difficult assignment.
22. My eldest brother is an engineer by profession but can drive big lorry, can repair the machines and running many stores of himself, he is really *a Jack of all trades*.
23. His speech was designed to give himself more political *elbow room*.
24. She never gave up trying to recover her property, *by fair means or foul*.
25. I have been *sleeping like a log*, which is unusual for me as I'm normally a very restless sleeper.
26. The filling up of this form is the one *fly in the ointment* at the moment because it takes too long.
27. The palaeontologist claimed that he had found a unikedinosaur fossil but it turned out to be *a mare's nest*.
28. Don't trust him, he looks honest but he's *a snake in the grass*.
29. B: "Are you sure we should eat this with our hands?" A: "Why not? All of these people are eating it that way. *When in Rome, do as the Romans do!*"
30. It was time for you to settle down at least five years back. You should find a place that you like and build a home there because *a rolling stone gathers no moss*.
31. Theory says that this material will produce a superior widget, but *the proof of the pudding is in the eating*.
32. I know you don't like the dress very much, but it was a gift; you should *not look a gift horse in the mouth*.
33. We know that we would never reach an agreement over this matter, so its better *to let sleeping dogs lie* and not discuss it anymore.
34. "What will you do if you fail in this exam?" Answer: "I'll *cross the bridge* when I come to it."
35. The train was moving now *at a snail's pace*.

36. The police have only caught the *small fry*. The leader of the gang is still free.
37. The Home Secretary was *keeping a low profile* yesterday when the crime figures were announced in the House of Commons.
38. She is such an *old battle-axe*. I'll bet she's hell to live with.
39. The old lady had lead a solitary life, but when she *kicked the bucket*, the whole neighbourhood came to her funeral.
40. A: "Did you know that Kelly is getting a divorce?" B: "Oh please, that happened months ago. Did you know that *Queen Anne is dead*?"
41. The government *put the cart before the horse* by investing heavily before making major reforms.
42. He had gone to London on a business trip, while there, he *killed two birds with one stone* and visited his relatives as well.
43. All right, everyone, we're not here *to talk shop*. Let's have a good time.
44. The two neighbours had always been quarreling, but they finally shook hands and decided to *let bygones be bygones* when they met at a local event.
45. We are told *time and again* to drink at least eight glasses of water each day.
46. When you teach preschoolers, you get used to hearing *double Dutch* all day.
47. After the news spread about her direct involvement in the big scandal, the friends and relatives *gave* her the *cold shoulder* and eventually she had to leave the town forever.
48. *In the small hours* of the morning, he found himself on the roof, staring out at a half-moon and a scattering of stars.
49. Europe extended the lockdowns, with *fingers crossed* for vaccines during the Covid-19 pandemic.
50. I think I did pretty well in the exams and I'm *keeping my fingers crossed*.
51. *On the face of it*, her proposal seems ridiculous—maybe it will sound better when we learn more about it.
52. He is bound to fail the exam again, *a Leopard cannot change his spots* after all.
53. *At one stage he referred to Anna as John's fiancée*, but later said that was *a slip of the tongue*.
54. The ambulance arrived *in the nick of time*. If they had been 5 minutes later he would have died.
55. The best way to avoid being a *lame duck* in office is not to get elected for another term.
56. "*Break a leg!*" shouted the stage director to his actors before the beginning of the play.
57. He had to learn the *alpha and omega* of the subject before he could even begin his research.
58. She asked her friend to *keep an eye on* her house while she was away.
59. Everyone likes me because I'm so quiet and obedient. The same cannot be said for my wild cousin Nathan, who is *the black sheep of the family*.
60. She is so lazy that she hardly able to *make both ends meet* each month.
61. The story only *makes sense* when my father narrates it. When I tried it just sounded like some jibber jabber.

**! Exercise 2**

Quyidagi moliya va biznes sohasiga tegishli frazeologizmlar qatnashgan gaplarni tarjima qiling:

1. *The proposal went over big with big business.*
2. In the times of stagflation many overseas companies *pulled over*, but somehow we managed *to buck the trend*.
3. *Let's deal him in and give him a piece of the cats*
4. The manager *has put* our project *into cold storage*, so it is still *up in the air*.
5. Lots of *hot money* is being transferred to Switzerland which has always been the *tax haven* for Europe wealthy.
6. All we understood from his *double-dutch* was that it was supposed to be a *Dutch party*.
7. The company *has gone on the hook* recently
8. *If you think he is a soft touch, you have another guess coming; he is just a loan shark, something of a shylock.*
9. The turnover has increased considerably before the *triple witching hour*.
10. The business is slack, and our sales level hardly reaches the *break-even point*.

**! Exercise 3**

Quyidagi iboralar (phrasal verbs)ni o'rganing, yod oling va ma'nolarini inglizcha izohlang:

1. **break in** – bezovta qilmoq, burnini suqmoq.
2. **fall for** – aldanmoq, chuv tushib qolmoq.
3. **give away** – fosh qilmoq, sirni sotmoq.
4. **date back to** – borib taqalmoq.
5. **go off** – aynib qolmoq, achib qolmoq (oziq-ovqat);
6. **give in** – taslim bo'lmoq.
7. **go back on** – so'zidan yoki va'dasidan qaytmoq.
8. **go through** – boshdan kechirmoq.
9. **go out** – olov yoki elektrning o'chib qolishi.
10. **keep up with** – yetishib yurmoq, xabardor bo'lib yurmoq;
11. **look down on** – past nazar bilan qaramoq.
12. **make for** - -ga yo'l olmoq.
13. **make off (away)** – juftakni rostlab qolmoq.

## REFERENCES

*Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Translation: An advanced resource book by Basil Hatim and Jeremy Munday. First edition | Taylor & Francis e-Library, 2004.
3. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.
4. Лексические, грамматические и стилистические проблемы перевода: Сборник упражнений по переводу литературного текста с английского языка на русский / Сост. С.К. Калинкина. – Омск: Омск. гос.ун-т, 2003. – 68 с.
5. <https://fayllar.org/theme-grammar-problems-of-translation.html>

## Lesson 17. Translation of the text “Absentminded professor”

**brush up on something** — review something to make it fresh again in one's mind

I'm going to give a speech tomorrow, so I have to brush up on my notes

**all of a sudden** — something happening quickly without advance warning

It started out to be a beautiful day. Then, all of a sudden, it became cloudy and began to rain.

**had better ('d better)** — should do something ought to do something

I'd better go now or I'll be late for class.

**about to** — on the point of doing something

Tom was about to leave when the telephone rang.

**goes without saying** — something is so obvious that it doesn't have to be mentioned

Mary's an excellent student. It goes without saying that her parents are very proud of her.

**What's the matter?** — What is wrong?

What's the matter with Alice? She looks angry.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. I have to brush up on my French.

my English.

mathematics.

history.

grammar rules.

chemistry.

botany.

2. All of a sudden I remembered.

she left the room.

it began to rain.

Eva started to cry.

Frank became angry.

Harry began to laugh.

Jean wanted to leave.

3. I'd better not go to the movies tonight.

tell Jane what happened.

eat supper now.

lose those papers.

fail the examination.

forget to buy stamps.

sell my car.

4. I was about to study when you came in.

go when the phone rang.

write her a letter when she arrived.

tell them a story when they walked away.

eat supper when John called me.

play the piano when the doorbell rang.

call my dog when he ran into the house.

5. It goes without saying that we must study hard.

haste makes waste.

a penny saved is a penny earned.

many hands make light work.  
you're as old as you feel.  
education is important.  
good health is essential.

6. What's the matter? You look angry.  
John looks tired.  
Your arm is bleeding.  
Mary's shouting.  
The baby is crying.  
George is running.  
You're trembling.

## Homework exercise

Rewrite the following sentences, substituting an idiom for the italicized section of the sentence.

1. Bill looked very sad, but then, without advance warning, he began to sing.
2. Mary was on the point of leaving when Mrs. Alien invited her to stay for lunch.
3. Professor Smith had not given a talk on Shakespeare for a long time, so he had to review some of the plays.
4. 'What's wrong, Fred?' asked Jean. 'You look like you don't feel well.'
5. Anne just told me she can't go with us. Obviously we're disappointed.
6. You should take your raincoat, because it's supposed to rain today.

## Drill 2

### Dialogue

A: Every now and then I get hungry for French food. There's a good French restaurant near here. Let's go sometime. Why not tonight?

B: No, not tonight. You have to make reservations in advance. It's a very popular place. Besides, it's expensive. And I don't have any money.

A: I'm broke, too. Let's save our money and go next week.

B: Okay. But how?

A: We could do without lunch this week.

B: Do you mean every day? I don't feel up to that.

A: Well, then every other day.

### Definitions

**every now and then** — occasionally

Every now and then I like to take a walk in the country.

**in advance** — before ahead of time

If you want to see that play, you should buy your tickets in advance.

**be broke** — be without money

I'd like to go to the concert with you, but I'm broke.

**do without** — live without something

If there's no butter for our bread, we'll do without.

**feel up to** — feel able (health or ability) to do something

I ought to go to Jane's party, but I just don't feel up to it now.

every other — alternate

This class meets every other day, not every day.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Every now and then I get hungry for French food.

John goes to New York.

Mary gives a party.

Henry likes to play cards.

we speak Chinese to each other.

the weather gets quite cold.

the Smiths give a big dinner.

2. You can make reservations in advance.

We bought our tickets

They gave us the information

The teacher told us our grades

Jim gave Anne her birthday gift

I ought to send a telegram

She's going to phone us

3. I'm broke this week.

John's

We're

He's

Ellen's

They're

Tom's

4. We could do without lunch this week.

breakfast today.

supper tonight.

cream in our coffee.

butter on the bread.

dessert every day.

jelly on our toast.

5. I don't feel up to eating any dessert.

going to the concert.

participating in the play.

giving a speech today.

driving to Chicago.

arguing with my wife.

playing bridge tonight.

6. Let's do without lunch every other day.

Let's walk to work

Let's go to the library

Let's play golf

Let's study together

Let's practice French

Let's go swimming

## Homework exercise

Write an original sentence with each of the following idioms:

be broke

every now and then

do without

feel up to

every other

in advance

## Drill 3

### Dialogue

A: Have you heard that Jane cancelled her party next Friday?

B: Yes, but I didn't hear why. What happened?

A: She's going to New York. She has to see about something for her boss.

B: Why did Jane plan the party? She knew all along about New York, didn't she?

A: Yes, but she really isn't to blame. She thought the trip would be next week. Yesterday she was told to go this week.

B: Too bad about the party, to say the least. The trip will do Jane good, though.

A: And she can have the party when she returns.

B: Frankly, I'm glad about the party. I'm up to my ears in work right now.

### Definitions

**see about** — take the responsibility to do something make arrangements for

Let's have a picnic on Sunday. I'll see about the food.

**all along** — all the time

I knew all along that Jack wasn't telling us the whole story.

**be to blame** — be responsible for something bad or unfortunate

Don't punish Billy for breaking the window. He's not to blame.

**to say the least** — to make the minimum comment about something or someone

It's a boring novel, to say the least.

**do someone good** — be beneficial for someone

Go to the seashore for a few days the fresh air will do you good.

**be up to one's ears** — have too much to do

Helen would like to go with us but she can't. She's up to her ears in work.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. She has to see about something for her boss.

some business in Chicago.

that house on Elm Street.

a gift for her mother.

an appointment this afternoon.

a ride downtown.

a contract for her company.

2. She knew all along about the trip to New York.

our party.

Jim's letter.

the accident.

his plans.

her uncle.

your request.

3. She really isn't to blame for the change.

the error.

our problem.

the fire.

what happened.

being late.

losing the tickets.

4. The trip will do Jane good, although.

The change

The comedy

Your visit

That book

My plan

That course

5. Too bad about the party, to say the least.

I'm sorry you can't come,

We're grateful that you told us,

Jim regrets what he said,

I appreciate knowing the facts,

She's a fine wife and mother,

He has a good picture of the case,

6. I'm up to my ears in work right now.

Jim's

They're

Joan's

We're

She's

Bill's

## Homework exercise

Choose the correct idiom from the lesson to complete these sentences.

1. I'm going to the kitchen. I have to...the coffee.

2. You shouldn't talk that way about Barbara. She...for what happened last night.

3. Why don't you take a vacation? The rest will...

4. The Smiths are going to build a new house. Right now they're...in plans and blueprints.

5. I don't know why Henry didn't tell us before. He knew...that Alice wouldn't be here tonight.

6. I'm sorry about what happened, Jack,...I know it wasn't your fault.

# Drill 4

## Dialogue

A: Will you keep an eye on my books? I'll be back in five minutes.

B: Where are you going? Are you up to something? You look as though you are.

A: Not really. But here comes Dorothy. I'd just as soon she didn't see me.

B: Why not?

A: She had her heart set on seeing a movie. I promised to take her. Then I discovered I didn't have any money. I phoned her and said I was sick.

B: Relax. She's going out the other door. You're safe for the time being.

A: That was a close call.

## Definitions

**keep an eye on something, someone** — watch in the sense of take care of

Will you keep an eye on my baby while I go to the store?

**be up to something** — something doing something that one shouldn't do

Henry's been smiling to himself all morning. I think he's up to something, but I don't know what it is.

**just as soon** — prefer that one thing be done rather than another

My wife wants to attend that lecture, but I'd just as soon stay home.

**have one's heart set on something** — want something very much

I don't know what to do. My wife has her heart set on a new coat for her birthday, but I don't have enough money to buy it.

**for the time being** — for the present time

I need a new car, but for the time being this one will have to do.

**a close call** — a situation in which something bad almost happened

I had a close call! A big truck almost hit me!

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Will you keep an eye on my books?

my children?

the class?

the students?

our car?

my dog?

Jim's cat?

2. Where are you going? Are you up to something?

What are you doing?

Who are you calling?

Who are you writing to?

Why are you laughing?

Why are you smiling?

What are you drawing?

3. I'd just as soon she didn't see me.

they didn't find me.

Tom didn't telephone.  
you didn't ask him.  
he didn't invite us.  
we didn't go tonight.  
it didn't snow today.

4. She had her heart set on seeing a movie.  
going swimming.  
buying a new hat.  
attending the concert.  
eating at that restaurant.  
going with them.  
playing golf today.

5. You're safe for the time being.  
You're all right  
You're healthy  
You're rich  
You're accepted  
You're lucky  
You're eligible

6. That was a close call I had.  
you had.  
Mary had.  
Bill had.  
we had.  
Alex had.  
Bob had.

## Homework exercise

Answer the following questions, using complete sentences.

1. Have you had a close call recently?
2. Why is it necessary to keep an eye on little children?
3. If you saw a man climbing into your neighbor's window, would you think he was up to something?
4. If you were asked to choose, would you go to a symphony concert or would you just as soon go to a movie?
5. Have you ever had your heart set on something and then been disappointed?
6. Do you have enough money for the time being?

## Drill 5

### Dialogue

A: Come in, please. Make yourself at home.

B: Thanks. You have a nice place here.

A: I'm glad you like it. The furniture's in pretty bad condition, though. We should get rid of it.

B: Don't do that. It's very comfortable. You have children, don't you?

A: Yes, we do. Three boys and a girl. Not to mention two dogs. So we have to make this furniture

do. As long as the children are small, anyway.

B: I know what you mean. Our children are hard on furniture, too.

## Definitions

**make oneself at home** — be comfortable, as if in one's own home

When people come to our house, we like them to make themselves at home.

**get rid of something** — destroy throw away sell

When Ella told Frank she didn't like his hat, he got rid of it.

**not to mention** — omitting to say anything about something

I can't go to Steve's party. I've got to do my homework, prepare a speech for tomorrow, and study for an exam, not to mention take my little brother to the dentist.

**make something do** — use what one has instead of getting something else that would be better

If there isn't cream for our coffee, we'll have to make milk do.

**be hard on something** — treat roughly

My son is hard on shoes. Look at this pair. These were new a month ago.

**as long as** — because something else is happening at the same time

As long as you're going to the drugstore anyway, buy me some aspirins.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Come in. Make yourself at home.

Sit down.

Take off your coat.

Let me take your hat.

Have a chair.

Look around.

Have a cigarette.

2. We should get rid of the furniture.

those curtains.

this sofa.

these lamps.

that table.

this rug.

those chairs.

3. We have three children, not to mention

two dogs.

four cats.

ten goldfish.

five grandchildren.

two horses.

twenty canaries.

six kittens.

4. We have to make this furniture do.

this rug do.

these chairs do.

that sofa do.

those lamps do.

this car do.

these pictures do.

5. As long as the children are small, we can't travel.

we won't buy furniture.

I won't work.

I'll teach them at home.

Mary stays home.

we must take care of them.

we have a lot to do.

6. Our children are hard on furniture.

shoes.

clothes.

our nerves.

each other.

their toys.

everything.

## Homework exercise

Rewrite these sentences, substituting an idiom where possible.

1. While Bobby is in elementary school, we want to remain in this neighborhood.

2. I'm going to throw out these curtains. I don't like them any more.

3. Come in and sit down. Please be comfortable.

4. I don't like to give my nephew toys for Christmas. He doesn't take care of them.

5. Jim didn't want to go to the movies because he had to study, without talking about the fact that he doesn't have any money.

6. The Browns wanted a new sofa but decided to continue using the old one for another year.

## Reading I: The Absentminded Professor

Every afternoon when Professor Herbert Alien walked home from the university, he was so occupied with the book in his hand that he never saw anything around him. When he reached home, his wife would say, 'What happened today, Herbert?' and he would answer, 'Nothing'. The truth was that if anything did happen, he didn't know it. He was much too busy brushing up on Voltaire, Hegel, or some other philosopher. Still, he gave his wife the same answer every day. She knew in advance that he would, but she asked anyway.

One day, however, Herbert had a different answer ready for his wife. It was all because of the weather. That afternoon the spring weather was so beautiful that he left the university earlier than usual and went to the park. Of course, he carried a philosophy book in his hand. As long as he had to read this book anyway, why not in the park? He sat down on a bench under a tree, made himself at home there, and started to read. Around him were people enjoying the sunshine. The trees were covered with leaves the flowers were all in bloom every now and then a bird sang. It was a lovely day.

Professor Alien was about to begin the second chapter of his book when a man said, 'Well, hello. The last time I saw you was in Philadelphia, wasn't it? Remember? But what are you doing here? Do you live in this town? I'm here to see about for my office. I've been up to my ears in work'. 'Why, I —' At first Herbert didn't know what to say. He hadn't been in Philadelphia since 1952, when he went there with his wife to visit her cousins. The man was mistaken, to say the least. Herbert had never seen him before.

The businessman must have noticed the strange expression on Herbert's face. 'What's the matter?' he asked. 'Don't you remember me?'

'Are you one of my wife's cousins?'

It was the other man's turn to have a strange expression. 'I...I don't think so'.

'Then I don't know you,' the professor replied calmly. 'The only people I know in Philadelphia are my wife's relatives'.

'Excuse me,' the businessman said. 'I obviously made a mistake'.

'That's all right,' replied the professor and returned to his book. He had read only five minutes when, all of a sudden, a lady with a little boy spoke to him. 'Pardon me, sir,' said the lady. 'You look like a kind person. Will you keep an eye on my little boy while I go across the street to the drugstore? I'll be back in five minutes'.

Before he could say anything, the woman was gone. The professor put his book down and looked at the child. The child looked at the professor. 'What's your name?' asked the boy.

'Herbert Alien. What's yours?'

'Alien Herbert'.

'Really? That's very interesting'. The professor thought about this coincidence for several minutes.

'I want some ice cream,' the boy said, pointing to a man selling it nearby.

'All right,' said the professor. 'Come with me'. He took the boy to the ice-cream man. 'What flavor?' he asked the boy.

'Chocolate'.

The professor did not notice that the boy was wearing a white shirt. Almost immediately there were spots of chocolate on it.

'Oh! Look at him!' cried the child's mother when she returned. 'You're to blame for it! Why did you let him have it?'

'He wanted it,' Professor Alien said timidly.

'He could have done without it!'

'I'm not used to being around children,' the professor confessed.

'That's obvious,' said the woman. 'What am I going to do? I have to meet my mother-in-law here in ten minutes. If she sees Alien like this, she'll tell my husband I'm a careless housewife, not to mention a poor mother. I'll just have to take him home and change his shirt. I can't get rid of those spots here. I should have known all along not to leave Alien with a stranger'. She hurried away angrily, pulling the chocolate-covered boy after her.

'That was a close call,' Herbert told himself. 'I thought for a minute she was going to have me arrested'.

Once again Professor Alien opened his book. It was extremely interesting. For the time being he was able to forget the woman and her little boy.

Just fifteen minutes later someone touched his arm and asked, 'Can you let me have a quarter, mister? I'm broke and I haven't had anything to eat all morning. I've had my heart set on a nice big hamburger all day. It's all I think about'.

The professor, his mind deep in thought on a statement by Voltaire, did not understand. 'What did you say? You broke something?'

'No, no!' the man answered. 'I said I'm broke. I need twenty-five cents for a hamburger'.

The professor looked in his pockets. Finally he shook his head. 'I'm sorry,' he said, 'but I don't have a quarter. Can you make a fifty-cent piece do?'

The poor man looked at the professor as though he couldn't believe him. 'I...I suppose so,' he replied. He took the fifty-cent piece and, thanking the Professor, hurried away, shaking his head. For the next half hour, nobody interrupted Professor Alien. However, he didn't read his book. There was too much to see: a big fire in the store down the street, an automobile accident at the corner, and a military parade that marched right in front of the park. In fact, all these things happened at the same time. It goes without saying that he had no time to read.

At 4:30 p.m. his alarm wristwatch notified him that he'd better go home. Two years before, his wife had given him the watch before that he was always late for dinner. The professor got up from the bench in the park and started home.

When he reached the house, his wife opened the door for him. 'Where have you been?' she asked, 'and what have you been up to?' She seemed slightly annoyed. The president of the Philosophical Society telephoned. 'The meeting tonight has been cancelled. I tried to reach you at the university, but you had already left'.

'I had? Oh! Yes. Now I remember. It was such a fine afternoon that I went to the park'.

His wife's attitude suddenly changed. 'You did? I'm very glad, Herbert. The fresh air and sunshine do you good. You should go to the park every afternoon that the weather is nice'.

'I can't go that often'.

'Then go every other afternoon. You're too hard on yourself always studying. Did you see anything interesting in the park?'

Professor Alien smiled. Today he would have lots of things to tell his wife.

'I know, I know,' Mrs. Alien went on before he could speak. 'As usual, you didn't see anything. Sometimes, Herbert, I wish you'd take your nose out of your books long enough to look at the world around you. Frankly, it's a lot more interesting'.

Her husband nodded quietly, then went into the living room and sat down. He didn't feel up to arguing with her. And besides, maybe his wife was right. She almost always was. Maybe nothing really had happened in the park that afternoon. Perhaps he had gone to sleep and really just dreamed it all. Yet it had been so exciting that he'd just as soon believe it was true. He felt rather regretful. He was so absentminded that he couldn't trust his own ability to remember anything, not even something that happened an hour before!

Herbert was about to remove his coat when he saw a spot on his sleeve. Chocolate ice cream! He smiled. It hadn't been a dream after all. Everything had really happened. He got up from his chair and hurried into the kitchen to tell his wife.

## Questions about the reading

1. Why did Professor Alien go to the park?
2. Who was the first person he met in the park?
3. What was his experience with Alien Herbert?
4. Why did he give the poor man fifty cents?
5. What made Professor Alien go home at 4:30?
6. What message did his wife give him when he got home?
7. What did he answer when his wife asked what had happened in the park?
8. What helped the professor remember his afternoon in the park?
9. Are you ever absentminded?
10. Do you think Professor Alien went to the park again? Why?

## Lesson 18. Translation of the text “The variety show”

### Dialogue

A: Friday is a holiday. Let's take advantage of the long weekend. Do you want to go to New York? We could leave Thursday night.

B: Okay. But I'd rather go on Friday. I have to get my car fixed.

A: All right. We can take turns driving.

B: Fine. We won't get so tired that way.

A: I'm looking forward to seeing New York. I've never been there.

B: I haven't either. Let's make the most of our weekend.

A: We can go sightseeing during the day. In the evening we can go to a play. Do you think we can get tickets?

B: I don't think we stand a chance. It's hard to get tickets on weekends. Anyway, we can try.

## Definitions

**take advantage of something** — to use something for one's own benefit

Let's take advantage of this wonderful weather and go to the seashore.

**would rather ('d rather)** — prefer

Would you like pancakes for breakfast? — No, thank you. I'd rather have bacon and eggs.

**take turns** — do something alternately with other persons

There was only one dictionary, so the students had to take turns using it.

**look forward to something** — anticipate with pleasure I've been working hard

I look forward to my vacation this year.

**make the most of something** — do the best one can in a situation get as much as possible out of it

You made the most of your three days in Paris. I think you saw everything there.

**stand a chance** — have the possibility

Phillip wants a scholarship to Harvard but he doesn't stand a chance of getting one.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Let's take advantage of the long weekend.

our free time.

John's offer.

this fine weather.

Betty's invitation.

Dave's good nature.

our opportunities.

2. I'd rather go on Friday.

see them tomorrow.

visit her this evening.

play golf on Saturday.

buy a bigger house.

find a newer car.

do it myself

3. We can take turns driving.

using the dictionary.

reading the magazine.

dancing with Madge.

playing the piano.

cutting the grass.

using the camera.

4. I'm looking forward to seeing New York.

going with you.

visiting with them.

fishing in that lake.

dancing with Eleanor.

swimming in the ocean.  
attending that exhibit.

5. Let's make the most of our weekend.  
our weekend.  
the sunny weather.  
the time we have left.  
our vacation.  
Jim's invitation.  
Jim's invitation.  
our day in the mountains.  
our good fortune.

6. We don't stand a chance of getting tickets.  
going with them.  
finding our dog.  
learning her name.  
selling the car.  
arriving on time.  
borrowing the money.

## Homework exercise

Write a short Dialogue with some of the following idioms:

take advantage of  
make the most of  
look forward to  
take turns  
would rather  
stand a chance

## Drill 7

### Dialogue

A: I'm very proud of my daughter. She has quite a good memory. She does her best to remember all she reads. And she's only nine years old.

B: That's very good. Whom does she take after? You or your wife?

A: My wife. As a child Julia learned lots of poems by heart. She still knows quite a few of them.

B: I never could memorize poetry. On the other hand, I remember numbers. I never forget an address or a date.

A: Not even your wife's birthday?

B: Never! Alice would take a dim view of that!

### Definitions

**do one's best** — make the greatest effort that one can

I'm not sure I can be there tonight, but I'll do my best. It all depends on how much work I finish this afternoon.

**take after someone** — resemble in appearance, personality, or character

Peter takes after his mother in personality and his father in appearance.

**by heart**- by memorizing

In elementary school I learned several of Longfellow's poems by heart.

**quite a few** — many

I haven't any recordings by Tom Jones, but I have quite a few by the Beatles.

**on the other hand** — looking at the other side of the question

Bert is extremely intelligent on the other hand, he's a very lazy student.

**take a dim view of something** — have a poor opinion of something disapprove of something

Mrs. Wright takes a dim view of the way her sister is raising her family.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. She does her best to remember everything.

please her parents.

learn her lessons.

be polite to them.

understand the language.

do her work well.

pronounce the words perfectly.

2. Does she take after your wife?

her mother?

you?

your husband?

her father?

her uncle?

Mary?

3. Julia learned many poems by heart.

Bill learned many jokes

Jimmy learned the grammar rules

I'm learning square roots

She has learned these idioms

We're learning that story

He learned those facts

4. She knows quite a few poems.

She remembers

She understands

She recites

She likes

She reads

She writes

5. I forget names. On the other hand, I remember numbers.

faces.

dates.

addresses.

voices.

movie titles.

recipes.

6. Alice takes a dim view of my hobby.

your study habits.  
John's driving.  
Mary's cooking.  
our vacation plans.  
Bill's stories.  
Jane's dresses.

## Homework exercise

Write an original paragraph, using at least three of the idioms you learned in this lesson.

## Drill 8

### Dialogue

A: I'm furious with Norma! She's always late.

B: Always? Why don't you talk it over with her? Encourage her to be on time.

A: Look! I've talked till I'm blue in the face. It's out of the question.

B: There must be something you can do.

A: I doubt it. Last night we went to a concert. Do you know what time we got there? Just in time to go out for the intermission!

B: I guess you're just wasting your breath then. Time means nothing to Norma.

### Definitions

**talk something over** — discuss

Jim always talks things over with his parents before he makes an important decision.

**on time** — at the hour designated not before or after that hour

Bill's very punctual he's always on time for everything.

**till one is blue in the face** — until one can say no more in trying to convince someone of something

Bob's father talked to him till he was blue in the face, but it did no good the boy quit school anyway.

**in time to** — be at a place at the right time to do something

George couldn't come for dinner, but he arrived in time to have dessert and coffee with us.

**out of the question** — impossible beyond consideration

Your suggestion that we go swimming is out of the question it's much too cold today.

**waste one's breath** — speak uselessly, to no purpose

If you tell Jeff not to go, you'll just be wasting your breath he'll go anyway.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Why don't you talk it over with her?

the project over with John?

your problem over with Professor Jones?

your plans over with your parents?

this idea over with the president?

everything over with them?

this case over with a lawyer?

2. Encourage her to be on time.

Tell them to be  
Be sure the boys are  
I always try to be  
He never gets here  
Tell him he has to be  
Ask them to try to be

3. I've talked till I'm blue in the face.  
He's argued till he's  
She's explained till she's  
We've repeated it till we're  
They're discussed it till they're  
I've gone over it till I'm  
He's talked till he's

4. Being late is out of the question.  
Selling the house  
Going to such a place  
Staying here  
Going with them  
Swimming in this weather  
Buying a new car

5. We arrived in time to go out for intermission.  
have dinner with them.  
hear Jim's speech.  
talk to the Smiths.  
get a copy of the book.  
see the TV show.  
eat lunch.

6. You're wasting your breath  
talking to him.  
explaining it.  
describing them.  
discussing it.  
giving the details.  
yelling at them.

## Homework exercise

Answer these questions, using idioms where possible.

1. Do you think a husband should discuss his problems with his wife?
2. Are you always punctual for class?
3. Do you know people whom it is useless to try to convince of anything?
4. As long as a student's questions are reasonable, do you think the teacher should answer them?
5. If you are invited to dinner, when should you arrive?
6. How would you describe the way Charles talked to Bill? He talked to Bill for three hours and tried to convince him not to go to New York at tin's time, but Bill refused to accept his idea.

# Drill 9

## Dialogue

A: What's wrong with you? Your face is swollen.

B: My jaw aches. I don't know why.

A: Let me see. No wonder it hurts! One of your teeth looks decayed. You'd better see a dentist right away.

B: Do you think so? I've been putting it off. To tell the honest truth, dentists scare me. I get cold feet when I have to go to one.

A: Don't be foolish. You'd be better off seeing one. I'll make an appointment for you.

B: Okay. I might as well go. But find me one who doesn't hurt!

## Definitions

**no wonder** — it isn't surprising

No wonder you're tired! You walked ten miles today!

**right away** — immediately

I'm sorry I forgot to get that medicine for you I'll take care of it right away.

**put something off** — postpone

Because of the weather, we had to put our picnic off until next Sunday.

**get cold feet** — become very cautious be afraid to do something

John wanted to ask Vera to marry him, but he got cold feet.

**be better off** — be better on a long-term basis

Do you think I'd be better off quitting my present job and going to New York?

**might as well** — it is a good idea (to do something), although not of major importance

If you're going to the library, I might as well go with you and return these books.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. No wonder your face is swollen!

John's angry with you!

Mary is late today!

Fred isn't speaking to her!

Bill wanted to leave early!

Helen asked Bob to pay her!

you lost your pocketbook!

2. You'd better see a dentist right away.

I'll take care of that

She's coming to talk to us

He wants to see her

They need the money

We ought to get it

I have to see you

3. I've been putting off going to the dentist.

studying for my exam.

paying my income tax.

writing a letter to Tom.

sending you that book.  
asking her for the money.  
telling her the truth.

4. I get cold feet when I have to go to the dentist.  
give a talk.  
ask for money.  
see the doctor.  
talk to Alice.  
speak to my boss.  
take medicine.

5. You'd be better off seeing a dentist.  
going on a diet.  
doing your homework.  
telling her what happened.  
leaving before it gets dark.  
taking the children home now.  
returning the book to the library.

6. I might as well go now.  
study now.  
speak to them.  
telephone Bill.  
go back to Miami.  
tell the truth  
give her my answer.

## Homework exercise

Answer true or false to the following sentences, and correct those that are false.

1. No wonder Jim is happy! He just lost a hundred dollars.
2. If you want me to do this work right away, I'll be glad to. I'll do it next month.
3. If you are in a hurry to finish something, you shouldn't put it off.
4. Jack wanted to marry Ella, so he got cold feet and asked her.
5. I might as well go to the drugstore with you I need some toothpaste.
6. If Bob wants a good job, he'd be better off not to finish his education.

## Drill 10

### Dialogue

A: Your sales department is quite impressive. I see Bill White is in charge of it. He's a friend of mine.

B: Bill is a fine worker. He's done very well here. Little by little sales have increased. Thanks to Bill White.

A: Everyone likes Bill. He makes friends easily. That should be quite useful to you.

B: Yes, it is. He's hit upon a new sales method, too. It's very effective. Tell me, where did you meet Bill?

A: In high school. Even then he showed promise.

B: We're lucky to have Bill with us. We need more like him: men who can hold their own in any

situation.

## Definitions

**in charge of something** — responsible for something, such as the department of a large company or an activity for which arrangements must be made

Alex is in charge of the publicity committee for the school dance.

**little by little** — gradually

Frank broke his leg and couldn't walk for a long time, but little by little he began to use it again.

**make friends** — form friendships with people

Alice is very lonely, and I think her problem is that she doesn't know how to make friends.

**hit upon something** — to discover something that will help make progress in a certain cause or situation

The scientist worked for a long time but could not solve his problem then, after many hours, he hit upon the right solution.

**show promise** — give the impression of having the ability to do something in the future

Betty has a beautiful voice and shows promise of being a great singer.

**hold one's own** — to maintain oneself in, be equal to, a given situation

Bob's parents don't worry about him they know he can hold his own in his university studies.

## Substitution drill

Repeat the following sentences, using the substitution listed.

1. Bill White is in charge of the sales department.

meeting.

picnic plans.

office.

excursion.

party arrangements.

tour of the city.

2. Little by little sales have increased.

he's learned English.

she's lost weight.

John's stopped smoking.

they paid for their car.

he lost interest in golf.

we saved enough money for the house.

3. Bill makes friends easily. Everyone likes him.

George

Frank

Henry

John

Ed

Jack

4. He's hit upon a new sales method.

a very good approach.

some interesting ideas.

an excellent method.

an exciting plan.

some new theories.  
something revolutionary.

5. Even then Bill showed promise.

As a boy

When he was young

Long ago

When he began work

Before he was twenty

Until he got that job

6. We need men who can hold their own in any situation.

The company wants

There's always a demand for

I prefer

They hire

There are jobs for

The world can use more

## Homework exercise

Answer the following questions:

1. If I do something little by little, do I work rapidly or slowly?
2. Is a person in charge responsible for something or only helping with it?
3. Does a person who makes friends easily usually have many friends or only a few?
4. Is it a compliment to say that someone shows promise?
5. Have you ever hit upon a good idea? Tell about it.
6. Can you hold your own in any situation?

## Reading II: The Variety Show

'What our club needs is more members,' the secretary reported.

'And membership dues,' added the treasurer.

'How can we get them?' asked the vice-president.

'It's simple. We find a way to make people want to join the club,' answered the president.

The International Friendship Club wasn't old, but it wasn't new, either. It had been organized two years before so that people from different countries could make friends with each other. At first there had been lots of activity, but little by little the club had become inactive. Now there was a possibility it might cease to exist if something wasn't done soon. A special meeting of the officers of the club was being held to talk the situation over. Something had to be done to improve the Club. They took turns making suggestions.

The meeting had started on time, promptly at eight o'clock, and finally at midnight it was decided that the best way to increase membership was to give a variety show with everyone participating. There was a lot of talent in the club, and they wanted to take advantage of it. It was hoped that people seeing the show would like to join an organization that could present entertaining programs. One or two members took a dim view of the idea, but they were outnumbered.

Quite a few different countries were represented in the club, and the possibilities for an enjoyable show were excellent. A committee was appointed, with Bill Harris in charge of it. Preparations began immediately.

Unfortunately, Bill had problems right away. When he asked members to participate in the show, they each replied, 'I'd rather not be in it, but I'll do my best to help in other ways.'

'Surely you can do something,' Bill said to each person who refused to be in the show. 'You can sing or dance or recite poetry.'

'Not I,' was the reply. 'You're just wasting your breath asking.'

It seemed to be out of the question. No one would be in the program. They all said they got cold feet every time they had to stand up in front of a crowd.

When Bill reported back to the committee, one member suggested. 'We could do some tableaux you know, present famous scenes from history, something like that. No one has to speak or move.' The other committee members said no, the programs should be more modern, that no one did tableaux any more.

Bill was very discouraged. That evening, talking with his wife, Marilyn, he said, 'When I tell the members what I want them to do they immediately say no. I talked to Mike Donaldson till I was blue in the face, but he still refused. On the other hand, he insisted he wanted to help.' Bill shook his head. 'Everyone wants to help but not in the one way I really need help! I think we'll just have to change our plans. Perhaps we'd be better off to postpone the show until later.'

Marilyn did not reply right away. She sat thinking for a long time.

'I'm going to bed,' Bill sighed wearily.

'Just a minute,' Marilyn told him. 'I have an idea. I think I know a way to make the most of this situation. Maybe you won't have to put off the show.'

Bill, halfway up the stairs, looked doubtful as he stopped and faced his wife. There was a questioning expression on his face.

'Remember the Matsons?' Marilyn asked.

'Tim and Ellen Matson?'

'That's right. Remember that last year they gave a puppet show at the high school?'

Bill came back down the stairs. 'Oh, yes. They were very good, as I recall. The show was terrific. Everyone enjoyed it.'

'They made a lot of money for the school library, too.'

'But I don't understand. What has a puppet show in the high school to do with the International Friendship Club? The Matsons give shows for children.'

'Just be quiet and listen to my plan.'

In a very short time, Marilyn explained her idea to Bill. When she finished, he nodded his head thoughtfully. 'We might as well try it,' he agreed. 'Nothing lost, and it just might work.'

'Of course it will work,' Marilyn assured him. She went to the telephone and began to dial the Matsons' number.

Bill smiled at his wife. She was very confident. He decided she could hold her own in any situation.

'Maybe you've hit upon something, Marilyn,' he confessed. 'It shows real promise.'

During the next month Bill Harris and his committee worked hard. They had not realized there was so much to do in preparation for such a program. One good thing, however, was that the performers did not have to learn anything by heart. Cooperation from the members, now that Marilyn had given them a new idea, was excellent. In fact, so many people agreed to be in the show that they had to make a selection of the best acts.

Publicity for the show was very good, and on the evening of the performance, the auditorium was filled. Everyone was looking forward to the program. It was advertised as a puppet show that was different, with something for everyone from six to sixty.

'I'm not sure,' Bill told Marilyn excitedly, taking his seat just in time to hear the overture, 'but I think we stand a chance of making a lot of money for the club tonight. Quite a few people want to be members, too.'

'Shh!' Marilyn whispered. 'The curtain is going up. The show is going to begin.'

A piano began to play and the curtain went up. A puppet dressed as a master of ceremonies announced the first number. A pretty girl puppet appeared. A feminine voice began to sing a humorous song about the difficulties of learning a foreign language. Whoever it was had a

beautiful soprano voice, and the audience demanded an encore. 'Doesn't that sound like Norah Lawton?' one member whispered to her husband. 'I had no idea she could sing. But then her mother had a lovely voice I guess Norah takes after her.'

From the first act to the last one, the entire program was excellent. No wonder almost every performer had to repeat his or her number.

This had been Marilyn's idea. If the members refused to take part in the variety program because they didn't like to appear before big crowds, then a way would be found to avoid that. The puppet show had been the perfect solution!

## Questions about the reading

1. What two things did the International Friendship Club need?
2. What was the purpose of the special meeting? How long did it last?
3. What decision was finally reached?
4. Did Bill Harris get help for the program? What was his problem?
5. Who helped Bill solve his problem?
6. Why wasn't it necessary for the performers to learn their parts in the program by heart?
7. Was the variety show a success?
8. Why had Marilyn's idea been a good one?
9. Do you belong to any clubs?
10. Do you like to participate in programs?

## Lesson 19. Translation of the text “Lesson for a doctor”

### Dialogue

A: What a car! Every day it gets worse. Now it won't start at all. I guess I need a new one.

B: Here's an ad about a big auto sale. There are several good bargains. Do you want to look at it?

A: By all means! Let me see it. In my frame of mind, I'd buy a car today.

B: You can save a lot by paying cash.

A: Yes, I know. But remember, I'm a student. I have to cut corners where I can. I'll have to buy it on credit.

B: Well, be careful of the salesmen. Don't let them put anything over on you.

### Definitions

**at all** — used with negative expressions to give emphasis.

I've read that book, but I didn't like it at all.

**by all means** — definitely, certainly

When Mary asked her husband if he wanted steak for dinner, he replied, 'By all means!'

**frame of mind** — mental state

Be sure, Edith, that your husband is in a good frame of mind before you show him your new hat.

**cut corners** — economize

When you have six children, you have to learn how to cut corners.

**on credit** — make regular payments not pay cash for a purchase

If you buy your car on credit, it's more expensive than if you pay cash.

**put something over on someone** — deceive someone

I believed everything he said and then discovered none of it was true. He really put something over on me.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. My car won't start at all.

This engine won't go

My son won't eat

That dog doesn't bark

She won't speak to me

They don't like fish

He doesn't speak French

2. By all means! Show me the newspaper.

Tell me what I should do.

Come with me to buy a car.

Send me that information.

Invite us to your wedding.

Let us help you plan the picnic.

Take my car if you want to.

3. In my frame of mind, I'd buy a car today.

quit school right now.

go right over there.

tell him what I think.

refuse to do it.

say the wrong thing.

probably hit him.

4. Jim has to cut corners where he can.

Alfred

Paul

Bert

William

Charles

Alex

5. I'll have to buy it on credit.

You can purchase it

They buy everything

We bought our house

She bought her coat

They'll buy their car

I got my furniture

6. Don't let them put anything over on you.

her

Jim

the salesman

Alice

those people

that boy

## Homework exercise

Read the Dialogue, filling in the blanks with the appropriate idiom.

A: Have you had any news from your family?

B: No, I haven't heard anything...My father's supposed to send me some money. Could I borrow some from you if he doesn't send it soon?

A:...You know you can.

B: Thank you. I hate to borrow, but I'm worried about paying my room and board.

A: You can economize in some places, but that's one where it's impossible to...

B: I need a pair of shoes too, but in my present..., I don't want to spend the money.

A: You could buy them..., but of course they cost more that way.

## Drill 12

### Dialogue

A: Have you heard from your brother recently?

B: Tom? No, I haven't. He must be furious with me. I've owed him a letter for six weeks. You know how it is: if you don't write letters, you don't get any. That stands to reason.

A: Don't blame yourself. Remember how busy you've been lately. For one thing, you've had exams all month.

B: That's true. But it's no excuse. I've no business neglecting my own brother.

A: Well, never mind. I'll write Tom a letter this evening. If you like, I can put in a word for you. Then you'll be in the clear.

B: Thanks a lot. I'll write a letter next week and make up for it.

### Definitions

**stand to reason** — be a logical conclusion

If he lied to you about one thing, it stands to reason that he'd lie about other things, too.

**have no business doing something** — have no right to do something

You had no business using my car without asking me first!

**never mind** — don't worry

If you can't get that book for me at the library, never mind. I'm going tomorrow, and I can get it then.

**put in a word for someone, something** — say something positive for someone or something

If you have a chance to put in a word for me when you speak to the mayor, I'll appreciate it.

**in the clear** — free from suspicion, blame, or obligation

The suspect's explanation to the police of why he was present at the scene of the crime was a very good one and put him in the clear.

**make up for something** — compensate for something, often an unkind or inconsiderate act

Jim took my whole evening asking me questions about his physics exam. However, he made up for it the next afternoon by repairing my car.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. If you don't write letters, you won't receive any. That stands to reason.

If you don't study, you won't learn.

People are nice to us if we are nice to them.

Girls like boys who are polite to them.  
Practising your English will improve it.  
If we want to lose weight, we have to eat less.  
It isn't healthy to stay up late every night.

2. student 1: Mary forgot to write to Tom. student 2: Never mind. She can do it tomorrow.

Bill didn't mail your card.

Alice forgot to phone Bill.

You didn't tell Mary the news.

We forgot to invite Jane.

I didn't wash my shirt.

Jack and Bob didn't do their homework.

3. I've no business neglecting my family.

leaving the children alone.

going to the movies tonight.

buying a new car right now.

taking time out for lunch today.

telling Anne all the details.

going fishing today.

4. I'll be glad to put in a word for you.

your idea.

Alex.

the Browns.

Bill's promotion.

Laura.

a new desk for Joe.

5. Pay the bill. Then you'll be in the clear.

Sign the contract.

Send the letter.

Return the papers.

Buy Ruth some flowers.

Call her immediately.

Tell them the truth.

6. I'll write a letter next week and make up for it.

I'll work an extra hour and

I'll do something for them to

I'll send you five dollars to

I'll take them in my car and

I'll study until midnight and

I'll buy her some roses to

## Homework exercise

Change the following sentences into questions then answer them in the negative.

1. What that man said put him in the clear.

2. Mr. Brown promised to put in a word for me at the office.

3. I'll make up for your help with my homework by cutting your grass.

4. It stands to reason that if you break the law, you will be punished.

# Drill 13

## Dialogue

A: It's a beautiful day. Let's go for a walk.

B: I'd like to, but I feel under the weather. I think I'm catching cold.

A: That's too bad. You'd better watch your step then. A cold is no fun.

B: I guess it serves me right. I went out without a coat last night. Anyway, I'll stay in the house and rest today.

A: The best cure for a cold is to take it easy. Drink lots of liquids, too. I'll do that. I don't want to go from bad to worse. I might catch the flu.

## Definitions

**under the weather** — not feeling well physically

I'm feeling a little under the weather tonight, so I think I'll go to bed early.

**catch cold** — to get a cold

I enjoyed the football game, but it was such a wet, windy day that I caught cold.

**watch one's step** — be careful in one's conduct

Watch your step, young man! If you're late for work again, you'll lose your job.

**serve someone right** — get what someone deserves (usually used in the negative sense)

It serves Albert right that he missed the train. Maybe he'll learn to be on time after this.

**take it easy** — relax

Steve, you're working too hard. Sit down and take it easy for a while.

**go from bad to worse** — become progressively worse

After Joe became president of the club, we thought everything would be all right. Instead, things went from bad to worse.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. I feel a little under the weather today.

He feels

Mary feels

They feel

We feel

John feels

My mother feels

2. I think I'm catching cold.

Jim believes he's

Alice feels she's

My aunt thinks she's

Bob doesn't believe he's

Frank says he's

Mother denies she's

3. You'd better watch your step, Tom!

You should

You ought to

You must

You have to  
I told you to  
You've got to

4. It serves me right if I catch cold.  
am late for class.  
miss my train.  
lose my job.  
catch pneumonia.  
don't get the position.  
don't find my wallet.

5. For a cold, the best cure is to take it easy.  
For your nerves you should learn to  
If you want to enjoy life, you ought to  
If you want people to like you, you must  
One lesson Tom had to learn was to  
My father is healthy because he knows how to  
The reason I feel well is that I've learned to

6. I don't want to go from bad to worse.  
That situation will go  
Their relationship has gone  
Her studies have gone  
The condition of this house has gone  
Our relations with that country have gone  
His work for the company has gone

## Homework exercise

Rewrite the following paragraph, using idioms where it is possible to do so.

Bob was not feeling very well. He seemed to be getting a cold. His mother told him to be careful or the cold would become worse he might get influenza. She told him to relax and drink lots of liquid. 'I guess I deserve this cold,' Bob admitted. 'I went out in the rain without a coat last night.'

## Drill 14

### Dialogue

A: I put my foot in it today.

B: What happened?

A: I had words with my aunt. I felt terrible about it later. But I'd been on edge all morning.

B: Come to the point. Why did you argue?

A: My son Billy misbehaved. I punished him. Aunt Rose defended Billy. That was the last straw! I told her not to interfere.

B: Is everything all right now?

A: Yes, everything is fine. I'm glad I took a stand with Aunt Rose, though. We understand each other better now.

### Definitions

**put one's foot in it-** say or do the wrong thing

Joe put his foot in it when he told Ethel she looked like Dora. The two girls dislike each other.

**have words with someone-** quarrel argue with some person

I had words with the manager of that store, because he refused to refund my money for a TV set that wasn't operating properly.

**on edge-** nervous irritable

What's the matter with Ray? He seems to be on edge about something.

**come to the point-** be definite, precise in telling something

Professor Johnson's stories are interesting but long, and he never seems to come to the point.

**the last straw-** the point beyond which one can endure no more

When I told him to pay me the money he owed me, he said he couldn't instead he asked to borrow an additional five dollars. That was the last straw!

**take a stand on something-** make a firm decision about something

I don't like the way Tom operates. One day he says one thing and another day he says the opposite.

I wish he'd take a stand on something.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Jim put his foot in it today. He argued with the teacher.

He spoke back to his father.

He had an accident with his brother's car.

He told Alice she wasn't pretty.

He lost Professor Smith's book.

He told his mother-in-law she was wrong.

He told his wife he didn't like her cooking.

2. I had words with my aunt today.

Emily

my wife

Leonard

Geraldine

my boss

Jim's brother

3. I've been on edge all morning.

this afternoon.

all day.

for several days.

since Mary left.

lately.

this week.

4. Come to the point. Why did you argue?

Why are you late?

Where is the money?

Who took my car?

When will you bring it?

What time are you leaving?

Why can't you go?

5. Aunt Rose defended Billy. That was the last straw!

Jim wrecked my car.

He asked to borrow some money.  
She ruined her stockings.  
The boss wouldn't give him a raise.  
At the last minute Ben couldn't pay.  
I couldn't remember the answer.

6. I'm glad I took a stand with Aunt Rose.  
my brother-in-law.  
my co-worker.  
the telephone company.  
that salesman.  
that government official.  
those students.

## Homework exercise

Write a short composition about one of these situations:

1. A time when you had words with someone
2. A time when you put your foot in it
3. A time when you felt like saying 'That's the last straw!'

## Drill 15

### Dialogue

A: Good afternoon. May I help you?

B: Thank you. I need some gloves for skiing. I've already been to three stores. So far I haven't found anything I like.

A: Perhaps this pair will serve your purpose.

B: These look good. In fact, they're the best ones I've seen yet. They're quite expensive, though. Frankly, I draw the line at spending much for gloves.

A: Are you in a hurry for them? Can you wait a few days?

B: I suppose so. But why?

A: We're having a sale. Next week these gloves will be half price. Why don't you wait?

B: So much the better. Of course I'll wait. Thanks for telling me.

A: Think nothing of it.

### Definitions

**so far** — until now

I've been on a diet for two weeks, but so far I haven't lost any weight.

**serve someone's purpose** — be useful to someone for a certain purpose

I prefer cream for this recipe, but milk will serve my purpose.

**in fact** — actually really

Yes, I know Robert Johnson. In fact, he's my cousin.

**draw the line** — refuse to go beyond a certain point in doing something

I'll pay for my wife's ticket to that lecture on modern art, but I draw the line at attending with her!

**so much the better** — that's even better

Jeanne is delighted to come to our party if she insists on bringing a cake, so much the better.

**Think nothing of it.** — forget it don't worry about it that's all right

A: I'm sorry I forgot to bring your book.

B: That's all right. Think nothing of it.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. So far I haven't found anything I like.

he hasn't told us what happened.

she hasn't insisted on leaving.

they haven't explained it to us.

we haven't bought any of those.

Bill hasn't given me a present.

Ellen hasn't wanted to go with us.

2. Perhaps this pair will serve your purpose.

Maybe this shirt

I think these gloves

I believe that coat

It's possible this hat

I hope these buttons

I doubt that this cap

3. In fact, they're the best gloves I've seen yet.

these shoes are excellent.

he's a very good teacher.

Tom's the best worker we have,

she's my wife's sister.

I have that book right here.

he was a good friend of my father's.

4. I draw the line at spending much money on a tie.

going so far just to see a movie.

accepting so much responsibility.

taking all of them.

buying one of each kind.

preparing lunch for them.

telling a lie about it.

5. If the gloves will be half price, so much the better.

If Jim can go there with us,

If you're used to studying hard,

If we have enough for everyone,

If they can pay for it with cash,

If Caroline wants to take care of it,

If Bob understands what needs to be done,

6. student 1: Thanks for telling me. student 2: Think nothing of it.

I appreciate your help.

I'm grateful to you.

Thank you for the gift.

Thanks for the information.

We don't know how to thank you.

I appreciate all you've done for us.

## Homework exercise

Rearrange these groups of words to make correct sentences.

1. luck we've far good had so
2. serve lamp think you this purpose will our do ?
3. line much I at money spending draw the that
4. better the much so us with go can Alice if

## Reading III: Lesson for a Doctor

Frank Burke got into his car and drove quickly down the street, away from the hospital. He'd just had words with one of the other doctors, and he was furious. Old Dr. MacDonald knew that the Wilkins boy was Frank's patient. He had no business interfering, none at all. Frank accepted a lot of criticism from the older physician, but he drew the line at this. Just because MacDonald was the oldest doctor at Mayfair Hospital, he thought he could do anything he wished the younger men should think nothing of it. Anyone would think Dr. Burke was incapable of treating someone who had just caught cold!

The other doctors at Mayfair Hospital all had complaints about the older man. As one intern said, 'He makes you feel you're trying to put something over on someone just because you want to be a doctor!'

Another thing, Dr. MacDonald's methods were extremely old-fashioned. He was, for example, quite unprofessional in his treatment of patients. It was true that he was very friendly toward them, but he spent too much time with each other patients often had to wait hours to see him. His attitude towards the younger physicians was that of an intelligent, superior being dealing with a lot of idiots. Well, if the facts were known, young Dr. Burke, at 31, probably had twice the medical education that MacDonald had at 64! Frank had attended one of the best medical schools in the country it stood to reason that he would become an excellent physician. One day, when the opportunity arose to do so, he'd take a stand with Dr. MacDonald, come to the point, tell him exactly what he thought of him. In his present frame of mind, that would be easy!

Frank glanced down and saw that the speedometer registered forty-five miles an hour, ten miles over the speed limit in this zone. 'Take it easy,' he told himself. He was so much on edge thinking about Dr. MacDonald that he hadn't realized he was driving so fast. It was lucky there were no policemen around at the moment. All he needed was to be arrested for speeding while thinking about Dr. MacDonald! Maybe it would serve him right, but that would be the last straw!

This being his free afternoon, Frank decided to take a drive in the country. He had been extremely busy all morning, and now he needed to relax. So far it hadn't been a very good day for him.

Autumn was here, and the red and gold leaves of the trees had never been more spectacular. His anger began to leave him as he viewed the beautiful scenery.

After a while he came to a small town in a valley. He had driven through it many times but had never stopped. He decided to do so. At the edge of the town was a hospital. Why not visit it? He had plenty of time. For a doctor working in one of the state's largest, most modern hospitals, it would be interesting to see this small, old-fashioned one.

A very attractive nurse greeted him. 'May I help you?' she asked pleasantly.

Frank told her who he was. 'I just want to look around a little,' he explained.

'Come in, by all means,' she invited. 'Dr. Bryant is free at the moment. He's been under the weather lately and hasn't been working so hard as usual. He's our director, and I'm sure he'll be pleased to talk with you.'

Within five minutes Frank was being given a tour of the hospital by its director. 'Not the most modern equipment in the world, but never mind, it serves the purpose. As you can imagine, we bought most of it on credit, and we had to cut corners even to do that.'

When Dr. Bryant learned where Frank worked, he exclaimed enthusiastically, 'Then of course you know my old friend, Ralph MacDonald'

'Yes, I know Dr. MacDonald.' Frank would have to watch his step with what he said, or he might put his foot in it. Dr. Bryant obviously respected MacDonald a great deal.

'A fine man and one of the best doctors in the country,' he told Frank. 'They don't seem to make doctors like him anymore — men who really dedicate their whole lives to medicine. You may be sure I put in a word for him and his way of practising medicine every time I have the chance.' Frank wanted to comment that there was a big difference between dedication and interference, but he said nothing. He hoped the other physician wouldn't ask his opinion of Dr. MacDonald. Today wasn't the day to ask such a thing.

'I worked with Ralph when I first came out of medical school,' Dr. Bryant said. 'In fact, I can say that I am head of this hospital today because of him. Working with Ralph MacDonald taught me the most important lesson I had to learn as a doctor.'

Frank stared at Dr. Bryant questioningly. What could anyone learn from old Dr. MacDonald? Everyone knew that his methods were out-of-date.

'I learned,' Dr. Bryant was saying, 'that there are certain qualifications all doctors must have. In every medical school they make sure the students remember what they are. There is one, however, that they don't always tell us. We have to learn it for ourselves and some doctors never do. Ralph MacDonald taught me that one. I'll always be grateful to him for that.'

It wasn't anything he said, really. It was something I observed in him. He showed his patients that he cared about them. At the moment he was with them, it was as though there was no other patient in the world. They were more than just patients to Ralph they were his friends. If he sometimes acted rather stern, so much the better they understood that he meant it for their own good. The response sometimes was almost miraculous.

'I know that Ralph has been criticized. There are certain people, especially more modern-thinking physicians, who claim he doesn't have a very professional manner. That depends on what you call professional. I only know that his quality of caring for people and wanting to help them compensates for everything else. Now come this way, Dr. Burke. I want to show you our new operating room. We're quite proud of it.'

Driving back to the city that afternoon, Frank thought over Dr. Bryant's observations. He suddenly realized he had been wrong about Dr. MacDonald. To that old physician at Mayfair Hospital, his patients were individuals who needed his understanding of their problems. They were more than just human bodies in need of remedy.

Thinking back on what had happened that morning, Frank knew now why Dr. MacDonald had interfered in the case of the little Wilkins boy. He had observed that Frank, in his very efficient, professional manner, was neglecting the most important thing of all: concern for the boy as a person. His efficiency could not be criticized, but neither could it put him in the clear with Dr. MacDonald if Frank couldn't communicate to Jimmy Wilkins that he cared about him.

When he reached the city, Frank drove directly to the hospital.

'Hi, Jimmy,' he said as he entered the Wilkins boy's room. 'How do you feel this evening?'

The boy looked surprised. 'Hello,' he replied, smiling. 'I thought it was Dr. MacDonald. He's the only one who comes to see me in the evening.'

'Well, Jimmy, you've going to see a lot more of me, too, from now on.'

Just then Dr. MacDonald entered the room. He had an expression of astonishment, though not disapproval, on his face upon seeing Frank Burke there. 'Well, you're here, are you?'

'Just checking up on my young friend,' Frank replied.

'Well, it's about time. Keep it up and maybe you'll even be a good doctor some day.'

Frank smiled. Yes, he thought, after today's lesson maybe he would be. At least he was going to try.

## Questions about the reading

1. Why did Dr. Burke get angry with Dr. MacDonald?
2. Where was he driving?
3. Where did he stop? Why?
4. What did he decide to visit?
5. Who took him on a tour of the hospital?
6. Was it a modern hospital?
7. What did the director of the hospital tell him about Dr. MacDonald?
8. Where did Frank go next?
9. What did Dr. MacDonald say when he saw Frank that evening?
10. What was the lesson Frank learned that day?

## Lesson 20. Translation of the text “The red bowl”

### Dialogue

A: How was your trip to Chicago?

B: I wish I'd spent my vacation here.

A: In other words, you didn't like Chicago.

B: Oh, it wasn't that. I liked the city very much. But I got sick while I was there.

A: I'm sorry to hear that.

B: I came near having to call the doctor. But I had some medicine and I took that. I always carry it, just to be on the safe side.

A: Lucky you had it on hand.

B: Little did I think I'd get sick in Chicago. Next time I won't take chances. I'll make sure I'm in good health before I leave.

A: Keep your fingers crossed!

### Definitions

**in other words** — to say something in a different way

You say you're going to be late at the office? In other words, you'll be late for supper tonight.

**come near (+ -ing form of verb)** — almost do something

I was so angry last night I came near telling George what I thought of him.

**be on the safe side** — not to take any chances

I don't think it's going to rain today, but I'm going to take my umbrella, just to be on the safe side.

**on hand** — available

Do you have any aspirin on hand? I have a terrible headache.

**little does one think** — one cannot imagine

When Bill asked Helen to go to the dance with him, little did he think that she already had a date.

**keep one's fingers crossed** — hope to have good results in an effort hope that nothing will go wrong

I'm on my way to take my examinations. Keep your fingers crossed for me!

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. In other words, you didn't like Chicago.  
he isn't responsible for it.

they can't be here today.  
she doesn't intend to go.  
the Smiths don't want that house.  
Frank hasn't had time to do it.  
we aren't invited to go with them.

2. I came near having to call the doctor.  
buy a new car.  
tell them to leave.  
go to a dentist.  
ask Tim for a dollar.  
speak to him sharply.  
take medicine for it.

3. I always carry an umbrella, just to be on the safe side.  
He always tells us where he's going,  
She pays them in advance,  
We keep our car in good condition,  
They check everything carefully,  
I take an extra key,  
Albert takes vitamins,

4. Little did I think I'd get sick.  
they'd be late.  
she'd get angry.  
we'd get lost.  
he'd go with us.  
you'd come early.  
I'd have trouble.

5. Lucky you had your medicine on hand.  
I always keep some aspirins  
They usually have coffee  
We don't often have tea  
He didn't have a copy  
She tries to keep stamps  
I never seem to have envelopes

6. I have an exam today. Keep your fingers crossed for me!  
I have to give a speech today.  
I'm taking my driving test this morning.  
I have an interview for a job this afternoon.  
I hope my car can make the trip to New York.  
I'm going to ask Brigit for a date tonight.  
I'm going to bet five dollars on that horse.

## Homework exercise

Fill in the blanks with the appropriate idiom.

1. You say you can't go tonight..., you really don't want to go. Isn't that the truth?
2. Martha gave me her address but I didn't have a pencil..., so I couldn't write it down.
3. it's a good idea to keep your car in good condition,...
4. I got very angry with Joe yesterday. I...hitting him.

5. I'm going downtown now to see about a job. Please...for me!
6. I didn't ask Bob to go with us...he'd want to.

## Drill 17

### Dialogue

A: What's happened to Edith Jones? I've lost track of her lately.

B: I don't know, and I really don't care. Edith always rubbed me the wrong way.

A: Really? I took it for granted you two were good friends.

B: We used to be. Not any more, though. I got tired of her remarks.

A: I'm sorry to hear that. Edith's really a nice girl, though. And life's too short to stay angry at someone. Come on. Let bygones be bygones. I'm sure she'd like to be friends again. Meet her halfway.

B: I suppose you're right. I'll turn over a new leaf and start again. It's no fun being mad at people.

### Definitions

**lose track of someone, something** — cease having information about not be informed currently about someone or something

I've lost track of Mr. and Mrs. Brown. Where are they now?

**rub someone the wrong way** — irritate

Henry isn't a very diplomatic person he's always rubbing people the wrong way.

**take something for granted** — assume, without giving it a thought, that something is a certain way

Excuse me for not introducing you to Bert. I took it for granted that you two knew each other.

**let bygones be bygones** — forget and forgive unpleasant happenings in the past

I decided to let bygones be bygones and not say anything about the way Alice spoke to me last week.

**meet someone halfway** — to compromise with someone in a situation where the opinions differ

Charles has very definite ideas but he's not unreasonable he tries to meet you halfway.

**turn over a new leaf** — make a fresh start

Every January first, many people turn over a new leaf and try to live better lives.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. I've lost track of Edith.

Bill.

George.

the Blacks.

Donald.

Larry.

Margaret.

2. Edith rubs me the wrong way.

Marjorie

Frances

Oliver

Max

Professor Jones

Bert

3. I took it for granted you were friends.  
they were coming.  
we were going.  
she was absent.  
he wanted that book.  
you didn't have one.  
it was on Tuesday.

4. Why don't you let bygones be bygones?  
Why doesn't Connie  
Why can't Frank  
Why don't they  
Why couldn't she  
Why doesn't Lucy  
Why wouldn't he

5. Meet her halfway.  
John  
them  
us  
Alice  
Jack  
Phyllis

6. I'll turn over a new leaf.  
You should  
They ought to  
Jim says he'll  
Mary promises to  
Bob has decided to  
Marian said she'd

## Homework exercise

Complete these sentences:

1. If you'll meet me halfway,....
2. Where can I find the Whites?....
3. Why don't you forget what Alex said and...?
4. Every January first, it's a good idea to....
5. What Bill said yesterday made me angry it....
6. Jack didn't know we moved. He thought we still lived on Elm Street. He....

## Drill 18

### Dialogue

A: Do you like to dance?

B: As a rule I do. But it depends on what you mean. I don't go in for the new dances.

A: Why not? I like them. They're in keeping with the times.

B: I guess I'm old-fashioned, then. As far as I'm concerned, they're terrible! Besides, I can't tell them

apart. The new dances all look the same to me.

A: Come on. Give them another chance. Go with me to the school dance tonight. Be my guest.

B: Well, all right. Maybe I'll like them better this time. But I insist we go Dutch. I'll be your guest next time.

## Definitions

**as a rule** — usually customarily

As a rule I never stay out late on a week night, because I have to get up early the next morning.

**(not) go in (much) for something** (used more in negative) — like, have a strong interest in

I like golf, but I don't go in much for tennis.

**be in keeping with something** — be appropriate

I liked what Professor Thomas said to the International Club, because his words were in keeping with the purpose of the Club.

**as far as someone is concerned** — in one's opinion

As far as I'm concerned, it's too cold to go swimming this afternoon.

**tell (two things) apart** — distinguish between two things

I know that one stone is a diamond and the other is only glass, but frankly I can't tell them apart.

**go Dutch** — each person pay his own way to a movie, restaurant, etc.

Thanks for asking me to go to lunch with you, but I insist we go Dutch.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. As a rule I like to dance.

Jim doesn't eat lunch.

they don't go out in the evening.

we go to bed at ten o'clock.

I don't drive to work.

he likes cream in his coffee.

George walks to work.

2. I don't go in for the new dances.

card playing.

winter sports.

tennis.

hunting and fishing.

ping-pong.

bowling.

3. They're in keeping with the times.

his own ideas.

the lesson plan.

modern trends.

the twentieth century.

the president's beliefs.

Professor White's theories.

4. As far as I'm concerned, they're terrible.

he's a good writer.

she's a great actress.

we're making progress.

it's much too late to go.  
he's completely wrong.  
you have a fine plan.

5. I can't tell those dances apart.

the twins  
those two boys  
these coats  
your aunts  
their two cars  
her paintings

6. We decided to go Dutch.

They  
Bill and Jeanne  
The two students  
The group of teachers  
June and Henry  
The three girls

## Homework exercise

Write a brief paragraph on one of these subjects:

Going Dutch  
A sport I go in for  
Modern dancing is in keeping with the times

## Drill 19

### Dialogue

A: Someone named Cooper phoned this afternoon. He left word for you to call him. He's at the Biltmore Hotel. You can get in touch with him there.

B: That's my old friend, Dave Cooper. I knew he was coming to town. I didn't expect him today, though. I must have got mixed up on the dates.

A: Shall we ask him to our party tonight?

B: I'd like to. But we've already invited fifty people. And the apartment is rather small.

A: Don't worry. We can always make room for one more.

B: That's true. And the other guests will like Dave. He's very friendly.

A: Be sure to tell him not to dress up. It's an informal party, you know.

B: Okay. I'll go get Dave in the car. He doesn't know this city. He might lose his way coming alone.

### Definitions

**leave word** — leave a message

Ralph had to go, but he left word that you should meet him at the hotel.

**get in touch with someone** — communicate with someone by phone, telegraph, mail, etc.

I can't talk with you now, but I'll get in touch with you this evening by phone.

**get mixed up** — become confused

Nancy has six children, and I always get mixed up on their names.

**make room for something, someone** — allow space for

There were already three people on the sofa, but they moved over and made room for me to sit down.

**dress up** — put on one's best clothes

When Celia dresses up, she is more beautiful than a movie actress.

**lose one's way** — go in the wrong direction in trying to find a place and become lost

I'm sorry to be late, but I lost my way I went east instead of west.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Dave left word for you to call him.

go directly to Boston.

give Bill the money.

send him the book.

meet him at the theater.

sign these papers.

be at the office at eight o'clock.

2. I got mixed up on the dates.

hour.

day of the week.

time.

place to meet.

directions.

best way to get here.

3. You can get in touch with Dave at the hotel.

by phone.

at his office.

by telegram.

by letter.

tomorrow.

downtown.

4. We can always make room for one more.

another person.

two more.

a few more.

an extra one or two.

you.

someone like Tina.

5. Tell Dave not to dress up for the party.

the picnic

the dance

our dinner

Mary's beach party

the trip to the museum

the day on the boat

6. He might lose his way coming alone.

driving his car.

taking the bus.

going alone.  
coming by himself.  
not knowing the city.  
being a stranger here.

## Homework exercise

Answer these questions:

1. When was the last time you lost your way?
2. Do you like to dress up for a party?
3. Is it true that 'we can always make room for one more'?
4. Are you a reliable person to leave word with?
5. Did you ever get mixed up on a date or place to meet?
6. Where can I get in touch with you?

## Drill 20

### Dialogue

A: I have to send Paul a telegram. Do you know his address?

B: Just wire him in care of James Black, Austin, Texas. Why are you sending him a telegram?

A: When he left last night, he took my history book. I need it.

B: That's too bad. He didn't take it on purpose, did he?

A: I'm sure he didn't. Actually, it's my own fault. I didn't pay attention to what I was doing. I left it on the desk with his books.

B: How soon do you need it?

A: For Friday. I'm taking part in a panel discussion. It's about the War of 1812. My problem is this: I don't know the first thing about it.

B: Watch where you put your books from now on.

A: I will.

### Definitions

**in care of someone** — write to one person at the address of another person

When you write to Roy, be sure to put 'in care of Mrs. John Briggs' on the envelope.

**on purpose** — intentionally

Jimmy hit his little brother in the eye, but he didn't do it on purpose.

**pay attention** — look at or listen to with concentration

Now children, pay attention I'm going to tell you something very important.

**take part in something** — participate in some activity

I enjoy seeing a play, but I've never taken part in one.

**(not) know the first thing about something** (usually used in the negative) — have knowledge of

I don't know the first thing about an automobile engine.

**from now on** — from this moment forward

I'm too fat. From now on I'm not going to eat so much.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Wire him in care of James Black, Austin, Texas.

William Brown, Toledo, Ohio.  
Richard Gray, Miami, Florida.  
John Washburn, Bangor, Maine.  
Nancy O'Neill, Washington, B.C.  
Robert Sheeler, Chicago, Illinois.  
Ruben Hamby, Toledo, Ohio.

2. Paul didn't take it on purpose.

Jane didn't say that  
We didn't do it  
She wouldn't tell them  
Sam wasn't absent  
Harriet didn't keep it  
Dick wouldn't say that

3. I didn't pay attention to what I was doing.

where I was going  
what I was saying  
what I was telling them  
what the teacher was saying  
what he said to us  
where they were taking me

4. I'm taking part in a panel discussion.

a play.  
a school program.  
a committee meeting.  
a tennis match.  
a debate at school.  
a piano recital.

5. I don't know the first thing about American History.

geopolitics.  
physics.  
American football.  
atomic energy.  
agronomy.  
French literature.

6. Watch where you put your books from now on.

Be careful what you say  
Try to be on time  
Take better care of your health  
Drive more carefully  
Speak better English  
Work harder

## Homework exercise

Write an original sentence for each of the idioms in this lesson.

in care of  
take part in  
on purpose

(not) know the first thing about  
pay attention  
from now on

## Reading IV: The Red Bowl

It would be fun, Alex thought, to give Cora something for no reason at all. He had not planned to give his wife a present, but when he saw the red glass fruit bowl, he could not resist it. It came near being the prettiest bowl he had ever seen. From time to time he bought Cora such a gift. She went in for beautiful dishes. He himself didn't know the first thing about them.

'I'll take this one,' Alex told the clerk.

'Yes, sir. Would you like the individual fruit dishes that go with the bowl?'

Before he answered, Alex looked to see if he had enough money, just to be on the safe side. As a rule he didn't carry much with him. 'Not today, thank you. Perhaps later.'

'Very good, sir. We keep them on hand regularly. Do you want this wrapped as a gift?'

'Yes, please.'

'What is the occasion? A birthday, perhaps?'

'No, no special occasion.' That wasn't exactly true. Cora always made it an occasion when Alex brought her a gift.

In a few minutes he was on his way home.

They lived in a modest little house, and although it was rather old-fashioned, it was in a nice section of the city. It wasn't too far from the office where Alex worked. There was a bus stop at the corner, and two blocks away was a big shopping center where Cora could get almost anything she needed. In other words, it was in an excellent location. Alex and Cora Jackson liked their neighbors, too they were all very friendly people. Both Alex and Cora took part in community activities. They were very happy there.

Alex had taken time from work and left the office at five o'clock this particular afternoon. He had left word with his secretary that if Cora telephoned to tell her he had gone downtown. 'If there's anything urgent,' he had said, 'you can get in touch with me at Hartman's Department Store.'

He wanted to get to Hartman's in time to buy a pair of shoes before the store closed at six p.m.

Hartman's had the best shoe department in town.

It didn't take long to find a pair of shoes. There were two pairs that he liked, but one cost ten dollars more than the other pair. However, to Alex they looked the same. In fact, it was impossible to tell them apart so he took the cheaper pair.

Instead of taking the elevator down to the main floor, Alex decided to walk. He wanted to stop on the second floor and look at some new fishing equipment in the sports department.

At the bottom of the stairs was the glassware department, and Alex had to pass through it to get to the fishing things. What a lot of pretty glass! Cora would love it!

That morning when he left the house to go to work, Alex had noticed that Cora seemed preoccupied. She hadn't been the usual happy wife who kissed him good-bye and sent him off to work in a wonderful mood every day. She was usually so sweet and cheerful that he took it for granted she would always be so. Today she had had very little to say. About the only thing she had done was to remind him to send a birthday card to his Uncle Frank. 'And don't forget to send it in care of your cousin George,' she said.

When Alex asked Cora if she felt all right, she replied, 'Of course. I feel fine.' But something was troubling her, he was sure. She seemed to be waiting for something, but he had no idea what it was. It didn't help any when she said, 'Don't lose your way home tonight.' What did she mean by such a statement? Well, he guessed he'd just have to expect her to have her good days and bad ones, like everyone else. He couldn't expect her to be in excellent spirits every day of the year. He had thought about Cora's strange manner as he sat looking out of the bus window on his way to

work. 'Did I rub her the wrong way with something I said?' he asked himself. No, it couldn't be that. One thing about Cora if she didn't like something he said, she let him know it. However, once she had done so, she let bygones be bygones and everything was all right again. She was always ready to meet him halfway when they had an argument, too— which was seldom. No, today was different. But why?

Once at the office Alex became absorbed in his work and forgot his wife's strange manner. Not until later, in Hartman's Department Store, did he think of it again. The beautiful ruby-red bowl reminded him. Suddenly he felt he had to buy this lovely piece of glassware for his wife. Surely it would help her forget whatever was bothering her. He loved Cora very much and didn't want anything in the world to make her sad. As far as Alex was concerned, making Cora happy was his first responsibility.

He could hardly wait to get home and sat holding the gift-wrapped bowl carefully on his knees. Why did the bus move so slowly? He was sorry he hadn't had enough money to buy the little bowls that accompanied the big one. He would have had, if he hadn't invited one of his friends to lunch that noon. Usually they went Dutch, but today, for some unknown reason, he had insisted on paying the restaurant check. Oh, well, he would get Cora the other dishes later. Besides, the one dish made such a big package that the man sitting next to Alex had to move over and make room for him.

Alex smiled to himself as he pictured Cora's face. She would tell him he was being too extravagant, especially when it wasn't even Christmas or her birthday.

When he got off the bus, Alex hurried to the house, practically running all the way. A few minutes later, Cora, opening the front door, almost fainted when Alex immediately handed her the package. 'You're all dressed up!' Alex exclaimed. 'You look beautiful!'

Cora tried to speak, but the words wouldn't come out. When at last they did, she whispered, 'Oh Alex! I was sure you'd forgotten!'

'Forgotten?'

'I should have known better. You're always so thoughtful. Still, this morning when you left without saying one word about what day this is, I couldn't help feeling a little unhappy. Now I realize you acted that way on purpose, just to confuse me. Well, you certainly succeeded because I really got mixed up. I wasn't sure what day it was myself.'

She began to open the package, and Alex tried to remember what day it was.

'Oh! It's beautiful! The most beautiful bowl I've ever seen!' she said. 'No wife ever had a more wonderful surprise on her wedding anniversary!'

'I tried to choose something in keeping with the occasion,' Alex replied weakly as she kissed him. So that was it! Of course! This was their fifth wedding anniversary. He'd lost track of the date. Little did he think he'd ever forget such an important day, but he did. Maybe, some day, he would tell Cora the truth. Right now it didn't seem a very kind thing to do. In the future he might not be so lucky as this time. Well, he would just have to turn over a new leaf. From now on he'd have to pay more attention to the calendar. He'd keep his fingers crossed with hope that he'd never forget their anniversary again!

## Questions about the reading

1. Why did Alex leave work at five o'clock? Did he usually leave at that hour?
2. Why did he go to the glassware department?
3. Did he buy the little dishes to go with the big bowl? Why or why not?
4. Why did Alex and Cora like the place where they lived?
5. Had they been married very long? How long?
6. What was Cora's attitude on the morning of the story?
7. Did Alex worry about his wife all day? Why or why not?

8. Why did he buy the red bowl?
9. Did Alex tell Cora the truth?
10. Have you ever had an experience like Alex Jackson's? Tell about it.

## Lesson 21. Translation of the text “What happened in Grimsby”

### Dialogue

A: Can you give me a hand with this desk? I want to move it.

B: Sure. Where are you going to put it?

A: On the other side of the room. I'd made up my mind this was the best place. But as luck would have it, the light is bad here. I'll have more light by the window.

B: That makes sense. You'll also have a good view of the city.

A: I should have put it there in the first place.

B: Well, take hold of the other end. It won't be hard to move.

A: I won't move it again, you can be sure of that. I'll leave it by the window for good.

### Definitions

**give someone a hand** — help someone

I'll give you a hand when you move to your new apartment.

**make up one's mind** — decide

When did you make up your mind to get a new car?

**as luck would have it** — the way things happened

I made good notes for my speech, but as luck would have it, I forgot to take them with me.

**make sense** — seem reasonable

I think I'll vote for Wheeler. What he says in his interviews makes sense.

**take hold of something** — take in one's hands

I burned my hand when I took hold of that hot frying pan.

**for good** — forever, permanently

Peter told me he's left Springfield for good he'll never go back there to live again.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Can you give me a hand with this desk?

this table?

the dishes?

the children?

these chairs?

my homework?

the sofa?

2. I'd made up my mind this was the best place.

this was the right time.

to go to Europe for my vacation.

to buy a new hat.

not to buy another coat.

not to tell them what happened.

to sell my automobile.

3. As luck would have it, the light was bad there.  
his car refused to start.  
my brother phoned that he couldn't come.  
we were completely out of bread.  
there wasn't time to get another.  
she had forgotten her car keys.  
I'd lost your address.

4. Your idea makes sense.  
What you say  
That news article  
Frank's plan  
Professor Brown's explanation  
The politician's speech  
What Jim told us

5. Take hold of the other end of this table.  
the steering wheel.  
my hand.  
that rope.  
Jim's arm.  
the handle.  
the oar.

6. I'm going to leave the table there for good.  
He's going back to Kansas  
She's stopped eating fried foods  
Jane's given up candy  
They've gone to Alaska  
George has stopped smoking  
They're returning to Hawaii

## Homework exercise

Fill the blanks with the appropriate idioms.

1. The governor made an excellent speech it...
2. Jim isn't going to return to Washington he's gone back to Los Angeles....
3. When you drive your car, you should...the steering wheel with both hands.
4. I have to move the sofa, but it's too big for me to move alone. Will you..., please?
5. Alice is a person who can't make decisions she can't...about anything.
6. I was very fortunate yesterday. I'd forgotten my wallet at home and didn't have any money. But..., I was able to borrow some from Jim.

## Drill 22

### Dialogue

A: Would you like a ticket to the football game? I bought it on the spur of the moment. I forgot I wouldn't be in town this weekend. B: Thanks. I'd like to go. I haven't been to any games this year. A: You haven't missed anything. The good games have been few and far between. Our team hasn't played very well.

B: But they haven't done too badly. Remember, they won the last two games. I'm confident of one thing. They have it in them to play good football.

A: Yes, that's true. I have to admit it. At the moment they seem to be on their toes.

B: I'm sure that they're bent on winning Saturday's game.

A: Maybe in the long run, they'll do all right. I hope so.

## Definitions

**on the spur of the moment** — at that moment without previous thought or plan

I planned to study yesterday afternoon, but on the spur of the moment I changed my mind and went to the movies,

**few and far between** — scarce, infrequent, rare

Yes, I do hear from Roger, but his letters are few and far between.

**have it in one** — have the capacity, ability, to do something

I think Marie has it in her to be a great concert pianist.

**on one's toes** — alert

I think Bert will get the job. He was really on his toes and made a good impression during the interview.

**be bent on something** — have a strong desire to do something

I told Harry not to drive his car in such bad weather, but he was bent on leaving right away.

**in the long run** — looking ahead to the distant future, not just the near future

You may get tired studying English every day, but in the long run you'll be glad that you did.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. I bought the ticket on the spur of the moment.

Jim said yes

Harry told us

Alice left for Chicago

Jack sold his car

Tom decided to leave

John asked Mary to go with him

2. The good games have been few and far between.

His payments on the car

The worthwhile movies

His words of wisdom

Our nice summer days

Their trips to New York

Phillip's letters

3. They have it in them to play good football.

be good students

become good singers

earn lots of money

win every game

be leaders.

4. Jim's doing much better. He's really on his toes now.

Jack's

Bill's

Dick's  
Frank's  
Bob's

5. They seem bent on winning every game.  
spending all their money  
finding hidden treasure  
telling everybody about it  
giving us their dog  
asking everyone to the party  
buying a new house

6. In the long run they'll do all right.  
we'll earn a lot of money  
she'll be glad she went  
he'll wish he'd studied  
I'll learn the truth.

### Homework exercise

Write a short Dialogue using at least three of the idioms in this lesson. Be prepared to recite it in class with the help of one of the other students.

## Drill 23

### Dialogue

A: I've just heard a speech by the governor. He's an excellent speaker.

B: Yes, he's a good man. I like him. Although I don't always see eye to eye with him.

A: There's one good thing about him: he isn't behind the times. He knows this is the twentieth century.

B: I like the way he got right down to business. He's a man of action. Right from the start.

A: That's true. He made a point of going to work immediately.

B: He's very independent. He doesn't rely on others. He finds out everything firsthand. Then he takes steps to improve the situation.

A: He's the right man for the job.

### Definitions

**see eye to eye** — to agree

I agree with the president on domestic matters, but I don't see eye to eye with him on foreign policy.

**be behind the times** — not be up-to-date, modern in one's thinking

He's not a good teacher. He's behind the times in his methods.

**get right down to something** — begin working without hesitation

After the chairman opened the meeting, the committee got right down to business.

**make a point of something** — do or say something with a definite intention

When Professor Gray greeted me, he made a point of asking how my parents were.

**firsthand** — without assistance from an intermediary direct

What I'm telling you is firsthand information I didn't hear it from someone else.

**take steps** — prepare for something and put it into action

The crime in that city became a serious problem. The police had to take steps to correct it.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. I don't always see eye to eye with the governor.

the president

the mayor

that newspaper

the teacher

your brother

my wife

2. The governor isn't behind the times.

Jack

George

Bill

Frank

Mary

The president

3. I like the way he got right down to business.

the mayor

the committee

the United Nations

the board of directors

Congress

the teacher

4. He made a point of going right to work.

learning everybody's name

remembering to call me

signing all the letters

telling us to come

looking at it himself

sending his car for us

5. He learns everything he can firsthand.

He gets all his information

He found out all about it

They learned how to do it

She studied the details

I always try to learn things

We do best when we study things

6. The mayor took steps to do better.

improve his methods

learn the truth

get the real facts

investigate the situation

modernize the city

form a good government

## Homework exercise

Write Substitution drills for three idioms in this lesson. Make four substitutions for each idiom.

### Drill 24

#### Dialogue

A: I'd hate to be in Jack's shoes. He lost his job.

B: What happened?

A: As you know, Jack's an accountant. Last month he made an error in his books. The company lost a lot of money.

B: That's a shame. Well, I'm sure of one thing: he wasn't trying to get away with anything.

A: Of course not. Jack's very honest. He bent over backwards to correct his mistake. But it was too late. To make things worse, his wife came down with the flu.

B: Poor Jack! How's he going to make ends meet?

A: I don't know. If you hear of a job, let him know. He's ready to try his hand at anything.

#### Definitions

**be in someone's shoes** — be in another person's position

I wish I were in John's shoes. Pie just won a free trip to Europe.

**get away with something** — do something one shouldn't and not be caught at it

Dave may have been successful in fooling the boss this time, but he can't get away with it every time.

**bend over backwards** — try very hard make a real effort

I bent over backwards to help Bertha find a job, but she didn't appreciate it.

**come down with** — become ill with

I don't feel very well I think I'm coming down with the flu.

**make ends meet** — be able to live with the money one has

The Smiths have seven children, and although Joe doesn't have a big salary, they seem to make ends meet.

**try one's hand at something** — see if one is able to do something that requires some skill, ability  
I've never driven a tractor before, but I'm willing to try my hand at it.

#### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. I'd hate to be in Jack's shoes.

Mary's

Mr. Black's

Frank's

Jane's

Pat's

Bob's

2. He wasn't trying to get away with anything.

They weren't trying

I don't believe they wanted

No one thinks they expected

We doubt they tried

I can't imagine she would try  
He never once tried

3. Jack's wife came down with the flu.  
a bad cold.  
malaria.  
a sore throat.  
bronchitis.  
pneumonia.  
hepatitis.

4. He bent over backwards to correct his mistake.  
teach us English.  
find us a better copy.  
send his child to school.  
do the best job he could.  
arrive at seven o'clock.  
get to class on time.

5. How's he going to make ends meet?  
How are they  
How are you  
How is Mary  
How is Jim  
How are the Whites  
How is Alex

6. He's ready to try his hand at anything.  
teaching English.  
waiting tables.  
bookkeeping.  
selling door-to-door.  
writing advertising.  
picking fruit.

## Homework exercise

Answer the following questions:

1. Did you ever bend over backwards to do something?
2. Have you ever had trouble making ends meet?
3. When was the last time you came down with something?
4. Tell about one time when you tried your hand at something new.
5. Did you ever try to get away with something? Were you successful?

## Drill 25

### Dialogue

A: Fred is remarkable! There isn't much he doesn't know.

B: I think it's his natural curiosity. He wants to know everything. He doesn't just scratch the surface, either. He really gets to the bottom of things.

A: Do you know what he explained to me today? The ins and outs of the stock market. He knows all

about Wall Street.

B: I have to confess something. I didn't think much of Fred at first.

A: I understand. He's very quiet. He doesn't make a good first impression. But he grows on you after a while.

B: He's a far cry from his brother. Pete talks all the time and doesn't say anything, either.

A: There are too many Petes in the world.

B: And not enough Freds.

## Definitions

**scratch the surface** — study something superficially

I don't know much about international politics I've only scratched the surface.

**get to the bottom of something** — learn all the facts about something

I've made a mistake in my calculations, but I can't find it. Perhaps if I begin again and study each detail carefully, I'll get to the bottom of it.

**the ins and outs** — all the facts about something

In order to learn the ins and outs of the family business, Hill took a job as messenger boy in one of the offices.

**(not) think much of something, someone (used in the negative)** — have a good opinion of (affirmative: think a lot of)

I liked the book very much, although I didn't think much of the ending.

**a far cry from something** — very different almost the opposite

The movie was good, but it was a far cry from the book it was based on.

**grow on someone** — increase in favor with someone gradually

I hated Kansas City at first, but I have to admit it's grown on me.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Fred learns all the facts he doesn't just scratch the surface.

Bob gets all the facts,

John examines everything closely,

Paul studies everything carefully,

Robert investigates all the details,

Alex finds out all he can about something,

George looks into everything minutely

2. He really gets to the bottom of things.

problems.

difficulties.

what is causing an illness.

why a child can't learn to read.

how a machine functions.

where his students have trouble learning.

3. He explained the ins and outs of the stock market to me.

the United Nations,

U.S. foreign policy,

the missile program,

atomic energy,

international relations,

his business

4. I didn't think much of Fred at first.  
when I met him.  
when he told Mary to be quiet.  
when he acted so childish.  
when he became angry yesterday.  
when he refused to let Jim drive his car.  
when he answered Martha so discourteously.

5. He's a far cry from his brother.  
what he should be.  
a good student.  
the right man for the job.  
my idea of a president.  
his father.  
what he promised to be.

6. Fred grew on me as I got to know him better.  
Bill,  
Richard,  
Professor Alien,  
Dr. Burns,  
Chester,  
Paul

## Homework exercise

Fill in the blanks.

1. I didn't like the movie. It was a...from the book.
2. When Mary came to work in our office, we didn't like her, but now we do she's...us.
3. Alice knows...of the entire organization, so we asked her to explain it to us.
4. I'm having trouble with this chapter in my economics book. I've read it three times but I still don't understand it. I can't....
5. Jim is always saying unkind things about Frank he doesn't...him.
6. Will you read this article for me, please, and write a report? Read it carefully don't just....

## Reading V: What Happened in Grimsby

The little town of Grimsby had a problem and no one knew what to do about it. Bert Carston was leaving.

It isn't easy to explain Bert's position in the town. Not even the citizens themselves really knew, but now that he planned to go away, they realized there was going to be a vacancy impossible to fill.

Bert was capable of doing a wide variety of tasks he knew the ins and outs of thousands of different jobs. Actually, Bert had a small shop on Main Street. It was called 'The Fixit Shop' and Bert was known as 'Mr. Fixit.' There was nothing he could not repair his service was excellent and his prices were low.

But Bert Carston was much more than a repairman. More important than his excellent service was Bert himself. He was a friendly fellow who listened patiently while his customers told him their troubles he often 'fixed' their problems, too.

Bert was always ready to give someone a hand he helped one man with a big family get a better

job, because the man couldn't make ends meet with the one he had if someone had no money, he would lend some he found a quick way to relieve Main Street's congestion the day a big windstorm blew many trees down and they fell in the way of automobiles. He soon had everyone along the street organized and taking hold of the branches and pulling them out of the street.

The subjects that Bert was unable to discuss were few and far between. He was always able to reply correctly to questions about science, philosophy, or literature, and on the spur of the moment, too, without turning to a reference book.

In politics he could argue equally well with a liberal or a conservative and cause either to see eye to eye with him. He had a remarkable memory and could quote pages from Shakespeare perfectly. The reason was that Bert didn't just scratch the surface of a subject he got to the bottom of things and he got his information firsthand.

One winter Bert came down with influenza and was sick in bed for a week. This caused problems for all those people of Grimsby who needed work done by Bert. Also, the engineer at the electrical plant had gone out of town unexpectedly, and Bert was the only one who knew what to do in case of an emergency. Of course, that was the time something went wrong. Bert should not have left the house, but he got out of bed and went to the electrical plant, repaired what was wrong, and returned home. This was very typical of Bert Carston.

Because the townspeople loved and respected Bert so much, they had one great concern for him: they felt this bachelor should be married. 'A man your age shouldn't be living all alone in that little house,' one of his neighbors said. 'Your life is a far cry from what it could be with the right woman at your side.'

Bert agreed but there wasn't much he could do about it. He was fifty years old and there were no eligible women his age in Grimsby. One afternoon when a little old lady known to everyone as 'Grandma' Tompkins came into his shop, she made a point of saying, 'Bert Carston, are you going to be like your father? He didn't marry until late in life.'

Bert smiled. 'I know, Grandma, but there's no one here in Grimsby I can marry.'

'Then go to another town to find a wife. You've got an automobile, haven't you? Use it.'

Why not? What Grandma said made sense. He should have thought of it himself.

Bert began visiting nearby towns on weekends to see if he could meet some nice woman who would like to be his wife. It took a long time and visits to many towns, but at last he found just the person he wanted. She was a widow, just a year younger than Bert. Her name was Ida Clark and she lived in Easton, only thirty-five miles from Grimsby.

Bert's friends and customers were delighted when they learned the news of his forthcoming marriage. They agreed that Ida was just the wife for Bert. It was true that she didn't make a strong first impression but, as someone said, 'She grows on you.'

Their delight ended very quickly, however. Bert announced one day that he'd made up his mind to move to Easton after the wedding. The people of Grimsby were shocked. 'You can't do this to us!' they insisted. They became quite angry. Suddenly Bert felt that everyone in town had it in for him. They made him feel guilty, as though he'd tried to get away with something.

When asked why Ida didn't move to Grimsby instead of his going to Easton, Bert replied, 'There are several reasons. First, she has a beautiful big home there, and I have a very small house here. Second, the man who has the repair shop in Easton is retiring there will be an excellent place for me.'

'But we need you here, Bert!' his friends cried.

'Young Willie Adams has been helping me here in the shop, and he's very good,' Bert replied.

The people didn't think much of Bert's excuse. 'It isn't the same. Willie may be good at repairing our radios and lamps, but he can't do the many other things you do for us.'

The more the people of Grimsby thought about it, the more disturbed they became. They remembered all that Bert had done for them through the years. They had not realized until now just how important he was to the town. No one could take his place.

The day of the wedding drew near. The people still refused to believe that Bert intended to leave them. 'I'll only be thirty-five miles away,' he reminded them. 'And I'll come back to Grimsby often. It isn't as though I was going away for good.'

'It isn't the same,' the people insisted.

As luck would have it, Grandma Tompkins was away visiting her daughter in St. Louis, Missouri. She did not know any of the news about Bert and Ida. When she returned home to Grimsby, she found the entire town in a very depressed state. Grandma was the type always to get right down to business. 'Tell me what's wrong,' she demanded. The townspeople quickly explained.

'We've bent over backwards to persuade Bert he should stay,' they said.

The old lady sat thinking quietly for a long time before she spoke. Finally she said, 'Grimsby's real problem is that it isn't on its toes. It's quite behind the times. Bert's right to leave. If I were in his shoes, I'd leave too.'

They looked at Grandma as though they had not heard correctly.

'For many years,' she went on, 'we have been a quiet little village and have done very well without need of a municipal government. Now we're no longer a village. Grimsby is growing larger every year. We need a mayor. We should take steps to get one.'

'A mayor for Grimsby?'

'Certainly. And can you think of a better man for the job than Bert Carston?'

'But Bert is leaving!'

Grandma had a look of disgust on her face. 'Do you think he'd move away if he were elected mayor of Grimsby?'

Smiles returned to the faces of the citizens as they realized what she was suggesting. 'Of course! Bert can't move away if he's our mayor. Let's have an election right away!'

The problem was solved. The townspeople held a public meeting. Bert Carston was unanimously elected the first mayor of Grimsby. There was nothing he could do but agree to stay. Ida sold her house and moved to Grimsby. 'You can't leave Grimsby now,' she told Bert. 'You have to stay. Besides, I like the idea of being a mayor's wife.'

Bert smiled. 'It might be fun to try my hand at being a mayor.'

Grandma Tompkins smiled, too. 'If there isn't one way to solve a problem,' she told the people of Grimsby, 'there's always another if you're really bent on finding a solution, that is. You just have to be patient and continue trying. In the long run you'll find a way.'

## Questions about the reading

1. Why was Bert Carston called 'Mr. Fixit?'
2. What did the people of Grimsby keep telling Bert he should do?
3. Why did Bert know so many details about things?
4. Who was Grandma Tompkins? What did she tell Bert he should do?
5. Who was Ida Clark? Where did she live?
6. What did Bert tell his friends that shocked them?
7. Where was Grandma Tompkins when Bert decided to marry Ida?
8. What was Grandma's solution to Grimsby's problem?
9. Did Grandma's idea work? How?
10. Do you agree with Grandma that there's always a solution to every problem?

## Lesson 22. Translation of the text “The man with the scar”

### Dialogue

A: I always bite off more than I can chew. I agreed to speak at the club next Monday. Now I won't

be able to do it.

B: Why not? What happened?

A: I'm going to Denver that day. I forgot all about it. I don't have the heart to tell the club now. It's the second time I've done this. How can I save face?

B: Don't worry about it. They'd have to search high and low to find a better speaker. And they know it.

A: Thank you. But I doubt that. I'm sure they'd prefer someone who keeps his word.

B: Forget it. They know you're not leading them on. They'll ask you again, I'm sure.

## Definitions

**bite off more than one can chew** — try to do more than one is able to accept more responsibility than one can take care of

When Jim accepted the presidency of the club, he bit off more than he could chew.

**(not) have the heart (usually used in the negative)** — have the courage to do something that will cause others unhappiness or disappointment

Alfred failed his exam, but his teacher doesn't have the heart to tell him.

**save face** — maintain one's pride and honor not be disgraced

Donald completely forgot Irene's party and tried to save face by sending her flowers the next morning.

**high and low** — everywhere in every conceivable place

I've lost my passport. I've looked high and low for it, but I can't find it.

**keep one's word** — be responsible and do what one says one will do.

If Paul said he'd get that book for you, he'll do it he always keeps his word.

**lead someone on** — make someone believe something that isn't true

Alec gave me a long story about what a good student he was in college. Later I discovered none of it was true he was just leading me on.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. I always bite off more than I can chew,  
often  
frequently  
usually  
sometimes  
never  
seldom

2. I don't have the heart to tell the members I won't be there.  
my wife  
Helen  
my boss  
them  
Ida  
Richard

3. They'd have to search high and low to find a better speaker.  
anyone better prepared,  
a finer pianist,  
brighter students

harder workers,  
nicer weather.  
a prettier garden.

4. We want someone who keeps his word,  
need  
prefer  
respect  
insist on  
demand  
would like

5. How can I save face?  
he  
she  
they  
we  
Mary  
George

6. They know you aren't leading them on.  
understand  
realize  
are grateful  
are confident  
feel sure  
are certain

## Homework exercise

Tell the class an expression in your language, translated into English literally, which conveys the same idea, or a similar idea, as the following idioms:

- 1) bite off more than one can chew
- 2) keep one's word
- 3) have the heart
- 4) save face
- 5) high and low
- 6) lead someone on

## Drill 27

### Dialogue

A: What's wrong with Jerry? I was with him in the coffee shop this noon. He was in good spirits. We were talking and laughing. Then Barbara came in. Suddenly Jerry was ill at ease.

B: Didn't you know? They had a quarrel yesterday. Jerry made fun of Barbara's hat.

A: Is that all? She doesn't hold that against him, does she?

B: No, I don't think so. But you know Barbara. She's quite particular about her appearance. Well, she lost her temper. Now she won't speak to Jerry.

A: I'd better have a talk with Barbara. She's being childish. That's nothing to get on her high horse about.

B: I'll bet Jerry could eat his words now. He'll be careful what he says about ladies' hats!

## Definitions

**ill at ease** — not comfortable psychologically

David speaks easily in front of a small group but he seems ill at ease before a large audience.

**make fun of something, someone** — ridicule, laugh at

I've decided that the reason Jim always makes fun of others is that he's so insecure himself.

**hold something against someone** — blame someone for something for a period of time

I was responsible for Fred's being late to class this morning, but he doesn't hold it against me.

**lose one's temper** — become angry

When Sam's wife told him she'd had an accident with the car, he lost his temper.

**get on one's high horse** — become angry and superior in attitude toward someone else

Vernon is a Republican, and he gets on his high horse every time someone criticizes his party

**eat one's words** — admit one is wrong in something one has said

Richard insisted the United States was larger than Brazil, but he had to eat his words when Elizabeth showed him the map.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Jerry seemed ill at ease when Barbara came in.

Alice,

his boss,

his mother-in-law,

Pauline,

Frieda,

the girls

2. He made fun of Barbara's hat.

Henry's coat.

the teacher's accent.

Mae's dress.

Paul's handwriting.

Marian's voice.

the governor's speech.

3. Does Barbara hold Jerry's tardiness against him?

sense of humor

way of speaking

manner of dressing

actions last night

bad behavior

overeating

4. She lost her temper. Now she won't speak to Jerry.

Now she won't go with us.

Now she won't do that typing.

Now she won't take the medicine.

Now she won't write my letter.

Now she won't tell us what hap-pened.

5. It's ridiculous for Barbara to get on her high horse about that.

Jerry's driving.  
Bill's politics.  
your clothes.  
Frank's decision.  
what you said. Harry's joke.

6. I'll bet Jerry could eat his words now.

I imagine,  
I don't doubt,  
I'm sure,  
I feel certain,  
I have a feeling,  
I've no doubt that

## Homework exercise

Tell about a time when you

1. lost your temper
2. felt ill at ease
3. had to eat your words
4. got on your high horse

## Drill 28

### Dialogue

A: No one in our club works harder than Jeanne. She's al-ways glad to do her bit.

B: All organizations are like that. A few members do every-thing. The other just want to have fun.

A: Of course, Jeanne prefers it that way. She's in her element when she's working hard.

B: Her sister Rita is quite different. She comes up with excellent ideas. But she never carries them out. Even when Jeanne gets after her.

A: There's a special meeting at the club tonight. Are you going?

B: I can't. I already have another meeting to attend. Remember me to everyone if you go.

### Definitions

**do one's bit** — fulfill one's responsibility to help accomplish something

If everyone who offered to help would come and do his bit, we could finish this job in an hour.

**in one's element** — doing something one likes and is capable of doing very well

Look at Norman! He's in his element when he's arguing politics!

**come up with** — suggest, contribute, introduce

When the teacher asked what the capital of California was, only one student could come up with the right city.

**get after someone** — tell someone to do something you feel he should do

Every time Professor Jackson goes out into the rain, his wife has to get after him to carry his umbrella.

**carry something out** — fulfill see that something is done

One good thing about Clarence he not only has good ideas, but he carries them out, too.

**remember someone to someone else** — tell someone to say hello to another person for you

Remember me to your brother when you see him.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Jeanne is always glad to do her bit.

Mary's always delighted

Phyllis is happy

Nancy can be counted on

Patricia never fails

Marie has promised

Eva says she'll try

2. She's in her element when she's working hard.

teaching English.

studying languages.

cleaning house.

baking pies.

cooking stew.

knitting a sweater.

3. Rita comes up with excellent ideas.

fresh ideas.

interesting observations.

intelligent comments.

funny remarks.

unusual words.

brilliant thoughts.

4. She never carries out her ideas.

her plans.

her promises.

our programs.

Bill's suggestions.

his orders.

my requests.

5. Jeanne gets after her to work.

study.

practice English.

exercise.

sing in the chorus.

take up painting.

6. Please remember me to everyone.

your wife,

your brother,

Alex and Anne,

the Browns,

your sister,

Professor Miller

## Homework exercise

Fill in the blanks.

1. Jim's parents are always...to do his homework.
2. When everyone does..., the work isn't difficult.
3. When Bill finds someone who likes golf, he's really....
4. Rita...a brilliant idea for the club's next party.
5. Jack has good suggestions, but he never....
6. Are you going to see John? Please....

## Drill 29

### Dialogue

A: Tell me exactly what Bob said. Don't beat around the bush. Give it to me straight from the shoulder.

B: Hold your horses! I'll tell you in a minute. Let me catch my breath.

A: You can do that later. Tell me. What did Bob say?

B: Do you really want to know?

A: Of course I do.

B: Okay. If you really want to know. He said you always try to pull the wool over his eyes.

A: What? That's not true! Perhaps I exaggerate a little. But that's all. I've never tried to deceive him.

B: Why don't you do what I do?

A: What's that?

B: Take his remark with a grain of salt.

### Definitions

**beat around the bush** — speak indirectly, evasively

I wish Albert would say what he really means and not always beat around the bush.

**straight from the shoulder** — frankly

I prefer a person who speaks straight from the shoulder, because then I know exactly what he means.

**hold one's horses** — wait patiently instead of going forward

When Betty insisted that they leave immediately, Jeff told her to hold her horses, since there was plenty of time before their plane left.

**catch one's breath** — rest for a moment

When Mrs. Brewster reached the top of the hill, she was so tired she had to stop for a moment and catch her breath.

**pull the wool over someone's eyes** — deceive someone

Ethel was sure that Robert was pulling the wool over her eyes when he said he'd been in the library studying all evening.

**take something with a grain of salt** — only half believe something someone has said

Jack is a very likable fellow, but I've learned to take everything he says with a grain of salt.

### Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Tell me the truth! Don't beat around the bush.

Come to the point!

Be truthful now!

Tell us what happened!

Repeat every word!

Answer me honestly!

Be direct!

2. Give it to me straight from the shoulder.

us,  
them,  
her,  
him,  
George,  
Eleanor

3. Hold your horses. I'll tell you in a minute.

I'll explain everything.  
I'll answer all your questions.  
I'll find your book for you.  
I'll get your money right now.  
I'll sign the papers soon.  
I'll tell them what happened.

4. Let me catch my breath before I tell you.

answer.  
go any further.  
explain what happened.  
run any farther.  
try to speak.  
reply.

5. He said you tried to pull the wool over his eyes.

she,  
Bob,  
they,  
Alice,  
we,  
I

6. Take it with a grain of salt. That's what Bob does.

That's the wise thing.  
That's the best way.  
That's what I do.  
That's more sensible.  
That's more realistic.  
That's what I suggest.

## Homework exercise

Answer these questions.

1. Do you like people who speak straight from the shoulder?
2. How do you express the idea of 'Hold your horses!' in your language?
3. Why do people often beat around the bush?
4. Did you ever try to pull the wool over someone's eyes?
5. Do you think it's a good idea to take what other people say with a grain of salt?
6. Do you have to catch your breath after you climb a hill?

# Drill 30

## Dialogue

A: I'm sorry to keep you waiting. I'll make short work of this.

B: Take your time. I'm in no hurry.

A: It's always up to me to see that the office is closed.

B: Every night?

A: Yes, and I usually close at 5:30. Once in a blue moon I have to stay late. This is one of those times.

B: You really know the ropes around here.

A: Well, I should. I've been here ten years. You have to take that into account.

B: You're very modest. I'm sure your boss must be pleased with your work.

## Definitions

**make short work of something** — do something quickly

The thief made short work of robbing the bank.

**take one's time** — do something slowly not hurry

When you're eating, it's important to take your time and chew your food well.

**something is up to someone** — it is one's responsibility to take care of something or to make a decision

Tom said it was up to Anne to choose the movie they should see that evening.

**once in a blue moon** — very infrequently almost never

I seldom see Bill. Only once in a blue moon.

**know the ropes** — be very familiar with routine procedures such as those of a business, factory, or school

I'll enjoy my new job more as soon as I know the ropes.

**take something into account** — consider something

In considering Andy for the job, we must take into account that he has very bad eyesight.

## Substitution drill

Repeat the following sentences, using the substitutions listed.

1. Sorry to keep you waiting. I'll make short work of this.

Excuse me for making you wait.

Pardon me for taking so long.

I'm sorry you have to wait.

Sorry I made you wait.

Excuse me for delaying you.

Pardon me for making a mistake.

2. Take your time. I'm in no hurry.

I'm not going anywhere.

I have nothing to hurry for.

I have nothing to do.

I have all day.

I have more time than money.

I don't have to go anywhere.

3. It's up to me to close the office every night.

see that the lights are out.  
take care of the building.  
get coffee for everyone.  
write these letters.  
take charge of the meeting.  
tell them what happened.

4. Once in a blue moon I'm late.  
he's early.  
they're on time.  
she telephones me.  
we go out to dinner.  
Jim writes me a letter.  
I get a bad cold.

5. You really know the ropes in this office.  
your department.  
this company.  
this organization.  
this club.  
that society.  
your factory.

6. You must take into account that I've been here ten years.  
I'm older than Tom.  
she's his sister.  
they're well informed.  
he's from Brazil.  
we're students.  
he's only a child.

### Homework exercise

Write a paragraph using at least three of the idioms in this lesson.

## Reading VI: The Man With The Scar

When Detective Paul Nichols asked the teller at the Middle-ton Bank to describe the robber, she replied. 'He had a long, ugly scar on his right cheek. Also, he seemed quite ill at ease, as though he might be unsure of what he was doing. But he did it. I had the feeling, though, that he went through with it almost just to save face. Once he decided to rob the bank, he had to carry out his plan.'

She explained that the man had come into the bank that morning and stood in line with the other customers, as if waiting to deposit money or cash a check. When he reached the window, however, he did not beat around the bush he handed the girl a piece of paper that had written on it, 'Do not say anything or do anything unusual. I have a gun and will use it if I have to. Put five thousand dollars in an envelope and hand it to me.'

The girl was so shocked that she just stood looking at him for a moment. She realized he was not joking what he ordered was straight from the shoulder. He said he would use his gun if he had to, and she was sure he would keep his word if she didn't cooperate. The teller did exactly as he told her.

'Remember me to your mother,' the thief said. Then he walked casually out of the bank. Not even

the lady behind him in line at the window realized what had happened.

The teller sounded the alarm, and immediately the guards ran to find the thief. 'You can't mistake him with that scar,' the girl told them. 'But be careful. He has a gun.'

A thorough search was made, but no such person was found. The guards couldn't even come up with a piece of evidence.

'I can't understand how he could get away so rapidly,' Detective Nichols told his wife Nancy that evening, as the two of them were having supper. 'We questioned everyone inside and outside the bank at the time of the robbery. No one saw a man with a scar on his face. The guard at the door sees everyone who goes in and out, but he doesn't recall anyone with a scar. It looks as though the man appeared from nowhere and returned to nowhere. At least, for the moment it seems so.'

'He came from somewhere and he went somewhere when he left the bank,' Nancy replied. 'The question is, where did he go?' Nancy Nichols was a very practical woman. Her husband liked to discuss his cases with her because of this trait.

Paul continued. 'The girl was surprised because it all happened within a few seconds, and so smoothly. She just stood watching the man walk away. When he went out the door, her senses returned to her and she called the guard.'

'What time of day was it?' Nancy asked.

'Noon. The streets were filled with people. At that hour of the day, it's always that way in front of the Middleton Bank. He could get lost in the crowd very easily. The men on the police force insist he just disappeared.'

'With a scar on his face? I take that with a grain of salt. He didn't disappear you can be sure of that. But what did he do?' Nancy began to have an expression of real excitement in her eyes. She was in her element when helping Paul solve a case. She loved to do her bit and resented it when Paul didn't consult with her. After ten years of being a detective's wife, she ought to know the ropes — and she did. This was the type of case she enjoyed most.

'That's what is so confusing. We looked high and low and questioned everyone in the area at the time of the robbery but no one observed anything or anyone unusual. Several people admitted they saw a man come out of the bank about that time, but he didn't have a scar on his face.' Paul shook his head and sighed wearily. It had been a tiring day and a mystifying case. Once in a blue moon Paul had a case that seemed impossible to solve. This was one of them. And it was up to Paul to solve it.

'Don't worry,' Nancy encouraged him. 'In the end you'll find your thief.'

When supper was over, the Nichols had their coffee in the living room. Paul turned on the television set and immediately became interested in a detective program. Nancy did not watch the program but sat drinking her coffee in silence. When she had finished, she went into the kitchen and began washing the dishes.

Fifteen minutes later she returned to the living room. She went directly to the television set and turned it off.

'What are you doing?' Paul objected, almost losing his temper. 'It's a very exciting story tonight!'

'Have you taken into account,' Nancy asked, ignoring his annoyance, 'the possibility that the thief wanted the teller to see his scar, that he was just leading her on?'

'What? But why?' asked Paul, immediately forgetting the TV show. 'Why should he want her to see it? It would be an excellent way to describe him. Just the opposite. He would want to hide the scar.'

'As you say, it's an excellent way to describe him. And that's exactly what he wanted. He wanted her to describe him just as she did. That way, the police would be looking for a man with a scar on his right cheek.'

Paul shook his head again. 'What are you trying to say, Nancy?'

She did not reply. Instead she simply peeled off one of her false eyelashes.

For a moment Paul sat staring at her, more confused than ever. Nancy's false eyelashes were one of the few things the Nichols ever argued about. Paul tried to discourage her using false eyelashes

by making fun of them. 'I like your eyes the way Nature made them,' he told her. He was always getting after her to leave her eyes alone and not try to make her lashes artificially longer. But sometimes she wore the lashes anyway. 'I like them,' she gave as her reason. Now she was standing in front of him deliberately removing them. What was this all about? They were talking about the man with the war and . . .

'Of course!' he shouted, jumping up from his chair. 'Why didn't / think of that?'

Five minutes later he was in his car, hurrying to the police station.

'Hold your horses!' Chief Simpson said when Paul tried to tell him all at once what Nancy had discovered. 'Now, begin again and this time take your time.'

Paul caught his breath and started again, more calmly.

The chief of police listened closely as Detective Nichols revealed his wife's discovery. When Paul had finished, the chief turned on his radio. 'Calling all cars! Calling all cars!' He gave a detailed description of the man with the scar. Except that this time he did not mention a scar.

The police made short work of capturing him they had their man within twenty-four hours. Shortly afterward they had his confession.

He was an actor without work, desperate for money. His parents were not wealthy, and the young man didn't have the heart to ask them for help. This was his first crime. As an actor, he knew how to disguise himself well. He was very clever. He had come into the bank with the other customers, gone to the washroom, and put a thin strip of transparent material on his cheek. The material gave the appearance of a real scar. It looked completely authentic. Then he had gone to the teller's window and taken the money. When he stopped to light a cigarette, he quickly peeled off the scar, just as Nancy had done with her false eyelash. The guard at the door and the people outside saw no one with a scar, because there was no such person.

The thief had walked quietly down the street in the middle of the noonday crowd, the money in his pocket, thinking he had pulled the wool over the eyes of everyone. But, unfortunately for him, he had bitten off more than he could chew. In the end he was caught.

Nancy smiled when Chief Simpson thanked her for her part in helping solve the mystery. 'Maybe now,' she laughed, 'Paul will stop getting on his high horse about my false eyelashes.'

The detective smiled, too. 'Okay, okay. I'll eat my words. You can wear them all you want. I'll never again hold that against you.'

## Questions about the reading

1. Describe what happened in the bank.
2. What time of day was it?
3. Did anyone see the man with the scar? Where did he go?
4. Who was Nancy? Did she like to help Paul solve crimes?
5. What was the one thing the Nichols argued about?
6. What did Nancy do to help solve the mystery of the man with the scar?
7. What did Paul do as soon as he realized what the man had done?
8. What did Chief Simpson do when Paul gave him the solution to the crime?
9. Did they catch the man with the scar?
10. What did Paul promise Nancy?

**THEME 23-24. Translation of English – Uzbek proverbs**

# Proverbs

Proverbs are short well-known sayings that state a general truth or give advice. They are often based on images which reflect our culture and view of the world.

**Exercise I**

English proverbs	Write the same or similar proverbs in your own language
1 Actions speak louder than words.	1 _____
2 All is well that ends well.	2 _____
3 Don't cry over spilt milk.	3 _____
4 Better late than never.	4 _____
5 Birds of a feather flock together.	5 _____
6 Kill two birds with one stone.	6 _____
7 Two heads are better than one.	7 _____

**Exercise II**

Match the proverbs to their definitions.

1 Don't play with fire.	A Life is not all pleasure and amusement.
2 Every day is not Sunday.	B Every effect is the result of some cause.
3 There is no place like home.	C There are listeners everywhere, you should be careful.
4 There is no smoke without fire.	D Do not take risks with dangerous things.
5 Still waters run deep.	E Home is the best, the most pleasant place.
6 Walls have ears.	F As soon as beginning is made, the rest is easy.
7 Well begun is half done.	G A quiet person can have much knowledge, cunning, strong emotions, etc.

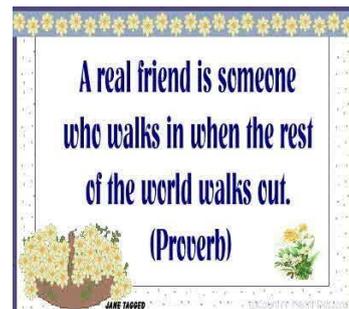
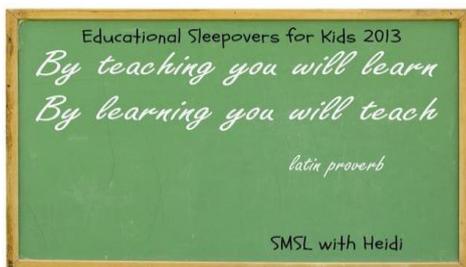
**Exercise III**

Match the proverb halves.

1 A stitch in time	A the mice will play.	1 _____
2 Score twice before	B before you run.	2 _____
3 When the cat is away,	C and your ears open.	3 _____
4 Too many cooks	D cut once.	4 _____
5 Learn to walk	E in its season.	5 _____
6 Keep your mouth shut	F saves nine.	6 _____
7 Everything is good	G spoil the broth.	7 _____

**Exercise IV**

Translate these proverbs into your own language.



# Proverbs and Sayings Quiz

1. What should you make while the sun shines?
  - (a) money
  - (b) hay
  - (c) peace
2. Who flock together?
  - (a) birds of a feather
  - (b) pigs
  - (c) sleeping dogs
3. What makes Jack a dull boy?
  - (a) a new broom
  - (b) any port in a storm
  - (c) all work and no play
4. What does it take all sorts to make?
  - (a) a cake
  - (b) a world
  - (c) a bed
5. What wasn't built in a day?
  - (a) Rome
  - (b) Beijing
  - (c) New Delhi
6. What does one good turn deserve?
  - (a) a bird in the hand
  - (b) a pat on the back
  - (c) another
7. What happens when the cat's away?
  - (a) pigs might fly
  - (b) the mice will play
  - (c) dogs lie down
8. Who makes work for idle hands?
  - (a) the devil
  - (b) the teacher
  - (c) the student
9. What is the mother of invention?
  - (a) bad luck
  - (b) problem-solving
  - (c) necessity
10. Who calls the tune?
  - (a) the dancer
  - (b) the conductor
  - (c) he who pays the piper
11. What is mightier than the sword?
  - (a) the pen
  - (b) a light sabre
  - (c) the gun
12. Who shouldn't throw stones?
  - (a) cooks
  - (b) people who live in glass houses
  - (c) politicians
13. What is thicker than water?
  - (a) wine
  - (b) blood
  - (c) orange juice
14. If you've 'got it', what should you do with it?
  - (a) spend it
  - (b) use it
  - (c) flaunt it

**Task: Translate the following text into English.**

**Text. MAQOLLAR TARJIMASI**

Maqol xalq ogʻzaki ijodining ixcham shaklga, ammo chuqur mazmunga ega boʻlgan janrlaridan biri. U xalqning koʻp asrlik hayotiy kuzatishlari, ijtimoiy - iqtisodiy, siyosiy va madaniy tajribalari asosida vujudga keladi. Maqol xalqning pand-nasihati, maʼnaviy-axloqiy xulosasi, xalq milliy ruhining aks-sadosi, til tabiatining hikmatli mezonidir. Maqol toʻqilmaydi, balki maʼlum sharoit taqozosi bilan yaratiladi.

Maqollar ingliz adabiyotida ham keng oʻrin olgandir. Ularda vatanparvarlik, mardlik, adolat, ilmni sevish, xotin-qizlarga hurmat, yaxshilik, ahillik, odob – axloq, tarbiya, hurmat izzat, taʼlim, hunar, mehnatsevarlik va shunga oʻxshash bir qancha xususiyatlar oʻrin olgandir. Masalan:

One good turn deserves another,

*Yaxshilik qilsang, yaxshilik qaytar, yomonlik qilsang – yomonlik.*

Two heads are better than one;

*Bir kalla – kalla, ikki kalla – tilla.*

Healthy mind in a healthy body;

*Sogʻlom tanda sogʻ aql.*

A fault confessed is half redressed;

*Egilgan boshni qilich kesmas, deyishadi.*

Maqollar asosan uchta tamoyil asosida tarjima qilinadi:

1. Asliyadagi maqolga teng qiymatli ekvivalent topish;

2. Mos variant topib qoʻyish;

3. Soʻzma – soʻz tarjima qilish.

Ushbu uchala holat uchramagan taqdirda tarjimon ularning umumiy maʼnosini aks ettirish bilan kifoyalanishga majbur boʻladi.

**1. Ekvivalent topish** bu ingliz tilidagi maqolga maʼno jihatdan ham, shakl jihatdan ham aynan mos tushadigan tarjima:

Art is long, life is short.

*Sanʼat abadiy – umr qisqa.*

A good name is better than richness.

*Yaxshi nom boylikdan afzal.*

First think, then speak.

*Avval oʻyla, keyin soʻyla.*

Strike while the iron is hot.

*Temirni qizigʻida ( issigʻida) bos.*

Better late than never.

*Xechdan koʻra kech yaxshi.*

As you brew, so you must drink.

*Oʻzing pishirgan osh, aylan ich, oʻrgil ich.*

As you sow, you shall mow.

*Nima eksang shuni oʻrasan.*

**2. Muqobil variant** topib qoʻyish yoki analog (oʻxshashlik) asosida tarjima qilish - bu maʼno jihatidan ingliz tilidagi variantiga mos, lekin shakl asosi boʻyicha undan butunlay yoki qisman farq qiluvchi tarjima usuli:

Business before pleasure.  
*Mehnat, mehnatning tagi rohat.*

What is done cannot be undone.  
*O'tgan ishga salovat.*

Never put off till tomorrow what you can do today.  
*Bugungi ishni ertaga qo'yma.*

An unfortunate man would be drowned in a tea-cup.  
*Kambag'alni tuyaning ustida ham it qopadi.*

A bird in the hand is worth two in the bush.  
*Uzoqdagi quyruqdan yaqindagi o'pka yaxshi.*

**3. So'zma–so'z tarjima** usulidan o'sha maqol tarjima tilida uchramagan holatlarda foydalaniladi. Masalan:

To call the things by their true names.  
*Har narsani o'z nomi bilan atamoq. (ma'nosi: haqiqatni yuzga gaprimoq)*

Tastes differ.  
*Didlar har xil.*

All is well that ends well.  
*Yaxshilik bilan tugagan narsa yaxshi.*

**Ingliz, o'zbek va rus maqollarida mentalitet va milliylik.**

Ingliz maqollaridagi milliylik haqida gap ketar ekan, ingliz xalqining xarakteri xususida so'z yuritmaslikning iloji yo'q. Dunyo millatlari orasida bu xalq vakillari mag'rur va hurmat talabligi bilan ajralib turadi. Bu jihat maqollarida ham ko'rinadi. Masalan:

Better to reign in hell, than serve in heaven  
*Jannatda xizmat qilgandan ko'ra do'zaxda hukmronlik qilgan afzal.*

A civil denial is better than a rude grant  
*Qo'pol taqdirlanishdan ko'ra hurmat bilan rad etilgan yaxshi.*

Shuningdek, inglizlarga xos yana bir jihat – bu ularning bolalarga nisbatan uy hayvonlariga bo'lgan mehri ustunroq turishini maqollarda “bola” obrazidan ko'ra “it”, ayniqsa, “mushuk” obrazlari ko'proq qo'llanilishida kuzatamiz. Masalan:

Dog does not eat dog  
*Qarg'a qarg'aning ko'zini cho'qimaydi.*

Barking dogs seldom bite  
*Ko'p vovullagan it tishlamaydi.*

When the cat is away, the mice will play  
*Mushuk yo'q bo'lsa sichqon bayram qiladi.*

A cat in gloves catches no mice  
*Qo'lqopli mushuk sichqon tuta olmaydi.*

Milliy madaniyatda din ham katta ahamiyat kasb etadi. O‘zbek va rus maqollariga qaraganda bu yaqqolroq ko‘rinadi, ya’ni ularda jannat, do‘zax va shayton tasvirlari katta o‘rin tutadi. Masalan:

Hell is paved with good intentions  
*Do ‘zax ham ezgu niyatlar asosida yaratilgan.*

Better to reign in hell, than serve in heaven  
*Jannatda xizmat qilgandan ko‘ra do‘zaxda hukmronlik qilgan afzal.*

The devil is not so black as he is painted  
*Shayton tasvirlaganlaridek qop – qora emas, ya’ni qo‘rqqanga qo‘sh ko‘rinar.*

He that sups with the devil should have a long spoon  
*Shayton bilan sho‘rva ichmoqch bo‘lgan odamga uzun qoshiq darkor,  
ya’ni yomon bilan hamtovoq bo‘lsang, o‘zingdan o‘pkala.*

O‘zbek tili maqollaridagi mentalitet tushunchasiga to‘xtaladigan bo‘lsak, xalqimiz qonidagi mehmondo‘stlik to‘g‘risida eslamay ilojimiz yo‘q. Maqollarimizda mehmonga bo‘lgan hurmat, bag‘rikenglik yaqqol ko‘rinib turadi. Misol uchun:

*Mehmon – atoyi xudo.  
Mehmon kelsa eshikdan, rizqi kelar teshikdan.*

Shu bilan bir qatorda, o‘zbeklar bolajon xalq bo‘lib, ona va bolaga bo‘lgan e’tibor ahamiyatga molik:

*Ona bilan bola – gul bilan lola,  
Bolali uy – bozor, bolasiz uy mozor.  
Bolamning bolasi – qandin o‘rik donasi.*

Yana shuni ham e’tirof etish kerakki, “qaynona” va “kelin” obrazlari faqatgina o‘zbek maqollariga xosdir. Masalan:

*Kelin bo‘ldim — qaynonamga yoqmadim,  
Qaynona bo‘ldim — kelinimga yoqmadim.*

*Qaynonaga tosh otsang tosh olasan,  
Qaynonaga osh bersang osh olasan.*

Uyat, andisha, hayo kabi mavzular ham faqat o‘zbek maqollarida uchraydi desak yanglishmaymiz. Isbot uchun:

*Andishaning oti qo‘rqoq.  
Sharmsizlik – sharmandalik nishoni.*

O‘zbek xalqi nonni juda e’zozlaydi va buni maqollarda ham kuzatamiz:

*Non mo‘lligi — el to‘qligi.  
Nonga hurmat – elga hurmat.*

Boshqa xalqlar singari rus millati ham o'ziga xos xarakterga ega. Shuning uchun, maqollarida milliy bo'yoqdorlik boshqa xalq maqollaridan farq qiladi. Ularda, avvalo, rus xalqi obrazini ko'rish mumkin:

Русский что увидит, то и сделает  
*Rus nimani ko'rsa, shuni qiladi.*

Русское «ура» грянет — врагу жарко станет  
*Ruscha "ura" yangrasa, dushmandan ter chiqadi.*

Shuningdek, Rossiya shaharlari obrazi ham ko'p uchraydi. Masalan:

Питер создан миллионами, а Москва – веками  
*Piter shahri millonlab odamlar tomonidan barpo etilgan bo'lsa,*  
*Moskvani esa – asrlar.*

Кто в Москве побывал, тот всю Русь повидал  
*Moskvada bo'lgan odam butun Rusni ko'rgandek bo'ladi.*

Bundan tashqari, geografik joylashuv ham mentalitetga ta'sir o'tkazadi. Ma'lumki, Rossiyaning katta qismini o'rmonlar egallaydi, shu sababli, maqollarda "o'rmon" va unda yashovchi yovvoyi hayvonlar, ayniqsa, "bo'ri" hamda "ovchi" tasvirlari kattagina o'rin egallaydi. Misol uchun:

Счастье — что волк: обманет да в лес уйдёт  
*Omad – bo'ri, aldaydi va o'rmonga ketib qoladi.*

Волков бояться — в лес не ходить  
*Bo'ridan qo'rqqan o'rmonga bormas.*

На ловца (охотника) и зверь бежит  
*Ovchini ko'rsa hayvon ham qochadi.*

Не выучит школа, а выучит охота  
*Maktab o'rgatmaydi, balki ov o'rgatadi.*

Shu bilan birga, bu mamalakatda daryolar va dengizlar nihoyatda ko'p. Shu bois, "baliq", "dendizchi" obrazlari tasvirlangan maqollarni kuzatish mumkin: Misol uchun:

За чужим столом смелость нужна, как наладке моряку  
*Dengizchiga qayiqda botirlik kerak bo'lganidek,*  
*birovning joyida ham botirlik darkor.*

Не пойманная рыба всегда большой кажется  
*Ovlanmagan baliq kattaroq tuyuladi.*

Море — наше поле: дает и рыбу, дает и хлеб  
*Dengiz bizning zaminimiz: ham baliq beradi, ham non.*

Maqollardagi milliy koloritni ta'minlaydigan yana bir obraz – bu o'sha xalq taomlaridir. Isbot uchun:

**Ingliz tilida:**

Every cook praises his own broth  
*Har bir oshpaz o'z sho'rvasini maqtaydi.*

Too many cooks spoil the broth  
Oshpaz ko‘p bo‘lsa, sho‘rva buziladi.

**O‘zbek tilida:**

*Har kuni yema palovni, har kuni yoqqil olovni.  
Kuningdan bir kuning qolsa ham osh ye.*

**Rus tilida:**

Щида каша — пицца наша  
*Shi va kasha – bizning taom.*  
Кисель зубов не портит  
*Kisel tishlarga zarar emas.*

Maqollar bu xalqning madaniy merosidir. Ularda o‘sha xalqning barcha o‘y – fikrlari, dunyoqarashi, turmush tarzi, fe‘l-atvori va e‘tiqodi aks etadi. Har bir millat o‘ziga xos tavsiflarga ega ekan, bu ularning maqollariga ham ta‘sir etmay qolmaydi. Hatto maqollardagi mavzular o‘xshash bo‘lsada, ulardagi obrazlar takrorlanmasligi bilan ajralib turadi. Aynan ana shu tasvirlar maqollardagi milliy bo‘yoqdorlikni ta‘minlaydi va uni tarjimada qay darajada saqlay olish tarjimonning mahoratiga bog‘liq.

Yana bir misol, *Speak of the devil and he will appear* (*Заговори о чёрти и он появится, Bo‘rini yo‘qlasang qulog‘i ko‘rinadi*) maqolidagi tayanch komponentlar, “devil” farq qilgan holda “appears”, *ko‘rinadi* so‘zlari mos keladi.

Biror kishi haqida gap ketganda, o‘sha kishi kelib qolsa, inglizlar *Speak of the devil and he will appear* degan maqolni ishlatishadi. Aynan shu ma‘noni anglatadigan rus tilidagi «*заговори о чёрти и он появится*» maqoli ham shakl ham mazmun jihatdan ingliz tilidagi maqolga aynan mos tushadi. Har ikkala tilda obrazli asoslar bir xil ya‘ni “*devil*” – “*чёрт*”, “*appear*” – “*появится*”.

Lekin ana shu maqolni o‘zbek tiliga “*Shayton haqida gapirsang, shayton ko‘rinadi*” tarzida o‘girsak, inglizlar va ruslar aytmoqchi bo‘lgan mantiqiy fikr o‘zbek tilida o‘z aksini topmay qoladi. “*Shayton*” so‘zi o‘zbek tilida tom ma‘noda “*mug‘ombir*”, “*hiylakor*” kabi ma‘nolarni anglatadi.

Ammo o‘zbek tilida “*Bo‘rini yo‘qlasang, qulog‘i ko‘rinadi*”, yoki betamiz insonlar haqida gap ketganda, qo‘pol ma‘noda aytilganda “*Eshakni yo‘qlasang, qulog‘i ko‘rinadi*” degan maqollar bo‘lib, yuqoridagi inglizcha maqolni mana shu maqollar bilan tarjima qilish maqsadga muvofiq.

Inglizcha va o‘zbekcha maqollarni qiyosiy tahlil qilsak, ularning bir – biridan farq qilishini ko‘ramiz. Masalan ushbu maqolning obrazli asosini “*devil*” (*shayton*) tashkil etgan bo‘lsa, o‘zbek tilidagi maqolning obrazli asosini “*bo‘ri*”, “*qulog‘i*” so‘zlari tashkil etmoqda. Badiiy tarjimaning murakkabligi ham aynan mana shunda, har bir tilning o‘zga tillardan farq qiladigan o‘ziga xos milliyliги mavjud.

Demak, mutarjim tarjimaning ijodiy jarayon ekanligini anglashi va o‘zga tildagi har bir detalga ijodiy yondoshishi lozim. Shundagina, to‘laqonli badiiy yetuk tarjimaga erishishi mumkin.

**References:**

*Main:*

1. Introducing translation studies: theories and applications by Jeremy Munday. Fifth Edition. | Milton Park ; New York : Routledge, 2016.
2. Translation: An advanced resource book by Basil Hatim and Jeremy Munday. First edition | Taylor & Francis e-Library, 2004.
3. Muminov O. M. and others. Written Translation. Part I – Part II. – Tashkent, 2010.
4. Лексические, грамматические и стилистические проблемы перевода: Сборник упражнений по переводу литературного текста с английского языка на русский / Сост. С.К. Калинкина. – Омск: Омск. гос.ун-т, 2003. – 68 с.
5. <https://fayllar.org/theme-grammar-problems-of-translation.html>

**THEME 25. Translation issues of English literature into the target language (Uzbek / Russian)**

**Text. THE NIGHTINGALE AND THE ROSE**

*After Oscar Wilde*

“She said that she would dance with me, if I brought her red roses,” cried the young Student, “but in all my garden there is no red rose.”

From her nest in the Oak-tree the Nightingale heard him, and she looked out through the leaves and wondered.

“Not a single red rose in all my garden!” the young man cried, and his beautiful eyes filled with tears. “Ah, on what little thing does my happiness depend! I have read all the books the wise men have written, and all the secrets of philosophy are mine, but I feel unhappy because I cannot find a red rose for my love.”

“Here is a true lover at last,” thought the Nightingale. “Night after night I sang of him, though I knew him not; night after night I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow.”

“The Prince gives a ball tomorrow night,” said the young Student, “and my love will be there. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will take no notice of me, and my heart will break.”

“Here, indeed, is a true lover,” said the Nightingale. “What I sing of, he suffers; what is joy to me, to him is pain. Surely love is a wonderful thing. It is more precious than emeralds and dearer than fine opals. Pearls and rubies cannot buy it, nor is it sold in the market place. It may not be bought from merchants, nor can it be exchanged for gold.”

“The musicians will sit in their gallery,” continued the young Student, “and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and she will be surrounded by courtiers in their fine dresses. But with me she will not dance, for I have no red rose to give her,” and he fell down on the grass, buried his face in his hands and began to cry.

“Why is he weeping?” asked a little Green Lizard, as he ran past the Student with his tail in the air.

“Why, indeed?” said a Butterfly, who was fluttering about after a sunbeam.

“Why, indeed?” whispered a Daisy to his neighbor in a soft, low voice.

“He is weeping because of a red rose,” said the Nightingale.

“A red rose?” they cried. “How very ridiculous!” And the little Lizard, who was something of a cynic, burst out laughing.

But the Nightingale understood the secret of the Student’s sorrow, and she sat silent in the Oak-tree, and thought about the mystery of Love.

Suddenly she spread her brown wings for flight, and flew into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden.

In the centre of the grass-plot there was a beautiful Rose-tree, and, when she saw it, she flew over towards it.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.”

But the Tree shook its head.

“My roses are white,” it answered, “as white as the foam of the sea, and whiter than the snow upon the mountain. But go to my brother who grows round the old sundial, and, perhaps, he will give you what you want.”

So the Nightingale flew over to the Rose-tree that was growing round the sundial.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.”

“My roses are yellow,” it answered, “yellow as the hair of the mermaid, who sits upon an

amber throne- and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who grows beneath the Student's window, and, perhaps, he will give you what you want."

So the Nightingale flew over to the Rose-tree that was growing beneath the Student's window.

"Give me a red rose," she pleaded, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are red," it answered, "as red as the feet of doves, and redder than the great fans of coral in the ocean cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year."

"One red rose is all I want," cried the Nightingale, "only one red rose! Is there any way by which I can get it?"

"There is a way," answered the Tree, "but it is so terrible that I dare not tell it to you."

"Tell it to me," said the Nightingale, "I am not afraid."

"If you want a red rose," said the Tree, "you must build it out of music by moonlight, and stain it with your own heart-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must reach your heart, and your lifeblood must flow into my veins, and become mine."

"Death is a great price to pay for a red rose," cried the Nightingale, "and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

So she spread her brown wings for flight, and flew into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass where she had left him, and the tears were not yet dry in his beautiful eyes.

Be happy," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart-blood. All that I ask of you in return is that you will be a true lover. For Love is wiser than Philosophy, though he is wise, and mightier than Power, though he is mighty. His wings are flame-colored, and his body is colored like a flame. His lips are sweet as honey, and his breath is like frankincense."

The Student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale, who had built her nest in his branches.

"Sing me one last song," he whispered. "I shall feel lonely when you are gone."

So the Nightingale sang to the Oak-tree, and her voice was like bubbling water.

When she finished her song, the Student got up, and pulled a notebook and a lead pencil out of his pocket.

"She is graceful," he said to himself, as he walked away through the grove, "that cannot be denied; but as she got feeling? I am afraid not. In fact, she is like most artists; she is all style without any sincerity. She only thinks of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good!" And he went into his room, and lay down on his little pallet bed, and began to think of his love; and, after a time he fell asleep.

And when the moon shone in the sky the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang, with her breast against the thorn, and the cold crystal moon leaned down and listened. All night long she sang, and the thorn went deeper and deeper in her breast, and her lifeblood ebbed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the top of the Rose-tree blossomed a marvelous rose, petal following petal, as song followed song. Pale was

it, at first, as the mist that hangs over the river; pale as the feet of the morning, and silver as the wings of the dawn. Pale as the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the top of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of the passion in the soul of a man and a young woman.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom, when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose's heart remained white, for only the blood from a Nightingale's heart can crimson the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a sudden feeling of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvelous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and her eyes grew dim. Fainter and fainter grew her song, and she felt that could no longer breathe.

Then she gave one last burst of music. The white Moon heard it, and she forgot the dawn, and still remained in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. Echo carried it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

"Look, look!" cried the Tree. "The rose is finished now," but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out.

"Why, what a wonderful piece of luck!" he cried. "Here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has a long Latin name," and he leaned down and plucked it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the doorway, winding blue silk on a reel, and her little dog was lying at her feet.

"You said you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it tonight next to your heart, and as we dance together, it will tell you how I love you."

But the girl frowned.

"I am afraid, it will not go with my dress," she answered, "and, besides, the Chamberlain's nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers."

"Well, upon my word, you are very ungrateful," said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cartwheel went over it.

"Ungrateful!" cried the girl. "I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don't believe you have even got silver buckles to your shoes, unlike the Chamberlain's nephew," and she got up from her chair and went into the house.

"What a silly thing Love is!" said the Student as he walked away. "It is not half as useful as Logic, for it does not prove anything. It is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics."

So he returned to his room and pulled out a great dusty book, and began to read.

## Commentary

1 **what I sing of, he suffers** — то, о чём я лишь пою, он переживает на деле – men nimaiki kuylasam, unga g'am bag'ishlaydi

2 **hawthorn** (бот.) — боярышник – do'lana

3 **bluebell** (бот.) — колокольчик – qo'ng'roq

4 **heather** (бот.) — вереск - archagul

5 **I am afraid, it will not go with my dress** — Боюсь она (роза), не подойдет к моему платью – qo'rqamanki, bu kuylagimga mos kelmaydi

## Exercises

### Reading Comprehension

#### 1. Read the tale again and complete the following sentences.

- 1) There is no rose in my garden, so \_\_\_\_\_.
  - 2) I feel unhappy because \_\_\_\_\_.
  - 3) The winter has chilled my veins; the storm has broken my branches, and \_\_\_\_\_.
  - 4) The Student couldn't understand what the Nightingale was saying, for \_\_\_\_\_.
  - 5) The Nightingale made no answer, for \_\_\_\_\_.
  - 6) When the Student ran to the Professor's house with the rose, his ladylove \_\_\_\_\_.
  - 7) The Student threw the rose into the gutter, because \_\_\_\_\_.
  - 8) Love is not half as useful as Logic, for \_\_\_\_\_.
- 

#### 1. Answer the following questions.

- 1) What did the Nightingale hear from her nest in the Oak-tree?
- 2) Where did the Nightingale fly to look for the red rose?
- 3) What did the Rose-tree ask the Nightingale for the red rose?
- 4) What did the Nightingale sacrifice to help the Student and why?
- 5) What did the Nightingale sing of and how did she sing?
- 6) How did his ladylove meet the Student when he came to her with the red rose?
- 7) Where did the Student throw the red rose and what happened to it?
- 8) Why did the Student go back to Philosophy?

### Vocabulary and Grammar Tasks

#### 1. Find in the text the English Tasks :

давать бал; не замечать; струнный музыкальный инструмент; быть окруженной придворными; нарядные одежды; несколько склонный к цинизму; таинство любви; расправить крылья для полета; кровь и моих жилах застыла от зимней\ стужи; мороз побил мои почки; дорогая цена за красную розу; просить взамен; ярко-алого цвета; сидеть у порога; эта роза не подойдет к моему платью; вытащить большую запыленную книгу.

#### 2. Complete the following adjectives by adding the correct prefix {an-, in- or im-} and put them in the appropriate column below.

\_\_happy, \_\_practical, \_\_true, \_\_definite, \_\_different, \_\_clear, \_\_common, \_\_fair, \_\_kind, \_\_pleasant, \_\_patient, \_\_proper, \_\_attentive, \_\_correct, \_\_constant, \_\_grateful, \_\_lucky, \_\_convenient, \_\_personal, \_\_sincere

3. *Sometimes uncountable nouns are preceded by such noun phrases as a bit of, a piece of, etc. Match the words on the right side with those on the left side as in the example.*

- |                |               |
|----------------|---------------|
| 1) a bar of    | ___ advice    |
| 2) a bit of    | ___ bread     |
| 3) a cake of   | ___ cake      |
| 4) a drop of   | ___ chocolate |
| 5) a grain of  | ___ glass     |
| 6) a loaf of   | ___ jam       |
| 7) a lump of   | ___ luck      |
| 8) a pane of   | ___ news      |
| 9) a piece of  | ___ oil       |
| 10) a piece of | ___ paper     |
| 11) a piece of | ___ sand      |
| 12) a pot of   | ___ soap      |
| 13) a sheet of | ___ sugar     |

4. *Fill in the blanks with correct prepositions.*

1. She will take no notice \_\_\_ me.
2. His beautiful eyes were filled \_\_\_ tears.
3. She will be surrounded \_\_\_ courtiers \_\_\_ their fine dresses.
4. The Nightingale spread her brown wings \_\_\_ flight.
5. You must sing \_\_\_ me with your breast the thorn.
6. Death is a great price to pay \_\_\_ a red rose.
7. Life is dear \_\_\_ all.
8. All that I ask you \_\_\_ return you will be a true lover.
9. Her little dog was lying \_\_\_ her feet.
10. He threw the rose \_\_\_ the street.

5. *Use the verbs in brackets in the Past Simple.*

1. The Nightingale \_\_\_\_\_ the secret of Student's sorrow. (understand)
2. The Nightingale \_\_\_\_\_ over the Rose-tree that \_\_\_\_\_ round the sundial. (fly; grow)
3. The Young Student \_\_\_\_\_ still on the grass, when she \_\_\_\_\_ him. (lie; leave)
4. He \_\_\_\_\_ into his room, and \_\_\_\_\_ down on his bed, and after a time he \_\_\_\_\_ asleep. (go; lie; fall)
5. When the Moon \_\_\_\_\_ in the sky, the Nightingale \_\_\_\_\_ to the Rose-tree. (shine; fly)
6. She \_\_\_\_\_ first of the birth of love in the heart of a boy and a girl. (sing)
7. The white Moon \_\_\_\_\_ it, and she \_\_\_\_\_ the dawn, and still \_\_\_\_\_ in the sky. (hear; forget; remain)
8. The Nightingale \_\_\_\_\_ no answer, for she \_\_\_\_\_ dead in the long grass. (make; lie)
9. The daughter of the Professor \_\_\_\_\_ in the doorway, \_\_\_\_\_ blue silk on a reel, and her little dog \_\_\_\_\_ at her feet. (sit; wind; lie)
10. He \_\_\_\_\_ the rose into the street, where it \_\_\_\_\_ into the gutter, and a cartwheel \_\_\_\_\_ over it. (throw; fall; go)

6. *Study the following comparative phrases, translate them into Russian. Find out the sentences in the tale in which they are used. Make up your own sentences.*

Dark as the hyacinth blossom; as red as the rose of desire; more precious; dearer than fine opals; as white as the foam of the sea; the sweetest song; as yellow as the hair of the

mermaid; as red as the feet of doves; redder than the great fans of coral; Love is wiser than Philosophy; Love is mightier than Power; as sweet as honey; deeper and deeper in her breast; as pale as the shadow of the rose; press closer; louder and louder; wilder and wilder; fainter and fainter; the reddest rose.

**7. Explain the meanings of the italicized phrasal verbs in the following sentences; use a dictionary if necessary.**

- 1) She *looked out* through the leaves.
- 2) She *passed through* the grove like a shadow.
- 3) You must *build it out of* music by moonlight.
- 4) The Student *looked up* from the grass and listened
- 5) The Student *got up*, and *pulled* a notebook and a pencil *out of* his pocket.
- 6) Her lifeblood *ebbed away* from her.
- 7) He *put on* his hat, and *ran up* to the Professor's house.
- 8) I am afraid, it will not *go with* my dress.

**8. Translate the following sentences into English**

- 1) Его волосы были темны, как темный гиацинт, а губы его красны, как та роза, которую он искал.
- 2) «Если я принесу красную розу, она будет танцевать со мной до рассвета», — шептал Студент.
- 3) «В моем саду нет красной розы, и мне придется сидеть в одиночестве», — думал он.
- 4) Один только Соловей понимал страдания Студента; он тихо сидел на дубе и думал о таинстве любви.
- 5) Соловей расправил свои темные крылья и взвился в воздух.
- 6) Соловей решил принести себя в жертву ради любви.
- 7) Всю ночь Соловей пел, прижавшись грудью к шипу, и холодная луна, склонив свой лик, слушала эту песню.
- 8) И стала алой великолепная роза, подобно утренней заре на востоке.
- 9) «Боюсь, что эта роза не подойдет к моему платью», — ответила она.
- 10) «В любви и наполовину нет той пользы, какая есть в логике», — размышлял Студент.

### **Discussion Tasks**

**1 Discuss the following.**

- 1) Describe the Student's feelings to his ladylove,
- 2) Agree or disagree with the Nightingale: "Death is a great price for the rose."
- 3) Prove that the Student's ladylove was selfish and didn't deserve such a sacrifice.
- 4) Speak about the Nightingale and her great deed.
- 5) Discuss the moral of the tale.

**THEME 26. Translation issues of English literature into the target language (Uzbek / Russian)**

**Text: THE SELFISH GIANT**

*After Oscar Wilde*

Every afternoon, as they were coming home from school, the children used to go and play in the Giant's garden. It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers which were like stars. There were twelve peach-trees that in the springtime broke out into delicate blossoms of pink and pearl; and in the autumn they gave rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

One day the Giant came back. He had been to visit his friend, and had stayed with him for seven years. After the seven years were over, he made up his mind to return to his own castle. When he arrived, he saw the children playing in the garden.

"What are you doing here?" he cried angrily, and the children ran away.

"My own garden is my own garden," said the Giant, "any one can understand that, and I will allow nobody to play in it but myself." So he built a high wall all round it, and put up a notice-board:

**TRESPASSERS  
WILL BE  
PROSECUTED**

He was a very selfish Giant.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high walls, when their lessons were over, and talk about the beautiful garden inside. "How happy we were there!" they said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not want to sing in it, as there were no children, and the trees forgot to blossom.

Once a beautiful flower put its head out from the grass. When it saw the notice-board, it was so sorry for the children that it slipped back into the ground again and went off to sleep. The only creatures who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "so we will live here all the year round." The Snow covered the grass with his great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimneys down. "This is a delightful place," he said, "we must ask the Hail on a visit." So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round mid round the garden as fast as he could go. He was dressed in grey, and his breath was as cold as ice.

"I cannot understand why the Spring is so late in coming," said the Selfish Giant, as he sat at the window and looked out at his cold, white garden. "I hope there will be a change in the weather."

But the Spring never came, nor did the Summer. The Autumn gave golden fruit to every garden, except for the Giant's garden. "He is too selfish," she said. So it was always winter there, and the North Wind and the Hail, and the Frost, and the Snow danced about through the trees.

One morning the Giant was lying awake in bed, when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnets singing outside his window. But it was so long, since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then

the Hail stopped dancing over his head, and the North Wind stopped roaring, and a delicious perfume came to him through the open window. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their branches gently above the children's heads. The birds were flying about and twittering with delight. The flowers were looking up through the green grass and laughing. It was a lovely scene. Only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree. He was wandering all round it, crying bitterly. The poor tree was still covered with frost and snow. The North Wind was blowing and roaring above it. "Climb up, little boy!" said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant's heart melted as he looked out.

"How selfish I have been!" he said. "Now I know why the Spring would not come here. I will put that poor little boy on the top of the tree. Then I will knock down the wall. My garden shall be the children's playground for ever and ever." He was really very sorry for what he had done.

So he opened the front door quite softly, and went out into the garden. But when the children saw him, they were so frightened that they all ran away. And winter came again. Only the little boy did not run, because his eyes were so full of tears that he did not see the Giant coming. And the Giant came up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom. The birds came and sang on it. The little boy stretched out his two arms and flung them round the Giant's neck and kissed him. And the other children, when they saw that the Giant was not wicked any longer, came running back. With them came the Spring.

"It is your garden now, little children," said the Giant, and he knocked down the wall.

And when the people were going to market, they found the Giant playing with children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to say good-bye to him.

"But where is your little companion?" he said. "The boy I put into the tree." The Giant loved him the best, because he had kissed him.

"We don't know," answered the children, "he has gone away."

"You must tell him to be sure and come tomorrow," said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him.

"How I would like to see him!" he used to say.

Years went over, and Giant grew very old and feeble. He could not play with children any more, so he sat in a big armchair, and watched the children at their games, and admired his garden. "I have many beautiful flowers," he said, "but the children are the most beautiful flowers of all."

One winter morning he looked out of his window, as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in surprise and looked and looked. It certainly was a marvelous sight. In the farthest corner of the garden there was a tree quite covered with lovely

white blossoms. Its branches were golden, and silver fruit hung down from them, and underneath it stood the little boy he loved.

Downstairs ran the Giant in great joy, and out into the garden. He hurried across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who has dared to wound you?" For on the palms of the child's hands were marks from two nails, and the marks from two nails were on the little feet.

"Who has dared to wound you?" cried the Giant. "Tell me, that I may take my big sword and kill him."

"No," answered the child, "but these are the wounds of Love."

"Who are you?" said the Giant, and a strange feeling fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, "You let me play once in your garden, today you shall come with me to my garden, which is Paradise."

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

### Commentary

1. **The birds did not want to sing in it** - Птицы не хотели распевать там своих песен – Qushlar u yerda kuylashni xohlamas edi

2. **the trees forgo, to blossom** – деревья так и не распустились – daraxtlar ko'karishdan to'xtagan edi

3. **the Giant's heart melted** - сердце Великана растаяло – Bahaybat mahluqning ko'ngli yumshadi

4. **My garden shall be the children's playground for ever and ever** – мой сад на вечные станет местом детских игр- Mening bog'imda endi faqat bolalar o'ynaydi

### Exercises

#### Reading Comprehension

#### 1. Answer the following questions.

- 1) Where did the children go on their way back home from school?
- 2) What did the Giant see when he came back home from his friend?
- 3) Why did the Giant get so angry and what measures did he take?
- 4) Why were the children so unhappy when the Giant had forbidden them to play in his garden?
- 5) Why did the Spring come all over the country except the Giant's garden?
- 6) What did the Giant hear lying awake in bed and what did he see through the open window one morning?
- 7) Why was he awfully sorry for what he had done?
- 8) Why were the children frightened at first when they saw the Giant and when did they run back to his garden?
- 9) Why did the Giant long for his first little friend?
- 10) What did the Giant see in the farthest corner of the garden?

#### Vocabulary and Grammar Tasks

#### 1. Find in the text the English for:

повесить объявление; правонарушитель; наказывать; проползти; быть закутанным в меха; град; грохотать; греть; расцвести; щелкать; чирикать (о птицах); протянуть руки; его сердце растаяло; злой; нехороший; протереть глаза; ладонь.

**2. Insert articles if necessary.**

- 1) It was \_\_\_\_\_ large lovely garden.
- 2) In \_\_\_\_\_ autumn trees gave \_\_\_\_\_ rich fruit.
- 3) When he arrived, he saw \_\_\_\_\_ children playing in \_\_\_\_\_ garden.
- 4) I hope there will be \_\_\_\_\_ change in \_\_\_\_\_ weather.
- 5) I believe \_\_\_\_\_ Spring has come at \_\_\_\_\_ last.
- 6) \_\_\_\_\_ children were sitting in \_\_\_\_\_ branches of \_\_\_\_\_ trees.
- 7) When \_\_\_\_\_ people were going to \_\_\_\_\_ market, they found \_\_\_\_\_ Giant playing with \_\_\_\_\_ children.
- 8) It was \_\_\_\_\_ most beautiful garden they had ever seen.
- 9) \_\_\_\_\_ Giant loved his little companion \_\_\_\_\_ best.
- 10) \_\_\_\_\_ Giant sat in \_\_\_\_\_ big armchair, and watched \_\_\_\_\_ children at their games.

**3. Complete these sentences by adding like or as.**

1. The house is beautiful. It's \_\_\_\_\_ a palace.
2. Bob failed his driving test \_\_\_\_\_ we expected.
3. Kate looks \_\_\_\_\_ her mother.
4. \_\_\_\_\_ I said yesterday, I'm thinking of going to Canada.
5. He works in a bank, \_\_\_\_\_ most of his friends.
6. We did \_\_\_\_\_ he suggested.
7. I never know what to do in situations \_\_\_\_\_ this.
8. I'll ring you up tomorrow evening \_\_\_\_\_ usual.
9. She is an excellent swimmer. She swims \_\_\_\_\_ a fish.
10. Everybody is ill at home. Our house is \_\_\_\_\_ a hospital.
11. She has just found a job \_\_\_\_\_ a secretary.
12. Why do you behave \_\_\_\_\_ a child?

**4. Complete these sentences by adding pronouns with self (-selves) or each other.**

- 1) People give \_\_\_\_\_ presents at Christmas.
- 2) Did you enjoy \_\_\_\_\_ when you were on holiday in Spain?
- 3) Mary looked at \_\_\_\_\_ in the mirror.
- 4) Linda and Tom are happy together. They love \_\_\_\_\_ very much.
- 5) They quarreled last week. They are still not speaking to \_\_\_\_\_.
- 6) Men are very selfish. They only think of \_\_\_\_\_.
- 7) Mary and I don't see \_\_\_\_\_ very often these days.
- 8) You'll hurt \_\_\_\_\_ if you play with the scissors.
- 9) The bride and the bridegroom held \_\_\_\_\_'s hands.
- 10) Let's go and wash \_\_\_\_\_.
- 11) The students in the class told \_\_\_\_\_ about their own countries.
- 12) Are you very tired? You don't seem \_\_\_\_\_ today.
- 13) How long have Jane and John known \_\_\_\_\_?

**5. Choose the right word - adjective or adverb.**

- 1) The music sounds \_\_\_\_\_ to my ears. (sweet, sweetly)
- 2) Drive \_\_\_\_\_. (careful, carefully)
- 3) This soup tastes \_\_\_\_\_. (nice, nicely)
- 4) Tom cooks very \_\_\_\_\_. (good, well)
- 5) Don't go up the ladder. It doesn't look \_\_\_\_\_. (safe, safely)
- 6) We were relieved that he arrived \_\_\_\_\_. (safe, safely)
- 7) Do you feel \_\_\_\_\_ before the examinations? (nervous, nervously)
- 8) Hurry up! You're always so \_\_\_\_\_. (slow, slowly)

- 9) He looked at me \_\_\_\_\_ when I interrupted him. (angry, angrily)
- 10) The children behaved very \_\_\_\_\_ (good, well)
- 11) I tried \_\_\_\_\_ to remember his name but I couldn't. (hard, hardly)
- 12) The company's financial situation is not \_\_\_\_\_ at present. (well, good)
- 13) Jack has started his own business. Everything is going quite \_\_\_\_\_ (good, well)
- 14) Don't walk so fast! Can't you walk more \_\_\_\_\_? (slow, slowly)
- 15) What beautiful flowers! They smell \_\_\_\_\_. (nice, nicely)

**6. a) Find in the tale sentences with used to and translate them into Russian.**

**b) Complete the sentences with used to + a verb.**

- 1) The baby doesn't cry so much, but she \_\_\_\_\_ every night.
- 2) She \_\_\_\_\_ my best friend but we are not friends any longer.
- 3) We live in Moscow now but we \_\_\_\_\_ in Kiev.
- 4) Now there is only one shop in the village but there \_\_\_\_\_ three.
- 5) When I was a child I \_\_\_\_\_ ice cream, but I don't like it now.
- 6) Now Tom has got a car. He \_\_\_\_\_ a motorcycle.
- 7) These days he doesn't go away very often but he \_\_\_\_\_ a lot.
- 8) Jane \_\_\_\_\_ long hair but she cut it some time ago.
- 9) The building is now a supermarket, but it \_\_\_\_\_ a cinema.
- 10) Jack doesn't dance these days but \_\_\_\_\_ a lot.
- 11) He \_\_\_\_\_ beer. Now he drinks wine.
- 12) She does not work here now, but she \_\_\_\_\_.
- 13) I \_\_\_\_\_ to the cinema a lot, but I never get the time now.
- 14) It \_\_\_\_\_ that the Earth is flat.

**7. Recall the situations in which these modal verbs were used. Translate the sentences into Russian.**

- 1) He *had been* to visit his friend.
- 2) Anyone *can* understand that, I will allow nobody to play in it but myself.
- 3) We *must* ask the Hail on a visit.
- 4) I *cannot* understand why the Spring is so late in coming.
- 5) He thought it *must* be the King's musicians passing by.
- 6) Who *has dared* to wound you?

**8. Can you fill in the missing words?**

- 1) He put up a notice-board: "\_\_\_\_\_ will be prosecuted."
- 2) The Snow covered the grass with great white \_\_\_\_\_ and the Frost \_\_\_\_\_ all the trees \_\_\_\_\_ silver.
- 3) The North Wind was \_\_\_\_\_ in furs, and he \_\_\_\_\_ all day about the garden.
- 4) The Hail \_\_\_\_\_ on the roof of the castle till it broke most of the \_\_\_\_\_.
- 5) The Giant's heart \_\_\_\_\_ as he looked out.
- 6) It was really only a little \_\_\_\_\_ singing outside his window.
- 7) Through a little hole in the wall the children had \_\_\_\_\_ in.
- 8) The birds were flying about and \_\_\_\_\_ with delight.
- 9) The little boy \_\_\_\_\_ his two arms and flung round the Giant's neck.

10) Years went over, the Giant grew very old and \_\_\_\_\_.

**9. Translate the following sentences into English.**

- 1) Каждый день, возвращаясь из школы, дети, как повелось, заходили в сад Великана поиграть.
- 2) Великан обнес свой сад высокой стеной и повесил объявление: «Вход воспрещен. Нарушители будут наказаны».
- 3) Мальчик был так мал, что не мог дотянуть до ветвей дерева и только ходил вокруг него и горько плакал.
- 4) Я сломаю стену, и мой сад станет на веки вечные местом для детских игр.
- 5) Великан теперь был очень добр ко всем детям, но он тосковал о своем маленьком друге и часто и нем вспоминал.
- 6) Год проходил за годом, и Великан состарился и одряхлел.
  - 7) В самом укромном уголке сада стояло дерево, сплошь покрытое восхитительным белым цветом.
  - 8) На другой день, когда дети прибежали в сад, они нашли Великана мертвым.

**Discussion Tasks**

**1. Discuss the following.**

- 1) Describe the Giant's garden.
- 2) Speak about the Giant. How does his character in the story develop and change as the story progresses?
- 3) Agree or disagree with the statement from the tale: "The children are the most beautiful flowers of all."
- 4) Comment on the title of the story.
- 5) Discuss the moral of the tale.

## **THEME 27. Translation of literary works into English**

### **Text: LEGENG ABOUT SHIRAK**

*(An Uzbek old legend)*

*Translation by Firuza Halimova*

The grass was getting dry as the summer had already come to the deserts and lay plain around Yarksard place. The people of Sack tribe began their preparations for moving to other meadows, where there was much green grass. The cattle breeders before moving other settlements, organized some kind of festive. Before leaving their dwellings in which they used to live within spring periods, they paid a visit to each other's place, drank kimiz (a drink prepared from a camel's or horses milk) that was so tasty and useful for health. The dwellers were very joyful, the youngs and maidens sang songs.

But at that very time everything changed. Neither the girls' laughter nor sounds of songs came from the pasture of Sack tribe.

The pasture stood on the highland and it was guarded by patrols dressed in leather kamzuls (national overcoats) on their heads; one could see skullcaps with a thin tong top.

The heads of Sack tribe used to live in the tents. On that very day they were sitting and discussing a very urgent problem. At the farthest corner of the tent Rustak was sitting on the long broad leather rag taken from a bear verifying the situation.

"Dariavush, a Persian Shakh on crossing Eukuz seized Sogdia. Men are being made slaves; women are being taken away by Persians. Now they turn their sight to us aiming at making us slaves. Our scouts informed us that Shakh's rather large troops under the leadership of Ronasbat were coming to our dwelling place with a battle".

Rustak was grey headed, his body a little bit bent down, he had a pose of an aged man. In his adult years he had been tall and mighty as Hercules, had broad shoulders, when he came face to face with his foe in battles, he made his enemy fall dead at a blow. His name was spoken light in Sogdia and Persia.

As speaking of Persian Shakh, about his ill-bread intentions, his breath became tense, fiery, his eyes sparkled wildly. When he finished his speech, he asked other chiefs of the tribe to tell their opinions on the measures to be taken to free their lands from invaders. Sacksfar, one of aged titled man of the tribe, was about sixty, but his face was still blushing, he himself was energetic, was in the habit of rescuing, began his speech: "If we send old ones, women, kids, sheep and cattle to further meadows and deserts and give arms to the rest people of the tribe and fight against our enemies until we have a drop of running blood in our veins... The misery of war is worth than to being put to shame. It is better to die standing than to becoming a slave to a tyrant Persian Shakh".

Rustak listened to Sacksfar's long speech attentively bending neck and went deep into thoughts.

"It is not so horrible matter to be slain in the field of a battle, it would be more terrible shameful, if we don't smash the foes, don't take revenge. We must not think of showing our might and make our names memorable, but have to care of measures to be taken to make our nation sovereign, our land free" - said he, looking at hot-blooded Sacksfar.

The chiefs of the tribe remained dumb and mute as if they lost their speech ability. It was as clear as a day that it would not be easy to stand against armed to teeth Persian troops which had already conquered a lot of countries.

When they were burning their brains on finding the way of solving that hardest problems, an armed fellow who was standing at the door of the tent declared that a shepherd named Shirak asked for permission to enter the room.

"Shirak?" - said Rustak, knitting his brow, "Who is he?"

"Shirak belongs to tribe. He has doing a job of shepherd since he got his age" - said Sacksfar. "He knows how to do his best, he is witty and in addition he is keen on telling dostons (stories in verses). He looks for scorpions and on finding them in old clay fences

forces them to bite him. He feels no pain. As they say, when a snake bite him he was young, but he cured himself by using some medicinal herbs, since that time he has not been afraid of scorpions and snakes”.

“If it's true, let him come in”

Rather big, energetic old man over sixty years old stepped in and made a bow:

“Let me be seated next to you and express my opinion. I am aware of what you are talking about”

“Take a seat, we'll give our ears to you”- told Rustak.

“The soldiers of Persian Shakh as many as sands in the deserts and I think we will not be able to defeat them if go up to the field to fight with them. We must overcome them using a trick, force them to be exhausted, too weak to march forward, we must lead them to mere death”.

“Let's see what kind of trick are you going to deal with?” - asked Rustak.

“I can tell it only to you, let the others leave the tent”.

On getting aware of these words Rustak looked at the chiefs of tribe, whose faces get drawn.

“Why? Don't you trust these honored personalities?”

“I believe they are true persons, always take care of their nation. Let them die, yet they would never allow an enemy to be in the secret, to learn about our plan. But they have their close friends, brothers, sons, wives; they occasionally may open them this secret unintentionally. It is clear what happens then, it's impossible to make all the men keep a still tongue. Let them pardon me”.

The heads of the tribe stood up and one by one left the dwelling.

Within some minutes which lasted rather long, Shirak went out of the tent. On seeing him the nomads jumped on their feet taken by horror. The old shepherd was trying to stop the blood which was slipping from his two ears and nose which were cut off. This made the people surround him; they were shocked at this unexpected tragedy.

“Why did they cut your ears and nose off?”

“You poor soul, what are you blamed for?”

Becoming as pale as a dead man he was pulling himself together, tried to keep up his fighting spirit didn't pay attention to the questions given by his men. His tribe mates forced him to take a seat and managed to stop bleeding with burned up woolen cloth.

There was not any sign of hatred on the old man's sunburn face which came across the desert winds frequently. As soon as he came to himself he rose at his feet and went in the direction of the Sunset. The people having been shocked remained dumb and watchful; they looked at Shirak in wonder who was going away.

On defeating Sogdian people, who used to deal with gardening and farming, Persian Shakh was having a rest before marching on to the dwelling of nomads, inhabitants of Yarksart settlement. He was sitting in the high Shiypan (a terrace that is open by its four sides but has a roof) which was situated in the centre of the garden surrounded with wall made of clay and having a wine, having a joyful, pleasant talk with his men.

Just at that time one of his man came up to the Shiypan and informed that a very strange old man whose ears and nose had been cut off, asked for permission to have a talk with the Shakh. After making some notes and getting aware of his origin Dorah said:

“Let him come in, come near”.

Shirak having been led to the place by two armed warrior servants stopped at fifteen steps away from the Shakh, kissed the earth, then stood up on his feet. And he was going to make a bow, but he didn't do it, as when he bent his neck to make a bow, his eyes suddenly caught such a sight which made him surprised.

Dorah, by raising his archly eyebrows turned to him in a loud voice.

“Hey, you, a man, what are you? What's your name, what tribe do you belong to?”

“My name is Shirak, I, myself came from Sack tribe”, - replied the old man.

“What's your aim, why are you marring my festivity?”

“My purpose is to be servant to you, my honorable Shakh, up to the end of my life. My tribe horrified me when they found out that I had taken your side; put me to various terrible tortures. I told them: “Don't make a boast of having a fight with the Persian Shakh, for he will put an end to you at a blow, it's better if you bind round your waist with a belt of obedience and kneel down before that Saint, honored man and kiss the hem of his overcoat. When our ruler Rustak heard my words he grew furious and ordered to cut my ears and nose off. And now with your help I am going to take my revenge upon him. And if you give me your blessing and permission I will show your unconquerable army the path which is known to the shepherds only which leads to the back side of the Sack tribe troop and you will have a reliable opportunity to raising your swords and cut their heads off”.

Listening to the Shirak's words up to the end Dorah went deep into thought. If heroic Sack tribes were defeated in that way, indeed, to Persian worriers who had owned the fruitful lands between Eukuz and Yarksard settlements, a safety triumph would be guaranteed. But they had to put Shirak on trial.

Shirak on feeling that shakh was looking at him with suspicious eyes started to proving his words:

“Isn't it clear enough that my ears and nose have been recently cut off? Our people never put into such tortures any man of their tribe”, - he spoke for a long time by bringing his before-hand prepared proofs and did his best in showing his devotion to Persian Shakh.

After having a talk with the generals, Dorah decided to carry the war on to the Sack's settlement, to war down the tribe with the help of Shirak, making him their guide man.

Persian army obeying the guide's order not taking water, food enough but only for two days went forward. They made their plans on marching along to the deserts, to go down to the left side of the river and attack the Sack troop from back.

On the first days the road seemed not so unbearable, though the grass in the deserts was getting dry, one could seldom see here there green meadows around ponds. Time by time plain deserts turned into lifeless ones, the men and horses became more and more thirsty because of lackage of water. It was not so easy to cross over those sandy highlands which became as hard as horse shoe nails, it was hard to overcome those rocklike height. The horses having been covered with black sweat breathing hardly could barely draw their legs out of the sand. Bending their heads, making so few steps they were marching ahead.

The Sun that was above the desert felt no pity to those armed, ill -willed men, he poured his hottest rays as if they were heavy rains upon Persians. By not giving them even a drop of water, the hottest air of the desert made their lungs burst into flame. Not any patient was left about the generals; they began to inquire Shirak about the distance which they had to overcome. And Shirak was consoling them saying that they were not far from their aim, only two days would take them to get to it.

They surrounded Shirak and asked again and again where he had brought them. One of the leaders of the troop took Shirak by his collar, shook him and began insulting him. Shirak freed his collar from his hand, took his sculler cap off, dried his broad wrinkled forehead. His dry dark lips became wet and light owing to his ironical smile, his narrow eyes burst into flame, looking at the furious faces which were around him, taking a pride, bit the ground with his feet, threw his cap on it and burst into laughter:

“You are defeated by me. I only by myself alone defeated the army of the Dorah!” – he cried out in his top. “By playing tragic trick on you, I led you to the heart of the desert”. He looked at the sunrise and said: “If you go in the direction, in either of them it will take you seven days. Go ahead in any direction you choose. A for me, my death bed is here” - he pointed to the ground under his feet. He thanked Heavens who had given him the chance of realization of his dream. Thanked the saints, God of fire, God of water.

Indeed for the sake of freedom of his nation to save them from becoming slaves, he was ready to give his breath away, he got ready to be put into thousands of tortures if only he

could have made his foes be in his net. And now his dream came true, he could have lead the army of the enemy to mere death, let his foes do whatever they could do with him!

When he was in Rustak's posture he said the following words: "If you promise to take care of my family, my grandchildren, I will give my life to rescue my country, my men from the misery that is coming to them, I will save them from this ill fate. I have thought of a trick how to throw the foes out from our land. For the sake of liberty of my nation I have made my mind to drink the sweetest wine of death and... Give your heart to me and bless me..."

The ruler listened to his speech and appreciated his decision. And then Shirak took a knife out of his pocket and cut his ears and nose off.

This way he managed to join in the enemies' army as a man of betray and...

Persian generals been taken with hatred, become fierce, their faces grew dark, their eyes crossed. They surrounded Shirak and began to beat him furiously. General Ronasbat freed wounded, nearly dead Shirak from warriors' hands, gave him water to drink and led him to the tent and made an attempt to turn Shirak into their man, asked, begged him to show the way of getting out of this hell. At that very time the Persian general didn't think of attacking the Sack tribe, he was anxious about rescuing the army from misery, from death.

"If you show us the wails and ponds we shall pardon you and present you with any village you like in Sogdia".

"If I agreed to your offer, in that case, I will have to cut my hand off, the hand which intends to take your present" - said Shirak making his speech short.

Persians understood that they had occurred in the hands of death, their furious anger get to its top and chopped the shepherd's body off, pulled him into pieces...

#### **Commentary**

- 1 **Dwelling – жильё – turar joy, makon**
- 2 **Tribe – племя- qabila**
- 3 **Festive – пир, праздник - bayram**
- 4 **Maiden – девушка – qiz bola, qiz**
- 5 **Battle – битва – urush, jang**
- 6 **Shakh – Шах - Shoh**
- 7 **to conquer – завоевывать – bosib olmoq**
- 8 **conqueror – завоеватель - bosqinchi**
- 9 **shepherd – пастух – cho'pon, podachi**
- 10 **tent – палатка - chodir**
- 11 **thirsty – жажданм - chanqamoq**
- 12 **lifeless – безжизненный - jonsiz**
- 13 **desert – пустыня - sahro**
- 14 **liberty – свобода - ozodlik**
- 15 **furious – яростный –g'azabi oshgan, darg'azab**

#### **Exercises**

##### ***Reading Comprehension***

##### **2. Answer the following questions.**

1. Who were coming to conquer Sogdia?
2. Who was Rustak? Describe his appearance.
3. What was Shirak's job?
4. What did Saksfar tell about Shirak?
5. Why Shirak didn't want others to know about his trick?
6. What was Shirak's trick?
7. Did Persians believe Shirak at once?

8. Where did Shirak led Persians?
9. What did Shirak say when he was at Rustak's posture?
10. Who did cut Shirak's ears and nose?

### *Vocabulary and Grammar Tasks*

#### **1. Match the antonyms:**

- |           |          |
|-----------|----------|
| 1. desert | - young  |
| 2. aged   | - well   |
| 3. loud   | - bitter |
| 4. sweet  | - calm   |
| 5. death  | - oasis  |
| 6. anger  | - shame  |
| 7. hot    | - low    |
| 8. proud  | - birth  |
| 9. ill    | - cold   |

#### **2. Practice using words with negative prefixes. Contradict the following statements in the same way as the example.**

**Example:** He's the very honest man. *I don't agree. I think he's dishonest.*

1. I'm sure Dorah is discreet. \_\_\_\_\_
2. I always find him very sensitive. \_\_\_\_\_
3. It's a convincing argument. \_\_\_\_\_
4. Shirak said: I will show you conquerable army. \_\_\_\_\_
5. Time by time deserts turned into live ones. \_\_\_\_\_
6. He is a very efficient. \_\_\_\_\_
7. I always find him responsible. \_\_\_\_\_
8. He seems grateful for our help. \_\_\_\_\_
9. I'm sure he is loyal to the tribe. \_\_\_\_\_
10. He is a tolerant person. \_\_\_\_\_

#### **3. Add a preposition from the list below to complete the sentence.**

**in at into up to off around out of**

1. The grass was getting dry as the summer has already come \_\_\_\_\_ the deserts and lay plain \_\_\_\_\_ Yarksard place.
2. "Let him come \_\_\_\_\_, come near".
3. "Why did they cut your ears and nose \_\_\_\_\_?"
4. Just \_\_\_\_\_ that time one of his men came \_\_\_\_\_ to the Shiypan.
5. They pulled him \_\_\_\_\_ pieces...
6. Persians begged him to show the way of getting \_\_\_\_\_ this hell

#### **4. Translate the following sentences into English**

1. Жители степи любили пир и поклонились своему Шаху.
2. Несмотря на жестокую битву, мирное население смогли защитить свои земли.
3. Чтобы защитить свой народ Ширак дорого заплатил жизнью.
4. Согдия была одна из лучших деревней, где люди жили в мире.
5. Правитель выслушал его речь и отблагодарил его.
6. Ради свободы люди были готовы пожертвовать своей душой.
7. Ширак отвёл врагов так далеко от деревни, что они заблудились.
8. Враги окружили город и требовали сдаться.
9. Дети любили слушать рассказы об отважных героев.

### *Discussion Tasks*

***1 Discuss the following.***

1. Why was Shirak ready to give his breath away?
2. What was the aim of Shirak?
3. Why Shirak cut his ears and nose off?
4. What would you sacrifice in order to get freedom?

## **THEME 28. Translation of literary works into English**

### **Text: MY DEAR THIEF BOY**

*After Abdulla Qahhor*

*Translation by Nilufar Turdieva*

Many years have already passed since we lost our father and in the spring of 1917 we lost our mother too, became orphans, the kids of fate. Of course Rokiyabiby (granny) my mother's mother from time to time called on us to get aware of our home affairs, to know what was going with us. We called her "Black bibby", it was her pet name. Having our granny with us at night covering ourselves with shabby, nearly torn out blankets we slept on the dirty rags made of cotton threads.

It happened at the end of September in one early autumn night, when the weather was rather cool, lying close to each other getting warm we had fallen asleep. At the end of that rag "Black bibby" slept and had to warm here kids as if she were a mother hen, which did it with its body. She was over eighty and smoked nos (a special kind of tobacco smoked by pleasing it under the tongue).

That night when it was the time for cocks to crow, I was awakened by some strange noise. That was granny's voice; she was talking to somebody in a rather loud tone. The house inherited by us was rather large and stood in a big square yard. The house was surrounded with other buildings, and to the North our cousins were neighboring it. But they left for the country house for the summer, on those days their house stood vacant.

A thief tried to get into our house, you see. The thief found us worthy to visiting. At least there was a man who consider us to be well off. Tomorrow I'll tell my friends about this notable deed. I'll tell it with a special pride, "To our place the thief came." Indeed these words must be pronounced in a loud voice. But will they believe in it?

Walking so slowly on our cousin's roof, the thief stepping just above my granny's head, made a sneeze. And at that very time our granny having nos under her tongue was lying taken with her own thoughts. She freed her mouth from tobacco and looking up at the roof said:

"My kid, my dear thief, I believe some urgent need forced you to climb up the roof, but if you have chosen such kind of trade, why you haven't tried to get rid of your colds?"

Still standing on the roof the thief replied:

"And, you, granny why you don't go to a quiet sleep at least only per night. Why are you still awake? Don't allow me to get along with robbery?"

And when their talk came to that spot I was wide awakened and began making notes of what I heard.

"Oh, my darling, my dear thief, how a sleep could come to my eyes which are full of sorrow. You see, within these six months I haven't had even a dose at least for a while. Then by day times I become sleepy, my feet don't feel the ground, and finding some quit place I have a dose of a bird. At nights I go deep into thoughts."

"What do you think of, grannie?"

Making this requirement he took of his torn (national overcoat, warmed with cotton), put it at the edge of the roof and lay on his side.

"And you ask me what I turn my mind to. I think of the future of these four orphans, that's what I think of, my dear man. The time is hard, the life is tough now, as you see and it becomes harder, indeed it's miserable fate if you are not able to find a little piece of bread at least. They are not old enough to get along ends to meet. And their uncle who is the only bread-winner in the family can't supply the orphans, as his family itself in need of care and money. Nowadays we have nothing valuable to be sold to get money for it as we have been selling our things for a long time and it's said: Though you make your room empty you'll be more and more in full need of money... Oh, Heavens! When these orphans will become adults, when they'll be able to earn their livings! These thoughts make my brain burn. And you see only one of these orphans is a male, the rest ones are girls. The boy is only about

fifteen. As for girls, the years will pass till they are old enough to get married and be supported. Only the man who is himself fed, who is himself cared of can marry them, none of poor men will show his will to marry them. Hard and tense the time is, my dear thief, indeed the life is tough.”

“I agree with you, granny”, said the thief, “I have also two kids, a wife and aged mother. And as it is said, let it if only one human being or a bird is in need of meals or water they must have them to lengthen their existence. For the sake of some pieces of bread I get ready to fare a danger, get ready to be at Ali’s dagger. Of course I have strong hands to work, a clear mind to come to conclusions. And am I keen on dealing with such an unworthy trade? Oh, not of course. I was born in law abiding craftsman’s family. It is the current event, their damned requirements, poverty forced me to choose that wrong trade. “The war well come to its end, when Kerinska (Kerinskiy) becomes a ruler”, was told us. But the war is not going to stop. And the real life still belongs to those replete ones.”

“And why wouldn’t you deal with another kind of job, my dear boy?” asked the aged women.

“And what kinds of work have I to do now? Any kind of slippers trade is not in demand these days. Let me deal with my father’s trade, that is making leather nor nails, nor varnish, nor curer. Then those supplements as thrice expensive as slippers themselves. If I choose the job of a porter, I can’t find a single wealthy man who could buy a heavy sack full of wheat or full of vegetables.

The other day Byvamat ota (dad) mahalla’s most skilled shoemaker bartered away all his supplements for two sacks of cornflowers flour, as he would never have found any Uzbek, Kirgiz or Kazakh farmer who could buy his shoes. Wherever you go, wherever you enter, you come across five, ten or more orphans who stretching their hands ask for bread. They appeal, “Sir, give us bread.” Oh, bread, I myself don’t have got it and I can’t feed my own kids. It’s not only me who can’t go on, all the craftsmen in our mahalla can’t either. Traders who make knives, men dealing with textile, leather and all the rest, oh, yes, all teachers, students are in need of bread, they are becoming weak and weak. They ask for a little bit of meal. For want of some food they occur on the tramp. Let those who began war be dawned. It seems to me the life on the earth is likely coming to its end.”

“My dear thief, but I believe someday hopeful fortune will beam towards these orphans someday a luck will pet the orphans” brow. And now let me be aware of your affairs. I came to know it is the very need, shortage of food forced you to deal with that unpleasant shameful trade. And if it is the matter of fact why didn’t you rob some sufficient dwelling? There is Karim Khori who sells textile in this mahalla, there is Odil Khojaboy a man of wealth, there is Matyakub owner of great deal of leather. All these men are owners of grand wealth. Even a child born in such a family has his soup from chinese kosa (a round dish lager than a cup) decorated with verses. Why don’t you make holes in their roofs?”

“Alas, grandma, you still don’t catch that, as you are so plain, so an ordinary soul,” said the robber. “Does one manage to get down and rob the house of the rich, for their houses are surrounded with highest walls, their doors are made of iron, and at each doorway there are two or three dogs as big as lions there? Let even a butterfly appear at the sight, the dogs will start backing within a week. There is a military man with a gun in the dwelling of Odilkhoja, he ever stands at the doorway. Isn’t the life dear to me? Perhaps they won’t kill me but they merely send me to the Siberia”.

“It is indeed true, my dear thief. But you must be careful. Don’t allow you name to be lowly spoken, save yourself from blame, crime” - told the granny.

“I agree with you, grandma, the other day I robbed four hens and a cock from Orif stinker’s stable.

“You robbed hens and cocks? Oh, I see, and didn’t these creatures make so much noise, put you to shame?”

“It is said that each case has its particular way of overcoming, when I intend to rob hens, supply my pocket with a bottle of water and when I come up to the hens’ house I take water into my mouth and spray it on the hens. There is no sillier creature than hens on the Earth. They take water to the rain and hide their heads under their wings and remain still. Just then I grip them onto their bronchi and put them one by one into my bag.”

“You don’t say so. Oh my good God, pardon me. And now I see that each trader has its own way of solving his problem.”

“And that night my secret was guessed, found out. Thanks for God when I was taken to Rakhmonkhoja, foreman, a man of law with a cock. He made that case not be spoken. Rakhmonkhoja is on good terms with me, and in general he is not a bad man. Last year I saved three soms by selling things and said to Rakhmonkhoja, “That is all I could find” and on giving a bribe to him I escaped from going to work as a hired employee.”

“Let his children be well and fed. And now listen to me, my dear thief; in a short time the down will break, look, the bright star sparkles just over us. Get down using the mulberry tree that stands close to the kitchen. We have no wood only there is a stump make a fire, to make a kettle boil. Yesterday my brother gave me some bread and two loafs of them are still kept by me, we’ll have tea together.”

“No, no thank you, grandma”, said the thief, “of course I’ll chop the stramp, but I can’t drink tea with you, as when it gets light, you will recognize me. I have still the face; I can’t put it to the blush. I’ll get ashamed for I have not lost a sense at humanity yet.”

“Oh, poor me, will you leave this honored dwelling without taking anything? Wait a minute, let me see, what you can take, oh, yes, there is a kazan (boiler) in the kitchen. In the oldest time when there were many people there, we cooked meals in it. Maybe we did something wrong and it made God get angry with us, as from this large family only the four orphans remained alive. And I don’t know when they will be able to make this kazan boil... Take it, by selling it you can make some money to supply, support your family.”

“No, no my dear grannie, don’t say so don’t foretell unworthy deeds. In a very short time these miserable, hard days will be forgotten. Again the members of the family will flock together. Even this kazan will become small for all persons. Let your kids use it and may I be their servant in their wedding parties. Good bye, grandma, I am going to be off, as the top of the mountain has already faced with the down.”

“Bye my dear thief. Call on us again!”

“Thank you mother, thank you!”

“I had recognized that robber, but I didn’t tell anybody who that thief was and it still remains to be a secret.”

## **Exercises**

### ***Reading Comprehension***

#### ***1. Answer the following questions.***

- 1) What did the children call their granny?
- 2) At what time of the year has the story happened?
- 3) What was the grandma thinking about when the thief came?
- 4) Had the thief his family? Or he was alone?
- 5) Why the thief couldn’t rob things from rich’s dwelling?
- 6) What things did the thief rob before?
- 7) How many orphans did the granny look after?
- 8) Why didn’t the thief rob anything from that family?
- 9) Did the little boy recognize the robber? Did he tell anybody about it?
- 10) What did the granny offer to the thief to supply his family?

### ***Vocabulary and Grammar Tasks***

#### ***1. Find in the text the English for:***

*Ўғри, етим, ота-онасидан жудо бўлмақ, ўй-хаёллар, гурур, баланд овозда,*

аксирмоқ, уйғоқ бўлмоқ, замга тўла, қиммат, пойафзал тузатувчи, эҳтиёткор, муаммони ҳал қилмоқ, қисқа вақт ичида кун ёришади, балким бирор хато қилгандирмиз, бирга чой ичамиз, оғир кунлар унутилади.

**2. Translate the following, paying attention to the meanings of the verbs to GET, to WANT. How does the context influence the choice of a variant?**

1. You can always get money.
2. How did you get into my apartment?
3. "Is it quite easy to get another job after - after you've been in the soup?" asked Paul. "Not at first, it isn't, but there're ways".
4. "So he sat down there and wrote me a letter of recommendation... I've got it still."
5. By this time anonymous letters were getting to be an important part of my mail matter.
6. "I've got to help the gardeners..."
7. All this was a great deal easier man Paul had expected; it didn't seem so very hard to get on with the boys, after all.
8. "I'll get you something ... Stay down". "I can't. I've got to get the children to school" ...After a moment she said, "Ethan, I don't think I can get up. I feel too bad".

**3. Join the sentences using because or when and the past perfect.**

1. They left the window open. Someone broke into their house.
2. She had a busy day. She went to bed early.
3. We had a good meal. I left a large tip.
4. The train already left. He arrived at the station.
5. She lost her chequebook. She couldn't write a cheque.
6. The phone rang several times without any answer. He hung up.
7. I had to stay at home. It was raining hard.
8. She arrived a crowd had been waiting for several hours to greet her.

**3. Can you fill in the missing words?**

1. We called her "Black bibby", it was her \_\_\_\_\_ name.
2. The house \_\_\_\_\_ by other buildings.
3. She \_\_\_\_\_ her mouth from tobacco.
4. When these orphans become \_\_\_\_\_, when they'll be able to earn their \_\_\_\_\_!
5. And am I keen on dealing with such an unworthy \_\_\_\_\_?
6. Wherever you go, wherever you enter, you come across five, ten or more \_\_\_\_\_ who stretching their hands ask for bread. They appeal, "Sir, \_\_\_\_\_."
7. Don't allow you name to be lowly \_\_\_\_\_, save yourself from \_\_\_\_\_, \_\_\_\_\_" - told the granny.
8. And that night my secret was \_\_\_\_\_, found out.
9. "Take it, by selling it you can make some \_\_\_\_\_ to supply \_\_\_\_\_ your family."
10. "I had recognized that \_\_\_\_\_, but I didn't tell anybody who that \_\_\_\_\_ was and it still remains to be a secret."

**4. Translate the following sentences into English.**

- 1). Birgalikda muammoni hal qilishga urinib ko'raylik.
- 2) Qisqa vaqt ichida kun yorishadi va hamma narsa joy-joyiga tushadi.
- 3) Bir o'zimga bunday og'ir ishni qilish to'g'ri kelmaydi.
- 4) Bola kichkinaligidan buvisi bilan yashashni yaxshi ko'rgan.
- 5) Men qarorimni o'zgartirdim. Men uyga ketaman.
- 6) Hayot og'ir bo'lishiga qaramay ayol ishlab farzandini o'qitdi.

**Discussion Tasks**

**1. *Learn necessary advice from super hints.***

1. To make your windows really shine, clean them with wet newspaper, and then polish them with a soft cloth.
2. To keep teeth shiny and bright, brush them occasionally with salt.
3. To clean flies off the windscreen, put toothpaste on with a wet rag, wash it off and polish the glass with newspaper.
4. If a lettuce becomes limp, place it in an empty saucepan with a lump of coal. Put the lid on, and after a few hours it will become crisp again.
5. When, at a meal, soup or food gets on a tie, soak it well with dry white wine-this usually takes the stain out.
6. If an oven dish gets burnt, put it face down on the grass all night: next morning it will easily wash clean.
7. To test if an egg is fresh, place it in a bowl of water. If the egg floats, it is bad.
8. Fresh coffee, once opened, soon loses its aroma. By adding a cube of plain chocolate to coffee just before using, you can restore the aroma. A teaspoon of cocoa powder would do, but chocolate is best.
9. If red wine gets dropped on the carpet, pour white wine on it immediately, and leave it for five or ten minutes before mopping it up
10. After removing a stain it helps to avoid a ring if you dry the damp spot quickly with a hairdryer.

## **THEME 29. Translation of modern foreign literature**

### **Text: OLD MAN AT THE BRIDGE**

*After E. Hemingway*

An old man in very dusty clothes sat by the side of the road. There was a bridge across the river and carts, trucks, and men, women and children were crossing it. But the old man sat there without moving. He was too tired to go.

It was my business to cross the bridge and find out where the enemy was. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

“Where do you come from?” I asked him.

“From San Carlos,” he said and smiled. “I was taking care of animals,” he explained.

“Oh,” I said. I did not understand.

“Yes,” he said, “I stayed, you see, taking care of animals. I was the last one who left the town of San Carlos.”

He did not look like a shepherd and I looked at his black dusty clothes and his grey dusty face and said, “What animals were they?”

“Different,” he said, and shook his head. “I had to leave them. There were three kinds of animals’ altogether,” he explained. “There were two goats and a cat and then there were four pairs of doves.”

“And you had to leave them?” I asked.

“Yes. Because of the artillery. The captain told me to go because of the artillery.”

“And you have no family?” I asked, looking at the far end of the bridge, where a few last carts were going down the bank.

“No,” he said, “only the animals I’ve told you about. The cat, of course, will be all right, but I cannot think what will become of the others.”

“What politics have you?” asked I.

“I am without politics,” he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can’t go.”

“This is not a good place to stop,” I said. “If you can make it, there are trucks up the road.”

“I will wait a little,” he said, “and then I will go. Where do the trucks go?”

“Towards Barcelona,” I told him.

“I know no one in that town,” he said, “but thank you very much. Thank you again very much.”

He looked at me very tiredly and said, “The cat will be all right, I am sure. But the others. Now, what do you think about the others?”

“Why, perhaps, they’ll be all right too.”

“You think so?”

“Why not,” I said looking at the far end of the bridge where now there were no carts.

“But what will they do under the artillery when I was told to leave because of the artillery?”

“Did you leave the dove cage open?” I asked.

“Yes.”

“Then they’ll fly.”

“Yes of course, they’ll fly. But the others. It’s better not to think about the others,” he said.

“Now, if you can, get up and try to walk now,” I said.

“Thank you,” he said and tried to get to his feet, but sat down in the dust again.

“I was taking care of animals,” he said again. “I was only taking care of animals.”

There was nothing to do about him. It was Sunday and the fascists were advancing towards the bridge.

### Commentary

- 1) **by the side of the road** – в стороне от дороги – yo'lning chetida
- 2) **carts** – телеги – g'ildirakli yengil arava
- 3) **trucks** – грузовики – yuk mashinalari
- 4) **without moving** – не двигаясь – qimir etmasdan
- 5) **to find out** – выяснить - aniqlamoq
- 6) **I was taking care** – Я смотрел за – Men ... ga qarayotgan edim
- 7) **shepherd** – пастух – cho'ron
- 8) **dove** – голубь - kabutar
- 9) **politics** – политические убеждения – siyosiy maslak
- 10) **Towards Barcelona** – К Барселоне – Barselona tomon

### Exercise

#### 1. Answer the questions.

- 1) Where did Hemingway meet the old man?
- 2) Why did the old man sit without moving?
- 3) Where did the old man come from?
- 4) What was he doing there?
- 5) Did the man look like a shepherd?
- 6) What animals did the old man take care of?
- 7) Why did the old man have to leave them?
- 8) The old man had no family, did he?
- 9) What did Hemingway advise the old man to do?
- 10) Why didn't the old man go to Barcelona?
- 11) Whom did the old man worry about most of all? Why?
- 12) Could the old man walk? Why?
- 13) When did this story take place?
- 14) Who do you think suffers from war most of all?

### **THEME 30. Translation of literary works into English**

#### ***Text: GARETH AND LINETTE***

#### ***(An English Legend)***

Long ago there lived in England a great King called King Arthur. King Arthur had a round table at which one hundred and fifty knights could sit. These Knights of the Round Table helped the King in all things and they also helped everybody who came to the King asking for help. It was a great honour to be a knight of King Arthur and only the bravest and truest knights could sit at the famous Round Table.

Gareth was the son of King Lot. One day he stood near his mother's chair and said:

"Oh, Mother, I am no longer a child. Will you help me to become one of King Arthur's knights?"

She answered, "Before I could ask for this honor for you I must be sure that you'll love the King and obey him. Do you really know how to obey?"

"Yes, Mother. What shall I do?"

"You must go to King Arthur's palace dressed as a poor man, looking for somebody who wishes to get a servant. You must become a servant in the kitchen of the palace and stay there among other servants for twelve months," his mother answered.

The next day Gareth got up in the morning and dressed as a servant. Soon he was making his way to King Arthur's palace. When afternoon came, he got to the King's palace and went in. Many people were waiting for their turn to speak to the King. When Gareth's turn came, he said:

"Oh, King, I have a very easy thing to ask: let me work among the servants in your kitchen for one year."

The King looked at him and said, "You are a fine young man, why don't you ask for something more? But as that's all you want, you'll be in charge of Sir Kay — he has charge of the kitchen."

So Gareth became a servant in the kitchen. He ate by the door and slept among the servants. But Sir Kay who had charge of the kitchen did not like Gareth. He charged him with more work than anybody else, and he gave him the dirtiest tasks. But Gareth obeyed without a word.

When just one year passed, King Arthur sent for Gareth and said:

"Gareth, your mother has told me about you. You wish to become one of my knights. Remember that my knights have hard trials and have to make hard promises. They promise to obey me in everything."

"Oh, King," Gareth answered, "only ask Sir Kay how I have obeyed him this long year. And only give me a trial."

"You shall have a trial," said the King.

That evening there came into the palace a young lady. The lady was so beautiful that everybody looked at her in astonishment.

"My name," said the young lady, "is Linette. I've come to ask you to send your bravest knight to help me. My sister Lyonor is held a prisoner by four great knights. Their names are Morning Star, Noon Sun and Evening Star. But the fourth who guards the gates is the greatest of all. His name is Night."

Then Gareth cried, "Oh, King, let me go and help the lady."

"Go then," said King Arthur.

The young lady looked at Gareth. She saw him as a servant of the kitchen. For a moment she turned her look on King Arthur.

"Then you must be ashamed," she cried. "I asked for the bravest knight and you have given me a kitchen lad." And she ran out of the room. Just then a servant boy came up to Gareth and said:

"The king has sent a horse and armour for you."

Gareth put on his armour and said good-bye to King Arthur and the knights. A few minutes later he left the palace. And all the servants waved him good luck from the walls of the palace.

Gareth rode after the lady. She was angry and decided to be very rude to him. So she did not answer him when he spoke.

“You may be as rude as you like,” said Gareth, “but I have decided to give your sister freedom.”

The lady turned back and said: “Kitchen lad, you smell of cooking! My sister does not ask her freedom of such servants as you.”

“But I’ve decided to do the task,” answered Gareth.

At last they came to the bank of a river. It was a bright early morning, every leaf and flower was wet with dew. There was a bridge over the river and on the other side of it under a tree there stood a great red tent. A very big man was sitting before the tent. It was Morning Star. He saw Gareth and Linette and cried:

“Is this the knight whom you brought from Arthur’s palace to fight me?”

“No,” answered Lady Linette, “King Arthur thinks so little of you and your three brothers that he has sent a lad from his kitchen against you.”

“Ladies of the Morning Star, give me my armour!” cried the knight. There came out of the tent three beautiful girls. The girls quickly dressed the knight in blue armour and gave him a blue shield with a picture of the Morning Star on it.

Lady Linette looked at Gareth. “Hadn’t you better run away?” she asked. “I am sure kitchen lads are not very good at fighting.”

“I had better fight against a hundred such knights than to hear your rude words, my lady,” said Gareth.

The fight began and soon the Morning Star lay on the ground.

“Do not take my life,” cried the knight. “Pardon me.”

“I’ll give you pardon,” answered Gareth, “if this lady asks me to pardon you.”

“Rude man,” cried the lady. “Why shall I ask you?”

“Then he must die,” said Gareth.

“Then pardon him.....I ask for it of you.”

“I’ll pardon him,” said Gareth, “it is my greatest pleasure to do all that you say.”

They rode on...

“When you made me ask for the knight’s life of you,” said Lady Linette, the smell of the kitchen became much stronger.”

It was afternoon. The hot afternoon sun shone high in a cloudless sky. At last they came to the second river which had so little water that there was not even a bridge over it. On the other side of the river on a big red horse sat Noon Sun. His bright armour shone in the sun. There was a picture of the hot noon sun on his shield. He shouted:

“Who are you? What are you doing here?”

Lady Linette answered: “This is a kitchen lad from King Arthur’s palace. He has conquered your brother and he hopes to do the same to you.”

“No,” cried the knight. “He hopes much!”

They fought in the river. Gareth’s fourth stroke sent Noon Sun and his horse down into the water.

“It was not your stroke which threw him down,” said Lady Linette. “His horse fell under him.”

Gareth was tired of the lady’s rude words and he made no answer.

They rode on and when evening came, they saw a large river and a body of a very big man on a horse. He was sitting so still you could think it was a lifeless thing cut of stone. The knight Evening Star thought that Gareth was his brother and said: “Ho, Noon Sun, why have you left your place?”

“This is not your brother,” answered Lady Linette. “This is a lad who has come from King Arthur’s palace and has conquered your two brothers.”

“Give me my armour,” cried the Evening Star, “and I’ll fight him.” A very old woman came out of an old tent and gave him armour. There was a picture of the Evening Star on his shield.

The fight began. Evening Star was a very brave knight. After a time Gareth became tired. Then Linette cried out, “Strike hard! Strike harder! His armour is old. He is tired too.” That helped Gareth. He struck Evening Star with his sword and as their swords met, Evening’s sword was broken. Then Gareth took the knight round his body, raised him from the ground and threw him from the bridge down on the river stone.

“Ride on!” said Gareth to Linette. “And I’ll go after you. Show me where the fourth knight is.”

“No,” answered Linette. “You must ride at my side. You are a very true knight and I am sorry that I have spoken so rudely to you. I ask you to forgive me.”

“Really, lady! You must not be sorry,” said Gareth. “Let’s see the fourth knight, the last and the worst of all.”

“Night is really the worst of the four,” said Linette, “let us first rest and eat before you go to this worst trial of all.”

The moon rose up into the sky as they started again. “There is his palace,” said Lady Linette pointing to a high dark tower. They came nearer. The gate of the palace was closed. In front of it a black tent stood. Near the door of the tent was a very big horn. And beside it was written: “He who wishes to die must blow this horn.” Gareth took the horn and blew it. A sound like thunder came out into the night air and something very big horse, black as night, and his armour was also black as night. A picture of a dead man was seen on his black shield. He had no face and in its place there were big white teeth and big eyes which saw nothing. He went up without a word.

“Fool!” cried Gareth. “They say you are very strong. Then why do you make people afraid with these foolish things?”

Night did not say a word. Gareth struck him on the head with his sword and the Night’s armour broke into two pieces. A very young and bright face of a boy appeared out of it.

“Oh, knight,” the boy said almost crying, “forgive me. Pardon me! Do not take my life. My brothers made me do it so that nobody could come to the palace. They wanted to make everybody afraid of me.”

Linette was happy. And Gareth was happy, too. They went to the palace and gave Lady Lyonor freedom. Then Gareth went back to King Arthur and became his knight. Some people, who tell this story, say that Gareth married Lady Lyonor. But others say that he married Lady Linette.

### Commentary

- 1) **Gareth and Linette** – Гарет и Линет – **Garet va Linetta**
- 2) **King Arthur** – король Артур – **qirol Artur**
- 3) **Knight** – рыцарь – **ser unvoniga ega kishi (ritsar)**
- 4) **honour** – честь – **shon, sharaf**
- 5) **in charge of Sir Kay** – в распоряжении сэра Кея – **Ser Keyning amrida**
- 6) **Lyonor is held a prisoner** – Лионору держат в плену – **Leonorni mahbus qilib olishgan**
- 7) **armour** – доспехи - **sovut**
- 8) **shield** – щит - **qalqon**
- 9) **They rode on.** – Они поехали дальше- **ular yo’lini davom ettirishdi**
- 10) **a sound like thunder** – звук, подобный грому – **chaqmoq ovozidek**

### Exercises

## *Checking Comprehension*

### **1. Who said this to whom?**

- 1) You must become a servant in the kitchen of the palace.
- 2) Give me a trial.
- 3) I've come to ask you to send your bravest knight to help me.
- 4) Let me go and help the lady.
- 5) You smell of cooking.
- 6) Is this the knight whom you brought to fight me?
- 7) Pardon him, I ask for it of you.
- 8) This lad has conquered your two brothers.
- 9) You must ride at my side. You are a very true knight.
- 10) Why do you make people afraid with these foolish things?
- 11) My brothers made me do it so that nobody could come to the palace.

### **2. Make the right choice.**

- 1) King Arthur was famous for \_\_\_\_\_.
  - a) his bravery
  - b) his knights
  - c) his wars
- 2) The Knights of the Round Table \_\_\_\_\_.
  - a) helped everybody
  - b) killed everybody
  - c) fought with other knights
- 3) Gareth was \_\_\_\_\_.
  - a) a peasant's son
  - b) a shopkeeper's son
  - c) a king's son
- 4) Gareth's mother wanted him to become \_\_\_\_\_.
  - a) a soldier
  - b) a servant in the palace
  - c) Lady Linette's husband
- 5) Linette came to the palace \_\_\_\_\_.
  - a) to work in the kitchen
  - b) to marry one of the King's knights
  - c) to ask for help
- 6) Gareth wanted to help Lady Linette because he \_\_\_\_\_.
  - a) fell in love with Lady Linette
  - b) wanted to show the King that he was brave
  - c) wanted adventures
- 7) Gareth conquered \_\_\_\_\_.
  - a) two knights
  - b) three knights
  - c) four knights
- 8) Gareth struck Evening Star with \_\_\_\_\_.
  - a) a stick
  - b) his shield
  - c) his sword

9) Out of Night's armour appeared \_\_\_\_\_

- a) a dead man
- b) a boy's face
- c) a beautiful girl

10) Gareth and Linette gave Lady Lyonor \_\_\_\_\_

- a) freedom
- b) money
- c) a husband

**1. Answer the questions.**

- 1) What did the Knights of the Round Table do?
- 2) Who could be a knight of the Round Table?
- 3) Gareth wanted to become one of King Arthur's knights, didn't he?
- 4) Did King Arthur give trials to his knights?
- 5) Who held Lady Lyonor a prisoner?
- 6) Did Linette like Gareth at first sight? Why?
- 7) Why did Gareth want Lady Linette to ask him to pardon Morning Star?
- 8) Did Linette thank Gareth when he threw down Noon Star?
- 9) How did Gareth fight with Evening Star?
- 10) When did Linette's attitude to Gareth change?
- 11) What was written on the big horn?
- 12) Who appeared when Gareth blew the horn?
- 13) Why did Night's brothers make him ride on a black horse with black armour?
- 14) Gareth saved Lady Lyonor, didn't he?
- 15) Whom did Gareth marry?

**Vocabulary and Grammar Tasks**

**1. Find in the text the English for:**

большая честь, рыцари Круглого Стола, повиноваться, одетый как слуга, ждать очереди, распоряжаться чем-либо, давать обещания, держать в плену, стыдиться, грубый, пахнуть чем-либо, победить, щит и меч, перед палаткой, черный как ночь.

**2. Fill in the blanks with prepositions where necessary.**

The words from the box can help you.

to look at — смотреть на что-либо
to look forward to — с нетерпением ждать чего-либо
to look like — быть похожим на что-либо
look out! — осторожно!
to look after — ухаживать за кем-либо
to look up — смотреть слово (в словаре)
to look for — искать
to look — выглядеть

- 1) If you don't know a word? Look it \_\_\_\_\_.
- 2) The child looks \_\_\_\_\_ his father.
- 3) What's the matter with you? You look \_\_\_\_\_ bad.

- 4) Look \_\_\_\_\_! There are many cars in the streets.
- 5) Who looks \_\_\_\_\_ your little daughter while you are at work?
- 6) I am looking \_\_\_\_\_ our journey.
- 7) Look \_\_\_\_\_ these beautiful pictures.
- 8) Ann, what are you looking \_\_\_\_\_ under the table?

**3. Open the brackets using the verbs in Past Simple or Present Perfect.**

- 1) What you (to eat) for dinner yesterday?
- 2) "Why you (not to eat) your soup?" a woman asked her little son.
- 3) I (to come) back just ten minutes ago.
- 4) He (not to come) back yet.
- 5) \_\_\_ You ever (to be) at the Bolshoi Theatre? — Yes. — When you (to be) there? — I (to be) there last year.
- 6) I know that they (to find) the thief.
- 7) This week we (to write) three tests.
- 8) Yesterday the jury (to choose) "Miss Moscow".
- 9) A servant boy came up to Gareth and said, "The King (to send) a horse and armour for you."
- 10) Gareth passed the trial and (to become) one of the King Arthur's knights.

***Discussing the Text***

**1. Add more information to these statements**

- 1) King Arthur had a round table.
- 2) Gareth told his mother that he wanted to become one of King Arthur's knights.
- 3) King Arthur sent for Gareth and said that he knew that Gareth wished to become one of his knights.
- 4) Lady Linette told the King that her sister was held a prisoner by four great knights.
- 5) Lady Linette was angry as she thought that the King gave her a kitchen servant.
- 6) The girls dressed Morning Star.
- 7) Gareth and Noon Sun began to fight.
- 8) Gareth struck Evening Star with his sword.
- 9) Gareth took the horn and blew it.
- 10) When Gareth struck Night on the head with his sword Night's armour broke into pieces.
- 11) Gareth and Lady Linette gave Lady Lyonor freedom.
- 12) Soon Gareth got married.

## II. Mustaqil ta'lim mashg'ulotlari

1-jadval

№	Mustaqil ta'lim mavzulari	Dars soatilari hajmi
<b>3-semestrda</b>		
1	Translation of official and informal letters	2
2	Translation of newspaper texts	2
3	Translation of radio and TV materials	2
4	Translation of sports and cultural events	2
5	Translation of proverbs and sayings in newspapers and magazines	2
6	Translation of journalistic texts	2
7	Art and culture: types of art, translation of art instruments	2
8	Translation of various local and international events reflecting cultural life	2
9	Sports: translation of texts about sports and local and international events, championships.	2
10	Translation of abbreviations and acronyms	2
11	Translation of texts of advertising and social relations	
12	Literary expressive means	2
13	Skills and style of a translator in literary translation	2
14	Equivalency and adequacy in literary translation	2
15	Examples from literary works for antonymic translation	2
<b>4-semestrda</b>		
1	Transformations of substitution, addition, transposition and omission in literary translation	2
2	Translation of national and cultural words	2
3	Expressing nationality in translation	2
4	Grammatical issues in literary translation	2
5	Translation of nonequivalent units	2
6	Pragmatic issues of translation	2
7	Ways of the adaptation in literary translation	2
8	Harmony and national spirit of two languages in translation	2
9	Translator's style and keeping the author's style in translation	2
10	L.Barkhudarov's views on adaptations in translation	2
11	Types of adaptations in the translation procedure	2
12	Lexical issues of translation	2
13	Translation of neologisms in scientific materials	2

14	Translating documents of international organizations	2
15	Translation of international jurisprudence	2
1	Translation of official documents	2

**Jami 60 soat**

Talaba mustaqil ishni tayyorlashda quyidagilardan foydalanishlari tavsiya etiladi:

- turli sohaga tegishli terminlar bo'yicha tarqatma materiallar tayyorlash;
- ona tilidagi ko'p so'zli iboralar o'rniga o'rganayotilgan chet tilidagi kam so'zli muqobillarini topib lug'at tuzish;
- o'tilayotgan mavzuga oid umumiy semantik komponentga ega bo'lgan so'zlar va iboralar ro'yxatini tuzib, yod olish;
- tarjimonning professional ko'nikmalari, tarjima san'atiga oid adabiyotlar bilan tanishib, konspekt yozish;
- tarjimonlik mahorati nima ekanligi haqida material to'plash va tarjimon uslublari haqida bilish;
- tarjimonlarni tayyorlash muammolari bo'yicha insho yozish;
- turli sohalarga oid matnlardagi terminlarning leksik va grammatik xususiyatlarini aniqlash va taqdimot tayyorlash.
- chet tilidan ona tiliga qilingan matnlar tarjimasini tahrir qilish va kamchiliklari haqida yozma fikr bildirish;
- tibbiyotga oid matnlarni chet tiliga tarjima qilish va tarjima muammolari haqida referat yozish;
- yozma tarjimadagi qiyinchiliklar haqida ma'ruza yozish.

Mustaqil ish o'zlashtiriladigan mavzular bo'yicha talabalar tomonidan tarjimalar, referatlar, taqdimotlar tayyorlanadi va uni taqdimoti tashkil qilinadi.

### III. Glossariy

Term	Uzbek	Russian	Definition
<b>Background Information</b>	Қўшимча билим	Фоновое знание	Information relating to the source text that helps the translator perform the translation with more accuracy and in context using the correct style and tone. It will provide extra facts about the subject matter, the context, the audience and terminology. Examples include previously translated documents, glossaries with terminology, definitions, etc.
<b>Back Translation</b>	Тескари (таржима тилидан аслиятга) таржима	Обратный перевод	Translation back from the target language into the source language by a second translator. For example, if a document has been translated from English into French, the back translation would go from the translated French back into English to allow a speaker of English to check that no meaning has been lost in the translation process. However, a back translation will not necessarily be precisely same as the original text, nor should it be, as the translation process is much more subtle than a mere mechanical swapping words from one language to another. It includes transferring style, tone, grammar and idioms as well as meaning and this will often require much more than a rigid word-for-word changing of the text.
<b>Bilingual</b>	икки тилни биладиган киши	знаток двух языков	If used accurately, "bilingual" is a term is reserved for those speakers with native speaker proficiency in two languages

			and not merely those who speak two languages.
<b>CAT</b>	компьютер ёрдамида таржима қилиш	перевод при помощи компьютера	See "Computer Assisted Translation"
<b>Certified Translation</b>	тасдиқланган таржима	заверенный перевод	A certified translation is where a translation agency or freelance translator carry out a piece of translation work then certify to the fact that they carried out the work and that it is a true and accurate translation, in the form of an accompanying certificate or signature. Certified translations are usually necessary for official documents.
Computer Assisted Translation (CAT)	компьютер ёрдамида таржима қилиш	перевод при помощи компьютера	Computer Assisted Translation describes a translation produced with the use of translation memory software that helps professional human translators to carry out translations with greater efficiency and consistency of terminology. CAT is not suitable for all types of text, particularly not where the text requires an element of creative flair in the translation.
<b>Copywriting</b>	муаллифлик ҳуқуқи	авторское право	The writing of material to a specific brief or instruction, used on brochures, web sites, publicity copy and the like. It cannot be stressed too strongly that advertising copy does not always translate well due to the different cultural contexts and advertising cultures of the target culture and language.
<b>Freelance Translator</b>	фриланс таржимон (ўзини ўзи иш билан таъминлайдиган таржимон)	фрилансер	Self-employed translator, who may undertake work for translation agencies, localisation companies and/or

			directly for end clients. Most translation agencies use freelance translators either exclusively or in addition to In-House translators. A freelance translator acts as an independent entity and is not considered an employee.
<b>Free Translation</b>	эркин таржима	Вольный перевод	A free translation is carried out by software that applies a literal translation of any text typed into it. See "Machine Translation"
<b>Glossary</b>	глоссарий	глоссарий	A glossary is a specialised, customised dictionary used by translators working on difficult text with specific terminology. It includes a term and its definition in the target language. For very specialised texts clients are sometimes asked to provide a glossary to ensure the translation adheres to company style guidelines and preferred terminology. For example, a company may specify that the preferred term for motorcycle is "motorcycle", not "motorbike", "bike" or any other term. The preferred term is entered into the glossary to ensure consistency throughout a project.
<b>Hard Copy</b>	қоғоз, босма ва шу каби шаклдаги хужжат	Документ имеющийся на бумаге, в виде напечатанной форме и т.д.	Hard copy simply refers to a document that exists in physical form: on paper, as printed matter, a photocopy, or fax or email print-out etc. When the source material for a translation exists only as a hard copy this is more difficult for a translation agency and translators to work with since the word count has to be

			<p>manually obtained and the translator cannot overwrite the source text as she creates her translation.</p> <p>There may be additional costs for recreating specific formats if the only source text available is a hard copy.</p>
<b>Legal Translation</b>	хукукшунослик соҳасида таржима	юридический перевод	<p>Legal translations can be complex due to their importance as documents and the actual terminology used. For this reason legal translations are often charged at a higher rate as it involves using translators with specialised knowledge of different countries' laws and legal systems in addition to particular language skills.</p>
<b>Literal Translation</b>	сўзма-сўз таржима	дословный перевод	<p>Translation that closely adheres word-for-word to the wording and construction of the source text. A literal translation usually appears stilted, wooden and unnatural and is therefore to be avoided unless there is a specific reason for translating literally, such as back translation.</p>
<b>Literary Translation</b>	бадий таржима	художественный перевод	<p>The translation of literature, such as fiction, biographies and poetry. Not to be confused with Literal translation.</p>
<b>Live Text</b>	электрон шаклдаги матн	текст в электронной форме	<p>Text in an electronic document or website that exists as coded characters in a font. Such text can be manipulated and copied as text, as opposed to an image of text that cannot be accessed or changed. Live text is</p>

			required for it to be recognised by “readers” used by the visually impaired.
<b>Localisation</b>	(матнни) маҳаллий шароитга мослаштириш	локализация (адаптация)	The process of adapting a product (in the context of translation usually software or a web site) to a specific locale. Localisation involves not just the translation of the language but also correct adaptation of cultural norms, standards, laws, images, colours, layout, and requirements of the target market.
<b>Machine Translation (MT)</b>	компьютер дастури ёрдамида таржима қилиш	Машинный перевод	Translation produced by a computer program without human input into the actual translation process. The quality of machine-translated text, in terms of terminology, meaning and grammar, varies depending on the nature and complexity of the source text, but is never good enough for publication without extensive editing by a real translator. Machine Translation should not be confused with Computer Assisted Translation.
<b>Mother Tongue</b>	Она тили	Родной язык	A person's native language: the language they first learned in childhood and know most naturally. Normally a translator will be most skilled translating into their mother tongue as this is usually the language they know best. However, this is not an absolute rule. Because a person who has lived in another country for many years may be more fluent in

			<p>their second language than they are in their mother tongue (for example if their education was conducted in their second language), the language of habitual use is often placed alongside mother tongue as the language into which a translator can work effectively.</p>
<p><b>Notarised Translation</b></p>	<p>нотариал тасдиқланган таржима</p>	<p>нотариально заверенный перевод</p>	<p>A special type of certified translation required for some legal translations where a translator or a representative of the translation agency swears under oath that a translation is true and accurate before a Notary Public. Where a notarised translation is required this should be intimated to the agency in advance so that arrangements can be made.</p>
<p><b>PDF</b></p>	<p>PDF форматдаги хужжат</p>	<p>документ в формате PDF</p>	<p>PDF (Portable Document Format) is a file format that has captured all the elements of a printed document (including fonts, layout and colours) as an electronic image that you can view, navigate, print, or forward to someone else. PDF files are created using Adobe Acrobat, Acrobat Capture, or similar products.</p> <p>PDF is the recommended format for providing translations using scripts that will not display correctly on a computer without the necessary fonts and language support installed.</p>

<p><b>Proofreading</b></p>	<p>тахрир (хатоларни тўғрилаш)</p>	<p>редактирование (корректирование)</p>	<p>In the translation industry, the term is used to mean the checking, revising and editing of a translation by a second, independent linguist. Proofreading is designed to check the accuracy of the translation against the original text as well as the grammar, syntax, punctuation, style and tone of the translation. Proofreading in this sense is highly recommended and standard practice in the translation industry for translated text being published either in print or on the web. See also "Post Production Checking".</p>
<p><b>Register</b></p>	<p>регистр</p>	<p>регистр</p>	<p>The level of language formality suitable for a particular social situation as determined by style, tone and choice of vocabulary employed. In translations it is important to maintain as close as possible the register of the source text, while also being appropriate for the target readership.</p>
<p><b>Reviewing</b></p>	<p>тақриз</p>	<p>рецензия (отзыв)</p>	<p>Reviewing is the checking of typeset translated text to make sure the text in its typeset form matches the plain text of the translation and to ensure that no errors have been introduced during the typesetting stage. This is an especially important part of the process as most typesetters do not have the ability to read or understand the languages they are working</p>

			<p>on. Reviewing involves checking that the font is displaying correctly, that the text is complete (no omissions or double copying), and that the hyphenation, line breaks and page breaks are appropriate to the language involved. It is different to proofreading as the latter concentrates on the translation itself, whereas reviewing concentrates on the display and layout of the text. Because it is much more efficient to make amendments to text before typesetting takes place, the review of the typesetting is not a viable alternative to carrying out a proofreading stage.</p>
<b>Source Language</b>	аслият тили	язык источник	The Language in which text to be translated is originally written.
<b>Target Language</b>	таржима тили	язык перевода	Language into which a text is to be translated.
<b>Target Text</b>	таржима матни	переведенный текст	The result of the translation process: the translated text.
<b>Technical Translation</b>	техник таржима	технический перевод	A technical translation refers to the need for specialist translators due to the use of uncommon and difficult vocabulary in a text. Topics such as medicine, finance, law, engineering, computing, and many other specialist fields would all be considered as technical.
<b>Transcribing</b>	транскрипция (қилиш)	транскрибировани е	The act of copying down speech into a written text,

			usually from audio or video recordings. This can either be done to record the spoken text itself or to form a source text so that the speech can then be translated. So for example, strictly speaking a “transcription” of a French audio recording would produce a text written in French. This could then be translated into English as a separate exercise.
<b>Translating</b>	(ёзма) таржима қилиш	(письменный) перевод	The act of conveying written text from one language to another.
<b>Translation Rates</b>	таржима қилинадиган сўз бирлиги (ҳажми)	объём перевода	In the UK the translation rate is usually expressed as so many pounds per 1000 words; in the USA the rate is expressed as so many cents per word. However, this does not mean UK agencies charge in 1000 word blocks (e.g. if you have 1001 words, you should not be charged for 2000 words): it is merely a price presentation convention. It is worth clarifying this when getting a number of quotations from different suppliers to make sure you are comparing like with like.
<b>Translator</b>	ёзма таржимон	письменный переводчик	A person who conveys written text from one or more languages into another language, usually into their mother tongue (or sometimes their language of habitual use). Translators are highly skilled linguists who are able to convey the meaning, tone and style from one language to another, choosing the correct

			words and idioms to achieve this.
<b>Transliteration</b>	транслитерация	транслитерация	<p>Converting the consonant and vowel sounds from one language into another (usually when the two languages employ different writing systems or scripts). Transliteration attempts to allow a reader to be able to say a word in the other language, such as people's names and place names. Because not all speech sounds exist in all languages, sometimes a transliteration can only be an approximation of the true pronunciation of a foreign word.</p>

**O'ZBEKISTON RESPUBLIKASI**  
**OLIV VA O'RTA MAXSUSU TA'LIM VAZIRLIGI**  
**SAMARQAND DAVLAT CHET TILLAR INSTITUTI**



Oliy va o'rta maxsus ta'lim vazirligi

Ro'yxatga olingdi: №

20 10 yil "30" 10

**YOZMA TARJIMA**  
**FAN DASTURI**

**Bilim sohasi:** 600000 – Xizmatlar sohasi  
**Ta'lim sohasi:** 610000 – Xizmat ko'rsatish sohasi  
**Ta'lim yo'nalishi:** 5611500 – Gid hamrohligi va tarjimonlik faoliyati  
(tillar bo'yicha)

Fan/modul kodi	O'quv yili	Semestr	ECTS - Kreditlar
YOZT 2203	2020-2021	1-2	15
Fan/modul turi	Ta'lim tili	Haftadagi dars soatlari	
Majburiy	Ingliz tili	4/4/4/2	
Fanning nomi	Auditoriya mashg'ulotlari (soat)	Mustaqil ta'lim (soat)	Jami yuklama (soat)
1.	210	240	450
<b>I. Fanning mazmuni</b>			
<p><b>Fanning maqsadi</b> – talabalarning yozma tarjima bo'yicha bilimlarini kengaytirish, yozma tarjima turlari va usullari bilan tanishtirish, ushbu sohada ko'nikma va malakalarini rivojlantirish.</p> <p><b>Fanning vazifasi</b> – talabalarga zamonaviy tarjima metodlarini, tarjima qilingan matnlarning asiyati bilan solishtirib tahlil qilishni, qilingan tarjima sifatini aniqlash mezonlarini, yozma tarjimadagi zamonaviy va an'anaviy usullarni o'rgatishdan iborat.</p>			
<b>II. Asosiy qism (amaliy mashg'ulotlar)</b>			
<b>Modul 1. Tarjima konsepsiyasi</b>			
<b>1-mavzu: Tarjima turlari</b>			
Tarjima nima? Tarjimaning asosiy masalalari. Tarjimaning shakli va mazmunga ko'ra turlari. J. Holmesning "tarjima xaritasi". V.N. Komissarovning tarjima klassifikatsiyasi.			
<b>2-mavzu: Yozma tarjima va uning turlari</b>			
Yozma tarjimaning o'ziga xos xususiyatlari. Yozma tarjimaning shakli va mazmunga ko'ra turlari. Referativ tarjima. Annotativ tarjima. To'liq yozma tarjima.			
<b>3-mavzu: Yozma tarjima jarayoni</b>			
Tarjimaning ikki bosqichi. Tarjimoni amalga oshirish. Tarjima jarayonidagi muammolar va ularni bartaraf etish. Tarjima tahriri.			
<b>Modul 2. Tarjimada tinish belgilarining berilishi</b>			
<b>4-mavzu: Yozma tarjimada turli tinish belgilarining ishlatilishi</b>			
Yozma tarjimada turli (nuqta, vergul, ikki nuqta, nuqtali vergul, qo'shtimoq, tirnoq, chiziqcha, tire, so'roq, undov va boshqa) tinish belgilarining ishlatilishi.			
<b>5-mavzu: Ingliz va o'zbek tillarida vergulning qo'llanilishi</b>			
Vergulning qo'llanmaslik holatlari. Tutuq belgisining qo'llanilishi. Imlo qoidalarini. Qo'sh unli va qo'sh undoshlarning qo'llanilishi. Boshqa yo'llar bilan ko'pligi yasaladigan otlarning qo'llanilishi.			
2			

**Modul 3. Chet tilida yozish qobiliyatini oshirish. Rasmiy va norasmiy xatlar tarjimasi.**

**6-mavzu: Yozishga tayyorlanish va paragraf tuzilishi**  
Mavzu tanlash. Go'yalar yig'ish usullari. Paragraf qismlari. Paragrafni shakllantirish. Paragraf turlari

**7-mavzu: Xat va uni yozish bosqichlari**  
Xat va uning turlari. Imtihonlar uchun xat yozish bosqichlari. Rasmiy va norasmiy xatlar tuzilishi.

**8-mavzu: Rasmiy xatlar tarjimasi**  
Shikoyat xati, uzr so'rash xati, minnatdorlik xati, iltimos xati va maslahat so'rash va berish xatlarini yozishni o'rganish va bu xatlarni bir tildan ikkinchi tilga tarjima qilish bilan shug'ullanish. Tavsiyanoma va uning tarjimasi.

**9-mavzu: Ariza va tarjimai hol**  
Turli maqsadlarda ariza yozishni o'rganish. Tarjimai hol yozish. CV tayyorlash.

**10-mavzu: Biznes hujjatlari va ularning tarjimasi**  
Biznes yozishmalari, xatlari tarjimasi. Biznes hujjatlarining tuzilishi va terminologiyasini o'rganish.

**Modul 4. Yozma tarjimada lug'atlar bilan ishlash**

**11-mavzu: Lug'at turlari**  
Lug'atshunoslik. Lug'atlarning yaratilish tarixi. Lug'at turlari haqida ma'lumotlar berish.

**12-mavzu: Yozma tarjimada elektron resurslardan foydalanish**  
J.Holmesning "tarjima xaritasi"dagi amaliy tarjima sohasini o'rganish. Elektron lug'atlar. Onlayn lug'atlar. Glossariylar. Terminologik lug'atlar. Yozma tarjima jarayonida internetdan foydalanish texnikasi.

**13-mavzu: Tarjima va texnologiya**  
Avtomatik tarjima. Korpusga asoslangan tarjima haqida umumiy ma'lumot berish. CAT (kompyuterdan foydalanib tarjima qilish) dasturlari. Glossary va TM fayllar bilan ishlashni o'rganish.

**Modul 4. Tarjimaning leksik masalalari**

**14-mavzu. So'z ma'nolari va so'z birikmalari ustida ishlash**  
So'z ma'nosini aniqlash. Ma'no turlari.

**15-mavzu: Tarjimonning soxta do'stlari**

Psevdointernatsional so'zlar va ularning turlari. Pronimlar tarjimasi.

**16-mavzu: Neologizmlar va ularning tarjimasi**

Neologizmlarning hosil bo'lish usullari. Neologizmlarni tarjima qilish usullari.

**17-mavzu: Ko'p funktsiyali so'zlar tarjimasi**

There, it, that, which, what, like, for, as, only va since kabi ko'p funktsiyali

so'zlar tarjimasini.

**18-mavzu: Kishi va joy nomlari tarjimasini**

Kishi va joy nomlari tarjimasining ananaviy usuli. Transliteratsiya, transkripsiya usullaridan foydalanish.

**19-mavzu: O'ichov birliklari tarjimasini**

Og'irlik, vaqt, uzunlik kabi o'ichov birliklari tarjimasini bilan shug'ullanish.

**20-mavzu: Milliy so'zlar tarjimasini**

Milliy so'zlarni tarjima tiliga ko'chirish usullari. Tarjimada milliy koloritni saqlash yo'llari.

**21-mavzu: So'z birliklari tarjimasini**

So'z birliklari turlari. So'z birliklarini tarjima qilish usullari.

**22-mavzu: Leksik transformatsiya turlari**

Leksik transformatsiya haqida ma'lumot. Tushirib qoldirish. Qo'shish. O'rin almashirish. Antonimik tarjima. Konversiv tarjima.

**Modul 5. Tarjimaning grammatik masalalari**

**23-mavzu: Tarjimaning grammatik muammolari**

Tarjimaning grammatik muammolari. Grammatik muvofiqlik turlari.

**24-mavzu: Grammatik transformatsiya turlari**

Grammatik transformatsiyalar haqida ma'lumot. Almashirish. Tushirib qoldirish. Qo'shish. O'rin almashirish.

**25-mavzu. Fe'ning zamon formalarda gaplar tarjimasini (2 soat)**

Xorijiy tilda fe'ning zamon formalari, majhul nisbatlarning o'ziga xos xususiyatlari va ularni to'g'ri tarjima qilish usullari.

**26-mavzu. Fe'l shakllari, modal fe'llar, iboralar va predlogli birlikmalar bilan ishlash (2 soat)**

Xorijiy tilda infinitiv, gerundiy, sifat-dosh konstruksiyalarning o'ziga xos xususiyatlari va ularni to'g'ri tarjima qilish usullari. Modal fe'llar tarjimasini. Iborali va predlogli birlikmalar tarjimasini.

**27-mavzu: Muqobil yo'q grammatik birliklar va tuzilmalar tarjimasini**  
Artikl tarjimasini. Sifat-dosh va ravishdoshlarni tarjimada berish yo'llari. Elliptik konstruksiyalar tarjimasini.

**Modul 6. Frazologik birliklar tarjimasini**

**28-mavzu: Frazologik birliklarni tarjima qilish usullari**

Frazologik birlik nima? Idioma, maqol, matallarni tarjima qilish usullari.

**29-mavzu: "The Absentminded Professor" matni bilan ishlash**

Matndagi idiomalarni o'zbek tiliga tarjima qilish.

**30-mavzu: "The Variety Show" matni bilan ishlash**

Matndagi idiomalarni o'zbek tiliga tarjima qilish.

**31-mavzu: "Lesson for a Doctor" matni bilan ishlash**

Matndagi idiomalarni o'zbek tiliga tarjima qilish.

**32-mavzu: "The Red Bowl" matni bilan ishlash**

Matndagi idiomalarni o'zbek tiliga tarjima qilish.

**33-mavzu: "What Happened in Grimsby" matni bilan ishlash**

Matndagi idiomalarni o'zbek tiliga tarjima qilish.

**34-mavzu: "The Man With The Scar" matni bilan ishlash**

Matndagi idiomalarni o'zbek tiliga tarjima qilish.

**35-mavzu. Maqol va matallarni tarjima qilish**

Maqol va matallarning chet tiliga o'girishdagi qiyinchiliklarini transformatsiyalar yordamida bartaraf etish.

**36-mavzu: Ingliz maqollarini o'zbek tiliga tarjima qilish**

Eng ko'p qo'llaniladigan inglizcha maqollarni o'rganish. Maqollarni o'zbek tiliga tarjima qilish.

**Modul 7. Yozma tarjimada ekvivalentlikni saqlash masalalari.**

**Tarjima metodlari va usullari.**

**37-mavzu: Ekvivalentlik darajalari**

V.N.Komissarov tomonidan ishlab chiqilgan ekvivalentlik darajalarini o'rganish. Mavzuga doir mashqlar ishlash.

**38-mavzu: Tarjimashunoslikdagi ekvivalentlik nazariyalari bilan tanishish**

Roman Yakobson, Y.Nayda, Kollerlarning ekvivalentlik nazariyalari.

**39-mavzu: Tarjima metodlari va usullari**

Viney va Darbelnet nazariyasi. Tarjima metodlari. Tarjima usullari. So'zma so'z tarjima. So'z o'zlashtirish orqali tarjima. Kalka. Modulatsiya. Transpozitsiya. Ekvivalent. Adaptatsiya.

**Modul 8. Turli janrdagi matnlar tarjimasini**

**40-mavzu. Turli janrlarga tegishli matnlar tarjimasini**

Turli janrlarga tegishli matnlar tarjimasini. Turli janrlarga tegishli matnlarning uslubiy xususiyatlari va ularning funksional xususiyatlarini tarjimada saqlash yo'llari. Matn yozish qobiliyatini shakllantirish, yozma manbalardagi matnlar (konferensiya materiallari, mahsulotlar, oziq-ovqatlar, broshyuralar va boshqa manbalardagi yozuvlar bilan tanishish va ularni tarjima qilish).

**41-mavzu. Publisistik matnlar tarjimasini (6 soat)**

Tilshunoslik va adabiyot (ilmiy adabiyot: qisqa hajmdagi ilmiy maqolalar, hikoya va romanlardan parchalar). San'at va madaniyat: san'at turlari, san'atga oid cholg'u asboblari, madaniy hayotni aks ettiruvchi turli mahalliy va xalqaro tadbirlar. Sport: dunyoviy sport, sport turlari va ular bo'yicha o'tkaziladigan mahalliy va xalqaro tadbirlar, chempionatlar haqida matnlar tarjimasini.

**42-mavzu. Radio va televidenie matnlarini yozma tarjima qilish**

Jurnalistika, radio va televidenie materiallari bilan tanishib borish ko'nikmalarini shakllantirish. Jurnalistika, radio va televidenie matnlarini

yoзма tarjima qilish. Ommaviy axborot soha matnlardagi terminlarning leksik va grammatik xususiyatlarini aniqlash.

**43-mavzu. Reklama va ijtimoiy munosabatlar sohasiga oid matnlarni yoзма tarjima qilish**

Reklama va ijtimoiy munosabatlar sohasi terminlari, iboralar yozma tarjimasi. Reklama va ijtimoiy munosabatlar sohasiga oid matnlar va hujjatlarini yoзма tarjima qilish. Qisqartmalar. E'lon va reklamalar tarjimasi

**Modul 9. Terminologiya tarjimasi**

**44-mavzu: Sport sohasiga oid matnlarni yoзма tarjima qilish**

Sport sohasi terminlari, iboralar va matnlar yoзма tarjimasi. Sport sohasi matnlar yoзма tarjimasi. Sport sohasi hujjatlarini yoзма tarjima qilish.

**45-mavzu: Turizm sohasi ga oid matnlarni yoзма tarjima qilish**

Turizm sohasiga oid matnlarni yoзма tarjima qilish. Turizm sohasi terminlari, iboralar va matnlar yoзма tarjimasi. O'zbekiston tarixiy obidalari, madaniy merosi va diqqatga sazovor turistik joylarni tasvirlovchi matnlarni yoзма tarjima qilish. Xalqaro turizm: O'zbekiston va tili o'rganilayotgan mamlakat turizmi, turizm turlari, ko'rgazma va forumlar.

**46 - mavzu: Gastronomiya va kulinariya sohasiga oid matnlarni yoзма tarjima qilish**

Gastronomiya va kulinariya sohasi terminlari, iboralar va matnlar yoзма tarjimasi. Gastronomiya va kulinariya sohasi matnlarni, milliy taomlar, retseptlar, menyu va boshqa hujjatlarini yoзма tarjima qilish.

**47-mavzu: Texnik matnning xususiyatlari, strategiyalari. Texnik matnni tarjima qilishning leksik muammolari. Ilmiy-texnikaviy terminlar tushunchasi va tuzilishi**

Texnik matnlarni yoзма tarjima qilish va ularni tarjima qilish jarayonida muqobil ekvivalentlaridan foydalanish. Ilmiy-texnikaviy matnlar tarjimasi. Fan va texnika: dunyoviy fanlar, fan taraqqiyoti, fan va texnikaga tegishli xalqaro anjumanlar, va ularda ko'tariladigan muammolar haqidagi matnlarni o'rganilayotgan tilga yoзма tarjima qilish. Ilmiy-texnikaviy terminlar tushunchasi va tuzilishi. Terminlarning morfologik, frazeologik, leksik xususiyatlari. Terminlar ma'nosi va tarjimasi. Terminlar klassifikatsiyasi va ularni tarjima qilish masalalari va usullari, ilmiy-texnikaviy matn xususiyati, termin va kontekst o'zaro bog'liqligi, tarjima jarayonining asosiy qiyinchiliklarini aniqlay olish va ularni bartaraf etish vositalari. Termin turlari: sodda, murakkab va termin birikmalari.

**48-mavzu: Iqtisodga oid terminlar tarjimasi. Iqtisodiyotga oid bo'lgan terminlar bilan ishlash va ularda uchraydigan muammolar**

Mikroekonomika va makroekonomikaga oid tekstlar tarjimasi. Ekonomikaga oid matnlar tarjimasi va matnlarni o'rganilayotgan tilga yoзма tarjima qilish usullarini o'rganish. Xalqaro va davlatlararo siyosiy, iqtisodiy tashkilotlarga oid so'z, ibora va terminlar tarjimasi. Biznes va moliya: qo'shma korxonalar, xalqaro moliyaviy inqiroz, bank operatsiyalari, eksport va import,

yuktashish, ko'rgazma-yarmarkalari. Turlí sohalarga tegishli matnlar yoзма tarjimasi. Turlí sohalarga tegishli atamalarining ustlubiy xususiyatlari va ularning funksional xususiyatlarini tarjimada saqlash yo'llari. Turlí sohalarga oid matnlardagi terminlarning leksik va grammatik xususiyatlarini aniqlash. Biznes ish xujjatlarí, tavsiyanoma, biznes xatlar, tasdiqnomalarni tarjima qilish.

**49-mavzu. Tibbiyotga oid matnlarni tarjima qilish muammolari, tibbiy maqolalar va hujjatlar tarjimasi. Tarjimonning yolg'on do'stlari**

Tibbiyotga oid matnlarni chet tiliga, ona tiliga yoзма tarjima qilish muammolari. Tibbiyot terminlarini tarjima qilish xususiyatlari. Tibbiyotga oid hujjatlar, sog'likni saqlash, kardiologiya, oftalmologiya, xirurgiya fizioterapiya, famasevtika va boshqa tibbiyot sohalari matnlarni yoзма tarjima qilish. Dori retseptlari, dori-darmonlarni qo'llash bo'yicha ko'rsatmalarni yoзма tarjima qilish. Tibbiyot, tez yordam, birinchi yordamga oid terminlar tarjimasi. Tibbiyotga oid matnlarni chet tiliga, ona tiliga yoзма tarjima qilish muammolari. Tibbiyot terminlarini tarjima qilish xususiyatlari. Tibbiy hujjatlar, sog'liqni saqlash, kardiologiya, oftalmologiya, xirurgiya fizioterapiya, famasevtika va boshqa tibbiyot sohalari matnlarni yoзма tarjima qilish. Dori retseptlari, dori-darmonlarni qo'llash bo'yicha ko'rsatmalarni yoзма tarjima qilish.

**50-mavzu: Huquqiy me'yoriy hujjatlar tarjimasi. Huquqiy terminlarni tarjima qilish usullari**

Huquqshunoslik sohasiga oid matnlarni chet tiliga, ona tiliga yoзма tarjima qilish muammolari. Huquqshunoslik terminlarini tarjima qilish hususiyatlari. Sud xizmatlari, sud hujjatlarí, sud qarori va hukmlari. Huquqshunoslik sohasi hujjatlarini yoзма tarjima qilish.

**51-mavzu: Arxitektura va qurilish sohasiga oid terminlar tarjimasi.**

Arxitektura va qurilish sohasi terminlari, iboralar va matnlar yoзма tarjimasi. Arxitektura va qurilish sohasiga oid hujjatlarini yoзма tarjima qilish.

**52-mavzu: Avtomobil ishlab chiqarish sanoatiga oid terminlar tarjimasi**

Avtomobil ishlab chiqarish sanoatiga oid terminlarni yoзма tarjima qilish. Avtomobil ishlab chiqarish sanoatiga oid hujjatlarini tarjima qilishda yuzaga keladigan qiyinchiliklar.

**53-mavzu: Moda va kiyinish san'ati sohasiga oid terminlar tarjimasi**

Moda va kiyinish sohasi termin va iboralarini yoзма tarjima qilish. Moda va kiyinish industriyasiga oid matnlarni yoзма tarjima qilish.

**54-mavzu. Ekologiyaga oid ilmiy matnlar tarjimasi**

Ekologiyaga oid termin va matnlarni tarjima qilish. Ekologiyaga oid hujjatlarini tarjima qilishdagi qiyinchiliklar.

### Modul 10. Gazeta materiallari tarjimasini

#### 55-mavzu. Gazeta matnlari tarjimasini (2 soat)

Gazeta terminologiyasi. Radio va televideniya axborotlar, gazetalar sharhi, sport va madaniy voqealar tarjimasini. Gazeta va jurnallardagi maqolalarni tarjima qilish usullari.

**56-mavzu: Gazeta materiallarining leksik va grammatik xususiyatlari**  
Gazeta materiallarining leksik xususiyatlari. Gazeta materiallarining grammatik xususiyatlari.

#### 57-mavzu: Gazeta sarlavhalari tarjimasini

Ingliz gazetalar sarlavhalarining leksik-grammatik xususiyatlari. Ingliz gazetalar sarlavhalari tarjimasini.

#### Modul 11. Badiiy tarjima masalalari

#### 58-mavzu. Asosiy o'rganilayotgan chet tildan o'zbek tiliga qisqa ertaklar tarjimasini

O'rganilayotgan xorijiy tildan o'zbek tiliga qisqa hikoya va ertaklarni tarjima qilish va tarjima usullari

#### 59-mavzu. Hikoyalari tarjimasini

Asosiy o'rganilayotgan chet tildan o'zbek tiliga hikoyalarni tarjima qilish.

#### 60-mavzu. Badiiy tarjima jarayonida amalga oshiriladigan tadbillar

Badiiy tarjima jarayonida amalga oshiriladigan tadbirlarning turli turi 1) so'z o'rnini o'zgartirish; 2) almashtirish; 3) so'z qo'shish; 4) so'zni tushirib qoldirish. So'z o'rnini o'zgartirishda asiyat matniga nisbatan tarjima matnida til unsurlari tartibining o'zgartirilishi. Almashtirishda so'z shakli, nutq bo'laklari, gap bo'laklari, sintaktik bog'lanish turlarini o'z ichiga olgan grammatik va leksik birliklarning almashirilishi.

#### 61-mavzu. Ingliz adabiyotini ona tiliga tarjima qilish muammolari

Badiiy asarlarni tarjima qilishda tarjimon mahorati. Badiiy adabiyotni tarjima qilish, undagi grammatik qiyinchiliklar. Djeyn Ostenning "Pride and Prejudice" asaridan parcha tarjimasini. Klassik asarlar tarjimasini xususiyatlari. Charlz Dikens asarlari va ular tarjimasida qo'llaniladigan usullar.

#### 62-mavzu. Badiiy adabiyotni ona tildan chet tiliga tarjima qilish

O'zbek/rus adiblari asarlarining asosiy o'rganilayotgan chet tiliga tarjimasini tahlil qilish. A.Qodiriy "O'tgan kunlar", o'zbek/rus badiiy adabiyot asarlarini Asosiy o'rganilayotgan chet tiliga tarjima qilish, undagi grammatik qiyinchiliklar.

#### 63-mavzu. She'riy tarjima va tahlil

Badiiy asarlarni tarjima qilishda matnning janr va uslubiy jihatlari, she'riy va nasriy xususiyatlarini hisobga olib badiiylilik prinsipiga amal qilish. Badiiy matmlar (she'r va nasriy asarlar) tarjimasini. She'riy tarjima yozish usullari. Qisqa hikoyalarni yozma tarjima qilish usullari.

### III. Mustaqil ta'lim va mustaqil ishlar

Mustaqil ta'lim uchun tavsiya etiladigan mavzular:

1. Tarjima konsepsiyasi
2. Yozma tarjimaning qisqacha tarixi haqida ma'lumot.
3. Tarjima turlari
4. Mavzu doirasida misollar bilan taqdimot tayyorlash
5. Yozma tarjimada leksik-semantik transformatsiyalar
6. Tarjimada tinish belgilarining ishlatilishi
7. Yozma tarjimada realiyalar, frazeologik birliklar, maqol va matallarning tarjima qilish usullari
8. Yozma tarjimaning grammatik xususiyatlari so'z ma'nolari va so'z birikmalari ustida ishlash.
9. Fe'lining zamon formalarida gaplar tarjimasini fe'l zamonlari, modal fe'llar, iboralar va predlogli birikmalar bilan ishlash.
10. Fe'l nisbati, infinitiv, gerundiy, sifat-dosh konstruksiyalarining o'ziga hos xususiyatlari va ularni to'g'ri tarjima qilish usullari.
11. Sodda yig'iq, sodda yoyiq va ergashgan qo'shma gaplarni tarjima qilish.
12. Turli janrlarga tegishli matnlar tarjimasini
13. Matn yozish qobiliyatini shakllantirish, yozma manbalardagi matnlar (konferensiya materiallari, mahsulotlar, oziq-ovqatlar, broshyuralar va boshqa manbalardagi yozuvlar bilan tanishish va ularni tarjima qilish).
14. Asosiy o'rganilayotgan chet tildan o'zbek tiliga ertaklar tarjimasini
15. Tarjima qilingan ertaklar tahlili ustida ishlash
16. Asosiy o'rganilayotgan chet tildan o'zbek tiliga qisqa hikoya tarjimasini
17. Hikoyani tarjima jarayonida uchragan qiyinchiliklari ustida ishlash
18. Rasmiy va norasmiy xatlar tarjimasini
19. Rasmiy xatlar va maktablar yozish va tarjima qilish
20. Norasmiy xat va maktablar yozish va tarjima qilish
21. Gazeta matnlari tarjimasini
22. Radio va televideniya axborotlarni tarjima qilish
23. Sport va madaniy voqealar tarjimasini.
24. Gazeta va jurnallarda uchraydigan maqol va hikmatli so'zlar tarjimasini
25. Publitistik matnlar tarjimasini
26. San'at va madaniyat: san'at turlari, san'atga oid cholg'u asboblari tarjimasini
27. Madaniy hayotni aks ettiruvchi turli mahalliy va xalqaro tadbirlarni tarjima qilish
28. Sport: dunyoviy sport, sport turlari va ular bo'yicha o'tkaziladigan mahalliy va xalqaro tadbirlar, chempionatlar haqida matnlar tarjimasini.
29. Qisqartma va abbreviaturaga oid so'zlarni tarjima qilish
30. Reklama va ijtimoiy munosabatlari sohasiga oid matnlarni yozma tarjima
31. Badiiy ifoda usullari, tarjima matniga talab darajasida uslubiy ishlov berilishini ta'minlash.
32. Badiiy tarjimada tarjimon mahorati va uslubi.

<p>33. Badiiy tarjimada muqobillik va adekvatlik</p> <p>34. Antonomik va konversiv tarjima ustida ishlash</p> <p>35. Badiiy tarjimada o'rin almashirish, qo'shish va tushirib qoldirish hodisasi.</p> <p>36. Milliy kolorit va bo'yoqdorlikka ega so'zlar tarjimasi</p> <p>37. Milliy mentalitetni tarjimada berish, frazeologik birikmalar tarjimasi</p> <p>38. Badiiy tarjimada grammatik muammolar</p> <p>39. Muqobil so'zlarni tarjima qilish.</p> <p>40. Tarjimaning pragmatik jihatlari.</p> <p>41. Badiiy tarjimada tabdil usullari bilan ishlash</p> <p>42. Badiiy tarjimada hamohanglikni ta'minlash, ikki tilning milliy ruhi va rang-barang vositalarini hamda ularning muqobillarini topish.</p> <p>43. Tarjimon uslubi, asl nusxa, muallifning uslubini tarjimada saqlash</p> <p>44. L. Barxudarovning "tadbil" haqidagi fikrlari. Aslyat matnini saqlash hodisasi. Matnning o'zgarishsiz qolishi va uning asosida o'zga tilda boshqa matn yaratilishi.</p> <p>45. Badiiy tarjima jarayonida amalga oshiriladigan tadbillarning turlari va unga misollar keltirish</p>	<p><b>VI. Fan o'qitilishining natijalari (shakllanadigan kompetensiyalar)</b></p> <p>Fanni o'zlashtirish natijasida talaba:</p> <ul style="list-style-type: none"> <li>- yozma tarjimada qo'llanadigan asosiy tushunchalar;</li> <li>- yozma tarjima va uning tasniflari;</li> <li>- tinish belgileri, ularning turlari, ishlatiladigan holatlari;</li> <li>- imlo qonun-qoidalarini tarjimada qo'llash;</li> <li>- yozma tarjimada qo'llanadigan transformatsiyalar;</li> <li>- yozma tarjima qonun-qoidalari haqida bilimga ega bo'lishi lozim.</li> <li>- ona tilida aslyatga mos matn yaratish;</li> <li>- yozma tarjima jarayoni bilan ishlash;</li> <li>- yozma tarjima jarayonida elektron va bosma lug'atlardan foydalanish;</li> <li>- yozma tarjima transformatsiyalaridan o'rinni va samarali foydalanish bo'yicha tasavvurga ega bo'lishi kerak.</li> </ul> <p>3.</p> <ul style="list-style-type: none"> <li>- siflati yozma tarjima matnini yaratish kompetensiyalarini egallashi lozim.</li> <li>- o'rganilayotgan tillarda so'zlashuvchilar bilan erkin muloqot qilishga tayyor bo'lishi va o'rganilayotgan tilda so'zlashuvchi xalqning madaniyatini, urf-odatini bilishi;</li> <li>- ekvivalentsiz so'zlarni bilishi va ularning muqobillarini topa olishi;</li> <li>- yozma tarjima asosida ona tiliga va undan chet tiliga hamda ommaviy axborot matnlari, ularni yozma tarjima qilish usullarini, ona tilining xususiyatlarini va uslubiy jihatlari, so'z tanlashni va tarjimaning turli texnikasidan xabardor bo'lib, ulardan umumiy va to'g'ri foydalanishni bilishi;</li> <li>- badiiy asarlarni tarjima qilishda matnning janr va uslubiy jihatlari, she'riy va nasriy xususiyatlarini hisobga olib badiiylik prinsipiga amal qilish malaka va ko'nikmalariga ega bo'lishi lozim.</li> </ul>
---	--

<p><b>V. Ta'lim texnologiyalari va metodlari:</b></p> <ul style="list-style-type: none"> <li>- interfaol keys-stadilar;</li> <li>- amaliy mashg'ulotlar (mantiqiy fikrlash, tezkor savol-javoblar);</li> <li>- guruhlarda ishlash;</li> <li>- taqdimotlarni qilish;</li> <li>- individual loyihalar;</li> <li>- jamoa bo'lib ishlash va himoya qilish uchun loyihalar.</li> </ul> <p>Ijodiy topshiriqlarni guruh bilan hal qilish uslublaridan:</p> <ul style="list-style-type: none"> <li>- delfi uslubi – taklif qilingan yechimdan statistik uslub asosida besh kamchilikni aniqlash va ulardan eng yaxshisini tanlab, baholash, kamchiliklar sababini aniqlash;</li> <li>- qora quti uslubi – masalani tahlil qilish, ijodiy bahs orqali kamchiliklar sababini aniqlash;</li> <li>- kundaliklar uslubi – guruh a'zolarining yon daftarchalaridagi yozuvlarni tahlili va ularda berilgan taklif-mulohazalarni muhokama qilish;</li> <li>- "To'g'ridan-to'g'ri jamoaviy aqliy hujum" (Dj.Donald Phillips)</li> <li>- 12-15 kishilik katta auditoriyada yangi fikrlarni, samaradorlikni oshirish ish yoki mashq mini-guruhlarda olib boriladi va fikrlar jamoada muhokama qilinadi;</li> <li>- "Aqliy hujum" – (E.A.Aleksandrov i G.Ya.Bush) – guruh qatnashchilari ijodiy g'oyalarni jamoa, g'oyalari bilan qarshi g'oyalar yordamida faollashtirish, ularni qo'llashni baholash;</li> <li>- senektika uslubi (U.Gordon) – muammoni ifodalashga o'rgatish, uning qismlarini aniqlash, muammoni echishdagi o'xshashliklarni topish.</li> </ul>	<p><b>VI. Kreditlarni olish uchun talablar:</b></p> <p>Fanni o'rganishdan shakllangan kompetensiyalarni amalda tatbiq qilishi, tahlil natijalarini to'g'ri aks ettira olish, turli sohaga oid matnlarni ona tilidan chet tiliga va chet tilidan ona tiliga xatolarsiz tarjima qilish, o'rganilayotgan jarayonlar haqida mustaqil mushohada yuritish va joriy, oraliq nazorat shakllarida berilgan vazifa va topshiriqlarni bajarish, yakuniy nazorat bo'yicha yozma ishni topshirish.</p> <p><b>Asosiy adabiyotlar</b></p> <ol style="list-style-type: none"> <li>1. Muminov O.M. and others. Written Translation. Part I, II. Tashkent. 2010.- 272p.</li> <li>2. Яшина Н.К. Учебное пособие по письменному переводу. Владимир-2016</li> <li>3. Baker M. In other words- London: Routledge. 2011- 332p.</li> <li>4. Munday J. Introducing to Translation Studies. London: Routledge. 2012.- 364r.</li> <li>5. Robinson D. Becoming a Translator London: Routledge. 2012-230p.</li> </ol> <p><b>Qo'shimcha adabiyotlar</b></p> <ol style="list-style-type: none"> <li>1. Mirziyoyev Sh.M. Tanqidiy tahlil, qat'iy tartib-intizom va shaxsiy javobgarlik – har bir rahbar faoliyatining kundalik qoidasi bo'lishi</li> </ol>
---	--

<p>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. 2017.01.16, №11.</p> <p>2. Mo'minov O., Qo'ldoshev A., Hoshimov O'. Ingliz tili darsligi (English for Translators)– Toshkent, “Sharq” nashriyoti, 2005</p> <p>3. Odilova G.K. O'zbek tarjimonlari va badiiy tarjimalar. Qo'llanma. Toshkent: Yangi asravlodi, 2012. –B. 150.</p> <p>4. Gardner J. A Brief List of Misused English Terminology in EU Publications English Style Guide. 4/104, 22 March, 2016.</p> <p>5. Uzbekistan Today (gazetasining har haftalik yangiliklari).</p> <p>6. The Economist (jurnalning har oylik yangiliklari).</p> <p>7. The Week (jurnalning har oylik yangiliklari).</p> <p style="text-align: center;"><b>Axborot manbalari</b></p> <p>1. <a href="http://www.bbc.co.uk/worldservice/learningenglish/www.translatordirectory.com">http://www.bbc.co.uk/worldservice/learningenglish/www.translatordirectory.com</a></p> <p>2. <a href="http://www.uz-translations.net">http://www.uz-translations.net</a></p> <p>3. <a href="http://www.lexikon.firenet.de/Literaturdidaktik">www.lexikon.firenet.de/Literaturdidaktik</a></p> <p>4. <a href="http://www.granddictionnaire.com">www.granddictionnaire.com</a></p> <p>5. <a href="http://www.francophonie.hachette-livre.com">www.francophonie.hachette-livre.com</a></p> <p>6. <a href="http://www.lexikon-definition.de">www.lexikon-definition.de</a></p> <p>7. <a href="http://www.translatordirectory.com">www.translatordirectory.com</a></p> <p>8. <a href="http://www.uz-translations.net">http://www.uz-translations.net</a></p> <p>9. <a href="http://znanium.com/bookread.php?book=458127">http://znanium.com/bookread.php?book=458127</a></p> <p>10. <a href="http://znanium.com/bookread.php?book=331835">http://znanium.com/bookread.php?book=331835</a></p>	<p>Fan dasturi Oliy va o'rta maxsus, professional ta'lim yo'nalishlari bo'yicha o'quv-uslubiy birlashmalar faoliyatini Muvofiqlashtiruvchi kengashning 20<del>10</del> yil “<del>30</del>” <u>10</u> –sonli bayonnomasi bilan ma'qullangan.</p> <p>7. O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligining 20<del>10</del> yil “<del>30</del>” <u>10</u> –sonli buyrug'i bilan ma'qullangan fan dasturlarini tayanch oliy ta'lim muassasasi tomonidan tasdiqlashga rozilik berilgan.</p>
<p><b>Fan/modul uchun mas'ullar:</b></p> <p>O'. Qo'ldoshev - SamDChTI, Tarjima nazariyasi va amaliyoti kafedrasini mudiri, katta o'qituvchi;</p> <p>F. Bakiyev - SamDChTI, Tarjima nazariyasi va amaliyoti kafedrasini o'qituvchisi</p>	<p><b>8.</b></p> <p><b>Taqrizchilar:</b></p> <p>Sh.S. Safarov - SamDChTI, “Tarjima nazariyasi va amaliyoti” kafedrasini professori, f.f.d.</p> <p>A.I.Sayfullayev - ToshDO'TAU, “Tarjima nazariyasi va amaliyoti” kafedrasini katta o'qituvchisi, PhD.</p>

**O‘ZBEKISTON RESPUBLIKASI**  
**OLIY VA O‘RTA MAXSUS TA’LIM VAZIRLIGI**

**SAMARQAND DAVLAT CHET TILLAR INSTITUTI**

**“Tasdiqlandi”**

O‘quv ishlari bo‘yicha prorektor

\_\_\_\_\_ F. Ro‘ziqulov

2021 yil “\_\_\_” \_\_\_\_\_

**YOZMA TARJIMA**

**FANINING ISHCHI O‘QUV DASTURI**

**Ta’lim sohasi:** 610 000 – Xizmat ko’rsatish  
**Ta’lim yo`nalishi:** 5611500 – Gid hamrohligi va tarjimonlik faoliyati  
(ingliz tili)

Umumiy o‘quv soati – 150 soat (3-semestr 3 kredit, 4-semestr 2 kredit)  
Shu jumladan:  
Amaliy mashg‘ulotlar - 90 soat (3-semestr -60 soat; 4-semestr -30 soat)  
Mustaqil ta’lim - 60 soat (3-semestr -30 soat; 4-semestr -30 soat)

**Samarqand - 2021 y.**

Fanning ishchi o'quv dasturi O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligining 20\_\_ yil "\_\_\_"-\_\_\_\_\_dagi \_\_-sonli buyrug'i bilan tasdiqlangan "Yozma tarjima" fan dasturi asosida tayyorlangan.

Fanning ishchi o'quv dasturi Samarqand davlat chet tillar instituti Kengashining 2021 yil "\_\_\_" \_\_\_\_\_dagi "\_\_\_"-sonli bayoni bilan tasdiqlangan.

**Tuzuvchi:**

F.J.Bakiyev

-SamDChTI "Tarjima nazariyasi va amaliyoti"  
kafedrasida katta o'qituvchisi

Sh.B.Fayzullayeva

– SamDChTI, "Tarjima nazariyasi va  
amaliyoti" kafedrasida o'qituvchisi

**Taqrizchilar:**

Sh.S. Safarov

- SamDChTI, "Tarjima nazariyasi va  
amaliyoti" kafedrasida professori, f.f.d.

A.I.Sayfullayev

-ToshDO'TAU, "Tarjima nazariyasi va  
amaliyoti" kafedrasida katta o'qituvchisi, PhD.

SamDChTI Ingliz filologiyasi va  
tarjimashunoslik fakultet dekanı:

2021- yil "\_\_\_" \_\_\_\_\_ S.Erkinov

"Tarjima nazariyasi va  
amaliyoti" kafedrasida mudiri:

2021- yil "\_\_\_" \_\_\_\_\_ B.Odilov

**1. O'quv fani o'qitilishi bo'yicha uslubiy ko'rsatmalar**

"Yozma tarjima" fanini o'zlashtirishi natijasida *talaba*:

- yozma tarjimada qo'llanadigan asosiy tushunchalar;
- yozma tarjima va uning tasniflari;
- tinish belgilari, ularning turlari, ishlatiladigan holatlari;

- imlo qonun-qoidalarini tarjimada qo‘llash;
- yozma tarjimada qo‘llanadigan transformatsiyalar;
- yozma tarjima qonun-qoidalarini haqida ***bilimga ega bo‘lishi lozim.***
- ona tilida asliyatga mos matn yarata olishi;
- yozma tarjima jarayoni bilan ishlash;
- yozma tarjima jarayonida elektron va bosma lug‘atlardan foydalanish;
- yozma tarjima transformatsiyalaridan o‘rinli va samarali foydalanish bo‘yicha ***tasavvurga ega bo‘lishi kerak.***
- sifatli yozma tarjima matnini yaratish kompetensiyalarini egallashi lozim.
- o‘rganilayotgan tillarda so‘zlashuvchilar bilan erkin muloqot qilishga tayyor bo‘lishi va o‘rganilayotgan tilda so‘zlashuvchi xalqning madaniyatini, urf-odatini bilishi;
- ekvivalentsiz so‘zlarni bilishi va ularning muqobillarini topa olishi;
- yozma tarjima asosida ona tiliga va undan chet tiliga hamda ommaviy axborot matnlari, ularni yozma tarjima qilish usullarini, ona tilining xususiyatlarini va uslubiy jihatlarini, so‘z tanlashni va tarjimaning turli texnikasidan xabardor bo‘lib, ulardan unumli va to‘g‘ri foydalanishni bilishi;
- siyosat, moliya, san‘at, iqtisod, sport, texnologiya, tibbiyot, bojxona, huquqshunoslik va shu kabi sohalarga tegishli matnlarni tarjima qila olish, ulardagi atama va terminlarni chuqur o‘rganishi va ularni to‘g‘ri tarjima qilishi, ona tili va chet tilidagi atamalarni bir-biri bilan taqqoslashni bilishi;
- badiiy asarlarni tarjima qilishda matnning janr va uslubiy jihatlarini, she‘riy va nasriy xususiyatlarini hisobga olib badiiylik prinsipiga amal qilish ***malaka va ko‘nikmalariga ega bo‘lishi lozim.***

## 2. Amaliy mashg‘ulotlar

1-jadval

№	Amaliy mashg‘ulotlar mavzulari	Dars soatlari hajmi
<b>3-semestr</b>		
1	Lexical and grammatical issues of translation	2
2	Types of grammatical transformations	2
3	Transformations in the translation of literary works	2
4	Types of lexical transformations	2
5	Translation of different types of genres: Conference announcements	2

6	Translation of different types of genres: Calls for papers	2
7	Translation of official documents	2
8	Writing business documents and their translation	2
9	Newspaper articles and their translation: Lexical and grammatical features of English newspapers	2
10	English newspaper headlines	2
11	Translation peculiarities of advertisement	2
12	Translation peculiarities of announcements	2
13	Translation of publicistic texts	2
14	Uzbek cultural heritage	2
15	National and cultural words in translation	2
16	Translation of phraseological units English idioms and their translation	2
17	Linguistic issues of literary translation. Translation of the “Absentminded professor”	2
18	Linguistic issues of literary translation. Translation of the text “The variety show”	2
19	Equivalency in literary translation. Translation of the text “Lesson for a doctor”	2
20	Equivalency in literary translation. Translation of the text “The red bowl”	2
21	The style of the writer in translation. Translation of the text “What happened in Grimsby”	2
22	The style of the writer in translation. Translation of the text “The man with the scar”	2
23	Translation of English proverbs	2
24	Translation of Uzbek proverbs	2
25	Translation issues of English literature into the target language (Uzbek / Russian)	2
26	Translation issues of English literature into the target language (Uzbek / Russian)	2
27	Translation of literary works into English	2
28	Translation of literary works into English	2
29	Translation of modern foreign literature	2
30	Translation of modern foreign literature	2
		60 soat
<b>4-semester</b>		

1	Translation of Radio and TV materials	2
2	Translating texts on culture and art	2
3	Translating texts on ecology	2
4	Peculiarities of translation of nonequivalent lexicon	2
5	Translation of documents of international organizations	2
6	Translation of decrees of the President of the Republic of Uzbekistan	2
7	Translating texts on international jurisprudence	2
8	Translating texts on peace and security of the world community	2
9	Translating texts on ecology and environment	2
10	Translating texts on tourism	2
11	Translating texts on gastronomy and culinary	2
12	Translation of prose	2
13	Translation of prose	2
14	Translation of poetry	2
15	Translation of drama	2
		30 soat

**Jami 120 soat**

Amaliy mashg'ulotlar multimedia vositalari bilan jihozlangan auditoriyada o'tkazilishi lozim. Mashg'ulotlar faol va interfaol usullar yordamida o'tilishi, mos ravishda munosib pedagogik va axborot texnologiyalar qo'llanilishi maqsadga muvofiq. Shuningdek, darslik va o'quv qo'llanmalar, audio va video materiallar asosida bilimlarini mustahkamlash, tarjima materiallaridan foydalanish, o'tilgan mavzular yuzasidan dialog qilish va shu kabilar orqali talabalar bilimini oshirish tavsiya etiladi.

### **3. Mustaqil ta'lim**

2-jadval

<b>№</b>	<b>Mustaqil ta'lim mavzulari</b>	<b>Dars soatlarini hajmi</b>
	<b>3-semestrda</b>	
1	Translation of official and informal letters	2
2	Translation of newspaper texts	2
3	Translation of radio and TV materials	2
4	Translation of sports and cultural events	2
5	Translation of proverbs and sayings in newspapers and magazines	2

6	Translation of journalistic texts	2
7	Art and culture: types of art, translation of art instruments	2
8	Translation of various local and international events reflecting cultural life	2
9	Sports: translation of texts about sports and local and international events, championships.	2
10	Translation of abbreviations and acronyms	2
11	Translation of texts of advertising and social relations	
12	Literary expressive means	2
13	Skills and style of a translator in literary translation	2
14	Equivalency and adequacy in literary translation	2
15	Examples from literary works for antonymic translation	2
<b>4-semestrda</b>		
1	Transformations of substitution, addition, transposition and omission in literary translation	2
2	Translation of national and cultural words	2
3	Expressing nationality in translation	2
4	Grammatical issues in literary translation	2
5	Translation of nonequivalent units	2
6	Pragmatic issues of translation	2
7	Ways of the adaptation in literary translation	2
8	Harmony and national spirit of two languages in translation	2
9	Translator's style and keeping the author's style in translation	2
10	L.Barkhudarov's views on adaptations in translation	2
11	Types of adaptations in the translation procedure	2
12	Lexical issues of translation	2
13	Translation of neologisms in scientific materials	2
14	Translating documents of international organizations	2
15	Translation of international jurisprudence	2
1	Translation of official documents	2

**Jami 60 soat**

Talaba mustaqil ishni tayyorlashda quyidagilardan foydalanishlari tavsiya etiladi:

- turli sohaga tegishli terminlar bo'yicha tarqatma materiallar tayyorlash;
- ona tilidagi ko'p so'zli iboralar o'rniga o'rganayotilgan chet tilidagi kam so'zli muqobillarini topib lug'at tuzish;
- o'tilayotgan mavzuga oid umumiy semantik komponentga ega bo'lgan so'zlar

va iboralar ro'yxatini tuzib, yod olish;

- tarjimonning professional ko'nikmalari, tarjima san'atiga oid adabiyotlar bilan tanishib, konspekt yozish;

- tarjimonlik mahorati nima ekanligi haqida material to'plash va tarjimon uslublari haqida bilish;

- tarjimonlarni tayyorlash muammolari bo'yicha insho yozish;

-turli sohalarga oid matnlardagi terminlarning leksik va grammatik xususiyatlarini aniqlash va taqdimot tayyorlash.

- chet tilidan ona tiliga qilingan matnlar tarjimasini tahrir qilish va kamchiliklari haqida yozma fikr bildirish;

-tibbiyotga oid matnlarni chet tiliga tarjima qilish va tarjima muammolari haqida referat yozish;

- yozma tarjimadagi qiyinchiliklar haqida ma'ruza yozish.

Mustaqil ish o'zlashtiriladigan mavzular bo'yicha talabalar tomonidan tarjimalar, referatlar, taqdimotlar tayyorlanadi va uni taqdimoti tashkil qilinadi.

#### 4. Fan bo'yicha talabalar bilimni baholash va nazorat qilish mezonlari

Baholash usullari	Ekspress testlar, yozma ishlar, og'zaki so'rov, prezentatsiyalar
Baholash mezonlari	<p><b>5 (a'lo) baho</b></p> <p>- talaba mustaqil xulosa va qaror qabul qiladi, ijodiy fikrlay oladi, mustaqil mushohada yuritadi, olgan bilimni amalda qo'llay oladi, fanning (mavzuning) mohiyatini tushunadi, biladi, ifodalay oladi, aytib beradi hamda fan (mavzu) bo'yicha tasavvurga ega deb topilganda;</p> <p><b>4 (yaxshi) baho</b></p> <p>- talaba mustaqil mushohada yuritadi, olgan bilimni amalda qo'llay oladi, fanning (mavzuning) mohiyatni tushunadi, biladi, ifodalay oladi, aytib beradi hamda fan (mavzu) bo'yicha tasavvurga ega deb topilganda;</p> <p><b>3 (qoniqarli) baho</b></p> <p>- talaba olgan bilimni amalda qo'llay oladi, fanning (mavzuning) mohiyatni tushunadi, biladi, ifodalay oladi, aytib beradi hamda fan (mavzu) bo'yicha tasavvurga ega deb topilganda;</p> <p><b>2 (qoniqarsiz)</b></p> <p>- talaba fan dasturini o'zlashtirmagan, fanning (mavzuning) mohiyatini tushunmaydi hamda fan (mavzu) bo'yicha tasavvurga ega</p>

emas deb topilganda.
----------------------

**Izoh:** Mazkur fan bo'yicha oraliqlar va yakuniy nazoratlar rejalashtirilgan. Oraliqlar yozma, yakuniy nazoratlar yozma shaklda o'tkaziladi.

**Kreditlarni olish uchun talablar:** Fanni o'rganishdan shakllangan kompetensiyalarni amalda tatbiq qilishi, tahlil natijalarini to'g'ri aks ettira olish, turli sohaga oid matnlarni ona tilidan chet tiliga va chet tilidan ona tiliga xatolarsiz tarjima qilish, o'rganilayotgan jarayonlar haqida mustaqil mushohada yuritish va joriy, oraliq nazorat shakllarida berilgan vazifa va topshiriqlarni bajarish, yakuniy nazorat bo'yicha yozma ishni topshirish.

## **5. Asosiy va qo'shimcha o'quv adabiyotlar hamda axborot manbalari**

### **Asosiy adabiyotlar**

1. Muminov O.M. and others. Written Translation. Part I, II. Tashkent. 2010.-272p.
2. Яшина Н.К. Учебное пособие по письменному переводу. Владимир-2016
3. Baker M. In other words- London: Routledge. 2011- 332p.
4. Munday J. Introducing to Translation Studies. London: Routledge. 2012.-364r.
5. Robinson D. Becoming a Translator London: Routledge. 2012-230p.

### **Qo'shimcha adabiyotlar:**

1. Mirziyoev 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.
2. Mo'minov O., Qo'ldoshev A., Hoshimov O'. Ingliz tili darsligi (English for Translators)– Toshkent, "Sharq" nashriyoti, 2005
3. Odilova G.K. O'zbek tarjimonlari va badiiy tarjimalar. Qo'llanma. Toshkent: Yangi asravlodi, 2012. –B. 150.
4. Gardner J. A Brief List of Misused English Terminology in EU Publications English Style Guide. 4/104, 22 March, 2016.
5. Uzbekistan Today (gazetasining har haftalik yangiliklari).
6. The Economist (jurnalining har oylik yangiliklari).
7. The Week (jurnalining har oylik yangiliklari)

### **Axborot manbalari**

1. <http://www.bbc.co.uk/worldservice/learningenglish/> [www.translatordirectory.com](http://www.translatordirectory.com)
2. <http://www.uz-translations.net>
3. [www.lexikon.freenet.de/Literaturdidaktik](http://www.lexikon.freenet.de/Literaturdidaktik)
4. [www.granddictionnaire.com](http://www.granddictionnaire.com)
5. [www.francophonnie.hacherre-livre.com](http://www.francophonnie.hacherre-livre.com)
6. [www.lexikon-definition.de](http://www.lexikon-definition.de)
7. [www.translatordirectory.com](http://www.translatordirectory.com)

8. <http://www.uz-translations.net>
9. <http://znanium.com/bookread.php?book=458127>
10. <http://znanium.com/bookread.php?book=331835>
1. <http://znanium.com/bookread.php?book=468389>