

FOR
UPPER-INTERMEDIATE
STUDENTS

ENGLISH

КОМПЛЕКСНОЕ ПОСОБИЕ

THROUGH
READING

Под редакцией Т. Ю. Дроздовой

Т.Ю. Дроздова, В.Г. Маилова, В.С. Николаева

English Through Reading

КОМПЛЕКСНОЕ
УЧЕБНОЕ ПОСОБИЕ

Рекомендовано кафедрой методики преподавания
иностраннных языков РГПУ им. А. И. Герцена
для студентов неязыковых вузов
и учащихся средних школ

Издание второе

АНТОЛОГИЯ
ИЗДАТЕЛЬСТВО

Санкт-Петербург

ББК 81.2Англ
Д75

Рецензент: Филимонова О.Е., кандидат филологических наук,
доцент, заведующая кафедрой английского языка
РГПУ им. А. И. Герцена

Д75 **Дроздова Т. Ю., Маилова В. Г., Николаева В. С.**
English Through Reading : учебное пособие. – 2-е изд. – СПб. : Анто-
логия, 2013. – 336 с.

ISBN 978-5-94962-132-5

12 коротких оригинальных рассказов английских и американских авторов;
углубленное изучение лексики; развитие навыков свободного разговора; сло-
варь фразовых глаголов и оригинальные упражнения; развитие навыков пе-
ревода с русского языка. Обширный материал для дополнительного чтения.

ББК 81.2Англ

Художественный редактор *А. А. Неклюдова*
Технический редактор *А. Б. Ткаченко*
Корректор *Е. В. Романова*
Компьютерная верстка *Д. В. Лемеш*

Подписано в печать 05.11.2013. Формат 70х90/16.
Печать офсетная. Печ. л. 21. Заказ _____ .

Издательство «Антология»
199053, Санкт-Петербург, В.О., Средний пр., д. 4
тел.: (812) 328-14-41
www.anthologybooks.ru

Первая Академическая типография «Наука»
199034, Санкт-Петербург, В.О., 9 линия, 12.

ISBN 978-5-94962-132-5

© Дроздова Т. Ю., Маилова В. Г.,
Николаева В. С., 1998–2013
© ООО «Антология», 2013

ОТ АВТОРОВ

“English Through Reading” является третьим учебником методического комплекса, предназначенного для углубленного изучения английского языка студентами вузов гуманитарного профиля и учащимися специализированных школ и гимназий.

Основу учебника составляют *12 оригинальных коротких рассказов английских и американских писателей*, дополненных словарями и разнообразными упражнениями для расширения словарного запаса.

Пособие не является хрестоматией или антологией. Используемые в пособии образцы английской и американской прозы представляют богатый материал для углубленного изучения лексики и развития навыков свободного говорения. Вместе с тем выполняется еще одна важнейшая задача – *знакомство учащихся с творчеством известных писателей Англии и Америки*.

Большое внимание в учебнике уделяется специфическим трудностям английского языка, *изучению идиоматики, не совпадающих в английском и русском языках значений слов и конструкций и служебной лексики*.

Особое место отводится изучению *фразовых глаголов*, представленных в пособии в виде краткого словаря и оригинальных упражнений на их понимание и запоминание.

Одной из приоритетных задач учебника является *развитие навыков перевода с русского языка*. Работа над каждым рассказом завершается переводом короткого рассказа на русский язык.

Учебник снабжен *обширным материалом для дополнительного чтения и перевода*. Для более глубокого повторения некоторых разделов в пособии даются ссылки на другие учебники методического комплекса: *“English Grammar”* и *“Everyday English”*.

CONTENTS

ONE COAT OF WHITE (<i>by H. A. Smith</i>)	6
I. Vocabulary	9
II. Comprehension	12
III. Word Study	13
IV. Speech Practice	23
APPOINTMENT WITH LOVE (<i>by S. I. Kishor</i>)	28
I. Vocabulary	30
II. Comprehension	33
III. Word Study	34
IV. Speech Practice	44
SALVATORE (<i>by W. S. Maugham</i>)	48
I. Vocabulary	52
II. Comprehension	55
III. Word Study	56
IV. Speech Practice	67
THE VERGER (<i>by W. S. Maugham</i>)	72
I. Vocabulary	78
II. Comprehension	80
III. Word Study	81
IV. Speech Practice	92
A CANARY FOR ONE (<i>by E. Hemingway</i>)	96
I. Vocabulary	101
II. Comprehension	104
III. Word Study	105
IV. Speech Practice	113
THE DINNER PARTY (<i>by N. Monsarrat</i>)	119
I. Vocabulary	123
II. Comprehension	126
III. Word Study	127
IV. Speech Practice	136
THE PEARLY BEACH (<i>by E. Dunsany</i>)	140
I. Vocabulary	146
II. Comprehension	149

III. Word Study	151
IV. Speech Practice	158
THE SELFISH GIANT (<i>by O. Wilde</i>)	163
I. Vocabulary	167
II. Comprehension	169
III. Word Study	170
IV. Speech Practice	180
THE GIFT OF THE MAGI (<i>by O. Henry</i>)	183
I. Vocabulary	188
II. Comprehension	190
III. Word Study	192
IV. Speech Practice	200
THE LAST LEAF (<i>by O. Henry</i>)	204
I. Vocabulary	208
II. Comprehension	211
III. Word Study	213
IV. Speech Practice	224
THE STORY OF AN HOUR (<i>by K. Chopin</i>)	228
I. Vocabulary	230
II. Comprehension	232
III. Word Study	234
IV. Speech Practice	248
A CUP OF TEA (<i>by K. Mansfield</i>)	252
I. Vocabulary	259
II. Comprehension	261
III. Word Study	263
IV. Speech Practice	271
SUPPLEMENTARY READING	274
1. How to Write a Thriller (<i>by Ian Fleming</i>) (abridged)	274
2. Oscar Wilde (<i>by Richard Aldington</i>) (abridged)	278
3. W. Somerset Maugham. Foreword to <i>Of Human Bondage</i> (abridged)	279
4. The Life of Ernest Hemingway (<i>by Scott Donaldson</i>) (abridged)	281
DEVELOP YOUR TRANSLATION SKILLS	285
APPENDIX 1. Expressions with Do/Make	293
APPENDIX 2. Connectives and Transitional Phrases for Sentence Openings	294
APPENDIX 3. Some Useful Verbs	295
Russian-English Vocabulary "Human Nature"	297
Phrasal Verbs (A Concise Reference Guide)	299
Phrasal Verbs. Exercises	313
LITERATURE	336

ONE COAT OF WHITE

by H. A. Smith

SMITH, HARRY ALLEN (1907–1976), American newspaper man and humorist, who gained national prominence with the publication in 1941 of “Low Man on a Totem Pole”, a diverting collection of autobiographical articles and interviews. Harry Allen Smith was born in McLeansboro, Illinois, on Dec. 19, 1907. A series of moves during his childhood took the family to Huntington, Ind., where at the age of 15 he began his newspaper career. For more than a dozen years afterward he travelled around the country, working in newspapers. In 1929 he went to New York City, where he was a feature writer for the United Press (1929–1935) and the World Telegram (1936–1941). The success of “Low Man on a Totem Pole” led to other books generally in the same uninhibited anecdotal vein, including “Lost in the Horse Latitudes” (1944), “Rhubarb” (1946), and “To Hell in a Handbasket” (1962). He died in San Francisco, Calif., on Feb. 24, 1976.

Everybody knows by this time that we first met Lautisse¹ on shipboard but few people know that in the beginning Betsy² and I had no idea who he was.

We were on *the Queen Elizabeth*³, coming back from our first trip to Europe. It was on the second day that I ran into him sitting in a quiet corner on deck⁴. He gave me a nasty look. I started to back away mumbling an apology and then his expression changed.

“Wait!” he called out. “You are an American?”

His English was good, and he asked me if I had a moment to help him with a small problem. He wanted to know the name of some United States Senator⁵ for the ship’s daily crossword puzzle. I sat down and puzzled over the thing. The definition was, “Senator who crosses a river.” I thought of Senator Ford, but there were no Fords on the passenger list, and then I got it – Senator Bridges. There was a Miss Ethelyn Bridges on board.

I didn’t see him until next day, just before lunch, when he came into the main lounge, caught me by the arm, and whispered “Look!” In his big hand he was holding a man’s wallet made of pigskin. “The prize!” he said. “See what I’ve won! But for you, though, I would have never solved the puzzle. Come and have a cocktail with me.”

I went with him to his state-room⁶, and he got out a bottle of brandy. He introduced himself as Monsieur Roland and kept thanking me for my help with the puzzle. Then he began asking me some questions about myself and my business, and I told him I sold oil-burners.

We sat there talking, and finally he asked me if I could keep a secret, and then he said, "I am Lautisse."

I told Betsy all about it, so after lunch we went up and talked to the ship's librarian, asked him a few innocent questions and then dropped the name of Lautisse. We were greatly impressed by what we heard. We found out that my new friend was probably the world's greatest living painter, that he had given up painting and was heard to say that he would never touch another brush as long as he lived. Betsy talked me into sending a note to his cabin, asking him around for a drink.

Well, we got to be real friendly. He planned to spend a month in New York, and it was Betsy who suggested that he came up to our place for a weekend.

Lautisse arrived on the noon train Saturday and I met him at the station. We had promised him that we wouldn't invite any people in and that we wouldn't try to talk art to him. Driving out from the station I asked him if he wanted to do anything in particular, like play croquet or go for a swim or a walk in the woods, and he said that he just wanted to sit and relax. So we sat around all afternoon, and Lautisse looked at a ball game⁷ on television for about five minutes, and couldn't understand it, and I took him to my shop and showed him an oil-burner and he couldn't understand that either. Mostly we sat around and talked.

I was up at seven-thirty the next morning and when I was having breakfast I remembered a job I'd been putting off for some time. Our vegetable garden has a white fence which I built with my own hands five years ago.

That garden fence is my pride and joy, and now that it needed a fresh coat of paint, I wanted to do the job. I got out a bucket half full of white paint and a brush. While I was getting things ready, I heard footsteps and there stood Lautisse. I said I had been getting ready to paint the fence but now that he was up, I'd postpone it. He protested. I took up the brush but he seized it from my hand and said, "First, I show you!"

I'm no Tom Sawyer – I wasn't looking for anybody to paint that fence. I let him finish two sides of the post and then interrupted.

"I'll take it from here," I said, reaching for the brush.

"No, no!" he said, with an impatient wave of the brush.

I argued with him but he wouldn't even look up from his work. I went back to the Sunday papers but every now and then I'd get up and go out and watch him for a couple of minutes. He spent three hours at it and finished the fence, all four sections of it. You should have seen him when he walked around the house to the terrace where I was sitting – he had paint all over him.

Some time during the afternoon he asked me if we were anywhere near Chappaqua, and I said it was the next town, and he wanted to know if we had ever heard of Gerston, the sculptor. We had heard of him, of course, and Lautisse said he had once known Gerston in Paris, and would it be possible

to get in touch with him? I got Gerston on the telephone for him, but he talked in French, and I have no idea what the conversation was about.

He went back to town on the 9.03 that evening and at the station shook my hand and said I was a fine fellow and that he hadn't enjoyed himself so much in years, and that he wanted Betsy and me to come to New York and have dinner with him some night.

We didn't hear anything from him or about him for ten days. Then the New York papers got hold of the story. In the interview which Lautisse gave there were a few lines about the weekend he had spent with Mr. and Mrs. Gregg.

The day after the story appeared a reporter and a photographer from one of the papers arrived at our place. Besides taking pictures of Betsy and me, as well as of the house, they asked for every single detail of the great man's visit, and Betsy told them of course about the garden fence. They took more pictures of the fence, the paint bucket and the brush and next morning the paper had quite a story. The headline said: LAUTISSE PAINTS AGAIN.

It gave us a sort of funny feeling, all this publicity⁸, but we didn't have much time to think about it. People started arriving in large numbers. They all wanted my garden fence, because it had been painted by the great Lautisse.

"Look, gentlemen," I said. "I'm a businessman, I don't know anything about painting, I mean painting pictures. But I do know a thing or two about painting a fence. A mule could have held a paint brush in his teeth and done almost as good a job on that fence as Lautisse did."

In their turn they asked me if I knew that a single painting by Lautisse was worth as much as a quarter of a million dollars and whether I realized that my garden fence was a genuine Lautisse. I told them I'd make my decision in the next few days.

Those next few days were bedlam. We had to have the telephone disconnected – there were calls from all over the country. At least another dozen art galleries and museums sent people. By the end of the second day I was being offered twenty-five thousand. The next day fifty.

When on the fourth day Gerston came in, I immediately took up the subject of the fence. He advised me not to sell the fence yet – and let the Palmer Museum in New York exhibit it for several weeks. He also explained what all the excitement was about. He said one reason was that Lautisse had never before used a bit of white paint.

The fence was taken to New York. I went down myself to have a look, and I couldn't keep from laughing when I saw my fence – it had a fence around it.

The exhibition was to end on a Saturday, and Gerston phoned that day and asked if I would meet him at the museum on Sunday.

He led me to the room where my fence had been exhibited, and I did get a shock when we walked in. The fence had been cut up into sections.

“Don’t get excited,” said Gerston. “Let me show you something.” He pointed to a word in black paint at the bottom corner. It took me a few seconds to recognize it. It was the signature of Lautisse.

“But... but I don’t get it,” I stammered. “Why ... what ... where is he?”

“Lautisse sailed for home early this morning,” said Gerston. “But last night he came over here, got down on his hands and knees, and signed each of the thirty sections. Now you’ve got something to sell.”

And indeed I did have. Twenty-nine sections of the thirty sections were sold within a month’s time at 10,000 each. I kept the thirtieth, it’s hanging now in our living-room.

After it was all over, I went to see Gerston.

“Lautisse was genuinely fond of you and Mrs. Gregg,” he said. “He had no idea, when he painted your fence, that it would make such a noise. But when it did, he got a good laugh out of it. And it was his idea to have the fence cut into sections. Then he got down to work and signed each one.”

Notes:

¹ Lautisse [’lotis]

² Betsy – the short for Elizabeth

³ the “Queen Elizabeth” – an ocean-going liner

⁴ to be on deck (at sea, on board (a ship)) – remember that there are no articles in these word-combinations

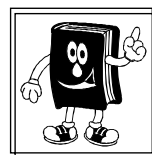
⁵ Senator – a member of the Senate, the upper house in US Congress

⁶ state-room – a private cabin on a steamer

⁷ ball game – *here*: baseball, the national game of the US

⁸ publicity – public notice or attention

I. VOCABULARY



idea (n)

1. thought; picture in the mind
 - ☐ This book gives you a good **idea** of life in ancient Greece.
2. plan; scheme; design; purpose
 - ☐ That man is full of new **ideas**.
3. opinion
 - ☐ You should not force your **ideas** on other people.
4. conception
 - ☐ What **idea** can a man who is blind from birth have of colour?
 - ☐ You can have no **idea** (of) how anxious we have been.

nasty (adj)

1. dirty; disgusting; unpleasant
☐ medicine with a **nasty** smell and a nastier taste
2. dangerous; threatening
☐ There was a **nasty** look in his eye.

mumble (v) say smth, speak one's words indistinctly (see the Verbs of Speaking p. 21)

- ☐ The old man **was mumbling** away to himself.

apology (n) statement of regret (for doing wrong, being impolite, hurting smb's feelings)

- ☐ offer (make, accept) **an apology**; make **an apology** to smb for smth

puzzle (n)

1. question or problem difficult to understand or answer
☐ His unexpected disappearance was **a puzzle** to everybody.
2. problem or toy designed to test person's knowledge, skill, patience or temper
☐ a crossword **puzzle**.

puzzle (v) cause (smb) to be perplexed; make hard thought necessary

- ☐ This letter **puzzled** me.
☐ He **puzzled** his brains to find the answer.

puzzle over smth – think deeply about smth

- ☐ **to puzzle over** a problem

puzzle smth out – (try to) find the answer or solution by hard thought

list (n) number of names (of persons, items, things, etc.) written or printed

- ☐ a shopping **list**; put smb's name on (take his name off) **the list**

get (v) (colloquial) understand

- ☐ I don't **get** you (don't get your meaning).

keep (v)

1. possess; own and look after
☐ **keep** a shop (an inn);
2. be faithful to
☐ **keep** a promise (a treaty);
3. not let people know, conceal
☐ Can you **keep** a secret?
☐ She can **keep** nothing from her friends (= has no secrets from them).
4. continue to be, remain in a special condition or relation
☐ Please **keep** quiet/silent.
5. **keep (smb) doing smth** – continue doing smth or cause smth to be continued
☐ He **kept** smiling.
☐ I'm sorry I **kept** you waiting.

keep smth in mind – remember, not to forget

- ☐ You should **keep in mind** that he is not as strong as he used to be.

keep one's temper not to get angry, excited or nervous; keep cool

- ☐ Try to **keep your temper** when you speak to him.

keep an eye on smb or smth – watch smb, guard

□ Keep an eye on the milk, otherwise it will boil over.

keep one's head – remain calm during some emergency

□ She **kept her head** and called immediately the fire department.

to keep house – to do the usual work of running a home, cooking, cleaning, etc.

□ Mother keeps house but we all help her, of course.

keep early (good, regular, late, etc.) hours – be habitually early (or late) in getting up, returning home at night or in going to bed

□ Schoolchildren should **keep early** (good) hours.

talk (v) – say things; speak to give information, discuss smth

□ He was **talking** to/with a friend.

□ What are they **talking** about/of?

talk smb into/out of (doing) smth – persuade smb by talking to do/not to do smth

□ See if you can **talk** Father **into** lending us the car tomorrow.

talk art (business, politics, sports, shop, etc.) discuss art (business, politics, sports, professional questions/work, etc.)

□ Stop **talking** shop at home.

touch (n) – communication: **in (out of) touch (with)** in (not in) regular communication (with), having (not having) information about

□ keep **in touch with** old friends

□ **be out of touch** with the political situation.

lose touch (with) be out of touch (with)

□ If we correspond regularly we shan't **lose touch**.

detail (n) small, particular fact or item

□ Please give me all the **details**.

□ Every **detail** of her dress was perfect.

in detail providing all the small points of fact

□ to explain smth **in detail**.

to go (enter) into details

take up (v)

1. proceed to deal with (a matter); give one's attention to

□ I shall **take** the matter **up** with the Ministry (= speak or write to them (to inquire, protest, etc.)).

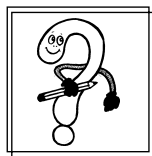
2. pursue further; begin afresh (smth left off, smth begun by smb else)

□ Harry **took up** the tale at the point where John had left off.

3. interest oneself in; engage in smth (as a hobby, business, etc.)

□ **take up** photography (market gardening).

stammer (v) speak haltingly with a tendency to repeat rapidly the same sound or syllable (as in "G-g-g-ive me that b-b-book") (See the Verbs of Speaking p. 21)



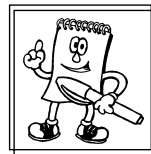
II. COMPREHENSION

Ex. 1. Answer the following questions.

1. How did Mr. Gregg happen to meet Lautisse?
2. What was their first meeting like?
3. Why did Lautisse invite Mr. Gregg to his cabin the following day?
4. Why did Lautisse first introduce himself as Monsieur Roland?
5. Why wasn't Mr. Gregg in the least impressed when he heard his new friend's real name?
6. What did the Greggs learn about Lautisse from the ship's librarian?
7. Why did Lautisse accept the invitation to spend a weekend with the Greggs?
8. Why did Lautisse enjoy his stay at the Greggs' so much?
9. Why did the Greggs become suddenly popular?
10. At what exact moment did Gerston appear on the scene?
11. What was Gerston's advice to Mr. Gregg?
12. Why did Lautisse think the incident with the fence a great joke?

Ex. 2. Translate the following passages into Russian.

1. p. 6. From "Everybody knows by this time..." to "...and then his expression changed."
2. p. 6. From "His English was good..." to "There was a Miss Ethelyn Bridges on board."
3. p. 7. From "I told Betsy all about it..." to "...that he came up to our place for a weekend."
4. p. 7. From "That garden fence is my pride and joy..." to "First, I show you!"
5. p. 7. From "I argued with him..." to "...he had paint all over him."
6. p. 8. From "The day after the story appeared..." to "...because it was painted by the great Lautisse."
7. p. 8. From "In their turn they asked me..." to "The next day fifty."
8. p. 9. From "Lautisse was genuinely fond of you..." to "...and signed each one'."



III. WORD STUDY

Ex. 3. Translate all Vocabulary entries and examples.

Ex. 4. Give words and expressions close in meaning to the following:

to run into smb; to puzzle over a problem; to get smth (smb); to catch smb by the arm; to solve a puzzle; to get things ready; to get in touch with smb; have no idea; to realize; to know a thing or two about smth; a genuine Lautisse; to get a good laugh out of smth.

Ex. 5. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. ... finally he asked me if I *could keep a secret*. 2. We asked him a few innocent questions and then *dropped* the name of Lautisse. 3. Betsy *talked me into sending* a note to his cabin, *asking him around* for a drink. 4. Well, we got to be real *friendly*. 5. ... when I was having breakfast I remembered a job I'd *been putting off* for some time. 6. Then the New York papers got *hold of the story*. 7. *It gave us a sort of funny feeling*, all this publicity. 8. We had *to have the telephone disconnected*.

Ex. 6. Replace the italicized parts of the sentences with words and phrases from the text.

1. He was *covered with stains of paint*. 2. ... a single painting by Lautisse *cost* as much as a quarter of a million dollars. 3. When on the fourth day Gerston came in I immediately *began to discuss the subject of the fence with him*. 4. I *could not help laughing* when I saw my fence. 5. "Don't worry," said Gerston. "Let me show you something." 6. "Lautisse *liked you and Mrs. Gregg very much*," he said. 7. He had no idea, when he painted your fence, that it would *cause such a sensation*.

Ex. 7. Learn the following phrases; a) recall the sentences in which they are used in the text and b) use them in sentences of your own.

on shipboard; **in** the beginning/end; **on** deck; run **into**; **on/in** the list; thank smb **for** smth; give **up**; talk smb **into** doing smth; ask smb **around** (**for** a talk,

a cup of tea, a weekend, etc.); **on** the (noon, 8.15) train; go **for** a walk; **with** one's own hands; take pictures **of**; keep **from** doing smth; **in** black paint; **at** the bottom/top corner; sail **for**; come **over** (**to** a place); sell **at** (a price **of**); get a laugh **out of** smth.

Ex. 8. Fill in the blanks with prepositions or adverbs.

1. "Is it possible to get ... touch ... him before I leave?" – "Certainly. I can get him ... the telephone ... you ... no time." 2. We did our best to talk him ... taking ... this job. It's the only one he's really fit ... 3. The telephone exchange warned them that their telephone would be disconnected if they didn't pay ... it ... three days. 4. I like solving crossword puzzles. I don't do it ... prizes. I enjoy puzzling them ..., just for the fun of it. 5. You would have found your name ... the list if you had looked carefully. 6. The students are still ... the impression of the graduation ceremony they attended last month. 7. He insisted ... going ... details of the accident. 8. True, there were a few interesting pictures ... the exhibition, but I wasn't impressed ... anything ... particular. 9. Before you go ... details tell me what it is all 10. We first met him ... shipboard, when we were coming back... our first trip ... Europe. 11. When he ran ... me in the street he caught me ... the arm and began to explain something. 12. He arrived ... the noon train and we met him ... the station. 13. We arrived ... their place early in the morning. 14. ... his turn he thanked me for all my help. 15. When ... the third day my friend came ... I took ... the subject ... our approaching vacation.

Ex. 9. Use a proper article or no article in the following sentences. Comment on the use of the article. (For reference see "English Grammar")

1. We first met this man on ... shipboard. 2. We were on ... *Queen Elizabeth*, coming from our first trip to ... Europe. 3. It was on ... second day that I saw him sitting in a quiet corner on ... deck. 4. He asked me if I had ... moment to help him with ... small problem. 5. He wanted to know ... name of some United States Senator. 6. There was a Miss Ethelyn Bridges on ... board. 7. We asked him ... few innocent questions. 8. My new friend was probably ... world's greatest living painter. 9. He planned to spend ... month in ... New York. 10. We didn't try to talk ... art to him. 11. I showed him ... oil-burner and he couldn't understand that. 12. He went back to ... town. 13. He said I was ... fine fellow and he wanted me to come to ... New York and have ... dinner with him some night. 14. In the interview there were ... few lines about ... weekend he had spent with us. 15. The painting cost ... quarter of ... million dollars. 16. He came on ... fifth day. 17. It took me ... few seconds to recognize it. 18. ... St. Petersburg is situated on ... Neva. 19. ... Elbrus is ... highest peak of ... Caucasian Mountains.

20. ... Crimea is surrounded by ... Black Sea. 21. ... Morocco is in ... North Africa. 22. They were born on ... same day and in ... same town. 23. My room is on ... second floor. 24. What ... strange idea! 25. I am leaving for ... Paris ... next week.

Ex. 10.

A Find in the text the following expressions. Use them in the sentences below.



не иметь представления; посмотреть с неприязнью на кого-л.; попятиться; пробормотать извинения; решить кроссворд; хранить секрет; задать невинный вопрос; упомянуть между прочим чье-л. имя; бросить живопись; приехать двенадцатичасовым поездом; говорить на темы искусства; построить своими руками; свежий слой краски; время от времени; соседний город; со всех концов страны; не удержаться от смеха; по-настоящему хорошо относиться к кому-л.; вызывать шум (сенсацию)

1. Никто не смог удержаться от смеха, когда он задал свой невинный вопрос. 2. Как жаль, что он бросил живопись. 3. Представления не имею, где он сейчас находится. 4. Когда он увидел незнакомца, он быстро попятился, бормоча извинения, и выбежал из комнаты. 5. Ты можешь себе представить: он построил этот дом своими руками несколько лет назад. 6. Он спросил меня, могу ли я хранить тайну, и рассказал в подробностях о случившемся. 7. Они с неприязнью посмотрели на вновь пришедших. 8. Они жили в соседнем городе, и мы могли встречаться время от времени. 9. Он был благодарен мне за то, что я помог ему решить кроссворд. 10. Когда они встречаются, они могут часами говорить на темы искусства. 11. Когда я случайно упомянул его имя, она покраснела. 12. «Твои друзья уже приехали?» «Да, они приехали вчера двенадцатичасовым поездом.» 13. Свежий слой краски ярко блестел на солнце. 14. Люди съезжаются со всех концов страны для того, чтобы увидеть картины этого художника. 15. Он очень хорошо к вам относится и часто вспоминает о вас. 16. Его новая картина вызвала настоящую сенсацию.

B Translate the sentences into English paying special attention to the use of past tenses.

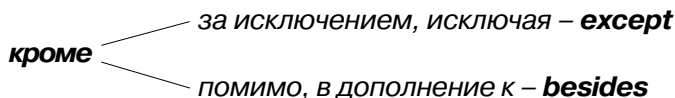
1. Мы узнали, что наш новый друг был, вероятно, самым известным из современных художников, что он бросил живопись и, согласно слухам, признался, что никогда в жизни больше не возьмет кисть в руки. 2. Когда я завтракал, я вспомнил о работе, которую откладывал в течение неко-

того времени. 3. В то время как я готовился к работе, я услышал шаги. 4. Он поинтересовался, слышали ли мы когда-нибудь о скульпторе Джер-стоне. 5. Все эти люди хотели купить мою садовую ограду, потому что она была покрашена великим Лотиссом. 6. К концу второго дня мне предлагали двадцать пять тысяч долларов. 7. Он привел меня в комнату, где выставялась моя ограда.

Ex. 11. Translate the sentences, paying special attention to the meaning of the words and phrases from the Vocabulary.

1. I had an *idea* for small hotels, and I persuaded a banker there to finance me. 2. "I want to grade those exams tonight." "Good *idea*." 3. He unpacked a ridiculous number of books, all with marked passages he could read aloud should he run out of *ideas*. 4. I pleaded with him to give me some sort of address somewhere *to get in touch* with him. 5. Look, Danny, I hope we'll *stay in touch*. 6. Several students dropped by, asked questions that genuinely *puzzled* them. 7. It's not a crisis exactly, it's more of a *puzzle*. 8. I was *puzzled* for several reasons. 9. He was helping Kissinger solve the jigsaw *puzzle* called world politics. 10. In fact what *puzzles* me, is why Jastrov's taking Latin in the first place. 11. I'll never say a *nasty* word about you. 12. "Just *keep* your eyes and ears open, lad," he explained at the beginning of my first day. 13. His mother couldn't *keep* from asking why Maria wasn't there. 14. "A woman from Columbia University called me." "Well, could you give me *the details* on that?" 15. You have to realize that men have been *keeping* mammals and reptiles in Zoos for hundreds of years. 16. Everyone in the lab knew that Atherton had had some association with Hammond, although *the details* were never clear. 17. If Mary can put up with just this one visit, it should help *to keep* the peace. 18. "That's the best atmosphere for getting new *ideas*," she commented. 19. It was quite dark now and he could hardly make out *details*.

Ex. 12. Translate the following sentences using "except" or "besides" according to the sense. Note the scheme.



1. **Помимо того, что** они сфотографировали Бетси, меня, наш дом, они попросили в подробностях рассказать о визите этого известного художника. 2. Он, кажется, не знает ни одного иностранного языка, **кроме** английского. 3. **Кроме** английского языка, он знает еще французский и

немецкий. 4. Я занят все дни недели, **кроме** воскресенья. 5. Какой у вас еще свободный день, **кроме** воскресенья? 6. Нам не удалось ни с кем связаться, **кроме** секретаря. 7. Они согласились со всеми внесенными дополнениями, **кроме** последнего. 8. Какие еще книги Мозма, **кроме** романа «Театр», вы читали на английском языке? 9. Во время поездки в Париж, **кроме** музеев и картинных галерей, мы посетили и театры.

Ex. 13. Translate the following sentences, using “*run out (of)*”.

1. Что делать? Кончается горячее. 2. Наше время истекает. Надо принимать срочные меры (urgent measures). 3. Митчел не мог найти работу. Отложенные на черный день деньги (saved for a rainy day) давно были истрачены. Ему грозила нищета (staring in his face). 4. Что нам делать? У нас кончаются запасы продовольствия. 5. Мальчик неплохой, но очень упрямый. Когда мать теряет терпение, она дает ему хороший шлепок (to give a good slap). 6. Сбегай в молочный магазин за углом. У нас кончается молоко. 7. Будешь слушать, что тебе говорят? У меня уже терпение иссякло. 8. Где находится табачный магазин? У меня кончаются сигареты.

Ex. 14. Translate the following sentences, using a) “*keep doing*”, b) “*keep an eye on smb*”.

A

1. Он продолжал задавать глупые вопросы. 2. Он то и дело спрашивал, когда приедут гости. 3. Он продолжает курить, несмотря на то, что врачи запретили ему. 4. Мальчик все время пытался заглянуть в тетрадь своего соседа по парте. 5. Он, не переставая, твердил, что он ни в чем не виноват. 6. Продолжайте рассказывать вашу историю.

B

1. Мать рассчитывала на то, что соседи присмотрят за детьми в ее отсутствие. 2. Присмотрите за багажом, а я пойду носильщика. 3. Не спускай глаз с молока, а то оно убежит (boil over).

Ex. 15. Use emphatic “*do*” (“*did*”) according to the model and translate the sentences.

Model

I **got** a shock when we walked into the room where my fence was exhibited.

I **did get** a shock when we walked into the room where my fence was exhibited.

1. I **asked** him to keep the truth to himself but he told her everything. 2. How did it happen that he failed the examination? He **knew** the subject well. 3. You won't believe me, but I **want** to become a doctor. 4. **Read** the book, it is well worth reading. 5. He said he would **give** up smoking and he gave it up. 6. **Stop** arguing.

Ex. 16. Translate the following sentences, using the construction with emphatic "do".

1. Интересно, почему его еще нет? Он **же обещал** прийти рано. 2. Хотя он и был очень занят, он **все же сдержал** свое слово и пришел проводить нас. 3. **Непременно посетите** Британский музей, когда будете в Лондоне. Я **знаю**, что он произведет на вас огромное впечатление. 4. **Пожалуйста, расскажите** нам все подробно. 5. Почему они сердятся на него? Он **же предлагал** им свою помощь. 6. Он **уговорил-таки** нас принять их предложение.

Ex. 17. Complete the following sentences according to the model. Give the meaning of "won't/wouldn't". Suggest your own examples.

Model

1. There is something wrong with the door, it (open).
There is something wrong with the door, it **won't open**.
2. There was something wrong with the door, it (open).
There was something wrong with the door, it **wouldn't open**.

1. There is something the matter with the car engine, it (run). 2. Give me your pen please, the one I have (write) with. 3. The child was told not to make a noise, but he (obey). 4. We told him to drop smoking as it was harmful to his health, but he (listen). 5. He was trying hard to build up a fire, but the wood (burn). 6. She wanted to write down on paper what she thought and felt, but the right words (come). 7. We asked him to slow down, but he (listen) to us. 8. She was tired and needed a rest, but she (hear) of it. 9. We wanted to know the reason for his absence, but he (discuss) it. 10. I argued with him but he (look) up from his work.

Ex. 18. Translate the following sentences, using "won't/wouldn't".

1. Ему следовало бы серьезно заняться своим здоровьем, но он и **слышать об этом не хочет**. 2. Зная, что ему одному трудно справиться с заданием, мы решили помочь ему. Но он **ни за что не хотел** принимать нашу помощь. 3. С ней было бесполезно разговаривать на эту тему, она

упорно молчала. 4. Эта марка **никак не приклеивается.** Дай, пожалуйста, другую. 5. Я **ни за что не заговорю** с ним первый. 6. Его явно что-то волновало, но он **никак не хотел говорить**, в чем дело. 7. Его несколько раз предупреждали, чтобы он не ездил на такой скорости, но он и **слушать не хотел**, пока не попал в аварию.

Ex. 19. Choose and insert the correct word or verb-adverb combination in the proper form.

journey – travel(s) – trip – tour – voyage



“*trip*” – journey, especially a pleasure excursion

☐ a long **trip** to the seaside; a holiday (honeymoon) **trip** to Venice.

“*travel*” – a long journey especially in foreign or distant places; is often used in plural

☐ He is writing a book about his **travels**.

“*journey*” – a travel from one place to another; a trip of considerable length, wholly or mainly by land;

“*travel*” is indefinite, “*journey*” is definite, with its appointed destination

☐ a three days’ **journey**;

☐ make **a journey** half-way round the world.

“*tour*” – a long journey in which a short stay is made at a number of places in sequence; a round of visits; at the end of the tour the traveller usually returns finally to the place from which he started

☐ a round-the-world tour

☐ We made a tour round the island.

“*voyage*” – a journey, especially a long one, by sea, along a river

☐ **a voyage** from London to Australia;

☐ go on **a voyage**.

1. We were on the *Queen Elizabeth*, coming back from our first ... to France.
2. In a long ... straw weighs. 3. He had a tedious but easy ... across the Atlantic Ocean. 4. I’d rather see countries with my own eyes than read lots of books on 5. Last year I was on a motor During the twenty-day holiday we visited some six or seven towns. 6. John was off to Milan on a business ... on March, 15. 7. It was a ... of over 2,000 miles and took nearly three days.

put out – put off – put up at – put up with – put up



“*put off*” – postpone

☐ Never **put off** till tomorrow what you can do today.

“*put out*”

a) extinguish, cause to stop burning

☐ Be sure **to put out** the gas (light) before you leave.

b) annoy, worry

☐ She was very much **put out** by the loss of her documents.

"put up" – construct

☐ They **are putting up** several new buildings in that block.

"put up" (at) – stay, lodge, shelter

☐ We can **put up** at this hotel for a week.

☐ I shall be happy **to put you up** when you come to town.

"put up (with)" – tolerate, stand

☐ How do you **put up with** that noise all day long?

1. I remembered a job I'd been ... for some time. 2. I refuse to ... his carelessness any longer. 3. The firemen worked hard but were not able to ... the Fire. 4. The conference was ... until next month. 5. They are tearing down that old building in order to ... a new one. 6. Do you think we'll be able to ... this Youth Hostel?

run out of – run across/into – run against – run down – run over



"run into"

a) collide with

☐ The bus got out of control and **ran into** a wall.

b) meet unexpectedly

☐ **run into** an old friend

"run across smb or smth" – meet or find by chance, come across

☐ I **ran across** my old friend Hill in Paris last week.

"run against smb or smth" – come into contact or collision with

☐ The ship **ran against** a rock and was wrecked.

"run down"

a) be tired, exhausted, ill

☐ He is (feels, looks) **ran down** after his examinations.

b) stop working or going

☐ The clock has **ran down**.

"run out (of smth)" – come to an end, exhaust the supply of

☐ We're **running out of** provisions.

☐ Her patience **is running out**.

"run over" – strike or pass over with a moving car, bus, etc.

☐ He **was run over** and had to be taken to hospital.

1. It was on the second day that I ... him sitting in a quiet corner on deck. 2. How did the bus driver happen to ... that man? 3. You mustn't hurry along a corridor with your head turned aside or back, otherwise you may ... somebody and knock him down. 4. He's just returned from an expedition, that's why he is looking so 5. It seems to me we ... sugar. Will you go and buy half a kilo? 6. I ... Mr. Smith in the park this morning. 7. What's wrong with my watch? It's not working. – I think it Wind it up.

give up – give in



“give up”

- a) stop doing smth; discontinue a habit
 - ☐ He **gave up** painting.
 - ☐ You **should give up** smoking.
- b) surrender, sacrifice, part with
 - ☐ **give up** one's seat to smb (eg, in a crowded bus);
 - ☐ **give up** a fortress;
 - ☐ **I give up!**

“give in” – stop fighting or arguing, surrender

- ☐ The enemy **gave in** at last.
- ☐ He has **given in** to my views.
- ☐ **I give in!**

1. We found out that he ... painting. 2. He is not the kind of man who is likely to ... ; he is sure to go on fighting. 3. The plan is unworkable, we've got to ... it ... ; 4. She will never ... the idea of working on her own; but for the time being, she may have to ... to the demands of her boss.

Study the Verbs of Speaking

The verbs in the table below describe how quietly or loudly a person is speaking.

whisper	speak using breath but not vocal cords (fig.) make soft sounds	<input type="checkbox"/> They were talking in a whisper . <input type="checkbox"/> The wind was whispering in the leaves.
murmur	speak softly and indistinctly	<input type="checkbox"/> I heard a murmur conversation from the next room. <input type="checkbox"/> The murmur of distant brook.
mumble	(fig.) speak indistinctly	<input type="checkbox"/> The old man was mumbling away to himself.
shout	say in a loud voice	<input type="checkbox"/> He shouted to me/for me to come. <input type="checkbox"/> He shouted himself hoarse.
scream (out)	give a loud sharp cry (as of fear or pain)	<input type="checkbox"/> She screamed out that there was a burglar in the house. <input type="checkbox"/> We all screamed with laughter.
stammer	speak in a halting way (fig.) say smth in a confused way	<input type="checkbox"/> G-g-give me that b-b-book. <input type="checkbox"/> I stammered out request with difficulty.

Ex. 20. Make six sentences of your own describing how a person would speak in these situations:

1. when smb is sleeping in the room;
2. rude loud quarrel of two women in the market place;
3. you don't know your lesson but try to answer;
4. the situation is very awkward, you don't know what to say, you have no words, but try to say smth;
5. you cut your finger, it hurts;
6. you want to say smth to your friend without anybody hearing you.

Ex. 21. Give words of the same root in Russian. Compare the meanings.

Idea, moment, problem, crossword, prize, final, secret, cabin, plan, protest, interview, reporter, photographer, detail, shock, section.

Ex. 22. Explain the formation and the meaning of the following adjectives and adverbs. Use them in sentences of your own. (For reference see "English Grammar").

- a) daily, friendly, manly, masterly, unwomanly;
- b) finally, greatly, probably, immediately, genuinely, angrily.

Ex. 23. Recast the following sentences, using the prefix "*dis-*" with the italicized words. Make all other necessary changes. (For reference see "English Grammar").

1. I couldn't make much of the story. The facts he gave were not properly connected. 2. He is hard to please. He is never satisfied with anything. 3. They did not seem to be pleased with the turn of events. 4. They are reported to have failed to agree on the matter. 5. We have never heard anybody say that he is not an honest person. 6. I did not like the man the moment I saw him. 7. After the disagreement they had he didn't appear for a long time. 8. The child is just hopeless, he never seems to obey his parents. 9. She can't stand it when her house is not in order.

IV. SPEECH PRACTICE



Ex. 24. Memorize the following proverbs, sayings and idiomatic expressions and use them in retelling and discussing the text.

I

1. Art is long, life is short. – *Жизнь коротка, искусство вечно.*
2. Every man has his hobby-horse. – *У всякого свой конек.*
3. One good turn deserves another. – *Одна хорошая услуга заслуживает другой. Услуга за услугу. Долг платежом красен.*
4. Tastes differ. – *Вкусы расходятся. О вкусах не спорят.*

II

1. the chance of a lifetime – *счастливый случай, возможность, представляющаяся только раз в жизни*
2. draw (give; paint) a picture (of) – *рисовать, воссоздавать картину (чего-л.)*

Ex. 25. Retell the story according to the following plan using the words and expressions given below.

1

Mr. Gregg meets Lautisse

happen; as follows; on deck; run into smb; alone; give a nasty look; not want to disturb smb; back away; mumble an apology; discover that smb's English is good; approach smb; puzzle over smth; suggest the right word; solve the puzzle; be highly pleased with smb.

2

Lautisse invites Mr. Gregg to his cabin

win the prize; a wallet made of pigskin; be beside oneself with joy; celebrate; introduce oneself as ...; discuss things over a glass of brandy; finally; promise not to breathe a word; give one's real name; make no impression on smb; not know a thing about smth.

3

The Greggs learn the truth about their fellow-traveller

talk smth over with smb; be puzzled; make up one's mind; find out smth; consult the ship's librarian; a few innocent questions; drop a name; be surprised to learn that ...; the world's greatest living painter; give up painting; not touch

another brush as long as he lived; be delighted; seize the chance; invite smb around for a drink.

4 *Lautisse comes to spend a weekend with the Greggs*

get to be real friendly; suggest; arrange to spend a weekend with smb; arrive on the noon train; drive; ask if smb wants to do anything in particular; be eager to please smb; have one wish only; sit and relax; show smb about (around); be attentive to smb's wishes.

5 *The fence is given a fresh coat of paint*

rise early; remember a job; build a fence with one's own hands; one's pride and joy; need a fresh coat of paint; get out a bucket half full of white paint; hear footsteps; decide to postpone the job; seize the brush from smb's hand; show firmness and determination; get on with the job; work fast; be impatient to finish smth; be happy in one's work; do a good job on the fence; have nothing to do but to return to one's papers; let one's guest have his own way.

6 *The papers get hold of the story*

not hear of or from smb; give an interview; mention smth; (the story) appear in the papers; a reporter; a photographer; rush; be eager to learn every little detail; take notes; take pictures; not miss anything; show particular interest in smth; mark a turning point in one's life.

7 *Bargaining over the fence*

publicity; give smb a funny feeling; an eventful week; lots of visitors; at first; be at a loss; take smth for a joke; find smth impossible to understand; express one's point of view openly; be worthless as a work of art; make smth clear to smb; a genuine Lautisse; be worth a lot of money; be offered large sums; finally; need time to think smth over.

8 *Mr. Gregg really has something to sell*

get good advice from smb; talk smb into doing smth; hold an exhibition; be unable to keep from laughing; be cut up into sections; come straight to the point; at the bottom corner; a signature; in black paint; fail to understand smth; offer an explanation; make a great noise; get a good laugh out of smth; shortly before; repay smb for his kindness; play a joke on the public; sell within a month's time.

Ex. 26. Tell the story in the words of:

- a) Mrs. Gregg;
- b) Lautisse;
- c) a newspaper reporter.

Ex. 27. Give a character sketch of:

- a) Mr. Gregg;
- b) Mrs. Gregg;
- c) Lautisse.

Ex. 28. Topics for discussion and essays.

1. What attracted Lautisse in the Greggs?
2. Say what particular features of the American national character and life-style the story is meant to illustrate.
3. Write up the story as it might have appeared in the newspapers under the headline: LAUTISSE PAINTS AGAIN.
4. Tell the life story of your favourite painter (writer, composer).

Ex. 29. Render the following texts in English.



«Взялся Леонардо выполнить для Франческо дель Джокондо портрет Моны Лизы, жены его, и трудился над ним четыре года. Это произведение находится ныне у французского короля в Фонтенбло.

В этом произведении воспроизведены все мельчайшие подробности, какие только может передать искусство живописи. Поэтому глаза имеют тот блеск и ту влажность (moisture), какие обычно видны у живого человека. Рот слегка приоткрытый, с алыми (scarlet) губами, кажется не красками, а настоящей плотью (flesh). В углублении шеи при внимательном взгляде можно увидеть биение пульса (beating of the pulse).

Между прочим, Леонардо прибег к следующему приему: так как Лиза была очень красива, то во время писания портрета он держал людей, которые играли на лире (lyre) или пели, и тут постоянно были шуты (jesters), поддерживавшие в ней веселость и удалявшие меланхолию, которую обычно придает живопись выполняемым портретам. У Леонардо же на этом портрете улыбка дана столь приятной, что кажется будто ты созерцаешь скорее божественное (divine), чем человеческое суще-

ство; самый же портрет почитается произведением необычным, ибо и сама жизнь не могла бы быть иной.»

Так писал Джордже Вазари («Жизнь Леонардо да Винчи») о шедевре Великого мастера. Его характеристике «Мона Лиза» в значительной мере и обязана была своей популярностью. Портрет был приобретен Франциском I за 4000 золотых скуди (scudi) и находится в Лувре.



Итальянский Центральный институт реставрации произведений искусства в Риме выступил в несколько не свойственной для него роли Консультанта преступников (criminals). Консультация по обращению с редкими произведениями искусства была передана по радио и телевидению злоумышленникам, совершившим очередное похищение (to commit a robbery) из сокровищницы итальянских древностей.

Кража в 500-летнем Герцогском дворце в городе Урбино, где родился знаменитый Рафаэль, наделала много шума (to cause a sensation), потому что были похищены сокровища, поистине неоценимые (priceless). Где-то между полуночью и двумя часами ночи из тщательно охраняемого (carefully guarded) музея дворца была похищена картина Рафаэля «Немая» ("The Dumb Girl"), а также две картины Пьеро делла Франческа.

Центральный реставрационный институт в Риме обратился к злоумышленникам со специальным посланием (special message) и советом: до того, как начнутся переговоры (negotiations) о выкупе (ransom) украденных сокровищ, обращаться с ними бережно, в частности, «не трогать краску пальцами, завернуть (to wrap up) картины желательно (preferably) в вельветовую ткань (velveteen cloth), а затем покрыть пластиком, в который обычно заворачивают мороженое, и держать пакет с картинами в сухом прохладном месте.»

Вчера директору галереи, которая находится в Герцогском дворце, позвонил один из членов воровской шайки (a member of the gang) и потребовал за картину выкуп в три миллиарда лир (4,8 миллиона долларов).

Представитель полиции заявил, что это преступление совершено «высокопрофессиональными» гангстерами, которые не оставили никаких следов (left no clues).

(from "Speak Good English" by L. S. Golovchinskaya)

Ex. 30. Read and memorize the rhymes.

* * *

The art of Biography
Is different from Geography.
Geography is about maps,
Biography is about chaps.

* * *

A sailor went to sea
To see what he could see.
And all he could see
Was sea, sea, sea.

APPOINTMENT WITH LOVE

by S. I. Kishor

Six minutes to six, said the great round clock over the information booth in Grand Central Station. The tall young army lieutenant¹ who had just come from the direction of the tracks lifted his sunburned face, and his eyes narrowed to note the exact time. His heart was pounding with a beat that shocked him because he could not control it. In six minutes he would see the woman who had filled such a special place in his life for the past thirteen months, the woman he had never seen, yet whose written words had been with him and sustained him unflinching.

He placed himself as close as he could to the information booth, just beyond the ring of people besieging the clerks.

Lieutenant Blandford remembered one night in particular, the worst of the fighting, when his plane had been caught in the midst of a pack of Zeros². He had seen the grinning face of one of the enemy pilots.

In one of his letters he had confessed to her that he often felt fear, and only a few days before this battle, he had received her answer. "Of course you fear ... all brave men do. Didn't King David know fear? That's why he wrote the Twenty-third Psalm. Next time you doubt yourself, I want you to hear my voice reciting to you: "Yea, though I walk through the valley of the shadow of death, I shall fear no evil, for Thou art³ with me..." And he had remembered, he had heard her imagined voice, and it had renewed his strength and skill.

Now he was going to hear her real voice. Four minutes to six. His face grew sharp.

Under the immense, starred roof, people were walking fast, like threads of color being woven into a gray web. A girl passed close to him and Lieutenant Blandford started. She was wearing a red flower in her suit lapel, but it was a crimson sweet pea, not the little red rose they had agreed upon. Besides, this girl was too young, about eighteen, whereas Hollis Meynell had frankly told him she was thirty. "Well, what of it?" he had answered. "I'm thirty-two." He was twenty-nine.

His mind went back to that book – the book the Lord Himself must have put into his hands out of the hundreds of army library books sent to the Florida training camp, *Of Human Bondage*⁴, it was; and throughout the book were notes in a woman's writing. He had always hated that writing-in habit, but these remarks were different. He had never believed that a woman could see into a man's heart so tenderly, so understandingly. Her name was on the bookplate: Hollis Meynell⁵. He had got hold of a New York City Telephone

book and found her address. He had written, she had answered. Next day he had been shipped out but they had gone on writing.

For thirteen months she had faithfully replied, and more than replied. When his letters did not arrive, she wrote anyway, and now he believed he loved her, and she loved him.

But she had refused all his pleas to send him her photograph. That seemed rather bad, of course. But she had explained: "If your feeling for me has any reality, any honest basis, what I look like won't matter. Suppose I'm beautiful. I'd always be haunted by the feeling that you had been taking a chance on just that, and that kind of love would disgust me. Suppose I'm plain (and you must admit that this is more likely). Then I'd always fear that you were going on writing to me only because you were lonely and had no one else. No, don't ask for my picture. When you come to New York, you shall see me and then you shall make your decision. Remember, both of us are free to stop or to go on after that – whichever we choose..."

The girl in the green suit was walking quickly away

One minute to six...

Then Lieutenant Blandford's heart leaped higher than his plane had ever done.

A young woman was coming toward him. Her figure was long and slim; her blond hair lay back in curls from her delicate ears. Her eyes were blue as flowers; her lips and chin had a gentle firmness. In her pale green suit she was like springtime come alive.

He started toward her, entirely forgetting to notice that she was wearing no rose, and as he moved, a small, provocative smile curved her lips.

"Going my way, soldier?" she murmured.

Uncontrollably, he made one step closer to her. Then he saw Hollis Meynell.

She was standing almost directly behind the girl, a woman well past forty, her graying hair tucked under a worn hat. She was more than plump; her thick-ankled feet were thrust into low-heeled shoes. But she wore a red rose in the rumpled lapel of her brown coat.

The girl in the green suit was walking quickly away.

Blandford felt as though he were being split in two, so keen was his desire to follow the girl, yet so deep was his longing for the woman whose spirit had truly companioned and upheld his own; and there she stood. Her pale, plump face was gentle and sensible; he could see that now. Her gray eyes had a warm, kindly twinkle.

Lieutenant Blandford did not hesitate. His fingers gripped the small, worn, blue leather copy of *Of Human Bondage* which was to identify him to her. This would not be love, but it would be something precious, something perhaps even rarer than love – a friendship for which he had been and must ever be grateful...

He squared his broad shoulders, saluted, and held the book out toward the woman, although even while he spoke he felt choked by the bitterness of his disappointment.

"I'm Lieutenant John Blandford, and you – you are Miss Meynell. I'm so glad you could meet me. May – may I take you to dinner?"

The woman's face broadened in a tolerant smile. "I don't know what this is all about, son," she answered. "That young lady in the green suit – the one who just went by – begged me to wear this rose on my coat. And she said that if you asked me to go out with you, I should tell you that she's waiting for you in that big restaurant across the street. She said it was some kind of a test. I've got two boys with Uncle Sam⁶ myself, so I didn't mind to oblige you."

Notes:

¹ Lieutenant [lef'tenənt; lu'tenənt]

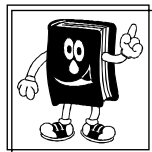
² Zero ['ziərou] – single-seat fighter plane used by the Japanese Navy in World War II

³ Thou art [ðəu 'a:t] (*archaic*) – "you are"

⁴ "Of Human Bondage" – one of the most famous novels by W. S. Maugham

⁵ Hollis Meynell ['hɒlɪs 'meɪnəl]

⁶ be with Uncle Sam – be in the Army



I. VOCABULARY

lift (v)

1. move smth to a higher position

☐ The box is too heavy for me **to lift**.

2. rise, pass away (of clouds, fog, etc.)

☐ The mist began **to lift**.

3. end a ban, prohibition, blockade

☐ The prohibition law **was lifted** in the US in 1933.

not lift a finger – do nothing at all

give smb a lift – offer a ride in a car

☐ Can you **give me a lift** to the station?

lift one's spirits – become/make more cheerful

☐ This piece of good luck **lifted her spirits**.

note (v)

1. notice, pay attention

☐ Please, **note** my words.

2. **note smth down** – write down to remember

❑ He **noted down** every word I said.

(n) 1. short letter

❑ The next day I received **a note** of thanks from her.

2. short comment or explanation

❑ I bought a new edition of Hamlet with copious **notes**.

3. single sound

❑ We heard the blackbird's merry **notes**.

strike the right note – win the approval or sympathy of listeners

strike a false note – lose sympathy or approval

control (v)

1. have power over smth/smb

❑ control one's temper/oneself

2. regulate

❑ The Government **controls** the prices of oil.

3. check

❑ The manager **controlled** the accounts.

(n) power of authority to direct an order

be in control of smth – be in command

bring under control – cause to be under authority/restrain

lose control of – be unable to manage

get out of control – authority is lost

❑ The children **got out of control** when the parents left.

fill (v)

1. make or become full

❑ Tears **filled** her eyes.

2. ~ **in (out)** – add what is necessary

❑ He **filled in** an application form.

filling (n) – smth put into smth

❑ **a filling** in a tooth

fail (v)

1. ~ **in** – be unsuccessful, lose/give out

❑ He **failed in** an examination.

2. be not enough; come to an end; go wrong

❑ I can not find words, words **failed** me.

❑ Our water supply has **failed**.

3. become weak

❑ His health has been **failing** recently.

4. neglect

❑ He never **fails** to write to his mother every week.

unfailingly – without fail

❑ Those written words had been with him and sustained him **unfailingly**.

failure (n) – lack of success; fiasco

☐ All his efforts ended in **failure**.

a failure – an unsuccessful person

catch (v) (caught)

1. capture; seize

☐ How many fish did you **catch**?

2. surprise or detect

☐ They **caught** the boys stealing apples.

3. be in time of

☐ **Catch** the last train!

4. get the meaning of smth

☐ Will you repeat it, please. I didn't **catch** the end of the sentence.

catch up with smb – do all the work that hasn't been done yet

☐ Tom was away from school for a month and now he has got **to catch up with** the class.

catch smb's attention/fancy – attract smb's attention

catch smb's eye – look at smb to attract his attention

catch one's breath (from surprise) – затаить дыхание

catch fire – begin to burn

☐ The wood soon **caught fire**.

doubt (v) – hesitate to believe (for *Belief and Opinion Verbs* see p. 40)

☐ Do you **doubt** my word?

(n) feeling of uncertainty

☐ I have **no doubt** that you'll succeed.

without doubt – certainly

☐ Don't worry, he'll come back **without doubt**.

agree (v)

1. ~ **to** – say "yes"

☐ I asked him to help me and he **agreed**.

2. be of the same opinion

☐ We **agreed** to start early.

agree with smb on/with smth

☐ We all **agreed on** the terms.

3. match, confirm

☐ Your story **agrees with** what I had already heard.

agreement (n) – understanding (spoken or written)

arrive at/reach an agreement with smb

haunt (v)

1. appear repeatedly in (a place)

☐ The old castle is said to be **haunted** by ghosts.

2. return in mind repeatedly; obsess

☐ He was constantly **haunted** by the fear of discovery.

curve (n)

1. a bending line having the form of an arc
☐ There was a dangerous **curve** in the road.

(v) bend

- ☐
- The river
- curves**
- round the town.

keen (adj)

1. (of interest and feelings) strong and deep; acute
☐ He has a **keen** interest in history.

2. sharp

- ☐
- (fig.)
- keen**
- sarcasm/
- keen**
- sight

long (for) (v) – desire earnestly; wish very much

- ☐
- I'm
- longing**
- to see you.

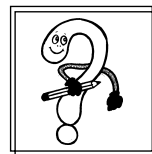
(n) earnest desire

- ☐
- His
- longing for**
- home was so great that he couldn't think of anything else.

murmur (v) – ['mɑ:mə] utter in a low voice (for Verbs of Speaking see p. 21)

- ☐
- "Going my way, soldier?" she
- murmured**
- .

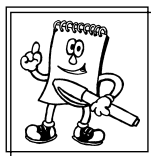
II. COMPREHENSION

**Ex. 1.** Answer the following questions.

1. Whom was the lieutenant waiting for at the information booth?
2. Why was he so excited?
3. How did he make the woman's acquaintance?
4. Why was Lieutenant Blandford so anxious to see the girl?
5. What made the friendship of the two people who had never seen each other so strong?
6. Why didn't she send him her photograph?
7. How old were the lieutenant and the girl?
8. Why did he start toward the girl in the green suit?
9. What made Lieutenant Blandford step forward without hesitation to meet the plump plain woman in her late forties?
10. Why did Hollis Meynell ask the woman to play the role?

Ex. 2. Translate the following passages from English into Russian.

1. p. 28. From the beginning to "...sustained him unfailingly."
2. p. 28. From "Under the immense, starred..." to "...she was thirty."
3. p. 28. From "His mind..." to "...understandingly."
4. p. 29. From "Blandford felt..." to "...kindly twinkle."



III. WORD STUDY

Ex. 3. Find in the text the equivalents to the following words and phrases.

Часы показывали; бюро информации; загорелое лицо; точное время; его сердце сильно забилося; особое место; и все же; неустанно поддерживать; осаждать; сражение; попасть в кольцо истребителей; ухмыляться; признаться; не бояться зла; удвоить свою силу; лацкан пиджака; честно; женский почерк; заглянуть в душу мужчины; отправить (увезти); мольбы; такая любовь мне отвратительна; более вероятно; никого больше; прямо позади; седеющие волосы; ноги с толстыми лодыжками; удаляться (уходить); колебаться; сжать; «Бремя страстей человеческих»; опознать; ценный; распрямить плечи; лицо расплылось в улыбке; умолять; пригласить куда-либо.

Ex. 4. Paraphrase or explain in your own words the following phrases.

His eyes narrowed; sustained him; besiege the clerks; know fear; doubt oneself; recite the Psalm; his face grew sharp; starred roof; his mind went back to; throughout the book; writing-in habit; the bookplate; get hold of smth; honest basis; be plain; his heart leaped; well past forty; rumpled lapel; blue leather copy; he felt choked; be with Uncle Sam.

Ex. 5. Paraphrase the italicized parts of the sentences using the words and expressions from the text.

1. The tall army lieutenant who had just *come from the platform* was standing at the information booth *away from the crowd of people* besieging the clerks.
2. His heart *was pulsating violently* and he couldn't control it.
3. The woman he was waiting for *had been playing such an important role* in his life for the past thirteen months.
4. Her written words had been with him all the time and *greatly supported him*.
5. His plane *had been encircled by a number of fighter planes*.
6. In one of his letters *he acknowledged* that he often felt fear.
7. And he had remembered; he heard her voice *which in fact he had never heard before and it gave him new life and energy*.
8. He had never believed that a woman *could have such a subtle understanding of a man's soul*.
9. Next day he *had been sent to another place*, but they had gone on writing.
10. She had refused *all his requests* to send him her photograph.
11. I'd always be haunted by the feeling that you *had been interested only because of my looks, and I'd hate to be*

loved only for that reason. 12. *Without even knowing* he made one step closer to her. 13. So deep was his longing for the woman who *truly supported and sustained him*. 14. This would not be love, but it would be something valuable, *something, perhaps, even more exceptional than love.*

Ex. 6. Translate the sentences paying special attention to the meaning of the italicized words from the Vocabulary.

1. At about 9 o'clock *I lifted* my eyes just to survey the scene. 2. Jason and Tuvia who had done most of the *lifting* for the other two struggled for breath and massaged their arms. 3. He didn't feel emotionally a full-fledged member of the Class of '58. He *longed* to be assimilated with his brethren. 4. Jason feared an angry storm was brewing and *longed* at all cost to avert it. 5. This was the woman he *had longed for*, he had needed and almost instantly loved. 6. The Monday formal dance was much better *attended*. About half the class *filled* the Lowell House Courtyard. 7. Her smile *was filled* with all the promise of her 16 and a half years. 8. Kay's last conversation with Alex had been *filled* with more ugliness, but she *agreed* to leave Amanda. 9. The most she would *agree to* was a nurse for a few weeks. 10. As Danny stepped onto the stage, his glasses *caught* the glare of the spotlight, nearly blinding him. 11. Once you start travelling on that circuit you'll be *caught up* in the whirlwind and never slow down again to study. 12. Indeed some *keen* sadistic genius must have spent innumerable hours on this strange appointment. 13. She came to him and then stood before him, with that *haunting* look of agony in her black eyes. 14. She *haunted* him like a ghost he couldn't live without. 15. You are *without doubt* the most fantastic guy I've ever had the pleasure to meet. 16. Do you *doubt* my sincerity? – he asked good-humouredly. 17. Bearded men paced up and back, *no doubt* meditating on some vital point of the Talmud or a passage in the Prophets. 18. When he got back, there was another *note* on the door announcing that D.D. had gone to dinner. 19. She made a mental *note* to herself to speak to Antone. 20. I *note* a tendency of less successful guys to write longer histories than their more brilliant counterparts. 21. He spent the summer of '68 packing books and *notes*, improving his lectures. 22. It was all out now, her betrayal, her *failure* of John Henry that had ended in his death. 23. I could never *fail* him like that. 24. Just over ten per cent *had failed* to stay the course, they had been decimated. 25. It was the thought that pass or *fail*, he would at last be reunited with the lovely Dutch girl. 26. A long forgotten childhood memory suddenly surfaced from his psyche, *catching* him completely unawares. 27. One of the medics shook his head and *murmured*, "We should have given out Dramamine pills. That was an oversight." 28. "You think I was a coward, don't you?" he *murmured*. 29. Maria walked me to the

door, touched my shoulder and *murmured*, "Andrew, thank you for being such a good person." 30. The question *caught* her completely *off guard*. 31. He hurried to *catch up* with her. 32. The other men were already back at the beach, when they *caught sight* of Jason's group. 33. Lara took a deep breath *to control herself*. The other workers were watching her. 34. You are playing with fire, you can't *control* it [rumours].

(From "The Class" by E. Segal and "A Perfect Stranger" by D. Steel)

Ex. 7. Translate the words in brackets and use them in the proper form.

1. Hey, Rossi, I'm sorry to hear about your piano. Danny (поднять) his head. 2. She was thinking of flying to Madrid to see some friends and she and Mandy (очень хотеть) to see Raphaella. 3. It gave Charlotte an opportunity to be alone with Raphaella, something she had (стремиться/желать) all day. 4. As he was (наполнять) a paper plate with slices of cake, he heard the rabbi's voice. 5. When Raphaella hung up the phone her thoughts (заполнить) with the young girl, what she was like. 6. Her shoulders bent and her eyes (наполниться) with tears. 7. Alex thought it a major victory to get Kay (согласиться) to her coming back to San Francisco¹. 8. The doctor had (договориться) with her to say absolutely nothing about the circumstances of John Henry's passing. 9. We all (прийти к единодушному мнению) that the most undignified and unnecessary aspect was the Step Test (up and down). 10. Hey, Rossi, what are you doing here? You'll (поймать/заболеть) pneumonia. 11. (Тонкий/проницательный) academic strategist, he had bestowed on Kissinger the title of Professor when he knew full well he was a mere instructor. 12. Sara was (очень хотеть) to discuss diapers and breastfeeding and all kinds of maternal stuff. 13. She was shocked at her own feelings, and suddenly the evil of what she was doing had risen (преследовать) her. 14. I see it in your face, in the (затравленный) look in your eyes, in the way you speak. 15. He was (преследовать) by the face of the crying woman. It was the face that could easily (преследовать) one for a lifetime. 16. For this reason he (так и не заметил) a brief item reporting that for the first time in memory, a freshman had won the annual concerto contest of the Harvard-Radcliffe Orchestra. 17. How could he ever call his teacher now? He was (неудачник), a conspicuous² and public (неудачник). 18. When Newall returned to report (провал) of his mission his drinking companions decided that physical action was necessary.

Notes:

¹ San Francisco [ˌsænfɹənˈsɪskou]

² conspicuous [kənˈspɪkjʊəs] – easily seen, attracting attention

Ex. 8. Match the words in column A with the related words in column B.

A	B
1. raise	a. occupy
2. fail	b. seize
3. refuse	c. hesitation
4. catch	d. lift
5. doubt	e. go wrong
6. haunt	f. desire
7. keen	g. obsess
8. long (v)	h. acute

1	2	3	4	5	6	7	8
d							

Ex. 9. Translate the following idiomatic expressions and use them in the translation below.



not lift a finger; give smb a lift; strike the right/false note; bring under control; lose control of; catch up with smb; catch smb's eye; catch one's breath; go back to; split in two; make one's decision; go out with smb.

1. Он долго болел и сейчас много работает, чтобы *догнать группу*. 2. Елена только улыбалась и ничего не отвечала, когда родители спрашивали, почему она не *встречается с молодыми людьми*. 3. Мы медленно шли по дороге и несли тяжелые чемоданы. Вдруг совершенно неожиданно остановилась машина, и молодой веселый водитель предложил *подвезти нас* до станции. 4. В море во время шторма очень трудно *бороться со стихией*, здесь нужно огромное мужество. 5. Потеряв мужа, она *разрывалась на части*, чтобы накормить и воспитать детей. 6. Услышав шаги, они *затаили дыхание*, надеясь, что он не заметит их в темном лабиринте коридора. 7. Его мысли *вернулись к тому вечеру*, когда он впервые открыл книгу и увидел заметки на полях, сделанные аккуратным женским почерком. 8. Она угрожала, что и *пальцем не пошевелинет*, чтобы помочь дочери, но ничего не помогало. Она *приняла решение* и намеревалась следовать ему до конца. 9. Она смотрела на него, пытаясь *поймать его взгляд*: ей так нужна была его поддержка, его уверенность. 10. Разговор предстоял очень важный, и было необходимо сразу *взять верный тон*. 11. Следы на песке говорят о том, что он *потерял управление машиной* еще до того, как она

столкнулась с автобусом. 12. Он долго готовился к этому разговору: *взять неверный тон* значило потерять доверие ребенка.

Ex. 10. Translate the sentences using Vocabulary words and phrases.

1. Он согласился на мое предложение. 2. Мы спешили, так как хотели успеть на последний автобус. 3. Соседние дома также были охвачены огнем. 4. У него достаточно большая доля акций, чтобы управлять политикой компании. 5. Мы не можем сомневаться в правдивости его слов. 6. Это очень надежный человек, он никогда не подводил нас. 7. Договорились ли вы о цене? 8. Мейбл следовала за Джорджем, пытаясь догнать его в одном из портов Китая. 9. Мое внимание привлек высокий загорелый юноша, который быстро шел по перрону. 10. Это следует проверить. 11. Она не смогла сдерживать свои чувства и разрыдалась. 12. Ваше описание не соответствует тому, что он рассказал нам об этом месте. 13. Все наши планы провалились. 14. Я был полон восхищения и гордости, когда слушал ее речь.

Ex. 11. Translate the sentences from Russian into English using the word *fail*.

1. Говорят, он обиделся на мои слова. На этот раз ему, должно быть, *изменило* чувство юмора.
2. Неужели он опять *провалился* на экзамене?
3. Она не пришла на соревнования и *подвела* команду.
4. Мы *не смогли* вовремя послать телеграмму, и мама очень волновалась.
5. Он *не смог* дать удовлетворительного объяснения своему поведению.
6. За что бы он ни брался, он всегда *терпит неудачу*.

Ex. 12. Choose the right word and insert it in the proper form.

control – direct – manage



“control” (headquarters) – have a power to take all the important decisions
“manage” – be responsible for organizing (a business, an organization, a system) and seeing that the right things are done
“direct” – refers to a leadership or order

1. The Imam of Yemen was an absolute ruler. He ... the life of every subject.
2. In small business there are people who own the business and often ... it as well.
3. The President of the United States ... the nation’s foreign policy.

4. The merchants ... the network of marketing and supplies.
5. Mrs Hughes ... the 400 acre dairy farm with the help of five men.
6. They want ... their own lives themselves.
7. Who ... the film?

doubt – suspect



“doubt” – do not believe that smth is true or possible; lack of faith or trust
“suspect” – a questioning uncertainty, especially when you are relying on your intuition

1. Nobody ... his knowledge of countryside matters.
2. I ... he was already in New York.
3. I ... that many of them could barely read or write.
4. Jane never ... for a moment that her first child would be a son.
5. He felt so weak that he ... whether he would be able to walk to the bedroom.
6. He ... that no one had ever seen anything like that before.

greet – salute – welcome



“greet” – say “Hello” or make a gesture with the same meaning
“welcome” – show that you’re glad to see smb, especially when people arrive
“salute” – make a formal sign of respect

1. A large uniformed police sergeant recognized him and at once
2. She went down the steps ... Harry with a kiss on both cheeks.
3. As the king arrived he ... at the door by the prince.
4. “Yes, sir,” said Pitman, giving the major an exemplary
5. The guests ... on arrival by the crowds of people.
6. “... to Peking,” the sign said.

fill – satisfy



“fill” – suggests adequacy but no more
“satisfy” – adequate response to a requirement, need or expectation, stressing its completeness

1. The candidate ... all requirements for a degree.
2. She was hired ... a staff vacancy.
3. This is a film that can hardly ... the expectations of the people.
4. Despite excellent recommendations she didn’t ... our expectations.
5. He ... the post satisfactorily and performs the duties well.

fight – battle



“fight” – suggests any struggle towards a goal, more general than “battle”

“battle” – refers most strongly to a specific fight that may be part of a larger war or disaster

1. It was a desperate ... to win the tournament at all costs.
2. That ... produced the heaviest casualties of the war.
3. The ... broke out between two drunks but soon spread to the who neighbourhood.
4. They were caught in the storm and had ... with the winds and waves.
5. The dogs ... over a bone.
6. He ... his way toward his goal.

Study the verbs connected with beliefs and opinions

Think and **believe** are the most popular.

Here are some more.

Verb	Meaning	Examples
be convinced	very strong feeling that you are right	<input type="checkbox"/> I'm convinced we've met before.
maintain	insist on believing, very often against the evidence	<input type="checkbox"/> She maintains that we are related, but I'm not convinced.
feel	strong personal opinion	<input type="checkbox"/> I feel she shouldn't be forced to do the job.
reckon	informal, usually an opinion on what is likely to happen	<input type="checkbox"/> I reckon they'll get married soon.
doubt	disbelief	<input type="checkbox"/> I doubt we'll ever see total world peace.
suspect	have a strong feeling about smth negative	<input type="checkbox"/> I suspect that he is a liar.

Prepositions used with belief and opinion words

- ☐ Do you **believe in** God?
- ☐ What are your **views on** divorce?

- ☐ What do you **think of** the new boss?
- ☐ I'm **in favour of** long prison sentences.
- ☐ I have my **doubts about** this plan.
- ☐ Are you **for** or **against** this candidate?

A		B
1. I have strong views		my opinion.
2. Most people believe		the proposed changes.
3. I was in favour		marriage.
4. What does he thinks	of	my mind.
5. This is absurd		life after death.
6. He's quite wrong		the new teacher?
7. Well, that's just silly		our point of view.

Ex. 13. Match the words in column A with those in column B adding a preposition.

Ex. 14. Translate the sentences using the following structures (for reference see "English Grammar").

He	can't		do	
	might	+	be doing	smth
	must		have done	

See the text: His mind went back to that book – the book the Lord Himself must have put into his hand... .

Examples: She must have recognized his voice, for in a second the door was unlocked and opened...
 "Perhaps," said the Captain, "you might have heard the Governor mention my name."
 He can't hate her. Could he hate John's mother and yet keep her photo?

(Based on an episode from To Let by J. Galsworthy.)

Сомс остановился перед картиной одного из начинающих художников, с интересом ее рассматривая. «Что бы это могло изображать?» – думал он. «Они могли бы, по крайней мере, сделать надпись. Ах вот, судя по каталогу, это, наверное (должно быть), и есть картина, изображающая

«Город будущего». А что значат эти вертикальные черные полосы? Может быть, это самолеты? Джун опять устраивает выставки произведений молодых художников. Она, должно быть, все еще полна иллюзий и думает, что со временем они могут стать знаменитостями. Но где же Флер? Что могло ее задержать? Не могла же она забыть о своем обещании? Да нет, она, наверное, опять пошла к Имоджин Кардиган. Эти женщины! На них никогда нельзя положиться!» Вдруг он заметил даму и юношу. Что-то в ней показалось ему знакомым. «Неужели Ирэн? После стольких лет!» И она его увидела. В глазах его, должно быть, отразилась саркастическая улыбка, так как лицо ее приняло жесткое выражение и она прошла мимо.

Ex. 15. Translate the sentences using the structure

want	
know	smb/smith to do smth
think	

See the text: Next time you doubt yourself, I *want you to hear* my voice reciting to you...

Example: I *want you to come* and dine with me.

1. Пеготи знала, что мистер Мердстон – жестокий человек, и не хотела, чтобы миссис Копперфильд выходила за него замуж. 2. Мистер Мердстон и его сестра считали Давида ленивым мальчиком. 3. Мистер Мердстон не хотел, чтобы Дэвид жил дома, и заставил миссис Копперфильд отдать его в школу. 4. Мистер Мердстон хотел, чтобы Пеготи отказали от места (dismiss), но миссис Копперфильд не могла допустить, чтобы ее служанка ушла от нее. 5. Вы хотите, чтобы я продолжала жить в этом городе, продолжала эту пустую жизнь, а я хочу быть актрисой. 6. Я знаю, что вы самое прекрасное существо (creature), когда-либо жившее на свете. 7. Я считаю, что у него совершенно нет совести (conscience). 8. Врач полагал, что рана очень легкая (slight).

Ex. 16. Study the following chart and translate the sentences.

Link-Verbs of Being and Seeming		Link-Verbs of Becoming		Link-Verbs of Remaining	
be	young, old, strong, a teacher, a woman, etc.	become	old, clever, sad, a sailor, a student, etc.	remain	silent, unmoved, untouched, friends, enemies, etc.
seem	tired, difficult, strange, etc.	get	dark, pale, tired, worried, etc.	keep	fine, warm, etc.
look	ugly, nice, funny, like a doctor, professor, etc.	turn	red, pale, yellow, etc.	stay	cold, good, well, etc.
feel	ill, hurt, foolish, uncomfortable, ashamed, etc.	go	mad, bad, etc.		
sound	pleasant, strange, angry, etc.	run	dry, cold, etc.		
		fall	ill, silent, asleep, etc.		
		grow	old, tall, small, grey, etc.		

See the text: His face **grew sharp**.

Example: She was late and he **got more and more excited**.

1. Вдруг он почувствовал, что краснеет. 2. Он стал очень знаменит. 3. Она рано поседела и выглядит старше своих лет. 4. Стемнело, они включили свет. 5. Он внезапно заболел, и его отвезли в больницу. 6. Костюм стал мал, я не могу надеть его. 7. Не нужно разговаривать с ней сейчас, она очень разозлится, это неподходящий момент. 8. Он очень побледнел, когда услышал это известие. 9. Он не мог найти свой билет и все больше и больше волновался. 10. Ей стало стыдно, она не могла даже взглянуть на своих друзей. 11. Ваш сын очень вырос, он стал очень высоким и красивым юношей. 12. Услышав эту новость, она очень разозлилась. 13. Дни стояли теплые и солнечные. 14. Все замолчали, и она почувствовала себя очень неудобно. 15. Кровь застыла у меня в жилах, и я побледнел, как смерть. 16. Мы остались друзьями, хотя встречались очень редко.



IV. SPEECH PRACTICE

Ex. 17. Memorize the proverbs and use them in discussing the story.

1. Beauty is but skin deep. – *Красота приглядится, а ум вперед пригодится.*
2. Handsome is as handsome does. – *Красив тот, кто красиво поступает.*

Ex. 18. Retell the story according to the outline below.

1. Six minutes to six.
2. The woman who had filled a special place in Blandford's life.
3. The girl in the green suit.
4. The test: Lieutenant Blandford did not hesitate.

Ex. 19. Tell the story as if you were:

- a) Hollis Meynell;
- b) the woman who helped Hollis to carry out the test.

Ex. 20. Try to formulate the moral of the story in several sentences.

Ex. 21. Dramatize the dialogue between John Blandford and the woman wearing a red rose in her lapel.

Ex. 22. Make up a character sketch of Lieutenant Blandford, cite the story to prove your point.

Ex. 23. Pick out from the story words and phrases used to characterize
a) Hollis Meynell; b) the girl in the green suit. Use them to make up their character sketches.

Ex. 24. Write a letter to Lieutenant Blandford as if you were Hollis Meynell.

Ex. 25. Topics for discussion and essays.

1. What did John Blandford like about the woman he had never seen?
2. Do you believe in love "by correspondence"?

3. Give your reasons, why Hollis refused to send her photo to John Blandford.
4. The role of the elderly woman in the story.
5. Would John Blandford have fallen in love with Hollis Meynell if she had sent him her photo and turned out to be just plain?
6. Why would Hollis have been disgusted by his taking a chance on her being beautiful? Give your opinion on the problem.

Ex. 26. Give a free translation of the story.

Письма

по Э. Колдуэллу

Никто в маленьком городке Стилвотер так не любил получать письма, как Рэй Баффин. Однако ни родственников, ни друзей у него не было, и ему никто не писал.

Раз в месяц почтальон опускал в его почтовый ящик (mailbox) счета (bills) за газ и электричество, а иногда он получал письмо от какого-либо кандидата, избирающегося на политический пост (running for a political office).

Почта в Стилвотер доставлялась раз в день. Обычно около четырех на городской площади напротив почты останавливался маленький автобус из Нового Орлеана. Водитель открывал дверь и выносил два-три мешка с письмами, журналами, посылками.

В это время Рэй обычно закрывал свою мастерскую, где он ремонтировал будильники и радиоприемники, и спешил через площадь на почту. Здесь он становился поближе к почтовому ящику номер 42 и, не отрываясь, следил, как старый почтмейстер (postmaster) Сид Стоуни раскладывал почту (distribute).

На почте в это время собиралось много народа. Люди громко разговаривали и шутили. Только Рэй стоял, молча взирая на свой почтовый ящик, пока не было вручено последнее письмо.

Наконец, глубоко вздохнув и бросив последний взгляд на почтовый ящик номер 42, Рэй медленно возвращался в свою мастерскую (fixit shop). От огорчения и грусти его худое лицо еще больше вытягивалось (drop). Он засиживался в своей мастерской допоздна.

В городе жили два человека Гай Ходж и Ральф Барнхил, которые вечно придумывали шутки и розыгрыши (think of pranks to play on people). Обычно эти шутки были добрыми и безобидными (good-natured), и никто не обижался (be hurt). В Стилвотер люди любили иногда посмеяться (once in a while/have a good laugh).

На этот раз они решили разыграть Рэя Баффина: послать ему письмо от имени какой-нибудь дамы. Затем на почте, когда Рэй получит это

письмо, кто-нибудь его громко спросит, не любовное ли это письмо от какой-нибудь красотки, выхватит у него из рук (snatch out) и прочтет его вслух. Но кто напишет это письмо? Ведь оно должно быть написано женским почерком и выглядеть правдоподобно.

И тут они вспомнили о Грэйси Брук, которая работала телефонисткой на телефонной станции (switchboard operator/telephone exchange). Она начала работать там после окончания школы. Так как после ночных дежурств она спала весь день, жизнь ее была одинокой, и она так и осталась старой девой.

Они рассказали Грэйси о своем плане, но она сказала, что это жестокая шутка, и она не хочет принимать в ней участие (have nothing to do). К их огромному удивлению, Грэйси закрыла лицо руками и расплакалась.

Никто в городе не знал, что много лет назад она получила письмо от Рэя, в котором он просил ее стать его женой. Она не ответила на это письмо. Эти долгие годы она наблюдала, как Рэй становился все более печальным и одиноким. Иногда ей хотелось подбежать к нему, обнять его и просить прощения за то, что она не ответила на его письмо. Они оба не были бы теперь так одиноки.

«Пожалуйста, Грэйси, – умоляли ее шутники, – если ты не согласишься, мы найдем кого-нибудь другого.» «Нет, – сказала она, быстро вытирая слезы, – не надо. Я сама напишу это письмо. Я знаю, что надо написать.»

На следующий день на почте собиралось необычно много народа. Рэй как всегда стоял на своем излюбленном месте, и вдруг в стеклянном окошечке своего почтового ящика он увидел письмо. Он долго смотрел на него, затем вынул его дрожащей рукой и открыл розовый конверт. Он отошел в дальний угол комнаты и, медленно шевеля губами, стал читать письмо. Счастливая улыбка осветила его худое и печальное лицо.

Прежде, чем кто-то успел что-либо сказать, он сунул письмо в карман и выбежал на улицу.

Гай и Ральф побежали за ним и успели заметить, что Рэй вбежал в здание телефонной станции. Заглянув в окно, они увидели, что Рэй стоял перед Грэйси со счастливой улыбкой на лице. Затем он взял ее руку в свою, а она положила голову ему на грудь (put her head against him).

Друзья не знали, что это должно было случиться много лет назад. На этот раз это была действительно добрая шутка.

Ex. 27. Read the poem. You may cite it to support your point when discussing the story.

Greek Lyric Poetry

Sappho, Fragment 16

There are those that say that the most beautiful thing
on the dark earth is multitude of horsemen,
Others say it is an armada of ships.
But I say it is the one you love.

SALVATORE

by W. Somerset Maugham

MAUGHAM, WILLIAM SOMERSET (1874 – 1966) was one of the most popular storytellers; he was also one of the world's highest-paid authors.

Among his bestsellers are "Of Human Bondage" (1915), "The Moon and Sixpence" (1919), "Cakes and Ale" (1930) and many stories of the life of white settlers in Malaya, India and the South Sea.

Maugham was born in Paris in 1874. His parents died when he was still a boy and he went to live with relatives at Canterbury.

After finishing King's, the Cathedral school, he entered St. Thomas's Hospital in London as a medical student. While a student there he got to know the life of the poor people of London, which he described so well in his first novel "Liza of Lambeth" (1897). In 1897, after five years at St. Thomas's Hospital he went to Spain to learn Spanish and write another book. He had decided to become a writer.

The next ten years were very hard. But then a great change came into his life. The manager of the Court Theatre in London agreed to take Maugham's play just to keep his theatre open for a few weeks. The play made Maugham famous. Soon four of his plays were on at different London theatres. Maugham made up his mind to continue writing plays for the rest of his life. But five years later he started on the longest of all his novels "Of Human Bondage".

The book tells the story of the first thirty years of Maugham's life. Maugham himself thought the novel "Of Human Bondage" his best.

He died in 1965 at his villa at Cap Ferrat in the South of France where he had lived since 1930.

I wonder if I can do it.

I knew Salvatore first when he was a boy of fifteen with a pleasant, ugly face, a laughing mouth and care-free eyes. He used to spend the morning lying about the beach with next to nothing on and his brown body was as thin as a rail. He was full of grace. He was in and out of the sea all the time, swimming with the clumsy, effortless stroke common to the fisherboys. Scrambling up the jagged rocks on his hard feet, for except on Sundays he never wore shoes, he would throw himself into the deep water with a cry of delight. His father was a fisherman who owned his own little vineyard and Salvatore acted as nursemaid to his two younger brothers. He shouted to them to come inshore when they ventured out too far and

made them dress when it was time to climb the hot, vineclad hill for the frugal midday meal.

But boys in those Southern parts grow apace and in a little while he was madly in love with a pretty girl who lived on the Grande Marina¹. She had eyes like forest pools and held herself like a daughter of the Caesars². They were affianced, but they could not marry till Salvatore had done his military service, and when he left the island which he had never left in his life before, to become a sailor in the navy of King Victor Emmanuel³, he wept like a child. It was hard for one who had never been less free than the birds to be at the beck and call of others, it was harder still to live in a battleship with strangers instead of in a little white cottage among the vines; and when he was ashore, to walk in noisy, friendless cities with streets so crowded that he was frightened to cross them, when he had been used to silent paths and the mountains and the sea. I suppose it had never struck him that Ischia⁴, which he looked at every evening (it was like a fairy island in the sunset) to see what the weather would be like next day, or Vesuvius⁵, pearly in the dawn, had anything to do with him at all; but when he ceased to have them before his eyes he realized in some dim fashion that they were as much part of him as his hands and his feet. He was dreadfully homesick. But it was hardest of all to be parted from the girl he loved with all his passionate young heart. He wrote to her (in his childlike handwriting) long, ill-spelt letters in which he told her how constantly he thought of her and how much he longed to be back. He was sent here and there, to Spezzia⁶, to Venice⁷, to Bari⁸ and finally to China. Here he fell ill of some mysterious ailment that kept him in hospital for months. He bore it with the mute and uncomprehending patience of a dog. When he learnt that it was a form of rheumatism that made him unfit for further service his heart exulted, for he could go home; and he did not bother, in fact he scarcely listened, when the doctors told him that he would never again be quite well. What did he care when he was going back to the little island he loved so well and the girl who was waiting for him?

When he got into the rowing-boat that met the steamer from Naples⁹ and was rowed ashore he saw his father and mother standing on the jetty and his two brothers, big boys now, and he waved to them. His eyes searched among the crowd that waited there, for the girl. He could not see her. There was a great deal of kissing when he jumped up the steps and they all, emotional creatures, cried a little when they exchanged their greetings. He asked where the girl was. His mother told him that she did not know; they had not seen her for two or three weeks; so in the evening when the moon was shining over the placid sea and the lights of Naples twinkled in the distance he walked down to the Grande Marina to her house. She was sitting on the doorstep with her

mother. He was a little shy because he had not seen her for so long. He asked her if she had not received the letter that he had written to her to say that he was coming home. Yes, they had received a letter, and they had been told by another of the island boys that he was ill. Yes, that was why he was back; was it not a piece of luck? Oh, but they had heard that he would never be quite well again. The doctors talked a lot of nonsense, but he knew very well that now he was home again he would recover. They were silent for a little, and then the mother nudged the girl. She did not try to soften the blow. She told him straight out, with the blunt directness of her race that she could not marry a man who would never be strong enough to work like a man. They had made up their minds, her mother and father and she, and her father would never give consent.

When Salvatore went home he found that they all knew. The girl's father had been to tell them what they had decided, but they had lacked the courage to tell him themselves. He wept on his mother's bosom. He was terribly unhappy, but he did not blame the girl. A fisherman's life is hard and it needs strength and endurance. He knew very well that a girl could not afford to marry a man who might not be able to support her. His smile was very sad and his eyes had the look of a dog that has been beaten, but he did not complain, and he never said a hard word of the girl he had loved so well.

Then, a few months later, when he had settled down to the common round, working in his father's vineyard and fishing, his mother told him that there was a young woman in the village who was willing to marry him. Her name was Assunta.

"She's as ugly as the devil," he said.

She was older than he, twenty-four or twenty-five, and she had been engaged to a man who, while doing his military service, had been killed in Africa. She had a little money of her own and if Salvatore married her she could buy him a boat of his own and they could take a vineyard that by a happy chance happened at that moment to be without a tenant. His mother told him that Assunta had seen him at the festa¹⁰ and had fallen in love with him: Salvatore smiled his sweet smile and said he would think about it. On the following Sunday, dressed in the stiff black clothes in which he looked so much less well than in the ragged shirt and trousers of every day, he went up to High Mass¹¹ at the parish church and placed himself so that he could have a good look at the young woman. When he came down again he told his mother that he was willing.

Well, they were married and they settled down in a tiny whitewashed house in the middle of a handsome vineyard. Salvatore was now a great, big husky fellow, tall and broad, but still with that ingenuous smile and those trusting,

kindly eyes that he had as a boy. He had the most beautiful manners I have ever seen in my life. Assunta was a grim-visaged female, with decided features, and she looked old for her years. But she had a good heart and she was no fool. I used to be amused by the little smile of devotion that she gave her husband when he was being very masculine and masterful; she never ceased to be touched by his gentle sweetness. But she could not bear the girl who had thrown him over, and notwithstanding Salvatore's smiling expostulations she had nothing but harsh words for her. Presently children were born to them.

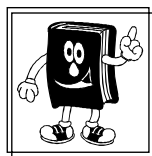
It was a hard enough life. All through the fishing season towards evening he set out in his boat with one of his brothers for the fishing grounds. It was a long pull of six or seven miles¹², and he spent the night catching the profitable cuttlefish¹³. Then there was the long row back again in order to sell the catch in time for it to go on the early boat to Naples. At other times he was working in his vineyard from dawn till the heat drove him to rest and then again, when it was a trifle cooler, till dusk. Often his rheumatism prevented him from doing anything at all and then he would lie about the beach, smoking cigarettes, with a pleasant word for everyone notwithstanding the pain that racked his limbs. The foreigners who came down to bathe and saw him there said that these Italian fishermen were lazy devils.

Sometimes he used to bring his children down to give them a bath. They were both boys and at this time the elder was three and the younger less than two. They sprawled about at the water's edge stark naked and Salvatore standing on a rock would dip them in the water. The elder one bore it with stoicism, but the baby screamed lustily. Salvatore had enormous hands, like legs of mutton, coarse and hard from constant toil, but when he bathed his children, holding them so tenderly, drying them with delicate care; upon my word they were like flowers. He would seat the naked baby on the palm of his hand and hold him up, laughing a little at his smallness, and his laugh was like the laughter of an angel. His eyes then were as candid as his child's.

I started by saying that I wondered if I could do it and now I must tell you what it is that I have tried to do. I wanted to see whether I could hold your attention for a few pages while I drew for you the portrait of a man, just an ordinary fisherman who possessed nothing in the world except a quality which is the rarest, the most precious and the loveliest that anyone can have. Heaven only knows why he should so strangely and unexpectedly have possessed it. All I know is that it shone in him with a radiance that, if it had not been unconscious and so humble, would have been to the common run of men¹⁴ hardly bearable. And in case you have not guessed what the quality was, I will tell you. Goodness, just goodness.

Notes:

- ¹ Grande Marina – Via Grande Marina – the name of a road or street along the seafront in Italian towns
- ² Caesar ['si:zə] – any of the Roman emperors succeeding Augustus Caesar (63 B.C. – 14 A.D.); the word is used as a title
- ³ King Victor Emmanuel [i' mænjuəl] – Victor Emmanuel II, King of Italy (1900–1946)
- ⁴ Ischia ['iskjə] – a rocky island near the entrance to the Bay of Naples, a health resort noted for its warm mineral springs and beautiful scenery
- ⁵ Vesuvius [vi'su:viəs] – an active volcano in Italy on the shore of the Bay of Naples
- ⁶ La Spezzia [la'spertsɪə] – a seaport in the north-west of Italy
- ⁷ Venice ['venɪs] – a city in the north-east of Italy built on 118 islets in the gulf of Venice
- ⁸ Bari ['ba:ri] – a port on the Adriatic in South Italy, an industrial and commercial center
- ⁹ Naples ['neɪplz] – second largest seaport in Italy, a major industrial and commercial center
- ¹⁰ festa (*ital.*) – holiday
- ¹¹ High Mass – a religious service of the Roman Catholic Church accompanied by singing of the liturgy
- ¹² a long pull of six ... miles – a long hard row of six ... miles (pull = effort)
- ¹³ cuttlefish – a marine mollusc of warm waters with an ink sac, which when pursued or otherwise frightened ejects a dark fluid. This fluid, called sepia is dried and used by painters; Russ.: каракатица
- ¹⁴ the common run of men – average, ordinary kind of men



I. VOCABULARY

wonder (v)

1. feel curiosity, ask oneself (who, what, why, whether, etc.)
☐ I **wonder** who he is (what he wants, why he is late, whether he will come).
2. (**at**) marvel; feel surprised
☐ I don't **wonder** at her refusing to marry him.

ugly (adj)

1. unpleasant to look at; hideous
☐ **ugly** face (building, surroundings)
2. threatening, unpleasant
☐ **ugly** symptom (situation)

clumsy (adj)

1. heavy and ungraceful in movement or construction; not well designed for its purpose
 - ❑ The **clumsy** workman put his elbow through the window and broke it.
 - ❑ An axe would be a **clumsy** tool to open a tin of milk with.
2. tactless; unskilful
 - ❑ a **clumsy** apology (praise)

throw (v)

1. cause (smth) to go through the air, usually with force, by a movement of the arm or by mechanical means
 - ❑ He **throws** well.
 - ❑ Don't **throw** stones at my dog!
2. (**on, off, over**, etc.) put (articles of clothing) quickly or carelessly
 - ❑ **throw off** one's clothes (disguise)
 - ❑ **throw** a scarf **over** one's shoulders

throw about/around – scatter

- ❑ Don't **throw** waste paper **about** in the park.
- ❑ He is **throwing** his money **about** (= spending it recklessly)

throw away/out – to get rid of (smth)

- ❑ Let's **throw** the old television set **away**, it's been giving more and more trouble; we should get a new one.

throw oneself into – put much effort, time and keenness into (some activity)

- ❑ The best cure for unhappiness is **to throw** yourself **into** your work.

throw off – manage to get rid of; become free from; remove smth with some force

- ❑ Look how the duck shakes its back **to throw** the water **off**!

throw open – open smth violently

- ❑ The angry father **threw** the door **open** and marched into his son's room.

throw over – desert, abandon

- ❑ **throw over** a plan (an old friend)

throw dust into smb's eyes – to deceive or mislead smb**throw doubt upon smth** – suggest that it is not to be regarded as certain or reliable**throw light on smth** – make smth clear**own** (v) possess; have a property

- ❑ This house is mine; I **own** it.
- ❑ Who **owns** this land? (= To whom does it belong?)

affianced (part) [ə'faɪənst] – engaged to be married**Fiance, -cee** – man (woman) to whom one is engaged to be married; one's betrothed**strike** (v) – have (usually a strong) effect upon the mind; attract the attention of

- ❑ The plan **strikes** me as ridiculous.
- ❑ It **struck** me (= I had the impression) that he was not telling the truth.
- ❑ An idea suddenly **struck** (= occurred to) him.

care (v)

1. feel interest, anxiety, or sorrow

- ☐ He failed the examination but I don't think he **cares** very much.
- ☐ He doesn't **care** a bit (a damn) = is not in the least interested, worried, etc.
- ☐ Well, who **cares**?

2. (**for**)

- a) like

- ☐ He doesn't much **care for** television.

- b) look after

- ☐ Who will **care for** the children if their mother dies?

mind (n)

1. (person with) mental ability or intellect

- ☐ He is one of the great **minds** of the age.
- ☐ No two **minds** think alike.

2. (*uncountable*) memory, remembrance

- ☐ bear (keep) smth in **mind** (= remember it)
- ☐ call (bring) smth to **mind** (= recall it to the memory)

Out of sight, out of mind. (*Proverb*)

3. (*countable*) what a person thinks or feels; way of thinking, feeling, wishing; opinion; intention; purpose

- ☐ He doesn't know his own **mind** (= doesn't know what he wants).

make up one's mind – come to a decision

- ☐ He made up his mind to be a doctor.

change one's mind – change one's purpose or intention

- ☐ He wanted to buy a new car but he **changed his mind**.

be in two minds (about smth) – hesitate

- ☐ I'm still **in two minds** about which scarf to choose. Will you help me?

have a good (great) mind to – be almost decided to, be strongly disposed to

- ☐ I've a **good mind to** write to him myself.

presence of mind – ability to act or decide quickly when there is danger, etc.

- ☐ She never loses her **presence of mind**.

lack (v) – be without; not have; have less than enough of

- ☐ He **lacks** wisdom.
- ☐ I **lack** words with which to express my thanks.

blame (v) – find fault with; fix the responsibility on (smb or smth) (for smth)

- ☐ Bad workmen often **blame** their tools.
- ☐ I have nothing **to blame** myself **for**.

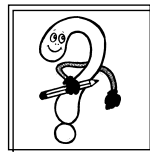
be to blame – deserve censure

- ☐ Who is to **blame** for starting the fire? (= Whom have we to find fault with?)
- ☐ I am in no way **to blame** (= am not in any way responsible).

afford (v) – usually with *can*, *could*, *be able to* – spare or find enough time or money for

- ☐ We **can't afford** a holiday (**can't afford** to go away for a holiday) this summer.
- ☐ If you want to pass that examination, you **can't afford** time for the cinema.

II. COMPREHENSION

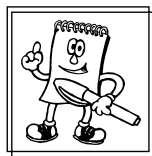


Ex. 1. Answer the following questions:

1. What was Salvatore like at the age of fifteen?
2. How did he spend most of the time?
3. What sort of family did he come from and who was he responsible for?
4. Who was he soon madly in love with?
5. What prevented him from marrying at the time?
6. Why was it so hard for Salvatore to do his military service?
7. What had never struck him before?
8. What sort of letters did he write to the girl he loved?
9. What happened to Salvatore when he was transferred to China?
10. How did he take the news he was unfit for further service?
11. Who came to meet the boat? How did Salvatore's mother explain the girl's absence to him?
12. Where did Salvatore go in the evening?
13. What did the girl tell him straight out?
14. What did Salvatore find out when he returned home?
15. Why did he not blame the girl?
16. What did his mother tell him a few months later?
17. What sort of woman was Assunta?
18. Why did Salvatore go up to High Mass on the following Sunday? How did he dress for the occasion?
19. Where did the couple settle down?
20. What did Salvatore look like at the time of his marriage?
21. What kind of wife did Assunta make?
22. What was the only point they disagreed on?
23. How did Salvatore make his living? Why was his life hard enough?
24. What would he do when he was in pain?
25. How did Salvatore treat his children? What kind of father was he?
26. What was the author's purpose in writing the story?

Ex. 2. Translate the following passages into Russian.

1. p. 48. From "I knew Salvatore first when he was a boy of fifteen..." to "...he would throw himself into the deep water with a cry of delight."
2. p. 49. From "She had eyes like forest pools..." to "...he wept like a child."
3. p. 49. From "It was hard for one..." to "...he had been used to silent paths and the mountains and the sea."
4. p. 49. From "He was dreadfully homesick." to "...how much he longed to be back."
5. p. 50. From "When Salvatore went home..." to "...of the girl he loved so well."
6. p. 50. From "She was older than he..." to "...at that moment without a tenant."
7. p. 50. From "Well, they were married..." to "...kindly eyes that he had as a boy."
8. p. 51. From "Assunta was a grim-visaged female..." to "...to be touched by his gentle sweetness."
9. p. 51. From "I wanted to see whether I could hold your attention..." to "...he should so strangely and unexpectedly have possessed it."



III. WORD STUDY

Ex. 3. Translate all vocabulary entries and examples.

Ex. 4. Give words and expressions close in meaning to the following:

ugly; with next to nothing on; to scramble up the jagged rocks; a cry of delight; to own; a nursemaid; frugal meal; in a little while; to love smb with all one's heart; a pretty girl; to be affianced; to be frightened; to be used to; to suppose; to cease; to realize in some dim fashion; ill-spelt letters; mute; scarcely; to learn about; to search for; placid; to recover; a tiny house; a husky fellow; an ingenuous smile; a grim-visaged woman; a trifle cooler; stark naked; to scream lustily; constant toil; with delicate care; goodness.

Ex. 5. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. Here he fell ill of *some mysterious ailment*. 2. She told him *straight out, with the blunt directness* of her race that she could not marry a man who would

never be strong enough to work like a man. 3. They had *made up their minds*, her mother and father. 4. ... and she, and her father would never *give consent*. 5. He knew very well that a girl could not afford to marry a man who might not be able *to support her*. 6. Then, a few months later ... he ... *settled down to the common round*, working in his father's vineyard and fishing ... 7. ... she had a *good heart and she was no fool*. 8. She *could not bear* the girl who had *thrown him over*, and notwithstanding Salvatore's *smiling expostulations* she had nothing but harsh words for her.

Ex. 6. Replace the italicized parts of the sentences with words and phrases from the text.

1. He would lie on the beach *almost naked*. 2. His tanned body was *extremely thin*. 3. He swam well and *with ease, the way fisherboys do*. 4. Boys in the South *grow very quickly*. 5. He *missed home terribly*. 6. He would write long letters *making a lot of spelling mistakes*. 7. When he learned he was *no longer fit* to do military service he was extremely happy. 8. He *was not in the least upset* since this meant going home. 9. Assunta was a *stern-looking woman*.

Ex. 7. Fill in the blanks with prepositions or adverbs.

1. Everybody admires her manners, besides she is full ... grace. 2. They always go to the countryside ... Sundays. 3. Such way of painting is not common ... the natives. 4. He is a wonderful father. When his wife is absent he acts as nursemaid ... his son. 5. ... a cry of delight she threw herself ... the cool water. 6. We met ... a little while in a small cafe. 7. He felt terribly homesick. It was hardest ... all to be parted ... the family. 8. He often thought ... her and wrote letters ... her. 9. Last year he fell ill ... some serious ailment and was kept ... hospital for several weeks. 10. Her education is poor and she is unfit ... this kind of work. 11. When he saw his friends, he waved ... them. 12. He had to search ... the crowd ... her for a long time. 13. ... the distance we could see the lights of the city. 14. ... the evening he decided to visit his friends whom he had not seen ... so long. 15. He never said a hard word ... the girl he had loved so much. 16. They decided to settle ... in this small house. 17. She is engaged ... my cousin. 18. ... a happy chance he had money ... his own, enough to start a small business. 19. As soon as he saw her, he fell ... love ... her. 20. We never ceased to be touched ... his kind attention. 21. ... this time his rheumatism prevented him ... doing anything at all. 22. His hands were coarse and hard ... constant toil. 23. ... my word, they are such nice people. 24. ... case you meet her, ask her to come to visit with us.

Ex. 8.

Find in the text the following expressions. Use them in the sentences below.



Почти ничего; худой, как щепка; безумно влюбиться; быть помолвленным (2); отбыть военную службу; быть в чем-то распоряжении (на побегушках); приходить в голову; иметь какое-либо отношение (к); тосковать по дому; быть разлученным (с); страстно желать; непонятное заболевание; какое ему было дело; смягчить удар; не хватало мужества; содержать кого-либо; по счастливой случайности; хорошенько разглядеть; поселиться; удерживать внимание.

1. Мы сидели далеко друг от друга, и я не смог хорошенько разглядеть её лица. 2. Он очень тоскует по дому и уже два дня почти ничего не ест. 3. После длительных путешествий они решили поселиться в небольшом городке на самом берегу океана. 4. Это не имеет никакого отношения к нашему с вами соглашению. 5. Он очень гордый человек и не может быть у кого-либо на побегушках. 6. Ей и в голову не приходило, что друг её брата был безумно в нее влюблен. 7. У нас не хватало мужества сообщить ей об этом. 8. Они были недавно помолвлены и собираются скоро пожениться. 9. Какое им было дело до того, что скажут окружающие? 10. Где вы отбывали военную службу? 11. Мы очень хотим повидаться с нашими старыми друзьями. 12. Ему было трудно пережить разлуку со своими родными. 13. По счастливой случайности никто не пострадал во время пожара. 14. Это непонятное заболевание сделало его совсем худым. 15. Я хотел смягчить удар, но она заставила меня рассказать всю правду о происшествии. 16. Он зарабатывает достаточно денег, чтобы содержать такую большую семью. 17. Он смог долго удерживать внимание детей увлекательным рассказом о своих приключениях.



Translate the sentences into English paying special attention to the use of past tenses.

1. Они были помолвлены, но не могли пожениться до тех пор, пока он не отбыл военную службу. 2. Когда он покинул остров, который до сих пор никогда в своей жизни не покидал, он плакал, как ребенок. 3. Для того, кто всегда был свободен, как птица, было трудно служить на побегушках. 4. Какое ему было до этого дело, если он возвращался на свой маленький остров, который он так любил, и к девушке, которая его ждала? 5. Когда он подошел к их дому, девушка сидела на крыльце. 6. Несколько месяцев спустя мать сказала ему, что в деревне живет женщина, которая хочет выйти за него замуж. 7. Она была старше его и до этого была

помолвлена с мужчиной, которого убили, когда он служил в Африке. 8. Мать сказала ему, что Ассунта видела его во время праздника и влюбилась в него. 9. Она ненавидела девушку, которая отвергла его. 10. Он работал в винограднике от зари до сумерек.

Ex. 9. Translate the sentences, paying special attention to the meaning of the words and phrases from Vocabulary.

1. There are so many *ugly* buildings around. Every building should be a tribute to this city. 2. John *wondered* whether Lara really knew what she was getting into. 3. He'll use this as an excuse *to throw* us all into the streets. 4. By the time I was twenty-one, I *owned* three buildings, and they were all successful. 5. In the back of her *mind* was an elusive image of someone she had once met and wanted to meet again. 6. "What is our financial position?" "The firm *owns* five percent." 7. "A professor from Columbia University called me." "Well, I *wonder* if you could give me the details on that." 8. As far as wages were concerned Sean McAllister was not a man *to throw away* his money. 9. He *wondered* again where Nedry had gone. Five minutes ago, he sent guards to search the building for him. 10. "I think there are other pressing problems, too," Wu said, frowning. "But none so pressing on my *mind* as this," Hammomd said. 11. In this case attention is drawn away from *who is to blame* for these attacks. 12. He had only himself *to blame* for his predicament. 13. He was one of the best. The women were crazy about him, and you couldn't *blame* them. He was one of the most decent fellows I've ever met. 14. We live in a world of frightful givens. It is given that you will behave like this, given that you will *care about* that. 15. If you'd *cared to*, you could have broken the ice for both of us.

Ex. 10. Make up sentences using the following words and expressions.

1 used to (do smth)

See the text: He *used to spend* the morning lying about the beach...

Example: She *used to play* the piano very well.

2 can (could), can't (couldn't) afford smth (or to do smth)

See the text: A girl *could not afford to marry* a man who might not be able to work like a man.

Example: John *could not afford to buy* such an expensive car. Those shoes are too expensive. I *can't afford them*.

3 make smb do smth

See the text: He ... *made them dress* when it was time to climb the... hill for the ... meal.

Examples: They *made me repeat* the story. / I *was made to repeat* the story.
His jokes *made us all laugh*.

Ex. 11. Change the sentences according to the model.

Model

Often he could not do anything at all because of his rheumatism.
Often his rheumatism *prevented him from* doing anything at all.

1. He could not work in the orchard because of the thunderstorm. 2. There was a traffic jam in the center of the city. That's why he didn't come in time. 3. He had some family trouble, so he could not attend our dinner party. 4. She is a selfish person, that's why she takes no interest in other people. 5. Why don't you come and see us at weekends? Is anything the matter?

Ex. 12. Translate the following sentences using "wonder".

1. Интересно, смогу ли я сделать это? 2. Удивительно, почему никто не пришел ему на помощь? 3. Где он, интересно, нашел укрытие? 4. Всем хотелось знать, чем кончится дело. 5. Мне было интересно, смогу ли я удержать ваше внимание на протяжении нескольких страниц, рисуя портрет обычного человека. 6. Мы недоумевали, почему все молчат. 7. Любопытно, кто мог сказать такую вещь?

Ex. 13. Translate the following sentences using "next to nothing (impossible)".

1. Он не был склонен к разговору и почти ничего нам не сообщил. 2. Он всегда хорошо учился (good at) по литературе и истории, но зато почти совсем не разбирался в математике и физике. 3. Оказалось, что он почти ничего не читал об этом известном художнике. 4. Эту древнюю рукопись (manuscript) почти невозможно восстановить. 5. Он бы с радостью оказал им материальную помощь, но у него самого почти ничего не было. 6. Его было невозможно понять. Он слишком быстро говорил.

Ex. 14. Translate the following sentences using “*don’t care to...*, *don’t care what (who, etc.)*”.

1. Ей все равно, где жить. 2. У него нет желания служить в армии. 3. Мне все равно, у кого работать. 4. Им безразлично, кого приглашать. 5. Он не хочет жить на юге. 6. У меня нет желания встречаться с ними.

Ex. 15. Choose and insert the correct word in the proper form.

meal – food



“meal”

1. act of eating
 - ☐ three **meals** a day; breakfast, the first **meal** of the day
 - ☐ **meal**-time – usual time for taking a **meal**
2. food that is eaten
 - ☐ Have a good **meal**.

“food” means that which can be eaten by people or animals, or used by plants, to keep them living and for growth

- ☐ **food** and water; **food** for thought

1. It was time to climb the hot, vineclad hill for the frugal midday ... 2. How many ... a day do you have? 3. The English are said to prefer plain ... 4. “Let’s go and have our ... at that restaurant over there.” “Yes, but do you think they serve good ... ?” 5. In England lunch is usually the biggest ... of the day. 6. When you go to India try some of their wonderful ...

beach – bank – shore – coast



“beach” – a flat area immediately next to the sea

“bank” – land along each side of a river or canal; ground near a river

“shore” – stretch of land bordering on the sea or a large body of water

“coast” – land bordering the sea; seashore and land near it [the Coast – амер. Тихоокеанское побережье]

1. He used to spend the morning lying about the ... with next to nothing on. 2. To the north and south the ... is rock for the most part. 3. We could see the trees on the other ... 4. Gradually the oil stains were cleaned from the ... 5. The center of the city is situated on the other ... of the river. 6. Tourists go there to walk on the ... 7. There was a protest against official plans to site a third London airport on the Essex ...

learn – find out – discover



“learn” – may mean *“to be informed”* or *“to receive information”* about smth in this meaning it is very close to the words *“discover”* and *“find out”*
“learn” – denotes getting information without any or much effort
“discover” – suggests that the new information is surprising, unexpected
“find out” – means *“to get information by search or inquiry”*, i.e. *“making an effort to get it”*

1. When he ... that it was a form of rheumatism that made him unfit for further service his heart exulted. 2. When Salvatore went home he ... that they all knew. 3. Mother was surprised to ... that each member of the family had a different idea of education for Nick. 4. I was sorry to ... that our hockey team again lost the game. 5. Give her a ring to ... if she is at home. 6. I've just ... that he had passed all his exams. 7. For a long time we tried to ... something about his past, but failed. 8. When Bell's rivals ... about his invention, they tried to claim their own rights to it. 9. Suddenly I ... that I had left my note-book with her address in it behind.

sick – ill



“sick” – can be used in the expression *“to be sick”*, which means *“to bring up food from the stomach”* or *“want to do this”*; in AmE *“sick”* is normally used when you talk about bad health; in BrE *“sick”* is used before a noun
“ill” – is used after a subject and verb

- ☐ The parents asked the doctor to have a look at their sick daughter, they said she had been ill for three days.

“sick” – can also mean *“very tired of”*

- ☐ I'm sick of your questions.

1. Here he fell ... of some mysterious ailment. 2. They had been told by another of the island boys that he was 3. The child was ... three times in the night. 4. The girl has been looking after her ... father for eleven years. 5. Sorry I've missed all those classes: I've been 6. The ... child was finally taken to hospital. 7. He could hardly eat anything. The very thought of food made him 8. If you are ... , you'd better stay home. 9. I'm ... and tired of listening to your advice. 10. Why is she absent? Is she still ...? 11. He is a very ... man.

own – owe



“own” – means *“possess; have as property”*

“owe” – means *“to be in debt to smb (for smth)”*

1. His father was a fisherman who ... his own little vineyard. 2. I ... you an apology. 3. Who ... this adorable little cottage? 4. Our tutor did a lot to cultivate

our minds and we ... him a debt of gratitude. 5. Why should one man ... all that wealth? 6. He ... his charm to his mother.

**used to/would (+ Infinitive) –
be (get, grow) used to (+ noun, pronoun or Gerund)**



“used” [ju:st] – to do smth (negative: *use(d)n’t* [ju:snt], *used not*, *didn’t use*) indicates a constant or frequent practice in the past, or, in the construction “*there used to be*” the existence of smth in the past

- ☐ That’s where I **used to live** when I was a child.
- ☐ Life isn’t so easy here as it **used to be**.
- ☐ There **used to be** some trees in this field, *use(d)n’t there/didn’t there?*

In this meaning “*used to*” comes close to “*would*” which shows that smth happened from time to time; that a person had a habit

- ☐ He **would** sit there hour after hour looking at the traffic go by.

“*used to* (+ noun, pronoun or Gerund)” means “accustomed to”

- ☐ He is quite **used to** hard work.
- ☐ I’m **not used to** being spoken to in that rude way.

1. He ... spend the morning lying about the beach. 2. He ... throw himself into the deep water with a cry of delight. 3. He ... silent paths and the mountains and the sea. 4. He ... lie about the beach, smoking cigarettes. 5. Salvatore standing on a rock ... dip them in the water. 6. He ... seat the naked baby on the palm of his hand and hold him up. 7. He ... bring his children down to give them a bath. 8. Before she was married she ... attend all the concerts. 9. The child ... waking up at night and screaming at the top of his voice. 10. She can’t ... driving in the crowded streets of the city. 11. Soon he ... living in the country and became a regular village boy. 12. Before the accident she ... a beauty. 13. He ... play tennis well in his young days. 14. He ... call on her once or twice a week.

Ex. 16.

A Read and translate the following text. Memorize **words and expressions** relating to **liking**.

I **quite liked** Tom when we first met. However, although lots of my friends said they found him attractive, I didn’t **fancy** him at all. He invited me out and I must admit that I was more **tempted** by his sports car than by him at first. However, I really **enjoyed** spending time with him. He **fascinated** me with his stories of his travels around the world and something mysterious about his past also **attracted** me. Moreover, we were both very **keen on** sailing. Soon I realised I had **fallen in love** with him. His sense of humour really **appealed**

to me and I was also **captivated by** his gift for poetry. Now, three years later I absolutely **adore** him and I cannot understand why I didn't **fall for** him the moment we first set eyes on each other. He is a very **caring** person, **fond of** animals and small children. He is always **affectionate** and **loving** towards me and **passionate about** the causes he believes in and the people he **cares for**. I hope we shall always **worship** each other as much and be as **devoted** to our life together as we are now.

B Study and memorize **words and expressions relating to disliking**.

Loathe, detest, hate, cannot stand and **cannot bear** are all stronger ways of saying dislike and they are all followed by a *noun* or an *-ing* form.

☐ I **loathe** / **detest** / **hate** / **cannot stand** / **cannot bear** bad-mannered people.

Repel, revolt and **disgust** are all strong words used to describe the effect which something detested has on the person affected.

☐ His paintings **disgust** me.

☐ I was **revolted** by the way he spoke.

☐ His behaviour **repels** me.

C Reword the sentences without changing the meaning. Use the word in brackets.

Example: I very much enjoy his novels, (love) / *love his novels*.

1. I strongly dislike jazz. (stand)
2. Beer makes me feel sick. (revolt)
3. I don't really care for tea. (keen)
4. She has totally charmed him. (captivate)
5. His art attracts me. (appeal)
6. Do you fancy a pizza tonight? (like)
7. She likes rowing and golf. (keen)
8. I'm dreading the exam. (look)

Ex. 17. Give words of the same root in Russian. Compare the meanings.

Grace, military, service, cottage, pearl, mysterious, hospital, form, rheumatism, doctor, emotional, distance, courage, chance, moment, manner, season, mile, cigarette, stoicism, mutton, delicate, angel, portrait, rare.

Ex. 18. Explain the formation and the meaning of the following a) adjectives and b) nouns. Use them in sentences of your own. (For reference see “English Grammar”).

- A** Carefree, effortless, friendless, childlike, emotional, unhappy, masterful, profitable, bearable.
- B** Fisher, sailor, battleship, stranger, sunset, rowing-boat, directness, devotion, sweetness, foreigner, smallness, radiance, goodness.

Ex. 19. Use adjectives with suffixes “-ful” or “-less” with the italicized words or word combinations. Make other necessary changes.

1. He ran up a flight of stairs and was *out of breath*. 2. I want to be *of some help* for you. 3. He felt he *couldn't help anybody*. 4. We regularly see French movies, it's *of great use* if you want to keep up the language. 5. Coffee in itself *won't do you any harm*, yet you should limit yourself to one cup a day. 6. Such operations used *to cause pain*, but now they are *performed with no pain to the patient*. 7. When I said I would solve the problem, she *gave me a lookfull of doubt*. 8. I'm afraid I *see no point in your making the call now*. 9. *There is no doubt* the case is as obvious as it looks. 10. Remind me about the appointment. I *keep forgetting things*. 11. The really annoying thing about her was that she *lacked tact*. 12. Her first public appearance was *a success*. 13. The very idea of giving up this job *makes no sense*. 14. It seemed as if the day *would never end*.

Ex. 20. Recast the following sentences, using nouns with “-ness” instead of the italicized words. Make all other necessary changes.

1. I was surprised to see how *calmly* he took the news. 2. She looked at the child *fondly*. 3. There was a *sad* feeling in his heart. 4. The very fact that the situation was *hopeless* seemed to give her new strength. 5. He ruined his own chances by being *foolish*. 6. The accident happened through his being *careless*. 7. We strongly doubted that he would remain *firm* in his decision to make a fresh start. 8. They were *kind* and *friendly*, and it touched me greatly.

Ex. 21. Fill in the blanks with “so” or “such (a)”.



We use “so” with an adjective *without* a noun

☐ **so** stupid

We use “such” with an adjective *with* a noun

☐ **such** a stupid story

1. It was hard to walk in noisy, friendless cities with streets ... crowded that he was frightened to cross them. 2. It's ... windy, I don't feel like going out. 3. It was ... cold night that we made a fire in the parlour. 4. She is ... lovely, isn't she? 5. John is ... early riser. I don't know when he sleeps. 6. It has been... lovely trip. 7. The canary is ... sweet. My little girl will love it. 8. The lady was ... deaf that she didn't hear a word you said. 9. Come on! Don't walk ... slowly! 10. The wind was ... strong, it was difficult to walk. 11. She is a very attractive girl. She's got ... beautiful eyes. 12. Everything is ... expensive these days, isn't it? 13. I was surprised that he looked ... well after his recent illness. 14. If this quality had not been unconscious and ... humble, it would have been hardly bearable.

Ex. 22. Complete the sentences using “*enough*” with one of the following words:



cups, money, qualifications, time, big, warm, well

“*Enough*” goes **after adjectives and adverbs**:

☐ He didn't get the job because he wasn't **experienced enough**.

“*Enough*” goes **before nouns**:

☐ He didn't get the job because he didn't have **enough experience**.

Model

She can't get married yet. She's not old *enough*.

1. John would like to buy a car but he hasn't got 2. I couldn't make coffee for everybody. There weren't 3. Are you ... ? Or shall I switch on the heating? 4. Michael didn't feel ... to go to work this morning. 5. I didn't finish writing my essay. I didn't have 6. Do you think I've got ... to apply for the job? 7. Try this jacket on and see if it's ... for you.

Ex. 23. Join the following pairs of sentences with “*enough*”. (For reference see the explanation in Ex. 22).

Model

I'm not strong. I can't lift it. –

I'm not strong *enough to lift it*.

1. She's not old. She can't drive a car. 2. I haven't got any money. I can't go on holiday. 3. The pie is very hot. I can't eat it. 4. He was not strong. He couldn't work like a man. 5. I wasn't interested. I didn't watch the film. 6. I won't have any time. I won't meet with you.

IV. SPEECH PRACTICE



Ex. 24. Memorize the following proverbs, sayings and idiomatic expressions and use them in retelling and discussing the text.

I

1. Beauty lies in lover's eyes. – *Красота в глазах любящих. Не по-хорошу мил, а по-милу хорош.*
2. Love is never without jealousy. – *Нет любви без ревности.*
3. Love is the mother of love. Love begets love. – *Любовь порождает (ответную) любовь.*
4. Love lives in cottages as well as in courts. – *Любовь живет в лачугах так же, как и во дворцах.*

II

1. be over head and ears in love; be head over ears in love; be up to the ears in love; be fathoms deep in love – *быть безумно влюбленным, быть влюбленным по уши*
2. love in a cottage – *с милым рай и в шалаше*
3. Miss Right – *разг.: будущая жена, суженая, избранница*
4. Mr. Right – *разг.: будущий муж, суженый*
5. there is no love lost between them – *а) они не любят друг друга; б) они друг друга терпеть не могут*

Ex. 25. Retell the story according to the following plan using the words and expressions given below.

1

Salvatore aged fifteen

ugly; carefree; used to; lie about; next to nothing; thin as a rail; in and out of the sea; effortless; common to; act as; venture out; climb; frugal meal.

2

Salvatore does his military service

be madly in love; affianced; sailor; weep; at the beck and call; battleship; strangers; ashore; friendless; crowded; silent paths; strike smb; fairy island; have to do with; realize; in some dim fashion; homesick; be parted (from); ill-spelt; constantly; long to.

3 *Salvatore is taken ill*

mysterious ailment; in hospital; bear smth with patience; rheumatism; unfit (for); exult; bother; what did he care.

4 *Salvatore arrives home*

rowing-boat; steamer; wave to; search; a great deal of; walk down to ...; doorstep; shy; a piece of luck; talk nonsense; recover; nudge; soften the blow; blunt directness; lack the courage; blame; endurance; afford; support.

5 *Salvatore gets married*

willing; ugly; engaged; of one's own; vineyard; by a happy chance; tenant; stiff clothes; parish church; have a good look; settle down; tiny; husky; ingenuous; trusting; grim-visaged; no fool; devotion; masterful; could not bear; harsh; presently.

6 *Salvatore supports the family*

fishing season; fishing grounds; profitable; cuttlefish; sell the catch; dawn; dusk; a trifle cooler; prevent one (from); lie about; rack one's limbs; give a bath; to sprawl; stark naked; dip; enormous; delicate care; rare quality.

Ex. 26. Tell the story in the words of:

- a) Salvatore,
- b) the girl Salvatore used to love,
- c) Assunta,
- d) Salvatore's mother.

Ex. 27. Give a character sketch of:

- a) Salvatore,
- b) the girl he was in love with,
- c) his wife.

Ex. 28. Topics for discussion and essays.

- 1. Speak on the life of poor fishermen as described in the story.
- 2. Tell a story in which circumstances prevented a boy from marrying the girl he loved.
- 3. Speak on homesickness.

Ex. 29. Render the following texts in English.



Наверное, никогда нельзя с точностью указать минуту, когда к тебе пришла любовь. И я никак не могу решить, когда я полюбил Лилию. Я только одно знаю, что теперь уже не могу без нее. Вся моя жизнь теперь делится на две части: до нее и при ней. Как бы я жил и что значил без нее? Я даже думать об этом не хочу, как не хочу думать о возможной смерти моих близких.

Но весной я начинаю кое-что замечать. Нет, я ничего не замечаю, я только чувствую с болью (with a pang), что наступает что-то новое (some kind of change is coming). Это даже трудно выразить. Просто у нас обнаруживается (begin to show) разница в характерах. Ей не нравятся мои взгляды, она смеется над моими мечтами, и мы несколько раз ссоримся.

Потом... Потом все катится под гору (goes downhill), все быстрее, все ужаснее... Я чувствую, как она уходит от меня (I am losing her)...

Сколько в мире юных девушек! Но ты знаешь одну, только одной ты смотришь в глаза, только ее голос трогает тебя до слез (affect to the point of tears). Она говорит с тобой, слушает тебя, смеется, молчит, и ты видишь, что ты единственный ей нужен, что тебя одного она любит так же, как ты ее.

Но вот с ужасом ты замечаешь, что глаза ее, прежде отдававшие тебе свою теплоту, теперь равнодушны, ушли в себя (are withdrawn) и что вся она ушла от тебя в такую даль (moved so far away), что тебе ее уже не достать (reach), оттуда не вернуть (bring her back). Твои порывы (impulses), затаенные и гордые мысли (innermost thoughts) не для нее, и сам ты со всей сложностью своей души не для нее... Она ускользнула (slipped away), ушла, она где-то у себя, в своем чудесном, неповторимом мире (wonderful unique world of her own), а тебе нет туда доступа (the door is closed for you). Отчаяние, злоба, сожаление и горе охватывают тебя (seize you). Ты опустошен (desolated), обманут, уничтожен (crushed) и бессилён. И ты упадешь и закричишь, она взглянет на тебя, в глазах ее появится испуг, удивление, жалость, все, но того, что тебе надо, не появится, и единственного взгляда ты не получишь, ее любовь, ее жизнь не для тебя. Ты даже можешь стать героем, гением, человеком, которым гордится вся страна, но единственного взгляда, которого ты ждешь (hanker for), ты никогда не получишь.

(Из «Двое в декабре» Ю. Казакова)



Красавец

Я часто думаю: почему меня женщины так любят? Ну, правда, красивый я. Этого у меня не отнимешь. Глаза огромные. Профиль греческий. Иной раз на улице гляну на какую-нибудь женщину и вижу: всё. Моя. Пропала. Что делать, просто не знаю. Одеваться пробовал похуже. И все равно все женщины от меня без ума (to be crazy about). Чуть-чуть со мной повстречаются – и готово, на всю жизнь.

А на работе что творится! У меня начальник – женщина. Влюблена по уши (to be in love over head and ears). Как на меня глянет – все у нее из рук валится (to be fit for nothing). На днях вызвала к себе, говорит:

– Не доводите до греха. Уйдите, – говорит, – лучше. Зарплату повысим, только уйдите.

И тут, конечно, дело не только в красоте. Разговор поддержать могу (to keep up the conversation). Про любую киноактрису сутками (days on end) рассказываю. От кого у кого ребенок. Кто кого бросил, кто кого подобрал.

Или такой случай был. Познакомился с одной штангисткой (weight-lifter). 35 лет. Не замужем. Пару слов сказал, чувствую – пропала. Сжалился (to take pity on). Дай, думаю, поцелую. Задрожала вся.

Схватила меня в объятия. Дальше не помню ничего. Помню, раму выбил и лечу.

Очнулся (to recover consciousness/to come to oneself) в больнице. Вот ведь до чего моя красота людей доводит...

Ну, просто не знаю, что с собой делать, изуродовать себя (to disfigure oneself), что ли? Чтобы никому не достался. Так ведь не поможет.

Истинную красоту не скроешь (you can't miss it). Интеллект все равно не спрячешь. Его за версту видно.

(From "Speak Good English"
by L. S. Golovchinskaya)

Ex. 30. Read the poem. Memorize the adjectives used with the expression "to be in love".

Glynn Cook

I am
completely, hopelessly, madly,
Passionately, deeply, confusingly,
totally, absolutely, fully,

Wholly, knowingly, desperately,
in love,
With you.
I think.

Ex. 31. Read the poem. Say whether you agree with the author or not.

Peter Spence

Love?
It's really only
a matter of the reaction
of a trained mind
to a neurological stimulus,
brought about by the signals
from the senses and
the increased hormone content
of the blood,
that makes love –
But all the same I like it.

THE VERGER

by W. Somerset Maugham

There had been a Christening that afternoon at St. Peter's, Neville Square¹, and Albert Edward Foreman still wore his vergers's² gown. He kept his new one, its folds as full and stiff as though it were made not of alpaca but of perennial bronze, for funerals and weddings (St. Peter's, Neville Square, was a church much favoured by the fashionable for these ceremonies) and now he wore only his second-best. He wore it with complacency, for it was the dignified symbol of his office, and without it (when he took it off to go home) he had the disconcerting sensation of being somewhat insufficiently clad. He took pains with it; he pressed it and ironed it himself. During the sixteen years he had been vergers of this church he had had a succession of such gowns, but he had never been able to throw them away when they were worn out and the complete series, neatly wrapped up in brown paper, lay in the bottom drawers of the wardrobe in his bedroom.

The vergers busied himself quietly, replacing the painted wooden cover on the marble font, taking away a chair that had been brought for an infirm old lady, and waited for the vicar to have finished in the vestry³ so that he could tidy up in there and go home. Presently he saw him walk across the chancel, genuflect in front of the high altar, and come down the aisle; but he still wore his cassock.

"What's he 'anging about for?" the vergers said to himself. "Don't 'e know I want my tea?"

The vicar had been but recently appointed, a red-faced energetic man in the early forties, and Albert Edward still regretted his predecessor, a clergyman of the old school who preached leisurely sermons in a silvery voice and dined out a great deal with his more aristocratic parishioners. He liked things in church to be just so, but he never fussed; he was not like this new man who wanted to have his finger in every pie. But Albert Edward was tolerant. St. Peter's was in a very good neighbourhood and the parishioners were a very nice class of people. The new vicar had come from the East End and he couldn't be expected to fall in all at once with the discreet ways of his fashionable congregation.

"All this 'ustle," said Albert Edward. "But give 'im time, he'll learn."

When the vicar had walked down the aisle so far that he could address the vergers without raising his voice more than was becoming in a place of worship he stopped.

"Foreman, will you come into the vestry for a minute. I have something to say to you." "Very good, sir."

The vicar waited for him to come up and they walked up the church together.

"A very nice Christening, I thought, sir. Funny 'ow the baby stopped cryin' the moment you took him."

"I've noticed they very often do," said the vicar, with a little smile. "After all I've had a good deal of practice with them."

It was a source of subdued pride to him that he could nearly always quiet a whimpering infant by the manner in which he held it and he was not unconscious of the amused admiration with which mothers and nurses watched him settle the baby in the crook of his surpliced⁴ arm. The verger knew that it pleased him to be complimented on his talent.

The vicar preceded Albert Edward into the vestry. Albert Edward was a trifle surprised to find the two churchwardens there. He had not seen them come in. They gave him pleasant nods.

"Good afternoon, my lord. Good afternoon, sir," he said to one after the other.

They were elderly men, both of them, and they had been churchwardens almost as long as Albert Edward had been verger. They were sitting now at a handsome refectory table that the old vicar had brought many years before from Italy and the vicar sat down in the vacant chair between them. Albert – Edward faced them, the table between him and them, and wondered with slight uneasiness what was the matter. He remembered still the occasion on which the organist had got into trouble and the bother they had all had to hush things up. In a church like St. Peter's, Neville Square, they couldn't afford a scandal. On the vicar's red face was a look of resolute benignity, but the others bore an expression that was slightly troubled.

"He's been naggin' them, he 'as," said the verger to himself. "He's jockeyed them into doin' something, but they don't 'alf like it. That's what it is, you mark my words."

But his thoughts did not appear on Albert Edward's clean-cut and distinguished features. He stood in a respectful but not obsequious attitude. He had been in service before he was appointed to his ecclesiastical⁵ office, but only in very good houses, and his deportment was irreproachable. Starting as a page-boy in the household of a merchant-prince, he had risen by due degrees from the position of fourth to first footman, for a year he had been single-handed butler to a widowed peeress, and, till the vacancy occurred at St. Peter's, butler with two men under him in the house of a retired ambassador. He was tall, spare, grave, and dignified. He looked if not like a duke, at least like an actor of the old school who specialised in dukes' parts. He had tact, firmness, and self-assurance. His character was unimpeachable.

The vicar began briskly.

"Foreman, we've got something rather unpleasant to say to you. You been here a great many years and I think his lordship and the general agree with me that you've fulfilled the duties of your office to the satisfaction of everybody concerned."

The two churchwardens nodded.

"But a most extraordinary circumstance came to my knowledge the other day and I felt it my duty to impart it to the churchwardens. I discovered to my astonishment that you could neither read nor write."

The verger's face betrayed no sign of embarrassment.

"The last vicar knew that, sir," he replied. "He said it didn't make no difference. He always said there was a great deal too much education in the world for 'is taste."

"It's the most amazing thing I ever heard," cried the general. "Do you mean to say that you've been verger of this church for sixteen years and never learned to read or write?"

"I went into service when I was twelve, sir. The cook in the first place tried to teach me once, but I didn't seem to 'ave the knack for it, and then what with one thing and another I never seemed to 'ave the time. I've never really found the want of it. I think a lot of these young fellows waste a rare lot of time readin' when they might be doin' something useful."

"But don't you want to know the news?" said the other churchwarden. "Don't you ever want to write a letter?"

"No, me lord, I seem to manage very well without. And of late years now they've all these pictures in the papers I get to know what's goin' on pretty well. Me wife's quite a scholar and if I want to write a letter she writes it for me. It's not as if I was a bettin' man."

The two churchwardens gave the vicar a troubled glance and then looked down at the table.

"Well, Foreman, I've talked the matter over with these gentlemen and they quite agree with me that the situation is impossible. At a church like St. Peter's, Neville Square, we cannot have a verger who can neither read nor write."

Albert Edward's thin, sallow face reddened and he moved uneasily on his feet, but he made no reply.

"Understand me, Foreman, I have no complaint to make against you. You do your work quite satisfactorily; I have the highest opinion both of your character and of your capacity; but we haven't the right to take the risk of some accident that might happen owing to your lamentable ignorance. It's a matter of prudence as well as of principle."

"But couldn't you learn, Foreman?" asked the general.

"No, sir, I'm afraid I couldn't, not now. You see, I'm not as young as I was and if I couldn't seem able to get the letters in me 'had when I was a nipper I don't think there's much chance of it now."

"We don't want to be harsh with you, Foreman," said the vicar. "But the churchwardens and I have quite made up our minds. We'll give you three months and if at the end of that time you cannot read and write I'm afraid you'll have to go."

Albert Edward had never liked the new vicar. He'd said from the beginning that they'd made a mistake when they gave him St. Peter's. He wasn't the type of man they wanted with a classy congregation like that. And now he straightened himself a little. He knew his value and he wasn't going to allow himself to be put upon.

"I'm very sorry, sir, I'm afraid it's no good. I'm too old a dog to learn new tricks. I've lived a good many years without knowin' 'ow to read and write, and without wishin' to praise myself, self-praise is no recommendation, I don't mind sayin' I've done my duty in that state of life in which it 'as pleased a merciful Providence to place me, and if I could learn now I don't know as I'd want to."

"In that case, Foreman, I'm afraid you must go."

"Yes, sir, I quite understand. I shall be 'appy to 'and in my resignation as soon as you've found somebody to take my place."

But when Albert Edward with his usual politeness had closed the church door behind the vicar and the two churchwardens he could not sustain the air of unruffled dignity with which he had born the blow inflicted upon him and his lips quivered. He walked slowly back to the vestry and hung up on its proper peg his verger's gown. He sighed as he thought of all the grand funerals and smart weddings it had seen. He tidied everything up, put on his coat, and hat in hand walked down the aisle. He locked the church door behind him. He strolled across the square, but deep in his sad thoughts he did not take the street that led him home, where a nice strong cup of tea awaited him; he took the wrong turning. He walked slowly along. His heart was heavy. He did not know what he should do with himself. He did not fancy the notion of going back to domestic service; after being his own master for so many years, for the vicar and churchwardens could say what they liked, it was he that had run St. Peter's, Neville Square, he could scarcely demean himself by accepting a situation. He had saved a tidy sum, but not enough to live on without doing something, and life seemed to cost more every year. He had never thought to be troubled with such questions. The vergers of St. Peter's, like the popes of Rome, were there for life. He had often thought of the pleasant reference the vicar would make in his sermon at evensongs⁶ the first Sunday after his death to the long and faithful

service, and the exemplary character of their late verger, Albert Edward Foreman. He sighed deeply. Albert Edward was a non-smoker and a total abstainer, but with a certain latitude; that is to say he liked a glass of beer with his dinner and when he was tired he enjoyed a cigarette. It occurred to him now that one would comfort him and since he did not carry them he looked about him for a shop where he could buy a packet of Gold Flakes. He did not at once see one and walked on a little. It was a long street, with all sorts of shops in it, but there was not a single one where you could buy cigarettes.

"That's strange," said Albert Edward.

To make sure he walked right up the street again. No, there was no doubt about it. He stopped and looked reflectively up and down.

"I can't be the only man as walks along this street and wants a fag," he said. "I shouldn't wonder but what a fellow might do very well with a little shop here. Tobacco and sweets, you know."

He gave a sudden start.

"That's an idea," he said. "Strange 'ow things come to you when you least expect it."

He turned, walked home, and had his tea.

"You're very silent this afternoon, Albert," his wife remarked.

"I'm thinkin'," he said.

He considered the matter from every point of view and next day he went along the street and by good luck found a little shop to let that looked as though it would exactly suit him. Twenty-four hours later he had taken it, and when a month after that he left St. Peter's, Neville Square, for ever, Albert Edward Foreman set up in business as a tobacconist and newsagent. His wife said it was a dreadful come-down after being verger of St. Peter's, but he answered that you had to move with the times, the church wasn't what it was, and 'enceforward he was going to render unto Caesar what was Caesar's⁷. Albert Edward did very well. He did so well that in a year or so it struck him that he might take a second shop and put a manager in. He looked for another long street that hadn't got a tobacconist in it and when he found it, and a shop to let, took it and stocked it. This was a success too. Then it occurred to him that if he could run two he could run half a dozen, so he began walking about London, and whenever he found a long street that had no tobacconist and a shop to let he took it. In the course of ten years he had acquired no less than ten shops and he was making money hand over fist. He went round to all of them himself every Monday, collected the week's takings, and took them to the bank.

One morning when he was there paying in a bundle of notes and a heavy bag of silver the cashier told him that the manager would like to see him. He was shown into an office and the manager shook hands with him.

"Mr. Foreman, I wanted to have a talk to you about the money you've got on deposit with us. D'you know exactly how much it is?"

"Not within a pound or two, sir; but I've got a pretty rough idea."

"Apart from what you paid in this morning it's a little over thirty thousand pounds. That's a very large sum to have on deposit and I should have thought you'd do better to invest it."

"I wouldn't want to take no risk, sir. I know it's safe in the bank."

"You needn't have the least anxiety. We'll make you out a list of absolutely gilt-edged securities. They'll bring you in a better rate of interest than we can possibly afford to give you."

A troubled look settled on Mr. Foreman's distinguished face. "I've never 'ad anything to do with stocks and shares and I'd 'ave to leave it all in your 'ands," he said.

The manager smiled. "We'll do everything. All you'll have to do next time you come in is just to sign the transfers."

"I could do that all right," said Albert uncertainly. "But 'ow should I know what I was signin'?"

"I suppose you can read," said the manager a trifle sharply.

Mr. Foreman gave him a disarming smile.

"Well, sir, that's just it. I can't. I know it sounds funny-like, but there it is, I can't read or write, only me name, an' I only learnt to do that when I went into business."

The manager was so surprised that he jumped up from his chair.

"That's the most extraordinary thing I ever heard."

"You see, it's like this, sir, I never 'ad the opportunity until it was too late and then some 'ow I wouldn't. I got obstinate-like."

The manager stared at him as though he were a prehistoric monster.

"And do you mean to say that you've built up this important business and amassed a fortune of thirty thousand pounds without being able to read or write? Good God, man, what would you be now if you had been able to?"

"I can tell you that, sir," said Mr. Foreman, a little smile on his still aristocratic features. "I'd be verger of St. Peter's, Neville Square."

Notes:

¹ St. Peter's, Neville Square – a church in London

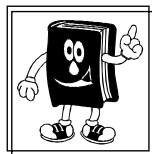
² verger – a man whose duty is to take care of the interior of a church, show people to their seats in church and sometimes attend to the official priest

³ vestry – a room in church where vestments, vessels, records are kept, and where the clergy and choir dress themselves vestment – a garment, ceremonial robe

⁴ surplice ['sə:plɪs] – a long white gown with wide sleeves worn by priests during church services

⁵ ecclesiastical [ˌɪkli:zɪ'æstɪkl] (adj) – of the Christian Church; of clergymen

- ⁶ evensong ['i:vnsŋ] – the service known as Evening song in the Church of England, generally held at six on Sundays
- ⁷ Render ... unto Caesar ['si:zə] the things that are Caesar's; and unto God the things that are God's – words of Christ in the Bible (St. Math., 22, 21)



I. VOCABULARY

wear (wore, worn) (v)

1. to be clothed/ dressed in/have on
☐ He **was wearing** a hat.
2. have on the face
☐ He **was wearing** a beard.
3. be in a certain condition, become less useful; fade, decline, deteriorate
☐ The stones **were worn** by the constant flow of water.

wear away/out – become impaired, thin, weak as the result of constant use

- ☐ The footsteps of thousands of visitors **had worn away** the steps.

wrap (up) (v) ['ræp]

1. cover or roll up (in)
☐ **Wrap up** the child **in** a shawl.
☐ The box **was wrapped up in** tissue paper.
2. **be wrapped up in** (fig.) – be concealed in
☐ The affair **is wrapped up in** mystery.

quiet (adj) [kwaɪət]

1. with little or no movement or sound
☐ **a quiet** sea/evening/footsteps
2. free from anxiety, trouble, excitement
☐ He lived **a quiet life** in the country.

quiet (v) – make or become quiet, to sooth

- ☐ He could always **quiet** a whimpering child.

nod (v)

1. bow the head slightly and quickly
☐ He **noded to** me as he passed by.
2. fall asleep
☐ He sat **nodding** by the fire.

give a nod (to smb)

1. to greet smb with a nod
2. give a sign
☐ He **noded** to show that he understood.

Hommer sometimes nods. (*proverb*) – Even the greatest may make a small mistake. И на старуху бывает проруха.

vacant (adj) – empty, not occupied by anyone

□ He applied for **a vacant position**.

□ **vacant time** – not filled with activity, leisured

wonder (at) (v) [ˈwʌndə]

1. be surprised

□ I don't **wonder at** her refusal to marry him.

2. **wonder (about)** – feel curiosity, ask oneself

□ I **was wondering** who he was, what he wanted.

no/little wonder – it's hardly surprising

□ He was taken ill, **no wonder** considering that he had been caught by the storm.

work wonders – perform miracles

□ This medicine **works wonders**.

bother (v) – be a cause of trouble; worry

□ Tell the children to stop **bothering** their father.

bother one's head/oneself about – be anxious about smth

□ It's not important, don't **bother your head about it**.

occur (v) [əˈkɜː]

1. take place, happen

□ When did the accident **occur**?

2. come to someone's mind

□ **It occurred to him** that he could take another shop and put a manager in.

circumstance (n) [ˈsɜːkəmstəns]

1. condition in life, fact or detail

□ There is one important **circumstance** you haven't mentioned.

2. financial standing

□ be in reduced/straitened **circumstances**

□ be in easy/flourishing/good **circumstances**

in/under the circumstances – such being the state of affairs

embarrass (v) [ɪmˈbærəs] make feel awkward or ashamed; cause discomfort or anxiety

□ He **was embarrassed** by the question.

betray (to) (v)

1. give away

□ Judas **betrayed** Jesus to his enemy.

2. give sign, show

□ His face **betrayed** his feelings.

manage(v)

1. control

□ She **managed** the household and her naughty children.

□ He is **the managing director** (the one who controls the business operations of the company).

2. succeed, cope with

□ I shan't be able **to manage** without your help.

ignorance (n)

1. illiteracy, lack of learning or education
☐ It is not stupidity, merely **ignorance**.
2. being not aware
☐ If he did wrong, it was from **ignorance**.

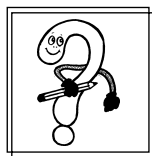
ignorant (adj)

prudent (adj) – careful, acting only after careful thought or planning

- ☐ She was a prudent housekeeper.

prudence (n)

1. carefulness, care, caution, tact
☐ Junior employees have to exercise **prudence** when they notice the faults of their superiors.
2. wisdom, common sense
☐ Don showed **prudence** in not asking the teacher a lot of silly questions.



II. COMPREHENSION

Ex. 1. Answer the questions.

1. What was Albert Foreman's position in the church?
2. What church did he serve in?
3. What were his duties at the church?
4. What was the dignified symbol of his office?
5. What problem did the vicar want to discuss with Albert Foreman?
6. What was Albert Foreman's attitude to the new vicar?
7. Why did Albert Foreman hand in his resignation?
8. How did Albert take his resignation?
9. What did Albert Foreman do before he was appointed to his ecclesiastical office?
10. How did he get to the unknown street?
11. How did the idea to set up in business occur to him?
12. What kind of business did he start?
13. How did Albert Foreman develop his business?
14. Was Albert Foreman's business successful?

Ex. 2. Translate the following words and phrases from the text.

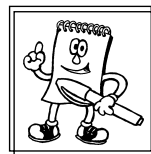
His second-best; much favoured; disconcerting sensation; insufficiently clad;
a succession of such gowns; predecessor; precede smb; refectory table;

obsequious attitude; single-handed butler; butler with two men under him; looked reflectively; by good luck; a dreadful come-down; to move with the times; run two shops; a pretty rough idea; a disarming smile; were there for life; a total abstainer.

Ex. 3. Translate the passages from English into Russian.

1. *p. 72.* From the beginning to "...in his bedroom."
2. *p. 72.* From "The vicar had been..." to "...in his fashionable congregation."
3. *p. 73.* From "They were elderly men..." to "...that was slightly troubled."
4. *p. 73.* From "But his thoughts..." to "...ambassador."
5. *p. 75–76.* From "The vergers of St. Peter's..." to "...sighed deeply."

III. WORD STUDY



Ex. 4. Translate all the Vocabulary entries and examples.

Ex. 5. Paraphrase or explain in your own words the italicized parts of the following sentences; translate them into Russian.

1. He liked things in church *to be just so*, but never *fussed*. 2. St. Peter's *was in a very good neighbourhood* and the parishioners *were a very nice class of people*. 3. The new vicar had come from the East End and he couldn't be expected *to fall in at once* with the ways of his congregation. 4. He addressed the vergers without raising his voice more *than was becoming in a place of worship*. 5. On the vicar's red face was *a look of resolute benignity*. 6. He's *jockeyed them into* doing something, but they *don't half like it*. 7. His *deportment was irreproachable*. 8. His character was *unimpeachable*. 9. He wasn't going to allow himself *to be put upon*. 10. He could not *sustain the air of unruffled dignity*. 11. *A fellow might do very well with* a little shop here. 12. He gave *a sudden start*. 13. He *didn't fancy* the notion of going back to domestic service. 14. He *could scarcely demean himself* by accepting the situation.

Ex. 6. Replace the italicized parts of the sentences with the words and phrases from the text.

1. There had been a Christening that afternoon at St. Peter's, Neville Square and Albert Edward Foreman still *had* his vergers's gown *on*.

2. Dozens of such *old and faded* gowns were kept in the bottom drawer of the wardrobe.
3. The vicar had a talent for *soothing* infants when they cried during Christening.
4. He sat down on the *empty* chair between the churchwardens.
5. *It occurred to him that* he could take two more shops.
6. He couldn't learn to read and write and decided *to quit* (*give notice*).
7. The churchwardens were greatly surprised, they *wanted to know* how it happened that he could neither read nor write.
8. They wanted him to resign because the church *couldn't run the risk of* a scandal.
9. He *tried hard* to keep his gowns neat and beautiful.
10. The vicar's words *caused anxiety* and Foreman *felt awkward*.
11. Albert Edward Foreman was *careful, acting only after careful thought*.

Ex. 7. Fill in the blanks with prepositions or adverbs where necessary.

1. When his gowns were worn ... , Albert Foreman wrapped them ... in brown paper and put them into his wardrobe.
2. After ceremonies he tidied ... the church and went home to have his cup of tea.
3. He was a red-faced energetic man ... his early forties.
4. His predecessor preached leisurely sermons ... a silvery voice and dined ... a great deal.
5. He came nearer so that he could address ... the verger ... raising his voice.
6. The verger knew that it pleased the vicar to be complimented ... his talent.
7. The vicar sat down ... the vacant chair between them.
8. He had been ... service before he was appointed ... his ecclesiastical office.
9. ... his astonishment the vicar discovered that the verger could ... read ... write.
10. They've talked the matter ... and decided to give the verger three months to learn.
11. He would hand ... his resignation ... soon ... they found somebody to take his place.
12. He walked slowly ... the street.
13. It occurred ... him that he could run two more shops.
14. ... a year or so it struck ... him that he might take some more shops.
15. The securities will bring you ... a better rate ... interest than we can afford to give you.

Ex. 8. Give Russian equivalents to the following expressions and use them in the translation below:

- | | |
|---|------------------------------------|
| 1. bear an expression | 13. take pains |
| 2. build up business | 14. talk smth over |
| 3. do well | 15. let (a shop) |
| 4. get into trouble | 16. be in service |
| 5. bear a blow | 17. have one's finger in every pie |
| 6. consider the matter from every point | 18. make up one's mind |
| 7. give smb a nod | 19. make sure |
| 8. hush things up | 20. mark my word |
| 9. it struck him/it occurred to him | 21. take the wrong turning |
| 10. hand in the resignation | 22. waste time |
| 11. make a mistake | 23. rent (a shop) |
| 12. make money hand over fist | 24. take the risk/afford |

1. Его одеяние было символом его положения, и он прилагал особые усилия, чтобы его облачение выглядело замечательно.
2. Он любил, чтобы в церкви было все в порядке, но он никогда не совал нос повсюду.
3. Они поздоровались с ним, кивнув головой.
4. Он помнил случай, когда органист угодил в беду и как было трудно все скрыть.
5. На их лицах застыло выражение некоторого беспокойства.
6. Он заставляет их что-то сделать, попомните мои слова.
7. Я думаю, что молодые люди тратят время зря, читая книги.
8. Мы не имеем права рисковать. Мы не можем позволить себе скандал в церкви Святого Петра.
9. Уважаемые старосты и я обсудили эту проблему и приняли решение.
10. Он сказал, что подает заявление об отставке, как только будет найден человек на его место.
11. Он снес этот удар с достоинством.
12. Ему пришло в голову, что он может открыть еще десяток магазинов.
13. Они сделали огромную ошибку, когда взяли этого викария в церковь Святого Петра.
14. Глубоко задумавшись, он повернул не на ту улицу.
15. На этой длинной улице не было ни единой табачной лавки. Чтобы убедиться, он прошел по ней еще раз.
16. Можно было бы неплохо заработать, купив здесь небольшую табачную лавку.

17. Он обдумал этот вопрос со всех сторон и через месяц открыл свое дело.
18. Он начал ходить по Лондону, и, если замечал длинную улицу, на которой не было табачной лавки, он находил маленький магазинчик, который сдавался внаем, и снимал его.
19. Через 10 лет у него было уже не менее 10 магазинов, деньги текли рекой.

Ex. 9. Translate the sentences paying special attention to the meaning of the italicised words.

1. He nodded to Raphaella who *wore* a worried smile. 2. After dinner they strut through the richly landscaped campuses *wearing* an irresistible lode-stone for the lovely southern coeds: sweaters with that noble "H". 3. She was good and accurate until the second set [tennis], when the gritty American teenager began *to wear her down*. 5. "Why not tell me now, so I won't *bother* studying too hard," Janson said only barely joking. 6. "Eva, something *bothered* me, whenever I try to discuss the Holocaust with my friends back home, they always ask the same question – why did they go so passively to the gas chambers?" 7. She had spent the day with John Henry, gotten him out in the garden *wrapped in* blankets. 8. The presents were beautifully *wrapped* and carefully selected. 9. The only conversation they could *manage* without crying was an exchange of platitudes. 10. And if you could *manage to keep* the conversation general, it'd be nice to Faith. 11. Sometimes taking that opportunity is a luxury, a luxury one can't *afford*, as I can't *afford* it right now. 12. His *embarrassing* performance had been on the track of Frank Rossi Field. 13. "Please, Dad," Jason interrupted, increasingly *embarrassed*. 14. Maria suddenly felt a tingle of *embarrassement* at the way she had put her last remark. 15. Danny was *quiet* for a moment, then looked at Andrew and said softly: "You're a good guy, Eliot." 16. Why *bother* with one person on the earth who still thinks you're a worm? 17. I'll be driving along and I'll pass a *vacant* field – but that's not what I see, I see a beautiful office building or an apartment building. 18. Keller was suddenly *quiet*. He knew he was facing one of the most important decisions of his life. 19. "Is that clear enough for you, gentlemen?" "Yes, Dr Keller. I think that about *wraps it up*." 20. And suddenly not knowing why she did it she *nodded*. "All right. Come up." 21. Instead, he just looked at her and *nodded*. "Thank you." 22. The band *gave* an occasional *nod* to musical modernity with one or two cha-cha-chas and some Elvis tunes.

(From "The Class" by E. Segal and "A Perfect Stranger" by D. Steel.)

Ex. 10. Translate the words in brackets and use them in the proper form (see the Vocabulary).

A

1. Charles's audience immediately (иметь выражение) tense faces. 2. Naturally each freshman (носить) a tie and a jacket – although the garments varied in colour and quality, depending on the means and background of the wearer. 3. "Believe me, Mrs Davidson," Jason insisted, "I never (беспокоить) him. He..," Jason paused, "...sort of brought it on himself." 4. I don't think many people (беспокоиться) reading my entry. 5. A week after his arrival he (удаваться) to get through the United States on the telephone in the main hall. 6. What amazes me is how she can display her feelings without any (смущение). 7. You are imprisoning yourself. You (окутать/быть охваченным) in guilt over something I'll never believe was your doing. 8. Battle (усталый) and a little high, Danny had at first merely nodded politely. 9. "I've got a reputation," the journalist replied, "I've never (выдавать) my sources." 10. The Fates had (предавать) him again by letting her live. 11. I'd like to buy it and fix it up a little. Of course, it would have to be delivered to me (пустой/свободный). 12. Get me some tools and I'll make that thing as (тихий) as the fanciest limousine.

B

1. She never (носить) green. 2. This old overcoat (износить). 3. All the buildings (окутаны) fog. 4. Don't judge until you know (обстоятельства). 5. The inscription on the stones (стерлась). 6. He asked if there were (свободный) rooms in the hotel. 7. I loved the children, they were (спокойный) and well behaved. 8. He (кивать) in approval. 9. He was taken ill, (неудивительно) after he had been soaked to the bones. 10. You needn't (беспокоиться) about my problems, I'll manage. 11. In 1969 walking on the Moon was one of (чудеса) of the time. 12. It never (прийти мне в голову) that it was just a mistake. 13. He remembered that all his youth they had been in reduced (финансовом положении). 14. His eyes (выдавать) his (смущение). 15. She (удалось) to keep her temper. 16. The Government began fighting (безграмотность) in the country. 17. He (кивнул) to show he had heard the order.

Ex. 11. Translate the sentences from Russian into English.

1. Они постарались «замять» эту историю. 2. Она даже не кивнула мне в знак приветствия. 3. Профессор заметил, что один из студентов дремал на его лекции. 4. На ее лице всегда была улыбка. 5. Он заметил свободное место у окна и спросил, не занято ли оно. 7. Говорят, что это новое

лекарство просто творит чудеса. 8. Я поинтересовался, придет ли он завтра. 9. Этот странный звук беспокоил меня и не давал (мешал) уснуть. 10. Не приставай ко мне со своими глупыми вопросами. 11. Никто не спросил, как и когда произошел этот несчастный случай. 12. Мои слова не смутили его. 13. После смерти мужа она сама управляла всеми делами компании.

Ex. 12. Translate the sentences using the verbs *embarrass* and *betray*.

1. Он понимал, что это была очень неудобная история. 2. Что касается Деборы, она, казалось, была ничуть не смущена. 3. Все почувствовали, что с его стороны было довольно бестактно задавать все/эти *смущающие* ее вопросы. 4. Ему было очень *неудобно*, когда все в этом маленьком городе глазели на него. 5. Он прекрасно говорил по-английски, но его акцент *выдавал* его. 6. Он знал, что он может доверять своему другу, который никогда его *не предаст*. 7. Он был уверен, что ни при каких обстоятельствах *не предаст* свою родину.

Ex. 13. Choose the right word and insert it in the proper form.

empty – vacant – free



“empty”

1. having nothing inside
☐ **an empty** box
2. not meaning anything
☐ **empty** words/promises

“vacant” – not occupied by anyone or with thought

- ☐ **vacant** seat/glance

“free”

1. not fixed, unrestricted
☐ The belt hanged **free**.
2. not controlled by rules
☐ **free** passage

1. We were lucky to find a ... room in a hotel rather quickly. 2. He is very reliable, he never gives ... promises. 3. You're ... to go or stay as you please. 4. He applied for the ... position. 5. He couldn't afford a holiday, he didn't have ... time. 6. Leave the end of the rope 7. The house looked ..., unoccupied. 8. She is not ... to marry. 9. There was nothing on her table but for an ... box.

trouble – bother – worry

“trouble”— approach smb about smth difficult or unpleasant, expecting him to put it right for you

“bother” – put smb to inconvenience often about smth that has nothing to do with him directly

“worry” – be/feel anxious or uneasy about smth

1. Don't ... about your son. 2. “May I help you with your suit-case?” “Don't ..., I'll manage.” 3. “What ... you?” “It's awful headaches, doctor.” 4. Excuse me for ... you. Can I speak to Mr Gordon? 5. Mother always ... about their children. 6. Don't ... until trouble ... you (proverb). 7. Don't ... to get dinner for me. I'll dine out. 8. May I ... you to pass the salt, please. 9. Her child had a bad cough and it rather ... her. 10. She is always making ... for her friends. 11. Don't ... me with foolish questions. 12. Don't ... about trifles.

suit – fit – match

“suit” – be convenient; meet the needs, satisfy

“fit” – be the right measure; size; shape

“match” – be equal or corresponding in quality, colour, style

1. The seven o'clock train will ... us very well. 2. The carpets should ... the curtains. 3. The key doesn't ... the lock. 4. She was wearing a brown dress and a hat and gloves to 5. Does the blouse ... me? 6. He has been ill and wasn't ... to work hard.

dress – wear – put on

“dress”

1. smb/oneself/a child

2. put on an evening dress

☐ We don't **dress** for dinner nowadays.

3. wear clothes

☐ He has **to dress** well in his position.

“put on” – a suit/a coat/a hat, etc.

“wear” – after you put smth on you **wear** it

1. I usually get up at 7 o'clock, wash, ... and have my breakfast. 2. It's very cold today. ... your warm coat. 3. For a wedding you must be properly 4. I don't know how to ... tonight. – Why not ... your navy blue suit? It's looks very nice on you. 5. People ... differently in town and in the country. 6. Mrs Smith always ... gray. 7. It's popular with some young men to ... beards and long hair.

quiet – quite



“quiet” – see the Vocabulary

“quite”

1. completely (see “English Grammar”)
 - ☐ I **quite** agree with you.
2. to a certain extent; more or less
 - ☐ It's **quite** warm today.

1. Fortunately they found it ... amazing. 2. Everyone is No one is talking. 3. That's ... another story. 4. Once she even got Linn to admit that Martin was ... a nice boy. 5. I ... enjoyed looking round museum. 6. Everyone became very ... and the full focus of attention fell on Ann. 7. She went into the Church. It was ..., and smelled of incense. 8. I made myself ... comfortable. 9. I used to go out alone, ... alone. 10. He was ... a good player.

Ex. 14. Make up sentences using the following models and expressions.

Model 1 **neither ... nor**

See the text: We can't have a verger who can **neither** read **nor** write.

Example: He **neither** knows **nor** cares what happened.

Model 2 **without doing smth**

See the text: Do you mean to say that you've built up this business and amassed a fortune of thirty thousand pounds **without being able** to read or write?

Example: Do you travel without a ticket? – I once did **without being caught**.

Model 3 **have smth/nothing/much/a great deal to do with smth/smb**

See the text: I've **never had a great deal to do with** stocks and shares.

Example: Hard work **has a great deal to do with** success.

Ex. 15. Translate the following sentences from English into Russian.

1. In *whatever spare time she had*, she sat up until the wee hours writing her books. 2. But *whatever the reasons*, she had always somehow managed to treat what had happened as a special gift. 3. *Whenever he*

learned that her mother was going to New York, he made Raphaella join her. 4. Believe me, *whoever gets here* after you will be put in the cargo hold. 5. He had decided that *whoever she was*, she was successful and very beautiful. 6. I'm always with you *wherever you go*. 7. They spoke openly to Mandy about how grateful they were for *whatever they could have* in *whatever little bits of time*. 8. I just know I have to do *whatever I can*.

(From "A Perfect Stranger" by D. Steel)

Ex. 16. Translate the following sentences using the structures:

A

**whenever
whatever
wherever**

smb do/did smth

See the text: He began walking about London, and **whenever he found** a long street and a shop to let he took it.

Example: **Whatever nonsense newspapers print**, people always believe it.

1. Когда бы он ни приехал, я буду дома. 2. Всякий раз, когда он брал младенца на руки, тот переставал плакать. 3. Когда бы я ни приехал, ты всегда работаешь. 4. Когда бы ни заканчивалась служба, он должен был убрать церковь. 5. Всякий раз, когда они встречались, он кивал головой в знак приветствия. 6. Он всегда предлагал ей помощь (lend a hand), что бы ни происходило. 7. Что бы вы ни говорили, он настоящий сноб. 8. Где бы вы ни проводили отпуск, вы обязательно встретите своих соотечественников. 9. Что бы вы о нем ни думали, он человек одаренный и с широким кругозором. 10. Она поклялась, что последует за своим мужем, куда бы его ни послали. 11. Что бы они ни говорили, это жалкая попытка (poor attempt) оправдать себя.

B

see/hear smb do smth

See the text: Presently he **saw him walk** across the chancel and come down to the aisle.

Example: It was the first time he **had ever seen her weep**.

1. Он видел, что церковные старосты смутились. 2. Он видел, что викарий заставляет их сделать что-то. 3. Он слушал, как восхищенные мате-

ри и крестные делали ему комплименты. 4. Он слышал, как они обсуждали этот вопрос. 5. Он видел, как служитель закрыл дверь и тихо покинул церковь.

STUDY

If we want to talk about how smth is done we use manner clauses introduced by **as if/as though (как будто)**. In accordance with the situation we can use present or past tenses after **as if/as though**.

- ☐ You look **as if** you **are** ill.
as if you **haven't** slept.
- ☐ She reacted **as if** she **didn't** know about it.
- ☐ Mary sounded **as if** she **had** run all the way.

Ex. 17. Translate the following sentences from English to Russian.

1. A woman was sitting at the bottom of the steps, almost *as though* she were carved there. 2. She took a long deep breath and exhaled *as though* she had a very hard day. 3. He found himself sitting very still and staring *as though* she were a statue, a work of art. 4. And almost *as though* she sensed what he was thinking she looked up suddenly from her reverie. 5. It was *as though* she hadn't seen him for a very long time. 6. He kept his new gown, its folds full and stiff *as though* it were made not of alpaca but of perennial bronze. 7. He could nearly always quiet a whimpering infant *as though* he knew a secret word. 8. She felt now *as though* she were dreaming, *as though* this couldn't be happening, *as though* it couldn't be real. 9. She clung to him *as though* he were the last man left on the Earth. 10. It was *as if* San Francisco never existed. 11. He looked *as if* he were a duke. 12. He admitted not knowing how to read or write *as if* it were quite a usual thing. 13. The manager stared at him *as if* he were a prehistoric monster.

Ex. 18. Translate the following sentences using "*as if/as though*".

1. Они выглядели так, как будто были чем-то встревожены. 2. На его лице не отразилось ни капли смущения (to be embarrassed), как будто это была обычная ситуация. 3. Вы говорите так, как будто у вас нет никакой необходимости читать и писать. 4. Он был так рассержен, как будто безграмотность священнослужителя вредила церкви. 5. Он суетился так, как будто хотел контролировать в церкви все. 6. Менеджер разговаривал с ним так, как будто Форман был господином. 7. Эти длинные улицы,

как будто специально для него, не имели табачной лавки. 8. Очень скоро он получил значительную прибыль, как будто всю жизнь занимался этим делом. 9. Он выглядел так, как будто случилось что-то страшное.

Ex. 19. Rewrite the sentences using the model.

It looks/smells/sounds as if/as though...

Model

We took an umbrella. It was going to rain.

We took an umbrella because **it looked as if** it was going to rain.

1. The place sounds very quiet. I think it's deserted.
2. They look very happy. I think they've got some good news.
3. This milk smells awful. I think it's gone sour.
4. Your engine sounds very bad. I think it's worn out.
5. He looks very angry. I think he's going to make trouble.
6. I feel awful. I think I'm going to be sick.

Ex. 20. Translate the sentences from Russian into English using the following construction.

They look/sound/feel as if...

A

1. Аня говорит (sound) так, как будто она простудилась. 2. Ты выглядишь так, как будто ты не спал. 3. Голос его звучал взволнованно (как будто он волновался). 4. Ты слышишь музыку в соседней квартире (next door)? Музыка гремит (sound) так, как будто у них вечеринка. 5. На ее лице было такое выражение, как будто бы ей не нравился этот концерт. 6. Голоса их звучали так, как будто они ссорились. 7. Они поглощали еду, как будто не ели со вчерашнего дня. 8. Ты выглядишь так, как будто увидел привидение. 9. На улице скорая помощь и полиция. Кажется, произошел несчастный случай. 10. Он шел как-то странно. Похоже было, что он повредил ногу.

B

1. Он был бледен, как будто ему нанесли смертельный удар. 2. Он выглядел растерянным, как будто ему дали указания (instructions), которые он не совсем понимал. 3. Она говорила медленно, как будто она плохо владела языком. 4. Она улыбалась, как будто услышала прекрасную новость. 5. Она выглядела потрясенной, как будто бы она никогда раньше не бывала в таком доме.



IV. SPEECH PRACTICE

Ex. 21. Memorize the proverb and use it in retelling and discussing the text.

Every black cloud has a silver lining. – Нет худа без добра.

Ex. 22. Make up a plan of the story. Retell it in accordance with your plan.

Ex. 23. Make up a brief summary of the story (4–5 sentences).

Ex. 24. Render the contents of the story as told by:

a) the vicar; b) Albert Foreman's wife; c) the bank manager.

Ex. 25. Talk on Albert Foreman's service before his appointment to his ecclesiastical office.

Ex. 26. Tell how Albert Foreman started and developed his business.

Ex. 27. Pick out from the text adjectives and other words used to characterize:
a) the vicar; b) Albert Edward Foreman. Give their character sketches.

Ex. 28. From the facts given in the story what impression do you form of Albert Foreman?

Ex. 29. Make up dialogues based on the following suggestions:

I *The vicar and the churchwardens are talking to Albert Foreman.*

The vicar asks Foreman to go to the vestry with him; on their way Foreman compliments the vicar on his unusual gift. The vicar also informs Foreman that the two churchwardens are waiting for him in the vestry. He stresses the fact that the verger fulfills his duties to the satisfaction of everybody but he is greatly disappointed that Foreman can neither read nor write. The verger informs those present that the last vicar knew that and explains why he has never had the opportunity to learn. They give him three months to learn.

Albert Foreman speaks to his wife.

He tells her about his unpleasant talk with the vicar and the churchwardens. His wife admits that the last vicar knew about his illiteracy. Foreman tells his wife about his decision to quit. The wife is very much upset. Albert wants to cheer her up and tells her about his idea to set up a business. His wife remarks that it is a dreadful come down, but Albert replies that one should move with the times. His wife doesn't approve of it. She doesn't believe that her husband can manage a shop.

Albert Foreman speaks to the bank manager.

The manager speaks to him about the money he has got on deposit with the bank. He asks whether Mr. Foreman knows exactly how much he has got and informs him that Mr. Foreman has got about thirty thousand pounds. He proposes to invest the money. Albert Foreman answers that he doesn't want to take any risk. The manager assures him that the gilt-edged securities will bring him in a better rate of interest than the interest on the loan. He asks him to sign some documents. Albert Foreman is in the situation when he has to confess that he doesn't know how to read or write. The manager is shocked. He wonders what would happen to Mr. Foreman if he knew how to read and write.

Ex. 30. Topics for discussion and essays.

1. What, in your opinion, was the vicar's attitude toward Albert Foreman? Did he make him leave? Why?
2. Why couldn't they afford a scandal in a church like St. Peter's, Neville Square?
3. Should a vicar always fall in with the ways of his congregation?
4. What helped Albert Foreman be efficient in every position he occupied?
5. Does one need to be unimpeachable to fulfil his work well?
6. What are the ways to start a business? Talk on instances you know.
7. Use the story to prove the proverb "What is worth doing at all is worth doing well" (Если уж делать, так делать хорошо).

Ex. 31. Give a free translation of the text.

Башмаки

по О.Генри

Джон Этвуд был консулом (Consul) Соединенных Штатов в Коралио. Уже девять лет торчал он на этом тропическом острове. Жизнь здесь текла монотонно. Все вечера Джонни проводил с Билли Кью на терра-

се (porch) консульского дома. Забота у него была одна – забыть Розину, которая осталась в его родном (native) Дейлсбурге, штат Алабама, и предпочла ему фермера Пинка Доусона.

Консул постоянно получал письма от своих соотечественников, которые были уверены, что в Коралио они могут нажить миллионы. Они присылали ему длинные столбики (list/column) всевозможных вопросов и требовали сведений, как будто Джон был энциклопедическим словарем, а не консулом.

Одно письмо из его родного Дейлсбурга очень позабавило (amuse) Джона и его друзей. Почтмейстер писал, что один человек мечтает приехать в Коралио и открыть там обувной магазин, и спрашивал о перспективах (prospect) такого предприятия (enterprise).

Со смехом друзья начали считать, сколько человек на острове носят башмаки, и с трудом насчитали человек двадцать. Никто здесь не носил обуви, не потому, что они не могли себе этого позволить, просто здесь она была не нужна. Они решили, что старый остряк (wit) почтмейстер хочет позабавить своего друга. Им пришло в голову тоже ответить ему шуточным письмом. Они написали, что на всем земном шаре нет другого места, где обувная торговля (trade) имела бы больше шансов на успех, ведь в этом городе 3000 жителей и ни одного магазина обуви.

Через несколько дней коралийские изгнанники (exile) забыли о письме почтмейстера и погрузились в скуку (boredom). Но 26 июня в коралийские воды прибыл пароход «Андадор». Побережье было усеяно зрителями, и консулу сообщили, что на пароходе прибыл человек с огромным грузом (consignment – партия товара) обуви. Пока владелец сапог с недоумением рассматривал босые ноги туземцев (natives), шесть лодок перевозили товар на берег. Его сопровождала очаровательная девушка, его дочь.

– Неужели нашелся такой глупец, который принял мое письмо всерьез? – слабым голосом вопрошал консул. Но когда он узнал имена прибывших, он был просто потрясен. Это были его возлюбленная Розина и ее отец-неудачник (failure), вечно пытающийся найти выгодное дело.

В огромном смущении (embarrassment) консул прибыл на берег встретить гостей. После любезных приветствий старик сразу же приступил к разговорам об успехе своего предприятия.

Гостей проводили в лучший в городе дом и, конечно, обещали помочь открыть магазин, а вечером на террасе у консула начался «военный совет» о том, как скрыть (conceal) от прибывших истинные перспективы башмачной торговли в Коралио.

– Я погиб! – твердил консул. – Это письмо вконец расстроило мои шансы.

– Не падайте духом, – сказал оптимист Кьюу. – Пусть откроют магазин. На первое время мы сможем устроить бум.

– Десяток покупателей, – сказал Джон, – а товару на четыре тысячи долларов. Мне надо подумать.

После бессонной ночи была отправлена следующая телеграмма:

«П. Доусону, Дейлсбург, Алабама.

Сто долларов посланы Вам почтой. Пришлите мне немедленно пятьсот фунтов крепких колючих репейников (burdock). Здесь большой спрос (demand). Рыночная цена 20 центов фунт. Возможны дальнейшие заказы. Торопитесь.»

A CANARY¹ FOR ONE

by Ernest Hemingway

HEMINGWAY, ERNEST MILLER (1899–1961), American novelist and short-story writer, whose style is characterized by crispness, laconic dialogue, and emotional understatement. Hemingway's writings and his personal life exerted a profound influence on American writers of his time. Many of his works are regarded as classics of American literature, and some have been made into motion pictures.

Born in Oak Park, Illinois, after graduating from high school in 1917, he became a reporter for the Kansas City Star, but he left his job within a few months to serve as a volunteer in Italy during World War I (1914–1918).

After 1927 Hemingway spent long periods of time in Key West, Florida, and in Spain and Africa. During the Spanish Civil War (1929–1936), he returned to Spain as a newspaper correspondent. In World War II (1939–1945) he again was a correspondent and later was a reporter for the United States.

After the war Hemingway settled near Havana, Cuba, and in 1958 he moved to Ketchum, Idaho. Hemingway drew heavily on his experiences as an avid fisherman, hunter, and bullfight enthusiast in his writing.

One of the foremost authors of the era between the two world wars, Hemingway in his early works depicted the lives of two types of people. One type consisted of men and women deprived by World War I of faith in the moral values in which they had believed, and who lived with cynical disregard for anything but their own emotional needs. The other type were men of simple character and primitive emotions, such as prizefighters and bullfighters. Hemingway wrote of their courageous and usually futile battles against circumstances.

The train passed very quickly a long, red stone house with a garden and four thick palm-trees with tables under them in the shade. On the other side was the sea. Then there was a cutting through red stone and clay, and the sea was only occasionally and far below against rocks.

"I bought him in Palermo²," the American lady said. "We only had an hour ashore and it was Sunday morning. The man wanted to be paid in dollars and I gave him a dollar and a half. He really sings very beautifully."

It was very hot in the train and it was very hot in the lit salon³ compartment. There was no breeze came through⁴ the open window. The American lady

pulled the window-blind down and there was no more sea, even occasionally. On the other side there was glass, then the corridor, then an open window, and outside the window were dusty trees and an oiled road and flat fields of grapes, with gray-stone hills behind them.

There was smoke from many tall chimneys – coming into Marseilles⁵ and the train slowed down and followed one track through many others into the station. The train stayed twenty-five minutes in the station at Marseilles and the American lady bought a copy of *The Daily Mail*⁶ and a half-bottle of Evian water⁷. She walked a little way along the station platform but she stayed near the steps of the car⁸ because at Cannes⁹ where it stopped for twelve minutes, the train had left with no signal of departure and she had gotten¹⁰ on only just in time. The American lady was a little deaf and she was afraid that perhaps signals of departure were given and that she did not hear them.

The train left the station in Marseilles and there was not only the switch yards¹¹ and the factory smoke but, looking back, the town of Marseilles and the harbor with stone hills behind it and the last of the sun on the water. As it was getting dark the train passed a farmhouse burning in a field. Motorcars were stopped along the road and bedding and things from inside the farmhouse were spread in the field. Many people were watching the house burn. After it was dark the train was in Avignon¹². People got on and off. At the news-stand Frenchmen, returning to Paris, bought that day's French papers. On the station platform were negro soldiers. They wore brown uniforms and were tall and their faces shone, close under the electric light. Their faces were very black and they were too tall to stare¹³. The train left Avignon station with the negroes standing there. A short white sergeant was with them.

Inside the lit salon compartment the porter had pulled down the three beds from inside the wall and prepared them for sleeping. In the night the American lady lay without sleeping because the train was a rapide¹⁴ and went very fast and she was afraid of the speed in the night. The American lady's bed was the one next to the window. The canary from Palermo, a cloth spread over his cage, was out of the draft in the corridor that went into the compartment wash-room. There was a blue light outside the compartment, and all night the train went very fast and the American lady lay awake and waited for a wreck.

In the morning the train was near Paris, and after the American lady had come out from the wash-room, looking very wholesome and middle-aged and American in spite of not having slept, and had taken the cloth off the birdcage and hung the cage in the sun, she went back to the restaurant-car for breakfast. When she came back to the lit salon compartment again, the beds had been pushed back into the wall and made into seats, the canary was shaking his feathers in the sunlight that came through the open window, and the train was much nearer Paris.

"He loves the sun," the American lady said. "He'll sing now in a little while."
The canary shook his feathers and pecked into them.

"I've always loved birds," the American lady said. "I'm taking him home to my little girl. There – he's singing now."

The canary chirped and the feathers on his throat stood out, then he dropped his bill and pecked into his feathers again. The train crossed a river and passed through a very carefully tended forest. The train passed through many towns outside of Paris. There were tram-cars in the towns and big advertisements for the Belle Jardinière¹⁵ and Dubonnet and Pernod¹⁶ on the walls toward the train. All that the train passed through looked as though it were before breakfast¹⁷. For several minutes I had not listened to the American lady, who was talking to my wife.

"Is your husband American too?" asked the lady.

"Yes," said my wife. "We're both Americans."

"I thought you were English."

"Oh, no."

"Perhaps that was because I wore braces¹⁸", I said.

I had started to say suspenders and changed it to braces in the mouth, to keep my English character. The American lady did not hear. She was really quite deaf; she read lips, and I had not looked toward her. I had looked out of the window. She went on talking to my wife.

"I'm so glad you're Americans. American men make the best husbands," the American lady was saying. "That was why we left the Continent¹⁹, you know. My daughter fell in love with a man in Vevey²⁰." She stopped. "They were simply madly in love." She stopped again. "I took her away, of course."

"Did she get over it?" asked my wife.

"I don't think so," said the American lady. "She wouldn't eat anything and she wouldn't sleep at all, I've tried so very hard, but she doesn't seem to take an interest in anything. She doesn't care about things. I couldn't have her marrying a foreigner." She paused. "Someone, a very good friend, told me once, 'No foreigner can make an American girl a good husband'."

"No," said my wife, "I suppose not."

The American lady admired my wife's travelling-coat, and it turned out that the American lady had bought her own clothes for twenty years now from the same maison de couture²¹ in the Rue Saint Honoré²².

They had her measurements, and a vendeuse²³ who knew her and her tastes picked the dresses out for her and they were sent to America. They came at the post-office near where she lived up-town²⁴ in New York, and the duty was never exorbitant because they opened the dresses there in the post-office to appraise them and they were always very simple-looking and with no gold lace nor ornaments that would make the dresses look expensive. Before the present vendeuse, named Therese, there had been another vendeuse named Amelie.

Altogether there had only been these two in the twenty years. It had always been the same couturier²⁵. Prices, however, had gone up. The exchange, though, equalized that. They had her daughter's measurements now too. She was grown up and there was not much chance of their changing now.

The train was now coming into Paris. The fortifications were levelled but grass had not grown. There were many cars standing on tracks – brown wooden restaurant-cars and brown wooden sleeping-cars that would go to Italy at five o'clock that night, if that train still left at five; the cars were marked Paris–Rome; and cars, with seats on the roofs, that went back and forth to the suburbs with, at certain hours, people in all the seats and on the roofs, if that were the way it were still done, and passing were the white walls and many windows of houses. Nothing had eaten any breakfast.

"Americans make the best husbands," the American lady said to my wife. I was getting down the bags. "American men are the only men in the world to marry."

"How long ago did you leave Vevey?" asked my wife.

"Two years ago this fall. It's her, you know, that I'm taking the canary to."

"Was the man your daughter was in love with a Swiss?"

"Yes," said the American lady. "He was from a very good family in Vevey. He was going to be an engineer. They met there in Vevey. They used to go on long walks together."

"I know Vevey," said my wife. "We were there on our honey-moon."

"Were you really? That must have been lovely. I had no idea, of course, that she'd fall in love with him."

"It was a very lovely place," said my wife.

"Yes," said the American lady. "Isn't it lovely? Where did you stop there?"

"We stayed at the Trois Couronnes²⁶," said my wife.

"It's such a fine old hotel," said the American lady.

"Yes," said my wife. "We had a very fine room and in the fall the country²⁷ was lovely."

"Were you there in the fall?"

"Yes," said my wife.

We were passing three cars that had been in a wreck. They were splintered open and the roofs sagged in.

"Look," I said. "There's been a wreck."

The American lady looked and saw the last car. "I was afraid of just that all night," she said, "I have terrific presentiments about things sometimes. I'll never travel on a rapide again at night. There must be other comfortable trains that don't go so fast."

Then the train was in the dark of the Gare de Lyons²⁸, and then stopped and porters came up to the windows. I handed bags through the window, and we were out on the dim longness of the platform, and the American lady put

herself in charge of one of three men from Cook's²⁹ who said: "Just a moment, madame, and I'll look for your name."

The porter brought a truck and piled on the baggage, and my wife said good-bye and I said good-bye to the American lady, whose name had been found by the man from Cook's on a typewritten page in a sheaf of typewritten pages which he replaced in his pocket.

We followed the porter with the truck down the long cement platform beside the train. At the end was a gate and a man took the tickets.

We were returning to Paris to set up separate residences³⁰.

Notes:

¹ canary [kə'neəri] = canary-bird

² Palermo [pə'læ:mou] – the largest city and port of Sicily

³ lit salon (*French*) – sleeping car (see note # 8)

⁴ There was no breeze came through = There was no breeze coming through

⁵ Marseilles [mɑ:'seilz] – a seaport in south-eastern France on the Mediterranean [meditə'reinjən]

⁶ The Daily Mail – a British mass-circulation newspaper; supports the Conservative party

⁷ Evian water – mineral water, bottled and exported from Evian-les-Bains, a fashionable health resort in south-eastern France on the shore of the Lake of Geneva [dʒi'ni:və]

⁸ car (*AmE*) = carriage (*BrE*).

Note other instances of American English and their British counterparts:

AmE: porter; wreck; fall

BrE: attendant; crash; autumn

⁹ Cannes [kæn] – a resort on the French Riviera famous also for its annual Film Festivals

¹⁰ gotten (*AmE*) = got (*BrE*)

¹¹ switch-yard (*AmE*) = shunting yard, a special place near a railway station where trains are made up; Russ.: маневровый парк, сортировочный парк

¹² Avignon [ɑ:vi'njən] – an ancient city on the left bank of the Rhone [rɔ:n], south-eastern France

¹³ too tall to stare – they were so tall that they could not stare at what was going on in the car

¹⁴ rapide [rɑ:'pi:d] (*French*) – a fast train

¹⁵ Belle Jardinière ['belʒɑ:dɪn'jeə] – a large department store in Paris

¹⁶ Dubonnet [dju:bə'ne], Pernod [pə:'nɔ:] – names of alcoholic drinks of the appetitive type popular in France

¹⁷ as though it were before breakfast – a figurative way of saying that everything had a shabby look (see further: Nothing had eaten any breakfast.)

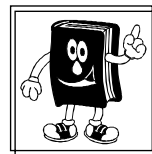
¹⁸ braces (*BrE*) = suspenders (*AmE*)

¹⁹ the Continent – all of Europe except the British Isles

²⁰ Vevey [və'vei] – a town in West Switzerland on the Lake of Geneva

- 21 maison de couture [mæ'sɒn də ku'tjʊr] (Fr.) – ателье
 22 Rue Saint Honoré [ru: sɑnt ɔnə'rei] – a street in Paris
 23 vendeuse [vɑ:η'də:z] (Fr.) – saleswoman
 24 up-town in New York – the residential part of the city (compare: down-town – the business part of the city)
 25 couturier [ku:tju'rje] (Fr.) – dressmaker
 26 Trois Couronnes [tru'ɑ:ku'ron] (Fr.) – Three Crowns
 27 country – *here*: scenery
 28 Gare de Lyons [ˈgɑ:(r) də ˈljɔ:n] – the Paris terminus of the Paris–Lyons–Mediterranean railway line
 29 Cook's – a travelling agency that helps tourists to make tours of Europe and the American continent (since 1864); founded by Thomas Cook (1808–1892)
 30 set up separate residences – start living apart; *here*: arrange for a divorce

I. VOCABULARY



cutting (n)

1. unroofed passage dug through the ground (for a road, railway, canal, etc.)
2. smth cut from a newspaper, etc., and kept for reference
 - ☐ press **cuttings** (AmE: clipping)

shade(n)

1. comparative darkness caused by the cutting off of direct rays of light; (*fig.*) comparative obscurity
 - ☐ a temperature of 20 °C in **the shade**
 - ☐ Keep in **the shade**; it's cooler.
2. degree or depth of colour
 - ☐ dress materials in several shades of blue

throw (cast, put) smth or smb into the shade – cause to appear small, unimportant, etc., by contrast

- ☐ You are so clever and brilliant that my poor efforts are thrown into **the shade**.

occasional (adj) – happening, coming, seen, etc., from time to time, but not regularly

- ☐ He pays me **occasional** visits.
- ☐ There will be **occasional** showers during the day.

occasion (n)

1. (*countable*) time at which a particular event takes place; right time (for smth)
 - ☐ on this (that) **occasion**
 - ☐ on the present (last) **occasion**
 - ☐ on one **occasion** (= once)
 - ☐ on rare **occasions**

☐ I have met Mr. X on several **occasions**.

☐ This is not an **occasion** (= a suitable time) for laughter.

☐ She has had few **occasions** to speak French.

a. **on occasion** – now and then; whenever the need arises

b. **rise to the occasion** – show that one is equal to what needs to be done

c. **take occasion** (to do smth, say smth) – avail oneself of the opportunity

2. (*uncountable*) reason; cause; need

☐ I've had no **occasion** to visit him recently.

☐ You have no **occasion** to be angry.

3. (*countable*) immediate, subsidiary or incidental cause of smth

☐ The real causes of the strike are not clear, but **the occasion** was the dismissal of two workmen.

blind (n) – roll of cloth (usually strong linen) fixed on a roller and pulled down to cover a window (*AmE*: window-shade)

☐ pull down (draw up, raise, lower) **the blinds**

flat (adj) – smooth and level; even; having an unbroken surface

☐ A floor must be **flat**.

☐ People used to think that the world was **flat**; now we know that it is round.

☐ One of the tyres is **flat** (= has no or not enough air in it).

track (n)

1. set of rails for trains, etc.

☐ single (double) **track** (= one pair (two pairs) of rails)

☐ The train left the **track** (= was derailed).

2. line or series of marks left by a vehicle, person, animal, etc., in passing along

☐ **tracks** in the snow (e.g. footprints)

☐ follow **the tracks** left by a bear

be on smb's track, on the track of smb – be in pursuit of

☐ The police **are on the track** of the thief.

☐ I'm **on his track**.

keep (lose) track of – keep in (lose) touch with; follow, (fail to follow) the course or development of

☐ read the newspapers **to keep track of** current events

depart (v)

1. go away (from); leave (especially in timetables)

☐ What platform will the train **depart** from?

2. do or be smth different

☐ **to depart** from old customs

departure (n)

1. (*uncountable*) departing; going way; (*countable*) instance of this

☐ His **departure** was expected.

☐ There are notices showing arrivals and **departures** of trains near the booking-office.

☐ Which is **the departure** platform (= that from which the train leaves)?

2. turning away or aside; changing

□ a **departure** from old custom

fast (adj) – quick; rapid

□ a **fast** train (horse);

□ My watch is five minutes **fast** again.

(adv) – quickly

□ Don't speak so **fast**.

□ It was raining **fast** (= heavily).

draft (n) (*AmE*) = **draught** (*BrE*) – current of air in a room, chimney or other shut-in place

□ You'll catch cold if you sit in a **draft**.

□ There's not enough draft up the chimney; that's why the fire doesn't burn well.

wreck (n) (*AmE*) = crash (*BrE*)

1. (*here*) railway accident

In *British English* "**wreck**" is used only in respect of ships. "**Wreck**" is also a ship destroyed by the storm or anything that has been destroyed in an accident.

□ **the wreck** of a train (bus, car, etc.)

2. person, who has lost his health or spirits as a result of a mental shock, illness and the like

□ He is a perfect **wreck**.

wholesome ['həʊlsəm] (adj) – healthy; favourable to the health (physically or mentally); suggesting good health

□ **wholesome** food (climate, atmosphere, surroundings)

□ **wholesome** appearance (look); **wholesome** advice (influence)

make (a good husband) (v) – turn out to be; develop into

□ He will **make** an excellent husband.

□ She will **make** him a good wife (= will prove to be a good wife for him).

□ If you work hard you will **make** a good doctor.

fall (v) – come or go down freely (by force or weight, loss of balance, etc.)

□ The book **fell** from the table to the floor.

□ He **fell** into the water.

fall in love with smb – begin to love (smb) or like (smth) very much

□ Jim **fell in love** with Mary at first sight.

□ I've **fallen in love** with your beautiful house.

fall out of love – with smb stop loving (smb)

□ Then suddenly he **fell out of love** with Betsy.

fall to pieces – break into pieces

□ When I picked up the cake, it **fell to pieces**.

can't (couldn't, shan't, won't) have smb do/doing smth – not let smb do smth; want or prefer smb not to do smth

exorbitant [ig'zɔ:bitənt; eg'zɔ:bitənt] (adj) (of a price, charge or demand) – much too high or great

honeymoon (n) – holiday taken by a newly married couple

- ☐ They will spend their **honeymoon** in Venice.

terrific (adj)

1. causing fear; terrible
2. (*colloquial*) very great; extreme

- ☐ driving at a **terrific** pace

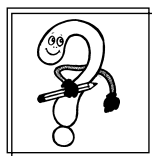
charge (n) (*uncountable*) – responsibility; trust

- ☐ The baby was in Mary's **charge**.

- ☐ Mary was in **charge** of the baby.

take charge of – be responsible for

sheaf (n) – bundle of papers, etc., laid lengthwise and tied together



II. COMPREHENSION

Ex. 1. Answer the following questions:

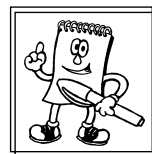
1. How does the story begin?
2. Where had the American lady been before taking the train?
3. What did she tell the couple she shared the compartment with about the canary?
4. What sort of scenery could be seen through the window of the compartment?
of the corridor?
5. How long did the train stay in the station at Marseilles?
6. What did the lady buy there?
7. Why did she stay near the steps of the car?
8. What did the train pass as it was getting dark?
9. How did the porter get the compartment ready for the night?
10. How did the American lady spend the night?
11. What did she look like in the morning?
12. What did the porter do while the lady was having breakfast in the restaurant
car?
13. What did the lady do with the birdcage in the morning?
14. How did the canary behave?
15. What did the lady tell the author's wife about her daughter?
16. Why had the lady and her daughter left the Continent?
17. What made her think an American girl should not marry a foreigner?
18. What sort of conversation did they have about clothes?
19. Why did they speak about Vevey? What part did the place play in the
lives of the two women?
20. What are the only two sentences the author uttered in the story?

21. Who was the American lady met by in Paris? Where did the man find her name?
22. Why were the author and his wife returning to Paris?

Ex. 2. Translate the following passages into Russian.

1. p. 96. From "The train passed very quickly..." to "...far below against rocks".
2. p. 96–97. From "It was very hot in the train..." to "...with gray-stone hills behind them".
3. p. 97. From "There was smoke from many tall chimneys..." to "...that she did not hear them."
4. p. 97. From "Inside the lit salon compartment..." to "...and waited for a wreck."
5. p. 97. From "In the morning the train was near Paris..." to "...and the train was much nearer Paris."
6. p. 98. From "I'm so glad you're Americans..." to "No foreigner can make an American girl a good husband'."
7. p. 98. From "They had her measurements..." to "...that would make the dresses look expensive."
8. p. 99–100. From "Then the train was in the dark..." to "...to set up separate residences."

III. WORD STUDY



Ex. 3. Translate all Vocabulary entries and examples.

Ex. 4. Give words and expressions close in meaning to the following:

a cutting through; occasionally; ashore; breeze; a hill; to slow down; a railway track; dusty trees; to depart; bedding; a news-stand; to lie awake; a wash-room; wholesome; in spite of; braces; to read lips; to equalize smth: exorbitant; a simple-looking dress; suburbs; to come up to smth; to pile on the baggage; a sheaf of papers.

Ex. 5. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. The American lady's bed was *the one next* to the window. 2. ... all night the train *went very fast* and the American lady lay awake and waited for *a wreck*.

3. They *were simply madly* in love. 4. Did she *get over it*? 5. I've tried so very hard, but she doesn't seem *to take an interest in* anything. 6. They had her measurements, and a *vendeuse* who knew her and her tastes *picked the dresses out* for her and they were sent to America. 7. Her daughter was grown up and *there was not much chance of their [her measurements] changing now*. 8. *American men are the only men in the world to marry*. 9. *I have terrific presentiments about things* sometimes. 10. We were out *in the dim longness of the platform*. 11. We were returning to Paris *to set up separate residences*.

Ex. 6. Replace the italicized parts of the sentences with words and phrases from the text.

1. The lady was *hard of hearing* and was afraid she might not hear *the guard blow the whistle*. 2. The American lady *didn't sleep a wink* as she was afraid of *a train crash*. 3. She didn't know what the man was saying because *she could understand a person only when she was watching him speak*. 4. She *is indifferent to everything*. 5. The lady's friend believed *an American girl should not marry a foreigner*. 6. The American lady *enjoyed my wife's travelling-coat*. 7. She got her clothes from Paris and the duty was never *too high* because the dresses looked *simple enough*. 8. We had a very *nice* room and in the *autumn* the country was *beautiful*.

Ex. 7. Learn the following phrases; a) recall the sentences in which they are used in the text and b) use them in sentences of your own.

In the shade (sun); pay **in** dollars; **in/on** the train; slow **down**; get **on/off** the train; next **to**; **in/out** of the draught; **in** spite **of**; **in** a little while; fall **in/out** of love **with** smb; be **in** love; get **over**; interest **in**; **at** certain hours; **in** charge **of**; **at** the end **of** (the platform).

Ex. 8. Fill in the blanks with prepositions or adverbs.

1. She walked a little way ... the station platform but she stayed ... the steps ... the car because at Cannes the train had left with no signal ... departure and she had gotten ... only just in time. 2. The factory smoke looked white ... the gray winter sky. 3. ... spite ... the early hour we found a restaurant open. 4. ... only a couple ... months in the country she got ... the language difficulty. 5. His main interest lies ... research, not ... managerial work. 6. ... the two sisters the younger was a much better actress, always leaving the elder sister ... the shade. 7. Sitting ... the draught? You'll be catching a cold again. 8. Though he was doing his best to hide his feelings, he was obviously very much ... love ... the girl. 9. The little boy was left ... the charge ... his sister only ... one occasion,

and they both enjoyed themselves a lot. 10. I must have my TV set repaired. Do you happen to know how much they charge ... repairing this particular model? 11. She is very upset and she doesn't care ... anything. 12. I had no idea, of course, that she'd fall ... love ... him. 13. The medicine ought to be taken ... definite hours ... a glass ... warm milk. 14. It's all so sudden. I can't join the party, I'm not dressed ... the occasion.

Ex. 9.

- A** Find in the text the following expressions. Use them in the sentences below.



В тени; время от времени; платить долларами; купе; ровные поля; замедлять ход; сесть на поезд; сойти с поезда; поезд стоял на станции ... минут; ступеньки вагона; сигнал к отправлению; газетный киоск; типичная американка средних лет; солнечный свет; рекламный плакат; выйти замуж за иностранца; в определенные часы; вверять себя чьим-либо заботам; проститься с кем-либо.

1. Во время путешествий я предпочитаю вверять себя заботам туристических агентств. 2. Так как наш поезд должен был стоять на станции в течение пятнадцати минут, мы решили сойти с поезда, чтобы прогуляться и купить журналы в газетном киоске напротив нашего вагона. 3. Как только был дан сигнал к отправлению, они сразу же заскочили в вагон (сели на поезд). 4. Комната была ярко освещена солнечным светом. 5. Продавец попросил туристов заплатить долларами. 6. Я встречаю его время от времени на работе. 7. Мы сели за столик, стоящий в тени пальм. 8. Она была против того, чтобы её дочь вышла замуж за иностранца. 9. Я выглянул из окна вагона и увидел ровные поля, за которыми вдаль виднелся лес. 10. Мы очень подружились, и поэтому нам было трудно прощаться. 11. Рекламные плакаты этой фирмы можно увидеть на каждом шагу. 12. В определенные часы движение в этом районе становится особенно оживленным. 13. В нашем купе было очень душно. 14. Подъезжая к станции, поезд замедлил ход. 15. Проводник стоял у ступенек вагона и проверял билеты.

- B** Translate the sentences into English paying special attention to the use of past tenses.

1. Она прогулялась немного по платформе, но не отходила далеко от ступенек вагона, потому что в Каннах она не услышала сигнала к отправлению и едва успела заскочить в вагон (сесть на поезд). 2. Когда

начало темнеть (темнело), поезд проехал мимо дома, охваченного пожаром. 3. Выйдя из уборной, сняв покрывало с клетки и повесив ее на солнце, американка направилась в вагон-ресторан позавтракать. 4. Когда она вернулась в купе спального вагона, кровати были уже убраны. 5. Американке очень понравилось пальто моей жены. Как оказалось, она уже в течение двадцати лет покупает одежду в том же ателье. 6. Мы проезжали мимо трех вагонов, которые побывали в железнодорожной катастрофе.

Ex. 10. Translate the sentences, paying special attention to the meaning of the words and phrases from the Vocabulary.

1. Mr. Elliot took the *occasion* to impart a bit of wordly advice. 2. The *occasions* that we thousand-odd will meet together as a class in our entire lifetime are extremely rare. 3. When the Freshman Smoker was announced, he begged his father to be permitted to attend this one *occasion* in a Harvard man's career. 4. Lara buzzed Charle Hunter, an ambitious young man *in charge of* accounting. 5. You're a darkhorse. You have no *track* record. 6. The speed was astonishing – the animals were so *fast*, he had hardly seen them move. 7. I'm afraid visitors will think the animals look speeded up, like film running too *fast*. 8. Fifty animals is a lot to keep *track* of. 9. It's not workable. Even if you had *the fastest* processors and blindingly *fast* algorithms, a search would still take days. Maybe weeks. 10. The two men lay back in deckchairs in the *shade* of a fine copper beech tree.

Ex. 11. Translate the following using “*can't (shan't, won't) have smb do/doing smth*”.

1. Я не могла допустить, чтобы моя единственная дочь вышла замуж за иностранца. 2. Отец сказал, что он не допустит, чтобы его дочь встречалась со всякими бездельниками (loafers). 3. Начальник предупредил, что он ни в коем случае не допустит, чтобы служащие игнорировали его распоряжения. 4. Юноша хотел бросить колледж, но родители заявили, что они этого не допустят. 5. Нельзя допускать, чтобы он бросил занятия живописью. 6. Я возражаю против того, чтобы вы вносили какие-либо изменения в наши планы в последнюю минуту. 7. Пойдемте и поговорим с ней. Нельзя допустить, чтобы она распространяла подобные слухи. 8. Нельзя допустить, чтобы он пошел на такой риск. Надо предупредить его об опасности.

Ex. 12. Translate the following using “*make a (good, poor) husband, painter, etc.*”

1. Чтобы из вас вышел хороший специалист, вы, прежде всего, должны любить свою работу. 2. Из нее выйдет прекрасная учительница – посмотрите, как она терпелива и в то же время строга со своими младшими братьями и сестрами. 3. Он как раз тот человек, который нам нужен. Из него выйдет прекрасный руководитель экспедиции, так как он и с людьми умеет работать, и дело хорошо знает. 4. Из тебя никогда не получится водитель, если ты не будешь хорошо знать правила уличного движения. 5. Из этого рассказа наверняка получится хороший фильм. 6. Вряд ли из нее получится хорошая спортсменка, она не уделяет достаточно времени ежедневным тренировкам.

Ex. 13. Translate the following using “*(can't) get over.*”

1. «Они очень сильно любили друга друга. Я увезла её в Америку, конечно же.» «Смогла ли Ваша дочь пережить разлуку с любимым?» «Не думаю. Она ничего не ела и почти не спала.» 2. «Он уже оправился от болезни?» «Боюсь, что нет. Он еще очень слаб.» 3. Мать не могла оправиться после гибели своего единственного сына. 4. Он уже не тот, что был. Не может пережить провал своей книги. 5. Не унывайте! Вы скоро привыкнете с этой переменой, и всё будет хорошо.

Ex. 14. Choose and insert the correct word or verb-adverb combination in the proper form.

shade – shadow



“*shade*” is an area which is dark and cool because the sunlight cannot reach it

☐ It was much cooler in the **shade**.

“*shadow*” is a dark shape on a surface which is caused by a person or object that prevents light from reaching the surface

☐ The trees cast long **shadows**.

1. The Earth's ... sometimes falls on the Moon. 2. He's afraid of his own 3. A nicely built stone house was set in the 4. The lamps cast my ... along the street as I went my way alone. 5. The two men lay back in deckchairs in the 6. Coming events cast their ... before them. 7. He likes to show off. He doesn't like to be in the

do – make



“do” means “perform, carry out (an action); busy oneself with”, “act, behave”

“make” means “construct or produce by combining parts or putting materials together” (See Appendix 1)

1. American men ... the best husbands. 2. Why don't you let the children play on the beach? They will ... sand-pies and keep quiet. 3. You must ... something to help her. She is so miserable. 4. Why don't you ... yourself useful? 5. “What are these boxes ... of?” “They are ... of plastic, I believe.” 6. You may ... whatever you wish, I shall not interfere. 7. What are you ... here all alone? 8. Who ... this dress for you? It's exquisite. 9. I'll ... my best to help you. 10. While ...(-ing) his written exercises he ... some grammar mistakes. 11. Who is the next to ... a report? 12. It ... me happy to think that you have a family of your own. 13. “How does he ... a living?” – “He is a painter.” 14. Can you ... me a favour and help me to translate this article? 15. He ... a fortune selling these goods. 16. Do you ... your hair or do you have it ...? 17. Who ... the shopping in your family? 18. ... haste! We might miss the train. 19. Stop ...(-ing) so much noise: the father is working. 20. Drinking one more cup of coffee will ... you not harm. 21. He has ... great progress in his English since the last time I saw him. 22. It ... no difference for me whether we will stay or not.

lie – lay

1. In the night the American lady ... without sleeping because the train was a rapide. 2. The room was in disorder, books and papers were ... all over the place. 3. The table was ... and the hostess invited her guests to the dining-room. 4. You are young and a great future ... in front of you. 5. After he had made inquiries into the matter he ... the facts before the committee. 6. The American lady ... awake and waited for a wreck. 7. From the airplane we could see the valley ... below. 8. The mother ... her hand on the child's shoulder and he calmed down at once. 9. They are redecorating the flat and intend to ... the floors with carpets. 10. She picked up the book which ... open on the table and started reading. 11. Some minerals ... deep in the ground.

fall behind – fall in with – fall off – fall through



“fall behind” – be unable to keep up with (others); be late in doing something

- ☐ He always **falls behind** when we're going uphill.
- ☐ If you **fall behind** with the rent, you will be asked to leave.

"fall in with smb"

a) meet smb by chance

❑ I **fell in with him** at a hotel in Paris.

b) agree to, yield

❑ He **fell in with my views** at once.

"fall off" – fall from smth

❑ When you are learning to ride a bicycle, you often **fall off**.

"fall through" – fail to be completed, come to nothing

❑ The plan **fell through** when it proved too costly.

1. Did the boy ... the roof or was he pushed by someone? 2. Why did Helen's plans to travel abroad ... ? 3. John ... his friends and finally had to leave college.
4. Nobody asked you ... his proposal at once.

Ex. 15. Give words of the same root in Russian. Compare the meanings.

Canary, palm (tree), breeze, platform, signal, comfortable, cement, separate, residence.

Ex. 16. Explain the formation and the meaning of the following adverbs. Use them in sentences of your own. (For reference see "English Grammar").

Quickly, occasionally, really, beautifully, carefully, madly.

Ex. 17. Paraphrase the following sentences according to the models, using an adjective with the suffix *"-able"* (*"-ible"*). Make other necessary changes. (For reference see "English Grammar").

I

Model

We were prepared **to accept** the terms offered.

The terms offered were **acceptable**.

1. She was used to living in **comfort**.
2. There seems to be a lot of **sense** in his suggestion.
3. He says that he has all the illnesses that one can only **imagine**.
4. Be careful with the vase, it **breaks** easily.
5. The weather in England **changes** several times a day.
6. The old coal mine can still be **worked**.

II

Model

I could hardly **recognize** him.

He was **unrecognizable**.

1. The child was difficult to **manage**. 2. I saw no **reason** in his demands. 3. His sufferings were difficult to **imagine**. 4. There is no **possibility** to get a ticket for the show. 5. There was no **mistaking** the pride with which he spoke of his son.

Ex. 18. Finish the sentences with “well + one of the following words”: *known, informed, behaved, dressed, kept*.

1. His clothes weren't very smart. He wasn't very 2. Ann knows quite a lot about many things. She is quite 3. The children were very good. They were 4. Many people have heard of him. He is quite 5. Their garden is neat and tidy. It is very

Ex. 19. Paraphrase the following sentences according to the models.

I

Model 1

The girl looks pretty.

She is a pretty-looking girl.

1. The duty was never exorbitant because the dresses always looked simple. 2. The student works hard. He is sure to make great progress. 3. The fellow looks suspicious to me. 4. What is your impression of the man? He looks intelligent to me. 5. The house looked ordinary.

II

Model 2

He is known for his good nature.

He is good-natured.

1. The American lady was a woman of middle age. 2. She has a kind heart, she won't hurt a fly. 3. I like people with strong mind. 4. I never knew she had such a quick temper. 5. Have you noticed that he mostly uses his left hand? 6. The child has dark hair and blue eyes. 7. I still remember him as a boy, rather thin with a pale face, long legs and narrow shoulders.

IV. SPEECH PRACTICE



Ex. 20. Memorize the following proverbs, sayings and idiomatic expressions and use them in retelling and discussing the text.

I

1. A good husband makes a good wife. – *У хорошего мужа и жена хороша.*
2. Marriage is a lottery. – *Брак – это лотерея.*
3. Marriages are made in heaven. – *Браки совершаются на небесах, кому как на роду написано.*

II

1. love at first sight/at a glance – *любовь с первого взгляда*
2. a marriage of convenience – *брак по расчету*
3. marry a fortune – *жениться «на деньгах», жениться (выйти замуж) по расчету*

Ex. 21. Retell the story according to the following plan using the words and expressions given below.

1

From Palermo to Marseilles

speed across the country; in the south; pass quickly; see the sea occasionally; an American lady; buy a canary in Palermo; a sleeping car; a compartment; further north; flat fields of grapes; gray-stone hills.

2

A stop in Marseilles

slow down; follow one track through many others; pull into the station; stop at Marseilles; get off the train; walk a little way along the platform; stay near the steps of the car; for fear of; be left behind; leave with no signal of departure; be a little deaf.

3

From Marseilles to Avignon

leave the station; the switch-yards; the harbor; a farmhouse burning in the field; people watching the house burn; stop at Avignon; get on and off; the news-stand; French papers; soldiers on the station platform; leave Avignon station.

4 *In the train at night*

make the seats into beds for the night; lie without sleeping; go very fast; be afraid of the speed in the night; be next to the window; the canary from Palermo; a cloth over the cage; be out of the draft in the corridor; lie awake; wait for a wreck.

5 *In the morning*

be near Paris; look wholesome, middle-aged and American; take the cloth off the birdcage; hang in the sun; have breakfast at the restaurant-car; come back; make the beds into seats; the canary; shake feathers in the sunlight; be much nearer Paris; cross a river; pass through many outside of Paris towns; big advertisements on the walls toward the train.

6 *The story of the American lady's daughter*

not to listen to the American lady; talk to the narrator's wife; be quite deaf; read lips; go on talking; be convinced; make the best husbands; go on a trip to the Continent; stop at a hotel; fall in love with; be madly in love; take smb away; get over; lose interest in life.

7 *Discussing clothes*

admire the travelling-coat; turn out; buy clothes from the same maison de couture; have measurements; know the tastes; pick the dresses out for smb; send to America; the duty; not exorbitant; appraise; simple-looking; have the daughter's measurements.

8 *Approaching Paris*

come into Paris; levelled fortifications; many cars marked Paris–Rome; stand on tracks; cars with seats on the roofs; go back and forth to the suburbs; people in all the seats and on the roofs; pass white houses.

9 *Visiting Vevey*

leave Vevey; two years ago; take a canary as a present; a Swiss; go on long walks together; know Vevey; be on one's honey-moon; a lovely place; stay at an old hotel; the beautiful fall in the country.

10 *Arrival in Paris*

pass three cars; be in a wreck; be afraid; have terrific presentiments about things; never travel on a fast train again; come into Paris; arrive safely; get

down the bags; put oneself in charge of; hand the bags to the porter; pile the baggage on a truck; say good-bye to one's fellow-passengers; give up one's ticket to the man at the gate.

Ex. 22. Tell the story in the words of:

- a) the American lady,
- b) the narrator,
- c) the narrator's wife,
- d) the American lady's daughter.

Ex. 23.

- 1. Give a character sketch of the American lady.
- 2. Tell the story of the American lady's daughter. Describe her and her feelings as you imagine them.
- 3. Tell the story of the narrator and his wife.

Ex. 24. Topics for discussion and essays.

- 1. Say whether you believe:
 - a) the girl would never get over her love for the young Swiss engineer;
 - b) the canary would comfort the girl.
- 2. Discuss the right of parents to influence their children's choice.
- 3. Tell a story of true love that wins in spite of all difficulties.
- 4. Describe an ideal family the way you see it.

Ex. 25. Render the following texts in English.

I (Discuss the text. Say if you agree, or disagree, with the critic's appreciation of the story and its characters.)

Центральный персонаж новеллы «Канарейка в подарок» – пожилая американка. Она достаточно богата, чтобы ездить в Европу, пользуясь услугами Кука, и в течение многих лет заказывать себе и дочери платья в Париже. Перед нами, так сказать, вполне цивилизованное существо.

Тем не менее, это она разрушила счастье, а может быть, и жизнь своей дочери. Для девушки «забота» матери о ее судьбе – все равно что клетка для канарейки, которую глуховатая дама везет дочери взамен разбитых надежд. Рассказывает американка об этом своим соседям по купе совершенно спокойно. Она абсолютно убеждена в своей право-

те, совесть у нее чиста (have a clear conscience), и если она не спит ночью, то только потому, что боится попасть в железнодорожную катастрофу...

Ирония, возникающая из сопоставления того, что пожилая американка говорит о своих соотечественниках (fellow countrymen), и судьба брака ее попутчиков (тоже американцев), многогранна. Но ирония рассказчика обращена не только на американку. В новелле есть также горечь сознания, что он и его жена сами разрушили свое счастье.

Неожиданная концовка новеллы Хемингуэя лишь внешне напоминает концовки О.Генри. Заключительные строки рассказа подготовлены так тщательно, что уже не воспринимаются как нечто совершенно неожиданное и уж, во всяком случае, не производят впечатления эффекта, созданного ради эффекта.

Внимательное чтение легко обнаруживает образы, связывающиеся в сознании читателя с образом катастрофы (tragedy) личной жизни: это и страх американки перед железнодорожной катастрофой, и мелькающие в окне исковерканные железнодорожные вагоны. То, что случилось с дочерью американки и ее возлюбленным, вписывается в ряд (link up with) других катастроф (tragedy) и ассоциативно связывается с историей рассказчика и его жены.

(Из комментария И. М. Кудряшовой)



«Юнона» и «Авось»

Вы слышали историю любви русского офицера и американской девушки из Сан-Франциско?

Это было давно, в начале XIX века. Николай Петрович Резанов родился в 1764 году в небогатой дворянской (gentry) семье в Смоленской губернии. Был офицером, а потом работал в Российско-Американской Компании. Чтобы торговые связи между Россией и Америкой стали лучше, в 1806 году на двух кораблях, которые назывались «Юнона» и «Авось», Резанов поплыл в Калифорнию. Там он познакомился с дочкой губернатора Сан-Франциско Кончитой, которой было 16 лет. Резанов и Кончита полюбили друг друга, они хотели пожениться, но родители Кончиты были против: они не желали, чтобы их дочь вышла замуж за Резанова и уехала в далекую холодную Россию. Они были против ещё и потому, что были католиками (Catholic), а Резанов был православным (Orthodox). Но Николай Петрович и Кончита все равно обручились.

Резанов должен был вернуться в Россию, а Кончита обещала его ждать. Она ждала его более тридцати лет: с шестнадцати до пятидесяти двух.

Кончита не знала, что по дороге в Россию, в Сибири, в городе Красноярске Николай Петрович Резанов заболел и умер.

В наше время знаменитый поэт Андрей Вознесенский рассказал об этой необыкновенной любви в поэме «Авось», а потом композитором Алексеем Рыбниковым была написана прекрасная рок-опера, которая называется «Юнона и Авось». Эта рок-опера много лет идет в московском театре Ленком, который показывал ее во многих странах мира: грустная и красивая история о людях, которые жили и любили друг друга двести лет назад, нравится современным молодым людям.



Валентинов день – праздник любви

Валентинов день, как гласит легенда, возник благодаря ослушнику (disobedient) Валентину. В III веке н.э. император Клавдий издал указ, запрещающий жениться. Он полагал, что брак привяжет воинов к дому (make his warriors feel attached to their homes) и они не смогут отважно сражаться за Рим. Молодой христианский священник (priest) Валентин не внял (did not heed) указу и венчал (married) желающих соединиться влюбленных тайно. Думается, что именно в это время брак, став запретным плодом (forbidden fruit), был особенно сладок. Однако для Валентина дело закончилось горько: император повелел заточить его в тюрьму и казнить.

Край жизни скрасила (brighten up) опальному (disgraced) священнику дочка тюремщика (jailer/warder), для которой он сочинял трогательные послания. Конечно же, они полюбили друг друга. Перед казнью – 14 февраля 270 года – он послал возлюбленной прощальную (farewell), исполненную нежности записку «от Валентина». Такие послания стали впоследствии символом праздника.



Свадьба, которая не состоялась

Двенадцать тысяч молодых людей приняли участие в конкурсе (contest), устроенном одной из английских фирм. Фирма была полна решимости найти «идеальную пару Великобритании». Все, кто принимал участие в конкурсе, должны были заполнить специальные бланки с вопросами о возрасте, цвете волос, глаз и т.д. Выбрать девушку и молодого человека для «идеальной пары» должен был компьютер.

Фирма обещала оплатить их поездку в Париж, знакомство с достопримечательностями, посещение театров.

Наконец наступил день, когда результаты выбора компьютера стали известны: «идеальной парой» стали 19-летняя секретарша Анна и владелец

небольшого магазина Дерек. Молодые люди встретились, после чего Анна сказала, что Дерек ни в чем не походит на человека, за которого она хотела бы выйти замуж. Дерек же сказал, что Анна очень милая девушка, но ... надо узнать ее ближе. Молодые люди поехали в Париж. Вернувшись же в Лондон, они распрощались, чтобы вообще больше никогда не встретиться.

«Вообще Дерек – хороший парень, но он не для меня,» – сказала девушка. А молодой человек добавил: «Анна хорошая и славная, но я никогда не смог бы полюбить ее.»

Итак, компьютер ошибся. Теоретически все было правильно, не хватало (be missing) только любви.

Ex. 26. Read the rhymes: you may use some lines when discussing the story.

A Word to Husbands

To keep your marriage brimming
With love in the loving cup,
Whenever you're wrong,
admit it;
Whenever you're right,
shut up.

That's the Way It Was

I met him on Monday
The meeting was grand.
The next day was Tuesday
And he held my hand.
Wednesday night
He met my Dad and Mother
And gave a nickel
To my little freckle-faced brother.
He kissed me on Thursday
At quarter to 10.
Then met me on Friday
And kissed me again.
And what d'you think happened
On Saturday night?
That's right,
We met a preacher.
That's right.

THE DINNER PARTY

by Nicolas Monsarrat

NIKOLAS MONSARRAT, in full NIKOLAS JOHN TURNEY MONSARRAT (born March 22, 1910, Liverpool, England – died August 8, 1979, London) is a popular English novelist whose best-known work, “The Cruel Sea”, vividly captured life aboard a small ship in wartime. Monsarrat took a bachelor’s degree in law at Trinity College, Cambridge, and then spent two years in a solicitor’s office. His first book, “Think of Tomorrow”, appeared in 1934, but he had not fully established his reputation when World War II broke out. From 1940 to 1946 he served with the Royal Navy, chiefly on the dangerous Atlantic convoy runs. He afterwards put his experiences aboard ship to brilliant account, first in “H.M. Corvette” (1942) and then in “The Cruel Sea” (1951). The latter novel became a huge best-seller, also made into a successful film. Monsarrat died before completing what he considered his major work – “The Master Mariner”, a projected three-volume novel of seafaring life from Napoleonic times to the present, the first part appeared in 1978 and the second (unfinished) after his death.

There are still some rich people in the world; and there were very many more, in the enjoyable world of thirty years ago. I hope that no one will be led astray by the fiction that rich people lead dull, boring and frustrated lives; compelled to listen to unintelligible chamber music every other night, to sit through interminable operas which they do not understand, to bow unwillingly to royalty and to force down their gullets such dietary dross¹ as pâté de foie gras², trout in aspic, and champagne.

Please be assured that many of them lead lives of particular pleasure; commanding the finest artists to play and sing exactly what they wish to hear, greeting royalty on terms of pleasure and intimacy, and eating and drinking precisely what they want – often pâté de foie gras, trout in aspic, and champagne.

But rich people do have their problems. They are seldom problems of finance, since most rich people have sufficient sense to hire other people to take care of their worries – whether they are concerned with taxes, politics, the education of their children, the estrangement of their wives, or the greed of their servants.

But there are other, more genuine problems. They are the problems of behaviour.

Let me tell you one such a problem, which beset³ my uncle Octavian a full thirty years ago.

A full thirty years ago, I myself was fifteen. That is not really important, though it was important to me at the time, on the threshold of the dazzling adult world. More important to this story, my uncle Octavian, was then (in 1925) a rich man in the lavish pride of manhood⁴.

He was (as any suitable contemporary will confirm) a charming and accomplished host whose villa on the Côte d'Azur⁵ was an accepted rendezvous of the great; and he was (as I will confirm) a hospitable, contented, and most amiable man – until January 3, 1925.

There was nothing special about that day, in the life of my uncle Octavian, except that it was his fifty-fifth birthday. As usual on such a day, he was giving a dinner party, a party for twelve people. All of them were old friends; two of them, indeed were what were then called, unambiguously, “old flames”.⁶ My uncle, aged fifty-five, would scarcely have found it possible to give a birthday dinner party not attended by at least two such guests. He had long been addicted to what was then called, with equal unambiguity, a “full life”.⁷

I, myself, aged fifteen, was deeply privileged. I was staying with my uncle at his exquisite villa near Cap d'Antibes⁸; and as a special concession on this happy day, I was allowed to come down to dinner. It was exciting to me to be admitted to such company, which included besides the two “old flames”, and their respective husbands, a newspaper proprietor of exceptional intelligence and his fabulous American wife; a recent prime-minister of France and a monumental elder statesman of post-war Germany, and a Habsburg⁹ prince and princess.

At that age, on holiday from school, you will guess that I was dazzled. Even today, thirty years later, one may fairly admit that the company was distinguished. But I should also stress, to give point to the story, that they were all old and intimate friends of my uncle Octavian.

Towards the end of a wonderful dinner when dessert had been brought in and the servants had left, my uncle leant forward to admire a magnificent solitaire¹⁰ diamond ring on the princess's hand. She was a handsome woman, of regal bearing¹¹; I remember the candlelight flashing on, and within, the canary-yellow stone as she turned her hand gracefully towards my uncle.

Across the table, the newspaper proprietor leant across and said: “May I also have a look, Therese?” She smiled and nodded. Then she took off the ring and held it out to him. “It was my grandmother's – the old Empress,” she said. “I have not worn it for many years. It is said to have once belonged to Genghis Khan¹².”

There were exclamations of delight and admiration. The ring was passed from hand to hand. For a moment it rested on my own palm, gleaming splendidly with that wonderful interior yellow glow that such jewels can command. Then

I passed it on to my next-door neighbour. As I turned away again, I thought I saw her pass it on. At least I was almost sure I saw her.

It was some twenty minutes later when the princess stood up, giving the signal for the ladies to withdraw. She looked round us with a pleasant smile. Then she said: "Before we leave you, may I have my ring back?"

I remember my uncle Octavian murmuring: "Ah yes – that wonderful ring!" I remember the newspaper proprietor saying: "By Jove¹³! Mustn't forget that!" and one of the women laughing.

Then there was a pause, while each of us looked expectantly at his neighbour. Then there was silence.

The princess was still smiling, though less easily. She was unused to asking for things twice. "If you please," she said, with a touch of hauteur. "Then we can leave the gentlemen to their port¹⁴."

When no one answered her, and the silence continued, I still thought that it could only be a practical joke, and that one of us – probably the prince himself – would produce the ring with a laugh and a flourish, perhaps chiding her for her carelessness. But when nothing happened at all, I knew that the rest of the night would be dreadful.

I am sure that you can guess the sort of scene that followed. There was the embarrassment, immediate and shattering of the guests – all of them old and valued friends. Then was the freezing politeness of the prince, the near-tears of the princess. There were the demands to be searched, the overturning of chairs, the minute scrutiny of the carpet, and then of the whole room. There was the fact that presently no one would meet anyone else's eye.

All these things happened, but they did not bring the princess's ring back again. It had vanished – an irreplaceable heirloom, worth possibly two hundred thousand pounds – in a roomful of twelve people, all known to each other.

No servants had entered the room. No one had left it for a moment. The thief (for now it could only be theft) was one of us, one of my uncle Octavian's cherished friends.

I remember it was the French cabinet minister who was most insistent on being searched; indeed, in his excitement he had already started turning out his pockets, before my uncle held up his hand and stopped him.

Uncle Octavian's face was pale and tremendously tense, as if he had been dealt a mortal blow. "There will be no searching," he commanded. "Not in my house. You are all my friends. The ring can only be lost. If it is not found ... " – he bowed towards the princess – "I will naturally make amends¹⁵ myself."

The dreadful and fruitless search began again.

The ring was never found, though the guests stayed nearly till dawn – unwilling to be the first to leave, wishing to comfort my uncle (who though

deadly calm was deeply stricken), and still hoping that, from the shambles of the dining-room, the ring would somehow appear.

It never did appear, either then or later. My uncle Octavian, to the last, remained true to his rigid code, and adamant that no one was to be searched.

I myself went back to England, and school, a few days later. I was very glad to escape. The sight of my uncle's face, and the knowledge of his overturned world, were more than I could bear. All that he was left with, among the ruins of his way of life, was a question mark: which of his intimate friends was the thief?

I do not know how, or on what scale, my uncle Octavian "made amends." I know that he never returned to his lonely house near Cap d'Antibes, and that he remained a recluse for the rest of his days. I know that, to our family's surprise, he was a comparatively poor man when he died. He died, in fact, a few weeks ago, and that is why I feel I can tell the story.

It would be wrong to say that he died a broken man, but he did die a profoundly sad one, with the special sadness of a hospitable host who never gave a single lunch or dinner party for the last thirty years of his life.

Notes:

¹ dietary dross ['daɪətəri] – food unfit for eating (dross – impurities, rubbish)

² pâté de foie gras (Fr.) ['pæteɪ də fwɑː 'grɑːs] – паштет из печени

³ to beset – to perplex, to worry

⁴ the pride of (or the prime of) one's manhood (life youth) – the best part of..., the period of strength and vigour.

⁵ Côte d'Azur ['kɒt 'deɪzə] – part of the Mediterranean coast of France, the French name for the Riviera

⁶ "old flame" = old love

⁷ "full life" = life of pleasure/experience

⁸ Cap d'Antibes ['kæp dæn'ti:b] – Antibes – a seaside resort in south-eastern France near Nice

⁹ Habsburg (Hapsburg) – an ancient German family founded in the 12th century (the House of Hapsburg)

¹⁰ solitaire [sɒli'teə] – a jewel, especially a diamond, set in a ring which has no other

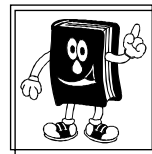
¹¹ of regal bearing – behaving like a king or queen

¹² Genghis Khan (1162–1227) ['dʒɛŋɡɪs 'kɑːn] – a Mongol conqueror

¹³ By Jove! — an exclamation of surprise (Jove – Jupiter)

¹⁴ leave the gentlemen to their port – according to English custom the ladies withdraw after dinner, the gentlemen remaining alone "over the walnuts and the wine"

¹⁵ to make amends – to compensate for a wrong or injury



I. VOCABULARY

fiction (n)

1. literary writings (novel, stories, etc.)
☐ He preferred history to **fiction**.
2. smth imaginary or invented, as contrasted to truth
☐ Truth is often stranger than **fiction**.

be lead astray by fiction be deceived by invented stories

boring (adj) – smth that is uninteresting, monotonous, dull (ant. exciting, stimulating, varied)

- ☐ The movie was so **boring** that people began leaving the auditorium before it was half finished.

bore (v) – make smb feel tired by being dull or tedious

- ☐ I hope you aren't **getting bored** listening to me.

bore smb to death – bore intensely

a bore – smb very boring

compel (v) – force to do smth (make do smth)

- ☐ He **was compelled** by illness to resign.

sense (n)

1. powers of the body (sight, hearing, smell, taste, touch)

☐ sixth **sense**

2. power of judgment, practical wisdom

☐ There is no **sense** in doing it.

(fig.) **a sense of honour/responsibility/duty**

3. meaning

☐ In what **sense** are you using the word?

make sense – be reasonable, understandable

in a sense – (to some extent) в некотором роде

concern (v)

1. be of importance to smb

☐ Don't trouble about things that don't concern you.

as far as smb is concerned что касается кого-либо

2. **be concerned about/for smb/smt** trouble, worry, bother

☐ Please, don't **be concerned** about me.

(n) anxiety

☐ There is some cause for **concern** but no need for alarm.

genuine [ˈdʒenjuːn]

1. real, original, not false

☐ a **genuine** Rubens/signature

☐ She was wearing a wonderful string of pearls, but it was hard to believe they were genuine.

2. sincere, free from pretence, showing absence of hypocrisy

☐ It was a genuine expression of gratitude that went beyond mere formality.

confirm

1. make opinion/feelings/rights, etc. stronger

☐ What you tell me **confirms** my suspicions.

2. ratify, agree definitely

☐ Please, **confirm** your telephone message by a letter.

confirmation (n)

☐ We are waiting for **the confirmation** of the news.

accomplish [ə'kʌmplɪʃ] (v) – succeed in doing smth, finish successfully

☐ He is a man who will never **accomplish** anything.

accomplished (adj)

1. skilled in smth

☐ an **accomplished** dancer

2. clever, well trained in social arts

☐ He was a charming and **accomplished** host.

accomplishment – skill in social or domestic arts

☐ She was an **accomplished** young lady. Among her **accomplishments** were dancing, singing, playing the piano, cooking, sewing.

attend (v)

1. go to, be present at

☐ **attend** a lecture/meeting

☐ **attend** school/church

2. (**on, upon**) wait on, serve, look after

☐ He had the honour of **attending upon** the Prince.

admit (v)

1. (**in, into**) let in; allow smb to enter

☐ One hundred boys **are admitted** to the school.

2. acknowledge, confess

☐ The accused man **admitted** his guilt.

3. have room enough for

☐ The theatre **admits** only 300 people.

lean (v) (leant)

1. put in sloping position

☐ **lean** backwards/out of the window

lean on/upon smth/smb

☐ He has a nasty habit of **leaning on** his elbows on the table.

2. (fig.) depend

☐ He leans upon others for guidance.

lean smth against smth – rest against smth for support

☐ He stopped working and **leant** the ladder **against** the wall.

withdraw (v) (withdrew, withdrawn)

1. move back or away
☐ The Government had **to withdraw** the troops.
2. take smth/smb from/out/away
☐ The Central Bank decided **to withdraw** the banknotes from circulation.

produce (v)

1. put forward to be looked at
☐ The controller asked him **to produce** his railway ticket.
2. manufacture; grow; create
☐ We must **produce** more food ourselves and import less.
3. bring about; cause
☐ The book **produces** the sensation of happiness and freedom.

expect (v)

1. think or believe that smth will happen, anticipate
☐ Will he be late? I **expect** so.
2. require, demand
☐ They **expected** me to work on Saturdays.

turn (v)

1. revolve; rotate
☐ The wheels of the car **were turning** slowly.
2. change direction
☐ Please, **turn** your eyes this way.
3. **(to)** divert
☐ Please, **turn** your attention **to** smth more important.
4. **(into)** change in nature
☐ Frost **turns** water **into** ice.

turn a deaf ear to smth – refuse to listen to

- ☐
- He turned a deaf ear to my request for help.

turn the corner/left/right**turn against smb** – become hostile to

- ☐
- He tried
- to turn**
- the children
- against**
- their mother.

turn down

1. refuse to consider
☐ **turn down** an offer/a proposal/smb
2. reduce the flame
☐ He **turned down** the lamps.

turn on/off – switch on/off

- ☐
- When he comes home he
- turns on**
- TV at once.

turn out prove to be

- ☐
- Everything
- turned out**
- to be alright.

command (v)

1. order
☐ The officer **commanded** his men to fire.

2. be in control of

☐ The captain of a ship **commands** all the officers and men.

3. control, hold back

☐ **command** one's temper/one's passions

4. deserve and get

☐ He **commands** the sympathy of all who have heard the story of his sufferings.

command (n)

at the word of command – when the command is given

do smth at/by smb's command

☐ It was **done by** the Queen's **command**.

be at smb's command – ready to obey

☐ I'm at your command.

search (v) – look for; examine in order to find smth

☐ He **searched** through all the drawers **for** the missing papers.

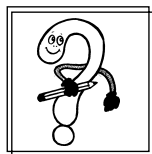
search one's heart – examine carefully one's own conscience

☐ (n) **a search** for the missing aircraft

vanish – suddenly disappear

☐ He ran into the crowd and **vanished** from sight.

vanish into thin air – disappear suddenly and completely



II. COMPREHENSION

Ex. 1. Answer the following questions:

1. How does the author describe his uncle Octavian as he was in 1925?
2. Where, when and how did uncle Octavian celebrate his fifty-fifth birthday?
3. Who was invited to the dinner party?
4. On what terms were the guests with uncle Octavian?
5. What attracted the host's attention on the princess's hand?
6. Why did the princess take off her ring? What did she say about it?
7. What did the princess say before leaving?
8. What was the reaction to her words?
9. What sort of scene followed?
10. Why was the boy sure it could only be theft?
11. What did the French cabinet minister insist upon?
12. What did uncle Octavian say to his guests and to the princess?
13. What does the young man know about the rest of his uncle's life?

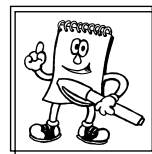
Ex. 2. Translate the following words and phrases from the text.

Hire other people; the estrangement of their wives; the problems of behaviour; contemporary; was an accepted rendezvous; to give point to the story; of regal bearing; a practical joke; the freezing politeness; meet anyone's eye; remain a recluse; the greed of their servants.

Ex. 3. Translate the following passages from English into Russian.

1. *p. 119.* From beginning to "...and champagne."
2. *p. 119.* From "Please, be assured..." to "...and champagne."
3. *p. 120.* From "There was nothing special..." to "...a full life."
4. *p. 120.* From "Towards the end..." to "...gracefully towards my uncle."
5. *p. 121.* From "When no one answered her" to "...night would be dreadful."
6. *p. 121.* From "The ring was never found..." to "...somehow appear."
7. *p. 122.* From "I myself went back..." to "...was the thief?"

III. WORD STUDY



Ex. 4. Translate all the Vocabulary entries and examples.

Ex. 5. Find in the text equivalents for the following words and expressions.

A

Выдумка; скучный; в точности; нанимать; современник; хозяин; гостеприимный; изысканный; кивнуть; восхищение; пробормотать; выжидательно; замешательство; обыскать; безрезультатно; чудесный.

B

Через вечер; важно для меня; в расцвете; как обычно; по меньшей мере; гостить у кого-либо; приехать на школьные каникулы; близкий друг; взглянуть; протянуть что-либо кому-нибудь; говорят, что оно принадлежало когда-то...; ближайшая соседка; не привыкла просить о чем-либо дважды; нанести смертельный удар; возместить; королевская осанка; переходить из рук в руки; менее непринужденно; нотка высокомерия; журить; ледяная вежливость; отшельник.

Ex. 6. Replace the italicized parts of the sentences by words and phrases from the text.

1. The boy was a teenager at the time, *on the point of entering the world of grown-ups, which attracted him greatly*. 2. The incident happened long before World War II, when my uncle was a handsome *strong and vigorous man in his early 50's*. 3. He liked *to entertain and knew how to do it*. 4. He was a bachelor who had *long been indulging in a life of pleasure*. 5. I was lucky to have *the special advantages* of staying at his villa and getting permission to attend the party. 6. The princess was very *beautiful and carried herself like a queen*. 7. My uncle was *greatly shocked and depressed* by what had occurred. 8. When we left the dining-room it was *a perfect mess* (everything was turned upside down).

Ex. 7. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. ... it was important to me at the time *on the threshold of the dazzling adult world*. 2. *He had long been addicted* to what was then called, with *equal unambiguity*, a "full life". 3. "If you please?" she said *with a touch of hauteur*. 4. ... the guests stayed nearly till dawn ... wishing to comfort my uncle (who though deadly calm was *deeply stricken*) and still hoping that, *from the shambles of the dining-room*, the ring would somehow appear. 5. ... to sit through *interminable operas* which they do not understand, *to bow unwillingly to royalty*... 6. ... many of them lead lives *of particular pleasure; commanding the finest artists* to play and sing ... 7. Uncle Octavian's face was pale and tremendously tense, as if he *had been dealt a mortal blow*. 8. All that he was left with, *among the ruins of his way of life*, was a question mark.

Ex. 8. Translate the sentences paying special attention to the meaning of the italicized words.

1. D.D. was not by any means the first member of the Class to register, for at the very stroke of nine the large portals of Memorial Hall was opened *to admit* Theo Lambros. 2. He had wanted to take Walter Piston's Composition Seminar, and had assumed that the great man would *admit* him even though he was a freshman. 3. But she had *to admit* there was something alive in her look. 4. He didn't *expect* me to translate the Bible for Indians or become the President of Harvard. 5. He was preoccupied with the thought that this *unexpected* turn of events would deprive him of his beloved teacher's respect. 6. Sara *expected* them to dress in whatever Greek peasants wear. 7. Did it make sense? 8. She

smiled, but she was oddly quiet, and he *sensed* again that something was wrong. 9. Alex knew John Henry had *in a sense* set Raphaella free already. 10. Are you going to be pushed around by your duties and obligations and your sense of noblesse oblige? 11. George was charmed by her delightful *sense of humour*. 12. By the time I organized a *search party*, they had gone back across the border. 13. After the War Eva *searched* and *searched*, she went to all kinds of agencies, but they couldn't find anything. 14. Are you sure he didn't leave a note? He *searched* her eyes as he asked her. 15. Since I can handle firearms I'll also take a regular *turn* at guard duty. 16. The cynicism that is so endemic in the first three years *turns* slowly and surprisingly *into* nostalgia. 17. The old man *leaned* slightly toward his brilliant pupil and said "I'll send them to you." 18. At last he looked up. She *was leaning* over the piano, her low-necked blouse offering a view of great aesthetic interest. 19. Here we *attended* the spectacle at the Old Howard. This venerable burlesque theatre has housed the legendary strippers of the age. 20. Our center forward is another divinity – a *genuine* Persian prince. 21. It was, if not an alliance of equals, at least a *genuine* partnership. 22. Among other things, Kissinger was impressed by George's *command* of the Russian language. 23. To the emotional Spaniards it didn't seem an unusual posture during mourning but her mother was growing increasingly *concerned*. 24. Look, I know my grandfather was a Jew. But *as far as faith is concerned* we belong to the local Unitarian Church. 25. Raphaella had *withdrawn* a few minutes later after her father's arrival. 26. A young reservist approached Jason and *withdrawing* a small blue book from his breast pocket asked if he could pray instead of sleeping. 27. When they *withdrew* nothing but sand stood between the countries.

(From "The Class" by E. Segal and "A Perfect Stranger" by D. Steel)

Ex. 9. Translate the sentences into Russian paying special attention to the meaning of the words *admit* and *command*.

A

1. The boy was proud of *being admitted* to such a distinguished company. 2. The doctor was shown upstairs and *admitted into* a dimly lit bedroom. 3. Her conduct *admits* of only one reasonable explanation. 4. He *admitted* his mistake.

B

1. "There will be no searching," he *commanded*. 2. The diamond had the interior yellow glow that such jewels can *command*. 3. He was aware that the best thing for him to do was *to command his temper*. 4. The Principal *commanded*

the greatest respect of all the pupils. 5. The balcony *commanded* a beautiful view of the valley below. 6. The novel vividly describes the relatives waiting for the rich Grandmother's death with what patience they could *command*.

Ex. 10. Translate the words in brackets and use them in the proper form.

1. She had no heart (признаться) that she had called her mother the day before. 2. Although not all of them (признавали) it they were excited just to be there. 3. How could he (ожидать) to see her again? 4. In both cases (чувство) of loss had been staggering, yet it had affected each of them differently. 5. He had (почувствовать) from the first moment that she was deeply upset. 6. They gave me the real (чувство) of our country's (and my family's) history. 7. "Can I go now?" he asked. "Yes, sir," replied the young woman, "right to that booth. For the body (обыск)." 8. Her life was (в некотором смысле) over. 9. Piston said slowly, (искать) for the words that would put it most delicately. 10. "That's great," her husband remarked. And (повернувшись) to their guest added: "Faith loves books." 11. Trumbull (опереться) heavily on his chair and replied. 12. Juliett went away to a boarding school, but Jason opted to remain at home and (посещать) Atwell Academy. 13. He was terrific and his classmates were (искренне) thrilled to discover what a talent they had in their midst. 14. Moreover they were (приказать) to march over and apologize. 15. Jason was riding in a halftrack with their (главнокомандующий). 16. We gather three times while we are in college. First at the Freshman Convocation – sober, serious and (скучающие). 17. This wretched arms race sometimes makes humanitarian (заботы/проблемы) a secondary matter. 18. "I sent off the manuscript to Harvard last week," said Ted, feeling strangely hollow at announcing his (достижение). 19. If we hand them back, that will destroy everything we've (достигать). 20. The plane taxied faster and in another moment was off Ugandan territory. Mission (завершать).

(From "The Class" by E. Segal and "A Perfect Stranger" by D. Steel)

Ex. 11. Translate the following phrases from the text and use them in the translation below.



Be assured; let me do smth; on the treshold of; at least; it is said; there was silence/a pause; remain true to; rigid code (of honour).

1. Разрешите мне рассказать вам эту историю. 2. Успех пьесы обеспечен. 3 Часто говорят, что богатые люди влачат унылое и скучное существование. 4. Он был на пороге своей блестящей карьеры, по крайней

мере, говорили, что она будет блестящей. 5. Последовала пауза, а потом все заговорили. 6. Его уверили, что полет будет совершенно безопасным. 7. Он всегда был верен кодексу чести. 8. Говорили, что он был исключен из школы за нарушение устава (кодекса) школы. 9. Позвольте мне представить вам своих самых близких друзей. 10. Он всегда оставался верным своему слову до конца. 11. На пороге XX века было совершено много замечательных открытий. 12. Раздался страшный взрыв, за которым последовала необычная тишина.

Ex. 12. Translate the sentences from Russian into English using the words from the text and Vocabulary.

1. Порт принимает большие океанские пароходы и грузовые суда. 2. Ее обслуживает множество слуг. Вас обслуживают (в магазине)? 3. Слуга открыл дверь и впустил меня в дом. 4. Его лекции всегда посещали не только студенты, но и множество людей, интересующихся искусством. 5. Кто командует армией? 6. Сообщение о землетрясении было только что подтверждено. 7. В этом году было много яблок, тяжелые ветки деревьев склонились к земле. 8. Что касается этой проблемы, то она будет решена в ходе дальнейшей работы. 9. Она была искренним, простодушным человеком, и все ее чувства были истинными и глубокими. 10. Я признаю, что ошибался. 11. Эти люди заслужили величайшее уважение своих современников. 12. Подтвердите, пожалуйста, получение нашего письма. 13. Он не смог сдержать своего гнева. 14. Он поставил тяжелую картину на пол, прислонив ее к стене. 15. Это вас не касается. 16. Я полагаю, она отклонила ваше предложение.

Ex. 13. Translate the sentences from Russian into English with the word *bore*.

1. Она скучала, слоняясь (hang around) по дому. 2. Умирая от скуки, он увлекся самодеятельным (amateur) театром, чтобы заняться чем-нибудь по вечерам. 3. Для меня самым скучным делом была уборка квартиры. 4. Игра в футбол никогда не может наскучить. 5. Если лекция была очень нудной, можно было сидеть и думать о чем-нибудь.

Ex. 14. Translate the following sentences into English using the word *(un)ambiguous*.

1. Когда его спросили о его планах, он ответил неопределенно. 2. Письмо показалось двусмысленным, неясно было, собирается ли он продлить

свое пребывание в Париже. 3. Рабочие потребовали объяснения условий, которые считали неясными. 4. Мистер Мертон заявил совершенно определенно, что он не собирается менять свое завещание.

Ex. 15. Choose the right word and insert it in the proper form.

admit – confess



“admit” – see the Vocabulary

“confess” – say or admit that one has done wrong and feels regret

☐ The prisoner refused to confess his crime.

1. I’ve got to ... you are right. 2. He will never ... his guilt, he is sure to deny everything. 3. He is unlikely to ... he may be at fault, that’s why it will be no easy task to get him to ... publicly he has committed a blunder. 4. Boylan began to play. Rudolph had to ... he played well. 5. Finally the boy ... that he had been lying throughout. 6. They ... to murders they hadn’t committed. 7. The employers and the Government had to ... the danger.

search – search for – look for – seek



“search” – see the Vocabulary

“seek” – we **seek** smth such as an answer or information rather than an object (sometimes also a job or apartment)

“look for” – if you **look for** an object you try to find it. You often look for things you’ve lost or want (a job)

1. Sources of energy were ... in nature: wind, sun, water, steam. 2. She was on her knees ... her shoes. 3. The cop ... the front of the car and told my father to open the trunk. 4. He can’t just have disappeared. I mean, you ... for him? 5. A good student ... knowledge and experience. 6. It is advisable to ... a good diagnosis and treatment. 7. They came to ... work in the rich developing south.

accomplish – achieve – reach



“accomplish” – stresses completion of a set task, it always indicates success

☐ The pianist was able to accomplish the passage in the sonata with ease and brilliance.

“achieve” – reaching of the intended goal usually through effort

☐ He conducted a series of experiments that achieved their purpose.

“reach” – stresses arrival regardless of whether the goal has been chosen in advance

☐ Only a few reached the finishing line.

1. He is a man who will never ... anything. 2. I've ... only half of what I hoped to do and it was gained by great effort. 3. Not a sound ... her ears. 4. His aim was to ... success and distinction in public life. 5. You can ... London in half an hour from that place. 6. She is an ... young lady, just perfect at anything she does.

withdraw – leave – retire



“leave” – stresses the position being given up

- ☐ leave home/the office/the party

“retire”

1. stresses movement from a relatively public place to a more private one
 - ☐ They retired into the study where they could talk freely.
2. termination of one's active service
 - ☐ In the US men usually retire at the age of 65.

“withdraw” – see the Vocabulary

1. She ... to her quiet bedroom. 2. We are ... for London next week. 3. There was an order to ... troops from the exposed positions. 4. In Russia women ... at 55. 5. When did you ... school? 6. He was put under home arrest, it meant that he was not to ... home. 7. Where is my umbrella? I ... it in the train.

produce – effect – cause



“produce” – see the Vocabulary

“effect”

1. putting into practice a previously formulated goal
 - ☐ We effected the plan with a minimum of fuss.
2. successful accomplishment of an intended action
 - ☐ The pilot effected the take-off smoothly.

“cause” – stresses the relationship between the result and the factors responsible for it

- ☐ Continual conflict among city-states caused the decline of Greek civilization.

1. The new tax service ... its policy according to the laws and regulations. 2. What ... his death? 3. The film ... a sensation. 4. You've ... trouble to all of us. 5. The country ... millions of tons of coffee a year.

Ex. 16. Translate the words in brackets using the grammar construction given in italics:

See the text: Rich people *do have* their problems. It never *did appear*, then or later. It would be wrong to say that he died a broken man but he *did die* a profoundly sad one.

1. He thought she wouldn't notice the stain on the rug (но она все же увидела его). 2. He didn't expect her to visit her apartment (а она все же явилась под предлогом (on the pretext), что она забыла свой набросок (sketch)). 3. She was a charming and accomplished hostess (и в самом деле заботилась о каждой мелочи, которая могла бы доставить удовольствие гостям). 4. She hoped he wouldn't read the letters addressed to her (однако он неизменно вскрывал каждое адресованное ей письмо).

Ex. 17. Make up sentences using the following phrases:

1 *every other night (day, how, etc.; man, person, book, lesson, etc.)*

See the text: They are compelled to listen to unintelligible chamber music *every other night*.

Example: The students of this group make book-reports *every other lesson*.

2 *all of them (none of them, some of them, both of them, one of them)*

See the text: All of them were old friends.

Examples: None of them wished to leave the house.
Two of them were absent on that particular day.

3 *of exceptional (great, etc.) intelligence (beauty, importance, value, interest, etc.)*

See the text: ... a newspaper proprietor of exceptional intelligence.

Examples: It was an event of great significance. The manuscript was of no value.

4 *to be the first (last, next, etc.) to ...*

See the text: The guests stayed nearly till dawn, unwilling to be the first to leave.

Example: The chairman was the last to take the floor.

5 which (of)

See the text: Which of his intimate friends was the thief?

Examples: Which of you is going to make a report? Which do you prefer, to go or to stay?

Types of Relationship

STUDY

	Closer	↔	More Distant
Friendship	<i>best friend, good friend, friend, acquaintance.</i> is a colloquial word for a good friend. It can also be used to describe a person you share something with: classmate, workmate, flatmate, playmate , etc.		
Mate			
Workmate	is usual in non-professional contexts. is more common among professional people.		
Colleague			

Ex. 18. Use words with the suffix “-mate” to rewrite the sentences.

1. This is Jack. He and I shared a flat. Jack was my flatmate.
2. My granddad still writes to his old friends he was at sea with.
3. We were in the same class together, weren't we?
4. She is not really a friend, she is just someone I work with.

Ex. 19. Pick out from the text all the adjectives used to characterize uncle Octavian's friends.

Example: All of them were old friends.

Ex. 20. Using the Dictionary find out all the English equivalents to the Russian word «хозяин». Explain their meaning and give examples.

Example: He was a charming and accomplished host (a person who entertains guests).

Ex. 21. Fill in prepositions where necessary.

1. He hated operas, but as he accompanied his wife ... the theatre he, had to sit ... the interminable operas. 2. The knight had his own theatre where he could command ... the artists to play and sing exactly, what he wished to hear. 3. He had a team of lawyers who were concerned ... his company and family matters. 4. As usual ... such a day he was giving a dinner party, a party ... twelve people. 5. The young man was staying ... his uncle at this time, and was allowed to come down ... dinner. 6. It was exciting ... him to be admitted ... such company. 7. He was ... holiday ... school. 8. The newspaper proprietor leant ... the table to look ... the ring. 9. The princess took ... the ring and held it ... to him. 10. The ring was gleaming splendidly ... that wonderful yellow glow that such jewels can command. 11. Then there was a pause, ... each guest looked expectantly ... his neighbour. 12. There was a tradition, after dinner ladies left the gentlemen ... their port. 13. He chided her ... her carelessness. 14. No servants had entered ... the room, no one had left ... it ... a moment. 15. The French cabinet minister was most insistent ... being searched.



IV. SPEECH PRACTICE

Ex. 22. Memorize the proverbs and use them a) to prove the main point of the story; b) in a natural context:

- ☐ Friendship is as friendship does. – Дружба проверяется делами.
- ☐ A friend in need is a friend indeed. – Друг познается в беде.

Ex. 23. Retell the story according to the given plan using the following words and expressions:

I *Uncle Octavian gives a dinner party:*

a full thirty years ago; important (to); in the pride of; host; hospitable; to give a dinner party; old flames; at least; deeply privileged; to stay with; exquisite; exciting (to); to include

II *The guests admire the princess's ring:*

dessert; to lean forward; to admire; magnificent; handsome; to flash; gracefully; to have a look; to pass smth on (to); next-door neighbour

III *The princess wishes to have her ring back:*

to murmur; to look expectantly; less easily; a touch of; practical joke

IV *The ring is lost:*

embarrassment; freezing politeness; to be searched; minute scrutiny; to vanish; theft; cherished; insistent; to turn out one's pockets; to make amends; fruitless; to be the first to leave; to comfort

V *Uncle Octavian becomes a recluse:*

on what scale; recluse; to one's surprise; comparatively poor

Ex. 24. Retell the story in the words of:

a) the princess; b) one of the guests.

Ex. 25. Make a character sketch of:

a) uncle Octavian; b) the princess.

Ex. 26. Write out the words and expressions pertaining to: a) the description of the ring; b) Mr. Octavian's guests and use them in your description.

Ex. 27. Explain:

- a) why the host (Mr. Octavian) said there would be no searching in his house;
- b) the change in uncle Octavian's character after the unfortunate incident;
- c) the guests' reaction to the ring disappearance.

Ex. 28. Topics for discussion and essays.

1. What in your opinion may have happened to the ring?
2. "The rich do have their problems," says the author. Speak on some of them.
3. Why was the young man who witnessed the incident so dazzled by being admitted to the party?
4. Speak on some distinctive features of the young man – the narrator.
5. Speak on the society code of that time.
6. Compare two stories: "The Dinner Party" and "The Watch" by A.I. Kuprin (see Ex. 29).

Ex. 29. Give a free translation of the text.

Брегет (The Watch)

по А. И. Куприну

...Дядя замолчал, потом он начал:

Собрались мы раз у ротмистра фон Ашенберга на именины. Было дело зимой. Расквартированы мы были по маленьким деревушкам. Глушь, тоска просто невероятные. Оставалось нам только одно – карты и пьянство. Люди были разные, но все замечательные, честные и храбрые.

Был в этой компании поручик Чекмарев, наш общий любимец и баловень. Веселый, щедрый, ловкий красавец, словом, чудесный малый. Был он очень богат. Собрались мы все люди холостые, выпили страшно много. Один из нас вспомнил, что граф Ольховский ездил к помещику играть в карты и выиграл золотые часы-брегет. Он нам эти часы показал. Часы были старинные, со звоном (chime).

Ольховский заважничал и говорит: «Это очень редкая (rare) вещь. Весьма вероятно, что подобных часов во всем свете больше нет.» Чекмарев на это улыбнулся и говорит: «Напрасно Вы такого мнения о своих часах. Я могу показать вам совершенно такие же (exactly the same). Хотите пари?»

Это пари (bet) показалось обществу неинтересным, и все продолжали пить и играть в карты. Вдруг есаул Сиротко воскликнул, что ему нужно срочно идти на дежурство (be on guard). Он спросил у Ольховского, который час, но тот никак не мог найти свои замечательные часы.

Зажгли огонь, начали все искать часы. Всем сделалось неудобно, все избегали смотреть друг на друга. Искали их повсюду, но совершенно бесплодно.

Ольховский смущенно бормотал: «Ах, господа, да черт с ними ...», но на него никто не обращал внимания, а капитан Иванов таким страшным голосом сказал: «Понимаешь ли ты, что при-слу-ги здесь не бы-ло.»

Часы должны были непременно найтись. Было решено, что каждый из нас позволит себя обыскать. Все поочередно были обысканы. Остался один Чекмарев. Он стоял у стены бледный, со вздрагивающими губами и не двигался с места. Со страшной улыбкой, исказившей его лицо, он сказал, что не позволит себя обыскивать. Уговоры, угрозы, просьбы не помогали. «Хоть мы и не сомневаемся в Вашей честности, – сказал капитан Иванов, – но в таком случае Вам неловко оставаться среди нас.»

Чекмарев пошатнулся и вышел. Ни о каком веселье невозможно было и думать. Позвали слуг убрать со стола. Вдруг денщик хозяина восклик-

нул: «Тут часы какие-то.» На полу действительно валялись часы Ольховского.

Все заспорили (argue), как должно поступать теперь с Чекмаревым. Стали расходиться. По дороге бежал какой-то человек, все узнали денщика Чекмарева.

«Несчастье! – кричал он, – поручик Чекмарев застрелились.» Мы кинулись на квартиру Чекмарева. На столе лежала записка, а на ней часы-брегет как две капли воды похожие на брегет Ольховского.

В записке говорилось, что эти часы достались графу от покойного деда. Они находились у него в кармане, когда пропали часы графа Ольховского. Так как никого уже не осталось в живых, кто мог бы доказать, что это подарок деда, ему осталось выбирать между позором (disgrace) и смертью.

Ex. 30. Read the poem; you may cite it when discussing the story.

Thomas Hood

To a False Friend

Our hands have met, but not our hearts;
Our hands will never meet again.
Friends, if we have ever been,
Friends, we cannot now remain:
I only know I loved you once,
I only know I loved in vain.
Our hands have met, but not our hearts;
Our hands will never meet again.

THE PEARLY BEACH

by Lord Dunsany

DUNSANY, EDWARD JOHN MORETON DRAX PLUNKETT, 18th Baron (1878–1957), Irish poet, dramatist and novelist, born in London, and educated at Eton College and the Royal Military College, Sandhurst. He served in the Boer War and World War I. Lord Dunsany wrote in many different media but was successful as a playwright. Nearly all of his works are characterized by mysticism, fantasy, and rich, imaginative language. His stories frequently draw upon Celtic and oriental mythology. Among his best-known plays are “The Gllittering Gate” (1909), “The Gods of the Mountain” (1911), and “If” (1921). His other works include novels, collections of short stories, and autobiographies.

We could not remember, any of us at the Club, who it was that first invented the twopenny stamp on checks¹. There were eight or nine of us there, and not one of us could put a name to him. Of course a lot of us knew, but we’d all forgotten it. And that started us talking of the tricks memory plays. Some said memory didn’t matter so much; some said it was looking forward that mattered most in business, or even watching closely what was going on around you now. And at that Jorkens stepped in. No, memory was the thing, he said; he could have made more by a good steady memory than by any amount of looking into the future.

“I don’t see how that could be,” said a stockbroker, who had just bought Jaffirs at 62², on pretty good information that they would go to 75. As a matter of fact they fell to 59.

But Jorkens stuck to his point. “With a good allround memory,” he said, “I could have made millions.”

“But how?” asked the stockbroker.

“Well, it was this way,” said Jorkens. “I had a rather nice pearl in a tiepin. And things weren’t quite going the way I liked: financially, I mean. Well, to cut a long story short, I decided to hock my pearl. I remember waiting till it was dark one winter’s evening, so as to get to the pawnshop decently unobserved. And I went in and unscrewed the pearl off its pin, and saw it no more. That put the financial position on a sound basis again; but I came out a little what you call ruefully, and I suppose my face must have shown it, and I was sticking back what was left of my gold pin into my tie. Funny how anyone could have noticed all that, but I’ve observed that when people are a little bit drunk they sometimes do. Anyway there was a tall man leaning against a wall, a man I

had never seen before in my life, and he looked at me in a lazy sort of way, not troubling to move his head, only his eyes, and even then he seemed barely troubling to turn and keep open; and he said, "You want to go to Carrapaccas beach. That's where you want to go." And he gave me the latitude and longitude. "Pearls to be had for the gathering there³," he said.

And I asked him what he meant, why he spoke to me. I asked him all kinds of things. But all he would say was, "You go to Carrappas beach," not even giving it the same name the second time.

Well I jotted the latitude and longitude down on my shirt cuff, and I thought the thing over a lot. And the first thing I saw as I thought things over was that the man was perfectly genuine; he had probably had this secret for years, and then one day he had had a drop too much⁴, and had blurted the thing out. You may say what you like against drink, but you don't find a man to tell you a thing like that, just because he's sorry for you for losing a pearl, when he's sober. And mind you the Carrappas beaches, or whatever he called them, were there. The longitude was a long way east, and the latitude a lot south, and I started one day from London, heading for Aden⁵. Did I tell you all this was in London? No place like it for starting on journeys. Well, I started from London and came again to Aden. I had a very curious romance there once.

So I came to Aden and began looking about. What I was looking for was three sailors; I fancied we could do with that; and one of those queer small boats with green keels. Sails, of course. Well, I found two sailors, just the men I was looking for. One was named Bill and the other the Portugee⁶, though both looked English to me so far as I could tell. And they could get another man who was a half-wit⁷, who they said would do very well. The beauty of that was that only two had to be in it.⁸ I told them at once it was something to do with treasure, and they said that the third hand could be left on board when the rest of us went ashore, and would be quite happy singing a song that he sang. I never knew what his name was; Bill and the Portugee used just to shout at him, and he would always answer. His home was Aden; I never learned where the other two came from. Well, I told Bill the latitude and the longitude, and we slipped out in a tiny ship one morning from Aden, sailing toward India. And it was a long, long time before we came to Carrappas beach, or whatever it was. And day after day the sky was the same-blistering blue, till sunset flamed in our faces, gazing back over the stern, and there came every evening behind us the same outburst of stars, and all the way the half-wit sang the same song; only the sea altered. And, at last we got there, as Bill had promised we would, a tiny bay with a white beach shining, shut off by rocks from the rest of the coast, and from the inner land by a cliff, a low cliff steep behind it. The little bay was no more than fifty yards long. We cast anchor then, and I

swam ashore with Bill and the Portugee, and the third hand sat on the deck singing his song. All that the drunken man had said was more than true. I hardly like to call him drunken, when I think what he did for me, all out of pure kindness. But you know what I mean; he had had a few drinks and they had made him quick to notice things and quick to feel for other people, and perfectly truthful; you know the old proverb⁹. Probably, too, the drinks had brightened his memory, even to tiny details like latitude and longitude. I shall never forget the peculiar crunch as we walked. The pearls were mostly the size of good large peas, and seemed to go down to about six or eight inches on to a hard gray sand; but to that depth of six or eight inches along that fifty yards, and from the sea to the cliff, the beach was entirely composed of them. From sea to cliff was about fifteen yards, so that if you multiply that by fifty yards for the length, and by half a foot for the depth, you will see how much that was of solid pearls. I haven't done the sum myself. They didn't go out under the sea. It was nothing but dead oyster shells there. A funny little current scooped around that bay. We could see it doing it still, though the shells were all empty now; but once it must have idly gathered those pearls, and idly flung them on to the little beach, and roamed away into the Indian Ocean beyond the gaze of man. Well, of course there was nothing to do but to fill our pockets, and we set about doing that¹⁰, and it was a very curious thing – you may hardly believe me – but it was all I could do to get Bill to fill one pocket. Of course we had to swim back to the ship, which makes a reasonable explanation, but it wasn't Bill's reason at all. It was simply a fear he had of growing too rich. "What's it worth?" he kept saying, of his one pocketful; "Over two hundred thousand," I said at a guess. "Can't see the difference between two hundred thousand and four hundred thousand," Bill would say.

"There's a lot of difference," I'd tell him.

"Yes, when I've spent the two hundred thousand," Bill would go on.

"Well, there you are," I'd say.

"And when will that be?" Bill would answer.

I saw his point.

And another thing he was very keen on, Bill seemed to have read of men who had come by big fortunes; won lotteries and one thing and another; and according to Bill they went all to pieces quickly,¹² and Bill was frightened. It was all I could do to get him to fill the other pocket. The Portugee was quietly filling his, but with an uneasy ear taking in all Bill's warnings. You know there was something a bit frightening about all that wealth. There was enough of it to have financed a war, or to have ruined a good-sized country in almost any other way. I didn't stay more than a few minutes after my pockets were full, to sit on the beach and let the pearls run through my fingers. Then we swam

back to the ship. I said to Bill, "What about one more load of pearls?" For it seemed a pity not to. And Bill said only, "Up anchor." And the Portugee said, "I expect that's best." And the half-wit stopped his song and got up the anchor, and we turned homeward toward Aden.

In little more than a fortnight we came to that cindery harbor, safe with our pearls. And there we sold a few in a quiet way, without waking suspicion, and paid the half-wit a thousand pounds for his wages, and went on to Port Said¹³. The three of us took cabins on a large ship bound for London in order to sell our pearls, and late one evening we came into Port Said and were to sail on next morning. By the time we'd paid off the half-wit and paid for our cabins we hadn't much ready money left, but Bill said he knew how to get some. Bill had gone pretty slow on drinks¹⁴ since he got the pearls, but gambling was a thing he would never give up. "We can afford it now," he used to say, which is of course, what you never can do. So we went ashore at Port Said, and took our pearls with us, as we'd none of us trust all that out of our sight. And we came to a house Bill knew. Now, wasn't it a curious thing that Bill, who wouldn't trouble to put another two hundred thousand pounds in his pocket, was keen as mustard to make a hundred pounds or so in a Port Said gambling den? And it wasn't that he'd altered his mind about his pocketfuls of pearls being enough: he was never going back to that bay. Again and again I suggested it, but there was some sort of terror about that little white beach of pearls that seemed to have got hold of him.

I wasn't keen on the gambling myself, but it seemed only friendly to keep an eye on the other two. So I slipped a revolver into my pocket and came with them. And I was probably drawn too by that feeling one used to have that, if the name of Port Said should turn up in a conversation, one has seen all that there is to see there. One liked to be able to say, if any particular den was mentioned, "Oh yes, I dropped fifty pounds there."

I dropped more than that.

Anyway we came to the house; and Bill and I and the Portugee went in; and soon we were playing and winning. The stakes aren't high downstairs, and you usually win there. In fact that downstairs room reminded me of a trail of grain over grass leading up to a trap. Upstairs the stakes were much higher, and upstairs we asked to go. A Greek ran the show downstairs, the sort of Greek you might meet at night in the shadier parts of Port Said and very often did. The man upstairs was a Greek too, but not the kind that you would count on meeting¹⁵; he seemed worse than I'd been warned against. As we walked in he looked at us, each in turn, and it was when he looked at you that his eyes seemed to light up, and the blood seemed to pale in his face, and the man's power and energy went to those eyes.

"High stakes," he said.

I nodded my head, and Bill and the Portugee began to babble something.

"Got the stuff¹⁶?" snapped the Greek.

The man's style irritated me. I suppose I lost my temper. Certainly Bill and the Portugee looked pretty angry at the way he was speaking to us. I never answered a word to him. I merely slipped a hand into my pocket and brought out a handful of pearls, all gleaming in the ugly light of the room. And the Greek looked at them with his lips slowly widening, for a long while before he spoke. And then he said, "Pearls," in quite a funny small voice. And I was just going to say Yes. It was like a page in a book, like a page with a picture of a man in a dingy room with pearls in his hand, just going to speak; you turn the page and come on something quite different, nothing to do with pearls, no room, and nobody speaking. Just silence and open air. And then the voice of a man coming up out of depths of silence, saying the same thing over again, but with words that didn't as yet bring any meaning. A long time passed like that. Then the words again and this time they seemed to mean something, if only one steadied oneself and tried to think.

"He fainted in the street!" a man was saying.

I was in a street right enough: I could see that as soon as I looked up. And a man I had never seen before was saying that to a policeman. Fainted indeed¹⁷! There I was with a lump on my forehead the size of two eggs, not to mention a taste in my mouth that I always get after chloroform.

"And the pearls?" blurted out the broker.

"The pearls," said Jorkens, and a sad smile shone for a moment.

"Men found unconscious at night in the streets of Port Said never have pearls on them."

Jorkens remained shaking his head for a long time. "I suppose not," said someone to break the silence and bring him back to his tale.

"No," said Jorkens.

And after a while, in a voice that seemed low with mourning for his few weeks of fabulous wealth, Jorkens gave us what was left of his tale.

"I never saw Bill or the Portugee again. Living or dead I never found trace of them. I took the policeman back to the house of the Greek, and was easily able to identify it. The downstairs room was the same as ever and I identified the man who ran it, as soon as we were able to wake him up and get him to come out of bed. What I couldn't do was to find the upstairs room, or even the staircase that led to it. As far as I could see we went all over the house, and I could neither say what had happened nor where it had happened, while the Greek was swearing by all kinds of things, that to him and the policeman were holy, that nothing had happened at all. How they had made the change I was

never able to see. So I just withdrew my charges, and gave the policeman *baksheesh*¹⁸, and got back to the ship, and never saw any of my pearls again, except one that got lost in the lining, or ever saw trace of the upstairs Greek. I got that one pearl in the lining fitted onto my tiepin. Carrappas or Carrapaccas I could not find on any map, and no one I questioned in twenty seaports had ever heard of it either; so that tone pearl in my tiepin was all I got out of the kindly advice of the drunken man by the wall.”

“But the latitude and the longitude,” said Terbut, with the quiet air of one playing a mate¹⁹.

“You see, *that*,” said Jorkens, “was what I couldn’t remember.”

Notes:

¹ the twopeny stamp on checks – in England all checks (usually spelt: cheques) must have a revenue stamp on them

² Jaffirs at 62 – stock at the price of £62 for one £100 share

³ Pearls to be had for the gathering – one can have as many pearls as one can gather

⁴ have a drop too much – take too much wine

⁵ Aden [eɪdn] – a seaport on the southwest tip of Saudi Arabia

⁶ Portugee (*irregular*) – Portuguese

⁷ half-wit (= half-witted) – weak-minded

⁸ to be in it – to be in the secret

⁹ the old proverb – the proverb is: “In vino veritas” (*Latin*) – “In wine is truth”

¹⁰ set about doing smth – start doing smth

¹¹ Well, there you are – a phrase, often used in a tone of triumph to show that the speaker was right (Russ.: Вот видишь!)

¹² go to pieces – go to ruin

¹³ Port Said [pɔ:t 'saɪd] – a seaport in the north-east of Egypt on the Mediterranean Sea

¹⁴ to go pretty slow on drinks – to be careful not to take too much alcoholic drink

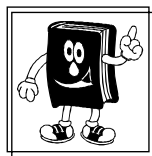
¹⁵ not the kind that you would count on meeting – not the sort of person that you would expect to meet

¹⁶ Got the stuff? (*slang*) – Have you got the money?

¹⁷ indeed – shows surprise, irony (Russ.: Как бы не так.)

¹⁸ baksheesh [bækʹʃiːʃ] – a tip in the Near East

¹⁹ the quiet air of one playing a mate – the quiet air of a person who knows he is dealing a crushing blow to his opponent; “to play a mate” – to win a game of chess



I. VOCABULARY

matter (v) (chiefly in interrogative, negative and conditional sentences) – be of importance

- ☐ It hardly **matters** at all.

pretty (adv) (*here*) – fairly, moderately

- ☐ The situation seems **pretty** hopeless.
- ☐ We have **pretty** well (= very nearly) finished the work.

point (n)

- (*here*) – chief idea of smth said, done or planned
 - ☐ miss (see) the point of a joke
 - ☐ I don't see your point (= don't see what you are trying to make clear).
- any small dot or mark on a surface
 - ☐ a full point (= a full stop)
 - ☐ a decimal point
- sharp end (of a pin, pencil, etc.)
- a detail, question, item
 - ☐ **Points** on which we agreed.
- purpose; use
 - ☐ There's no **point (not much point)** in doing that.

a point of view – an opinion

- ☐ I'd like to hear your **point of view** about it.

be on the point of (doing smth) – be about to do smth

- ☐ I was on the point of leaving when the telephone rang.

come to the point – pass over to the main topic

- ☐ I wish he would come to the point.

keep (stick or be) to the point – to speak directly referring to the subject

- ☐ Your answer **is not to the point**.
- ☐ Will you **keep to the point**, please?

point (v)

- (**to/at**) direct attention to; show the position or direction of; be a sign of
 - ☐ The needle of a compass points to the North.
 - ☐ The girl pointed her finger at the dog.
 - ☐ All the evidence points to his guilt.
- (**out**) show; call or direct attention to
 - ☐ **point out** a mistake
 - ☐ Can you **point (me) out** the man you suspect?
 - ☐ I must **point out** that delay is unwise.

hock (*AmE, slang*) = **pawn** (*BrE*) (v) – deposit (clothing, jewellery, etc.) as a pledge for money borrowed

- ☐ The medical student **pawned** his microscope to pay his rent.

rather (adv)

1. to some extent; somewhat
☐ I feel **rather** tired at the end of the long climb.
2. sooner, more willingly, preferably
☐ He likes coffee **rather** than tea at breakfast.

It is used in the verbal phrase “would rather” to express preference, choice or desire, and can introduce a comparative idea

- ☐ Which would you **rather** have, tea or coffee?
3. to a greater extent, more truly, more accurately
☐ It can be explained by his carelessness **rather** than by lack of knowledge.
 4. (*colloquial*) (in answers) most certainly, yes
☐ Would you like to come? **Rather!**

way (n)

1. method or plan, course of action
☐ This is the wrong **way** to do it (of doing it).
☐ The work must be finished in one **way** or another.
2. road, street, part or passage
☐ There is no **way** through.
☐ I'll buy some bread on my **way** home.
3. route or road used between two places or to a place; direction
☐ Our compass helped us not to lose our **way**.
☐ Look this **way**, please.
4. distance between two points
☐ The stadium is a long way off (from here).
5. characteristic method or manner of behaving, a habit or custom
☐ It's not his way to be mean.
☐ She has a winning way with the children.
☐ the American way of life

be (stand) in one's way – be an obstacle

- ☐ Tell the boy not to stand in my way.

be under way – be made

- ☐ Many large projects are under way in the European part of the country.

get out of the way – remove obstacles, make the road clear

- ☐ **Get out of my way**, or I can hurt you.

have a way with smb – be able to win the confidence and affection of people

- ☐ This little woman **had a way with** children.

“Where there is a will there is a way” (*proverb*).

sound (adj)

1. dependable; based on reason; prudent
☐ a **sound** argument (policy)

- ☐ Is he **sound** on national defence? (= are his views, etc., reasonable, wellgrounded?)
- 2. healthy; in good condition; not hurt, injured or decayed
 - ☐ **sound** fruit (teeth)
 - ☐ have a **sound** mind in a sound body (= have good mental and physical health)
- 3. thorough; complete
 - ☐ have a **sound** sleep
 - ☐ a **sound** analysis
- blurt (smth out)** (v) – tell smth (e.g., a secret) suddenly, on an impulse, without thinking
 - ☐ blurt out the truth (one's intention, plan)
- mind** (v) – take care of; pay attention to; remember; attend to
 - ☐ Who is **mind**ing the baby?
 - ☐ When Mr. Green was called up for the army, his wife had to **mind** the shop (= serve customers).
 - ☐ **Mind** the step (= remember that it is there).
 - ☐ **Mind** your head (as a warning to stoop, e.g., at a low doorway).
 - ☐ **Mind** the dog (= beware of it).
 - ☐ **Mind** your own business (= do not interfere in the affairs of others).
 - ☐ **Mind** (out), there's a bus coming.
 - ☐ **Mind** and do (= (colloquial) be careful to do what you're told).
- mind one's P's and Q's** be careful what one says or does.
- Mind you/Mind** used as an interjection meaning "Please note"
 - ☐ I have no objection, **mind you**, but I think it unwise.
(usually in polite requests, interrogative, negative and conditional sentences) object to; dislike; be troubled by
 - ☐ He doesn't **mind** the cold weather at all.
 - ☐ Do you **mind** if I smoke? (= Do you mind my smoking?)
– Yes, I do **mind** (= I object to that).
 - ☐ Would you **mind** opening the window (= will you please do this)?
 - ☐ Would you **mind** my opening the window (= would you object if I did this)?
 - ☐ I shouldn't **mind** a cup of coffee (= I should like one).
- Never mind**
 1. It doesn't matter.
 2. Don't worry about it.
- do** (v) (*here*)
 1. (with *can, could*) be able to use; be satisfied with; find sufficient
 - ☐ I think we **can do** with (= will need) two extra loaves today.
 - ☐ **Can** you **do** with cold mutton for lunch or would you like something hot?
 2. be good, satisfactory, or convenient, enough (for a purpose, for smb); answer a purpose
 - ☐ These shoes won't **do** (= are not strong enough) for mountain-climbing.
 - ☐ This room will **do** me quite well (= will serve my needs).
 - ☐ This will never **do** (= cannot be accepted or allowed)!
 - ☐ That will **do** (= be enough).

hand (n) (*here*) – a member of a crew

uneasy (adj) uncomfortable in body or mind; troubled or anxious

☐ have an **uneasy** conscience

☐ We grew **uneasy** at their long absence.

wages (n) – payment made or received (usually weekly) for work or services

The synonyms of the noun “wages” are “pay”, “salary”, “fees”. Note the difference between these nouns:

☐ In the Army men get their **pay**.

☐ In Britain workers take **wages** home every Friday.

☐ Office employees get their **salary** on a monthly or yearly basis.

☐ Lawyers and doctors get **fees**.

bound (for) (part adj) – ready to start, having started

☐ Where are you **bound (for)**? (= where are you going to?)

☐ The ship is **bound for** Finland.

turn (v) (cause to)

1. move round a point; (cause to) move so as to face in a different direction

☐ The earth **turns** round the sun.

☐ He **turned** his head (round) and looked back.

☐ She **turned** (to the) left.

☐ Please **turn** (= direct) your thoughts/attention/to something more important.

2. (cause to) change in nature, quality, condition, etc.; (cause to) become

☐ Frost **turns** water into ice.

☐ His hair **turned** grey.

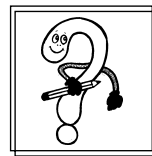
drop (v) (*here*) – lose (money, especially in gambling or a risky enterprise)

☐ He **dropped** 100 francs at the Casino last night.

run the show – manage, supervise the undertaking

shadier parts – disreputable parts

II. COMPREHENSION



Ex. 1. Answer the following questions:

1. What started the discussion at the club?
2. What opinions were given?
3. What was Jorkens' opinion?
4. Why did Jorkens have to go to a pawnshop?
5. What sort of man began talking to Jorkens after the latter came out of the pawnshop?
6. What information did Jorkens get from the drunken man?

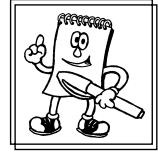
7. How did he get down to carrying out his plan?
8. Who accompanied Jorkens on his voyage?
9. What did the beach look like?
10. What did Jorkens and his companions do when they reached the bay?
11. Why was Bill unwilling to fill more than one pocket?
12. What had Bill read about?
13. When did they arrive at Aden and what did they do there?
14. Why did they need cash?
15. Where did Bill take his companions in Port Said?
16. Why did Jorkens join them?
17. What sort of place did they come to?
18. Why did the downstairs room remind Jorkens of "a trail of grain over grass leading up to a trap"?
19. What sort of man ran the show upstairs?
20. Why did Jorkens lose his temper and what blunder did he make?
21. What was the next thing Jorkens remembered?
22. What steps did Jorkens take to find his pearls?
23. Why wasn't he able to insist on his charges?
24. What's the end of the story?

Ex. 2. Translate the following passages into Russian.

1. *p. 140.* From "Some said memory didn't matter so much..." to "...by any amount of looking into the future."
2. *p. 141.* From "Well, it was this way..." to "...what was left of my gold pin into my tie."
3. *p. 141.* From "Well I jotted the latitude and longitude down..." to "...and had blurted the thing out."
4. *p. 141.* From "So I came to Aden..." to "...who they said would do very well."
5. *p. 141.* From "And at last we got there..." to "...all out of pure kindness."
6. *p. 142.* From "I shall never forget..." to "...how much that was of solid pearls."
7. *p. 142.* From "Well, of course there was nothing to do..." to "...a fear he had of growing too rich."
8. *p. 142.* From "And another thing he was very keen on..." to "...something a bit frightening about all that wealth."
9. *p. 143.* From "In little more than a fortnight..." to "...but Bill knew how to get some."
10. *p. 143.* From "Anyway we came to the house..." to "...than I'd been warned against."

11. p. 144. From "The man's style irritated me." to "...in quite a funny small voice."
12. p. 144. From: "I never saw Bill or the Portugee again." to "...I was never able to see."

III. WORD STUDY



Ex. 3. Translate all Vocabulary entries and examples.

Ex. 4. Give synonyms or explain in your own words the following:

to look forward; to put a name to smb; pretty good information; ruefully; to observe; barely; to have a secret; mind you; to head for; to fancy; queer; a sailor; to alter; perfectly truthful; to brighten one's memory; peculiar; entirely; a curious thing; reasonable; to be frightened; a fortnight; terror; to get hold of smb; to turn up; small voice; to question.

Ex. 5. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. And at that Jorkens *stepped in*. 2. No, memory *was the thing*, he said; he *could have made more* by a good steady memory than *by any amount of looking into the future*. 3. I remember waiting till it was dark one winter's evening, so as to get to the pawnshop *decently unobserved*. 4. That *put* the financial position *on a sound basis again*. 5. What I was looking for was three sailors; I fancied *we could do with that*. 6. I *saw his point*. 7. The Portugee was quietly filling his pocket, but *with an uneasy ear taking in* all Bill's warnings. 8. The three of us took cabins on a large ship *bound for* London.

Ex. 6. Replace the italicized parts of the sentences with words and phrases from the text.

1. *The most important thing*, he believed, *was a good memory*. 1. I *hastily wrote down* the latitude and longitude and *gave much thought* to what he had said. 3. I was convinced that the man *had not told me a lie (could be trusted)*. 4. At last we reached a *very small* bay with a white beach. 5. Bill *couldn't be kept from playing cards*. 6. The man *was extremely anxious* to win a considerable sum of money *by playing cards*. 7. I personally *didn't care to play cards*, but I

didn't want to let my friends go by themselves. 8. An unpleasant-looking man was in charge of the downstairs room. 9. "Got the money?" the Greek asked curtly, this made me angry. 10. He lost consciousness in the street.

Ex. 7. Fill in the blanks with prepositions or adverbs.

1. I thought his proposal ... a lot before I made the final decision. 2. When we came ... that harbor we decided first to go ashore and to look ... while the others preferred to stay ... board. 3. We all recognized the man at once but we could not put a name ... him. 4. The ship turned homeward ... France and ... little more than an hour it was completely ... our sight. 5. What port is this ship bound ... ? 6. Though they tried to interrupt him several times, he stuck ... his point during the whole conversation. 7. Has he altered his mind ... this question? 8. Both men looked Spanish ... me, though they said that they came ... Germany. 9. There was something strange ... the whole situation. 10. I said that quite ... a guess but it turned ... to be right. 11. He used to be quite rich but he didn't take ... our warnings about dealing ... such sort ... people and soon he went ... pieces. 12. To be successful in business you should learn to look ... and to watch closely what is going ... you. 13. The mother asked her neighbours to keep an eye ... her children during her absence. 14. He looked ... each of us ... turn ... the air of contempt. 15. This staircase leads ... the upstairs rooms which have not been occupied ... years.

Ex. 8.



Find in the text the following expressions. Use them in the sentences below.



Внимательно наблюдать; действительно (на самом деле); вот как это случилось; короче говоря; ломбард; прислоняться (к); выболтать; бросить якорь; мельчайшие подробности; помножить (на); возбуждать подозрения; каюта; мы можем себе это позволить; незаметно положить в карман; ставки; по очереди; кивнуть; выйти из себя; вытащить горсть; ничего общего с ...; шишка на лбу; не говоря уже о...; прервать молчание; опознать; клясться; подкладка.

1. Это не имеет ничего общего с темой нашего разговора. 2. Мы думали, он умеет хранить секреты, а, на самом деле, он очень скоро проболтался. 3. Короче говоря, он очень быстро вышел из себя и всё испортил. 4. Вот уже в течение нескольких лет я внимательно наблюдаю за ним и знаю мельчайшие подробности его карьеры. 5. Не прислоняйтесь к этой стене: её только что покрасили. 6. Он незаметно положил в карман деньги

и вышел из магазина. 7. Если вы помножите длину этого зала на его ширину, вы узнаете его площадь. 8. Он ничего не сказал, просто кивнул головой. 9. Все видели вора и без труда опознали его. 10. Он оставался совсем без денег, и поэтому ему пришлось заложить вещи в ломбарде. 11. У этой куртки теплая подкладка, поэтому ты можешь носить её зимой. 12. Чтобы не возбудить подозрения, они решили не выходить из каюты. 13. Мы решили бросить якорь и сойти на берег. 14. Мы ничего не говорили в течение нескольких минут, но потом кто-то прервал молчание. 15. Они достаточно состоятельные люди, чтобы позволить себе это. 16. Они клялись, что никого не видели прошлой ночью. 17. После драки у него была большая шишка на лбу, не говоря уже о синяке под глазом.

B Translate the sentences into English paying special attention to the use of past tenses.

1. Прислонившись к стене, стоял высокий мужчина, которого я никогда прежде не встречал. 2. Вероятно, он годами хранил этот секрет, и вот однажды он выпил лишнего и выболтал всю тайну. 3. Всё, о чем мне рассказал незнакомец, было более, чем правда. 4. После того, как мы расплатились с нашим помощником и заплатили за каюты, у нас не было достаточно наличных денег, однако Билл сказал, что он знает, как их достать. 5. Мужчина наверху был тоже греком, но не из тех, кого бы вы ожидали встретить; он казался хуже тех, против кого меня предостерегали. 6. Человек, которого я никогда прежде не встречал, разговаривал с полицейским. 7. Мы обошли весь дом, и я не мог сказать ни о том, что произошло, ни о том, где это произошло, в то время как грек клялся, что вообще ничего не произошло. 8. Я так и не смог узнать, каким образом они изменили (обстановку).

Ex. 9. Translate the sentences, paying special attention to the meaning of the words and phrases from the Vocabulary.

1. They paid a *fee in* goods or labour in order to use the land and raise a few cattle. 2. As far as *wages* were concerned he was not a man to throw away his money. 3. His mother *made it a point to* attend all the ball games when her son was playing. 4. "I know what it means." Her face *turned* to stone. 5. When James Cameron broke the news to Peggy, she was dismayed. "We don't know anything about *running* a boardinghouse, James." 6. You seem to be under the mistaken illusion that the men in the White House actually *run* the country. 7. We're going to have to do this the old-fashioned "*way*". 8. "How'd you know that?" his father asked. "I read it," Tim said. "That's *pretty* amazing, son," he said, and he put his hand on his shoulder, giving it a squeeze. 9. They do that all the

time. Hit the fence, take a shock. They never seem *to mind*. 10. He paced the living room, *pointed to* the monitors. 11. Arnold knew there was *no point* in antagonizing Nedry while he was working. 12. They passed two motion sensors, and Grant noticed with some *uneasiness* that the sensors were still not working, nor were the lights. 13. It was Wu's deepest perception that the park was fundamentally *sound*, as he believed his theory was fundamentally *sound*.

Ex. 10. Translate the following using “*have (nothing) to do with*”.

1. Вы переверачиваете страницу и видите что-то совершенно иное, что не имеет никакого отношения к жемчугу... 2. Ваше замечание никак не связано с обсуждаемым вопросом. 3. Джон не хотел иметь дела со своим братом, который его предал. 4. Я тут ни при чем. Это, очевидно, какое-то недоразумение. 5. В дальнейшем выяснилось, что он не причастен ко всей этой истории.

Ex. 11. Translate the following using “*a (little) bit*”.

1. Давайте подождем немного. 2. «Вы устали?» «Ничуть.» 3. Она слегка смутилась и покраснела. 4. «Хотите воды?» «Чуть-чуть.» 5. Во всем этом богатстве было что-то немного устрашающее. 6. Я нисколько не сержусь на вас, я просто разочарована. 7. Это задание было немного сложнее остальных, однако он не справился с ним. 8. «Мы опоздали?» «Да, немного.»

Ex. 12. Translate the following using one of the given adjectives: “*empty, vacant, blank, free*”.

Вакантная должность; пустынная улица; чистый лист бумаги; пустая коробка; свободное место; свободная комната; пустая комната; чистый бланк; отсутствующий взгляд; пустой взгляд; бесплатное обучение; свободное время; пустое купе; свободное купе.

Ex. 13. Choose and insert the correct word or verb-adverb combination in the proper form.

turn away – turn down – turn off – turn out – turn up



“*turn up*”

a) appear, arrive

☐ He promised to come but he hasn't **turned up** yet.

b) light up

☐ The lights in the station seemed **to torn up**.

“turn away” (cause to) – turn in a different direction; refuse to look at, welcome, help, etc.

- ☐ She **turned away** in disgust.

“turn down”

- a) reduce (the flame of a lamp, the gas, etc.)

- ☐ **turn down** the lights

- b) refuse to consider (an offer, a proposal, the person who makes it)

- ☐ He asked Sally to marry him but she **turned** him **down** (**turned down** his proposal).

“turn off” – switch off

- ☐ **turn off** the water (lights, radio)

“turn on” – switch on

- ☐ **turn on** the lights (radio)

“turn out”

- a) extinguish by turning a switch or tap

- ☐ Please **turn out** the lights (gas-fire) before you go to bed.

- b) expel

- ☐ Why did they **turn** him **out**?

- c) prove to be

- ☐ He **turned out** an excellent actor.

1. The sight was sickening and I 2. The manager ... his request for a day off. 3. I waited half an hour for my friend, but he didn't 4. Although it looked like rain this morning, it ... to be a fine day. 5. Shall I ... the radio or are you still listening to it? 6. Please turn the TV ... , the baby is sleeping. 7. He didn't pass the exams and was turned

hard – hardly



“hard” means “difficult, not easy”

“hardly” means “only with difficulty”

used with *“any”*, it means “very little”

used with *“ever”*, it means “very seldom”

1. You may ... believe me – but it was all I could do to get Bill to fill one pocket. 2. The one who works ... has little fear of failing an exam. 3. The life of an inventor used to be very He had ... any time to waste. 4. She was so tired that she could ... stand. 5. He spoke too fast and it was ... to understand him. 6. I ... ever use my telephone because it is often out of order. 7. It was ... for her to admit that her son was a failure. 8. This young singer is trying ... to be popular with the public.

Ex. 14. Give words of the same root in Russian. Compare the meanings.

Pearl, club, check, business, memory, information, financial, secret, fortune, lottery, cabin, terror, energy, police, identify, mate.

Ex. 15. Form verbs from the adjectives below and use them in sentences, as in the model.

Model thick – thicken – The cook thickened the soup.

Bright, soft, sweet, sick, loose, deaf, dark, tight, flat, wide.

Ex. 16. Paraphrase the following sentences, using a noun with the suffix “-ion (-ation, -tion, -sion)” instead of a verb. Make other necessary changes.

1. We had to swim back to the ship, which reasonably explains it, but it wasn't Bill's reason at all. 2. I don't see how these two events are connected. 3. What did they finally decide to do about the arrangement? 4. We were greatly impressed by everything we saw at the exhibition. 5. I am not much good at introducing people. 6. How did you finally solve the problem? 7. What would you suggest in connection with the coming holiday? 8. How long did they discuss the question? 9. I knew that he saw me but he didn't show that he recognized me. 10. Can you describe his stamp collection in detail? 11. He was fully determined to win the game.

Ex. 17. Study the following chart. Paraphrase the sentences given below and translate them.

<i>whatever</i>	все что; что бы ни	– anything that
	какой бы ни; что бы ни;	– no matter what
	независимо от того, что	
	любой, какой бы ни	– any
	совершенно	– at all

1. And it was a long, long time before we came to Carrappas beach, or **whatever** it was. 2. You'd better keep your promise **whatever** happens. 3. The man can be fully trusted, there is no doubt about it **whatever**. 4. **Whatever** reasons she may give, they can only be excuses. 5. **Whatever** she wore, was in good taste. 6. **Whatever** the difficulties, he never complained. 7. You may say **whatever** you like about her, she doesn't care. 8. Everybody voted in favour of the proposal, there was no objection **whatever**. 9. He gave all his attention to **whatever** he was doing.

Ex. 18. Translate the following sentences using “*whatever*”.

1. **Чем бы** он **ни** занимался, он всегда доводит дело до конца. 2. **Каковы бы ни** были ее сомнения, это не должно повлиять на ее решение. 3. **Что бы ни** случилось, вы можете быть уверены, что он не потеряет голову. 4. У них не было **никаких** сомнений, что опыт пройдет успешно. 5. На переговорах надо отстаивать свою точку зрения **независимо** от того, какую позицию займет другая сторона в этом вопросе. 6. Ему придется принять их условия, **каковы бы** они **ни** были. 7. Пьеса, к сожалению, не произвела на нее совершенно **никакого** впечатления.

Ex. 19. Complete the following, using the correct form of the Infinitive. Translate the sentences.

STUDY

He	seems*	to read a lot. (His knowledge is/was surprising.) to be reading something funny. (He is/was smiling all the time.) to have read the letter already. (He looks/looked sad.)
	seemed*	to have been reading since morning (for a whole day). to be given information regularly. to have been told the news.

* “*Seem*” – казаться, представляться; по-видимому; похоже.

1. You always seem (leave) your things all around the place. 2. He seems (choose) books for a whole hour. 3. She didn’t seem (look) at me but at somebody behind. 4. The pearls seemed (go) down to about six or eight inches on to a hard gray sand. 5. They seem (use) this method for years. 6. She heard the remark, but she didn’t seem (hurt). 7. Bill seemed (read) of men who had come by big fortunes. 8. He seems (wear) the same suit the whole year. 9. The letter doesn’t seem (reach) him. 10. Why did he rush away so suddenly? He seems (have) some business to attend to.

Ex. 20. Paraphrase the following sentences, using the constructions with the verb “*seem*” according to the model. Translate the sentences. (For reference see the chart in Ex. 19.)

Model

1. It seems that she knows everything about it.
She *seems to know* everything about it.

2. He apparently did not know it.
He *didn't seem to know it*.

1. He was apparently enjoying the concert. 2. It seemed that she had never tasted this fruit. 3. It seemed that he had lost interest in the subject. 4. It seemed that there was no risk in asking him the question. 5. It seemed that the house hadn't been lived in for a long time. 6. It doesn't seem that customers are served here properly. 7. Apparently he was particular about his food. 8. It seems that he had been collecting stamps since he was a boy. 9. It seemed that they were all talking at once. 10. It seemed that the job was risky. 11. It seems that you have been working hard lately. 12. When he looked at you it seemed that his eyes lit up and the blood paled in his face.

Ex. 21. Translate the following sentences using the constructions with the verb "seem". (For reference see the chart in Ex. 19.)

1. Его родители, по-видимому, живут здесь давно. 2. Все, казалось, было в полном порядке. 3. Кажется, ее брат копит деньги на автомашину. 4. Похоже на то, что этот факт уже был упомянут. 5. Она, кажется, очень привередлива в еде. 6. У нее, по-видимому, хороший вкус. 7. Я что-то не помню вас. 8. Врач не сразу ответил. Казалось, он подыскивал нужные слова. 9. Похоже на то, что они использовали эти сведения. 10. По-видимому, он умеет работать с людьми. 11. Похоже на то, что он опять не сдал экзамен. 12. Он не слушал докладчика, так как, по-видимому, его не интересовала эта тема.



IV. SPEECH PRACTICE

Ex. 22. Memorize the following proverbs, sayings and idiomatic expressions and use them in retelling and discussing the text.



1. A land flowing with milk and honey. – *Земля, текущая молоком и медом. Кисельные берега и медовые реки.*
2. A light purse is a heavy curse. – *Легкий кошелек – тяжелое проклятие. Хуже всех бед, когда денег нет.*
3. Drunkenness reveals what soberness conceals. – *Что у трезвого на уме, то у пьяного на языке.*

4. Money is a good servant, but a bad master. – *Человек должен распоряжаться деньгами, а не деньги человеком.*
5. To roll in money. – *Купаться в деньгах. Денег – куры не клюют.*

II

1. cast (come to; drop) anchor – [отдать якорь] бросить якорь, обосноваться, устроиться; расположиться;
weigh anchor – [сниматься с якоря] возобновить прерванную работу;
2. on the beach – 1) «на берегу», без работы (обычно о моряке);
2) без денег, на мели;
3. long chance – риск, сомнительный шанс;
take one's chance(s) – воспользоваться случаем, попытаться счастья;
4. bad/ill fortune – несчастье, неудача, невезение;
good fortune – удача, счастье, везение, счастливый случай;
5. if my memory does not fail me; if my memory serves me right; unless my memory plays a trick on me – разг.: если память мне не изменяет;
refresh one's/smb's memory – освежить свою (или чью-либо) память, напомнить себе (или кому-либо)

Ex. 23. Retell the story according to the following plan using the words and expressions given below.

1

A talk about memory

put a name to; start one talking; play tricks; matter much; look forward (look into the future); watch closely; step in; steady memory; make millions.

2

Jorkens meets a man near the pawnshop

it was this way; to cut a long story short; hock the pearl; get to the pawnshop; unobserved; unscrew (off); ruefully; stick back; lean against; in a lazy sort of way; jot down (on); think the thing over; perfectly genuine; a drop too much; blurt out.

3

Jorkens takes the advice

start on a journey; begin looking about; look for; could do with; queer; half-wit; would do very well; something to do with; treasure; on board; the rest of; go ashore; slip out; tiny; sail toward.

4

The promised beach

tiny bay; white beach; shut off (by, from); fifty yards long; cast anchor; crunch; the size of large peas; be composed of; current; must have idly gathered

(flung); fill; a curious thing; reasonable explanation; what's it worth; at a guess.

5 *Bill is filled with fear*

come by big fortunes; go to pieces; take in with an uneasy ear; warnings; a bit frightening; wealth; one more load of pearls; up anchor.

6 *The boat sails homeward*

fortnight; safe; in a quiet way; wake suspicion; wages; take cabins; a ship bound for; come to Port Said; sail on next morning; not to have much ready money left; go slow on drinks; gambling; can afford; go ashore; trust out of sight; be keen to make a hundred pounds; alter one's mind; terror; get hold of; keep an eye on; drop.

7 *The travellers come to a gambling den*

stake; downstairs; remind one of; trap; run the show; upstairs; count on meeting; warn against; nod; snap; irritate; lose one's temper; pretty angry; bring out; handful; gleam; in a small voice.

8 *Jorkens recovers consciousness*

nothing to do with; out of depths of silence; over again; not to bring any meaning; steady oneself; faint in the street; lump on one's forehead; not to mention; taste; blurt out; unconscious.

9 *The end of the story*

find trace of; identify; the downstairs room; the upstairs room; swear (by); make the change; withdraw the charges; lining; get the pearl fitted (onto).

Ex. 24.

1. Say how the beginning to Jorkens' adventure was put.
2. Describe the travellers' voyage to the promised beach.
3. Speak on the events following the traveller's arriving at Port Said.

Ex. 25. Topics for discussion and essays.

1. Discuss the importance of a good memory. Do you think memory is more important than wisdom and foresight?
2. What would have happened if Jorkens had not accompanied his friends to the gambling den?

3. Would Jorkens have been safe had he continued on his voyage with his friends?
4. How would Jorkens have spent the money if he had succeeded in getting to London without being robbed?
5. Why was Bill unwilling to take all the pearls he could carry? Do you think he was right or wrong?
6. What makes people go to a pawnshop?
7. Speak on gambling.

Ex. 26. Render the following text in English.

Недавно под броскими (sensational) заголовками «Один шанс на миллион» газеты и радио сообщили об удивительном мужестве 28-летнего англичанина Уильяма Хонивилла, упавшего ночью за борт (fall overboard) пассажирского лайнера «Вaal» в сотне миль к северу от Канарских островов (Canary Islands).

В четвертом часу ночи Уильям вышел на корму (stem). Закурив, он устроился на бухте троса (coil of rope) и просидел здесь немногим более часа. Когда часы показывали 4.30 утра, он поднялся и шагнул ... за борт (step overboard). О происшедшем Хонивилл рассказал потом следующее.

«Первой реакцией после падения в море было – скорее догнать (overtake) корабль. Но «Вaal» был уже далеко. Я продолжал мерно плыть брасом (breast-stroke). Море было спокойно и, может быть, чуть холоднее, чем нужно. Ориентироваться мне было не по чему (There was nothing to help me to find my bearings). Я решил плыть в сторону ушедшего теплохода – конечно, не с целью догнать его, а просто чтобы не стоять на месте (just for the sake of moving).

Тихонько гребя, я стал прикидывать (figure out), что происходит сейчас на борту. Соседи по каюте (cabin mates) вряд ли хватятся меня (to have noticed my absence). Значит только в десять, когда стюард (steward) постучит в дверь, приглашая к завтраку, они могут заметить, что меня нет. Если не заметят, моя песенка спета (I'm done for).

Немного позднее в мою голову закралась (creep in) мысль об акулах. Это было уже действительно неприятно. Я стал двигать руками быстрее. Мне вспомнился рассказ одного школьного приятеля. Ему пришлось однажды плыть около четырех часов, борясь с волнами, и он спасся только благодаря своему упрямству (stubbornness). Надо сказать, по характеру я тоже не самый сговорчивый человек (I don't change my mind easily), а коль скоро мне втемяшилось в голову остаться жить (I got it into my head that I was going to survive), я решил, что буду сопротивляться (I shall not give in) пока хватит сил.

Ровно в полдень (по моим часам) примерно в миле от себя я увидел пароход. Он на всех парах (at full speed) шел мимо. Я начал махать рукой и кричать изо всех сил (shout as loud as I could). Но это было равносильно тому, как если бы я «голосовал» автобусу, находясь от него за две улицы (raise your hand to be picked up by a bus two blocks away).

К двум часам я начал ощущать усталость. Только тут я обратил внимание на то, что плыву в туфлях. Подумав, я решил остаться в них – какой смысл раздеваться? К четырем часам я почти перестал грести (moving my arms), но всё же оставался на плаву (remain afloat).

Когда я увидел приближающийся ко мне теплоход, я вначале принял его за галлюцинацию. И действительно пароход на всех парах мчался мимо, всего в ста метрах от меня. Ни одного человека на палубе... Ну, конечно, «файв-о-клок» – священный пятичасовой чай!

На лайнере о пропаже пассажира хватились (realized a passenger was missing) только через четыре с половиной часа. Судно легло на обратный курс (changed its course and was going back). Начался поиск. Хонивилла обнаружили в океане через одиннадцать с половиной часов. С лайнера выслали спасательную шлюпку (life-boat).

– Добрый день, чудесная погода сегодня! – произнес сведенными губами Уильям (William was hardly able to move his lips), когда его подняли на борт, и без сознания рухнул на палубу (collapsed on the deck).

(From "Speak Good English " by L.S. Golovchinskaya)

Ex. 27. Read the poem. You may cite it to support your point when discussing the story.

Langston Hughes

Dreams

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

THE SELFISH GIANT

by Oscar Wilde

WILDE, OSCAR FINGAL O'FLAHERTIE WILIS (1854–1900) was born in Dublin, and educated at Trinity College, Dublin.

As a student at the University of Oxford, he excelled in classics, wrote poetry, and incorporated the Bohemian life-style of his youth into a unique way of life. At Oxford Wilde came under the influence of aesthetic innovators such as English writers Walter Pater and John Ruskin. His rooms were filled with various objects d'art such as sunflowers, peacock feathers, and blue china.

Wilde's first book was Poems (1881). Thereafter he devoted himself exclusively to writing.

In 1895, at the peak of his career, Wilde became the central figure in one of the most sensational court trials of the century. The results scandalized the Victorian middle class; Wilde was convicted of sodomy and sentenced in 1895 to two years of hard labor in prison, he emerged financially bankrupt and spiritually downcast. He spent the rest of his life in Paris.

Wilde's most distinctive plays are the four comedies "Lady Windermere's Fan" (1892), "A Woman of No Importance" (1893), "An Ideal Husband" (1895), and "The Importance of Being Earnest" (1895), all characterized by remarkably witty dialogue. Wilde, with little dramatic training, proved he had a natural talent for stagecraft and theatrical effects and a true gift for farce. The plays sparkle with his clever paradoxes.

Every afternoon, as they were coming 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 like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore 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 the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

"What are you doing here?" he cried in a very gruff voice, 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 care 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, but 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 people 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 up the grass with her 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 chimney-pots down. "This is a delightful spot," 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 and round the garden as fast as he could go. He was dressed in grey, and his breath was like 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 the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. "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 linnet 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 ceased roaring, and a delicious perfume came to him through the open casement. "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 arms gently above the children's heads. The birds were flying about and twittering with delight, and 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, and he was wandering all round it, crying bitterly. The poor tree was still covered with frost and snow, and 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, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever." He was really very sorry for what he had done.

So he crept downstairs and 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 the garden became winter again. Only the little boy did not run for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole 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, and the birds came and sang on it, and 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, and with them came the Spring.

"It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall.

And when the people were going to market at twelve o'clock they found the Giant playing with the 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 bid¹ him good-bye.

"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 the Giant grew very old and feeble. He could not play about any more, so he sat in a huge arm-chair, and watched the children at their games, and admired² 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 wonder and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden 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 had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened 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 hath³ dared to wound thee⁴?"

For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

"Who hath dared to wound thee?" cried the Giant; "tell me, that I may take my big sword and slay him."

"Nay,⁵" answered the child, "but these are the wounds of Love."

"Who art⁶ thou⁷?" said the Giant, and a strange awe 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, to-day 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.

Notes:

¹ bid (v) bade/bid, bidden – say a greeting or good-bye to smb

² admire – see Verbs of Liking and Disliking p. 182

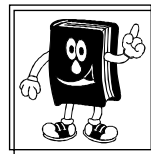
³ hath [həθ] (устар.) – 3 л. ед. ч. Present simple от **to have**

⁴ thee [ði:] (устар. и поэт.) – косв. падеж от **thou** – тебя

⁵ nay [neɪ] (устар.) – нет

⁶ art (устар.) – 2 л. ед. ч. Present Simple от **to be**

⁷ thou [ðaʊ] (устар. и поэт.) – 2 л. ед. ч. **you**



I. VOCABULARY

break out (esp. of something bad) – begin suddenly

❑ War **broke out** when nobody expected.

break out into/in tears – start crying suddenly

❑ I was so sad that I **broke out into** tears.

break out in something – become covered with smth such as a rash, a cold sweat or pimples

❑ When I eat chocolate, I **break out** in pimples.

break out (of) – escape from, force one's way out of a place

❑ They **broke out** of prison last night.

bear (v) bore, borne/born

1. produce (a crop, fruit, or other product)

❑ The tree **is bearing** a lot of pears this year.

2. suffer without complaining

❑ She **bore** the pain with great courage.

3. (with *can* in questions and with negative words) great dislike

❑ I can't **bear** strong coffee.

bear fruit – yield results; give (literal or figurative) fruit

❑ His plan didn't **bear** fruit.

bear in mind – remember; consider something or someone; keep in mind

❑ There are so many questions **to be borne** in mind.

wander (v) [ˈwɒndə] – move about (in an area) without a fixed course, or an aim

❑ The lost child was **wandering** (about) the streets.

❑ (fig.) His mind began **to wander** (= to become confused).

care (v)

1. be worried, anxious, or concerned (about) smth

❑ When his dog ran away, Alan didn't seem **to care** at all.

2. like, want

❑ Would you **care** to visit us this weekend?

care for somebody / something – take care; look after

❑ He is very good at **caring** for sick animals.

care about somebody / something – have feelings for someone or something; love or respect somebody/something

❑ Bob really **cares** about the welfare of the family.

care nothing about somebody / something – have no feelings at all about someone or something

❑ Janes **cares** nothing about John.

cease (v) – stop (esp. an activity)

- ☐ At last they **ceased** walking.

branch (n) – an armlike part of something, esp. a tree

- ☐ a **branch** of a tree; a **branch** railway

- ☐ (fig.) Our company has **branches** in many cities.

branch (v) – become divided into or form branches

- ☐ Take the road that **branches** off to the right.

branch off – move off in a new direction

- ☐ The road **branches off** here and goes on to the next town.

branch out – reach out or spread out

- ☐ As the tree grew, it **branched out**.

reach (v)

1. arrive at; get to

- ☐ They **reached** London on Thursday.

2. be able to touch something by stretching out a hand or arm.

- ☐ “Can you **reach** that apple on the tree?” “I’m not tall enough **to reach** it.”

reach an agreement / accord – agree on smth, esp. after much discussion

- ☐ We were finally able **to reach an agreement** with them.

reach an understanding – reach a compromise with smb

- ☐ I spent an hour trying **to reach an understanding** with Tom.

bend (v) bent

1. curve; bow

- ☐ You could never **bend** that steel bar with your hands.

2. kneel, stoop, bow

- ☐ Martin **bent** to look through the keyhole in the door.

3. agree, submit, yield

- ☐ He had **to bend** under the pressure from the board of directors.

4. suppress; influence

- ☐ The President was accustomed **to bending** all his people to suit his will.

bend one’s mind (to) something – direct one’s efforts

- ☐ He **bent his mind to** the job.

steal (v) stole, stolen

1. take (what belongs to another person) without any right

- ☐ She used **to steal** money from her father’s drawer.

2. move secretly and quietly

- ☐ He **stole** out of the house without anyone seeing him.

steal a kiss – kiss someone quickly, without permission

stretch (v)

1. extend, straighten to full length

- ☐ He **stretched** (himself) out in front of the fire.

2. make or become wider or longer, expand

- ☐ I can’t wear that sweater because it’s **stretched** out of shape.

fling (v) flung – throw violently or with force

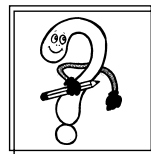
❑ Don't **fling** your clothes on the floor, hang them up.

fling oneself at someone – throw oneself at someone

❑ Tom **flung himself** at the bandit.

fling one's arms round a person's neck – throw one's arms round smb's neck

II. COMPREHENSION



Ex. 1. Answer the questions.

1. What kind of garden did the Giant have?
2. Why did the children like to play there?
3. How did the Giant behave after his return?
4. What happened when the Spring came?
5. Could the Giant understand why the Spring was so late?
6. What did the Giant hear and see one morning?
7. Why was it still winter in one corner of the garden?
8. What did the Giant determine to do?
9. What was his attitude to the children after that?
10. Why did the Giant long for the little boy?
11. What marvellous sight did the Giant see one winter morning?
12. What were his feelings?
13. How did the story end?

Ex. 2. Find Russian equivalents to the following expressions from the text.

Flowers like stars; delicate blossoms; rich fruit; in order to listen; had to say; determined to return; put up a notice-board; wander round the walls; slip back into the garden; invite to stay; wrapped in furs; blow down; breath like ice; lie awake; delicious perfume; open casement; branches of the tree; have the children back; top of the tree; knock down; stole up behind him; the trees broke into blossom; left sad; grew feeble; rubbed his eyes; fruit hung down from the branches; grew red with anger; wound; slay; strange awe; knelt before the little child.

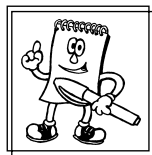
Ex. 3. Translate the following sentences from the text.

1. Peach-trees broke out into delicate blossoms of pink and pearl. 2. Peach-trees bore rich fruit. 3. He had been to visit his friends. 4. A beautiful flower

slipped back into the ground again and went off to sleep. 5. The North Wind roared all day about the garden and blew the chimney-pots down. 6. Every day for three hours he rattled on the roof of the castle. 7. The Hail ran round the garden as fast as he could go. 8. The music sounded so sweet to the Giant's ears. 9. It was so long since he had heard a bird sing in his garden. 10. The trees were waving their arms gently above the children's heads. 11. A little boy was wandering all round the tree, crying bitterly. 12. The Giant stole up behind the boy and took him gently in his hand. 13. In the evening the children came to the Giant to bid him good-bye. 14. Suddenly the Giant rubbed his eyes in wonder and looked. 15. Downstairs ran the Giant in great joy. 16. The Giant longed for his first little friend.

Ex. 4. Translate the following passages.

1. p. 164. From "Then the Spring came, and all over the country there were..." to "...invited the North Wind to stay with them, and he came."
2. p. 165. From "He saw a most wonderful sight. Through a little hole..." to "...but the boy was too tiny."



III. WORD STUDY

Ex. 5. Translate all the Vocabulary entries and examples.

Ex. 6. Paraphrase or explain in your own words the meaning of the following words and phrases.

Conversation was limited; pass by; determined to return; cry bitterly; arrived; lovely scene; a gruff voice; wave; people were pleased; was wicked; delicate blossoms; heart melted; sang sweetly; trespassers will be prosecuted.

Ex. 7. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. The children *had crept* in the garden.
2. The children now had *nowhere* to play.
3. The Giant was *lying awake* in bed.
4. The Wind ceased *roaring*.
5. The Tree *bent* its branches down as low as it could.

6. His breath was *like ice*.
7. The trees were waving their *arms* above the children's heads.
8. Every afternoon, when school *was over*, the children came and played in the garden.
9. They came to the Giant *to bid* him good-bye.
10. He could not play any more, so he sat in a *huge* armchair.
11. I will *knock down* the wall.
12. It certainly was a *marvellous* sight.
13. Only the little boy did not see the Giant *for* his eyes were full of tears.
14. He did not hate the Winter now, for he knew that it was *merely* the Spring asleep.

Ex. 8. Choose a phrase from the list below that has the same meaning as the italicized phrase; translate the sentences into Russian.



Bear fruit; blossom; determine; gruff; wander; care about; care nothing about; wrap up; be sorry for; wrap up in; bear in mind; roaring; rattle; cease; aroma; reach; melt; frightened; stretch; fling; feeble; admire; hasten.

1. I was so upset that I was *moving along* the street without any purpose.
2. He *decided* to go at once.
3. They were so exhausted that they *stopped* working.
4. He was *afraid* of his coming examination.
5. It was getting dark and they *hurried* to leave the strange place.
6. You must *remember* your parents' needs when you make your decision.
7. We've had many good ideas, but none of them *has given results*.
8. After his serious disease he has become *weaker*.
9. The film was *a great success*.
10. The roses began *blooming* two days ago.
11. I *feel pity* for whoever marries him!
12. In spring ice and snow *become liquid* in the sun.
13. John said he wasn't really *worried* whether we won or lost.
14. He was *looking* at her *with pleasure*.
15. Although he has a *rough* manner, he is really very kind.
16. The father *had no feelings* at all about his own children.
17. The drops of the heavy rain *made noises* on the roof.
18. Ann *loves* to her children.
19. All the apple trees were in blossom and we felt their wonderful *fragrance*.
20. My wool coat *became too big* when I washed it.
21. I *got* the news only yesterday.
22. Keep your room tidy, don't *throw* your things *about*.

Ex. 9. Fill in the blanks with prepositions or conjunctions where necessary.



1. In the spring-time all the peach-trees broke ... delicate blossoms ... pink and pearl.
2. The children used to stop their games in order to listen ... them.
3. ... the seven years were over he had said all that he had to say.
4. The birds

did not care to sing in the garden ... there were no children. 5. Every day ... three hours the wind rattled ... the roof ... the castle. 6. The music sounded sweet ... his ears. 7. The children crept ... the garden ... a little hole in the wall. 8. The boy was small and couldn't reach ... the branches ... the tree. 9. He opened the door and went ... the garden. 10. The little boy did not run ... his eyes were full ... tears and he did not see the Giant. 11. He was very kind ... all the children. 12. He longed ... his little friend a lot. 13. He rubbed his eyes ... wonder and looked. 14. He saw a tree covered ... lovely white blossoms. 15. His face grew red ... anger when he came close ... the child.

B

Owing ... the uncertainty ... the weather, outdoor cafes are not a feature ... English life. Their place is partly filled ... pubs. Going ... pubs is as much an English custom as going ... cafes is a continental custom. Here one can get any form ... drink, from beer ... whisky. Many pubs also run a restaurant, and a food there is usually plain but ... good quality. Many businessmen are ... the habit ... having a lunch ... a pub ... their office. The English pubs provide a pleasant social atmosphere.

Ex. 10. Translate the sentences paying special attention to the meaning of the words and phrases from the Vocabulary.

1. It was not a bond that Raphaella was prepared *to break* and certainly not for a perfect stranger. 2. And then, the magic aura *broken*, he headed up Massachusetts Avenue to the Marathon where he would have to serve lamb to the lions of Cambridge. 3. Old football player that he was, he could recognize a tackle trying *to break through* to reach the quarterback. 4. They *took a break* for a dinner of C-rations and ran through it again. This time it was 59:30. 5. He *broke away* from her captor's grip. 6. Seconds later they *broke into* the hall where the hostages were lying on the floor. 7. George, now that you and Henry have your *cease-fire*, you're international heroes. 8. They flew so low that the gusts from the desert shook the planes *ceaselessly*. 9. Zvi's voice *broke*. He turned away and walked to the back of the plane. 10. Then he took a deep breath determined not *to break down* until he could convey what had happened. 11. The early *pangs* of conscience he felt now blossomed into full fledged qualms.

Ex. 11.

A

Find in the text and translate the following expressions.

Внезапно расцвести; слушать птиц; решить вернуться; собственный замок; грубый, хриплый голос; построить высокую стену; пыльная дорога;

жалеть; покрыть плащом; расписать серебром; стучать по крыше; перемена в погоде; прекратить завывание; прекрасное зрелище; прокрасться в сад; покачивать ветвями; дотянуться до ветвей; горько плакать; склонить ветви; растаять; испуганный; протянуть руки; обвить шею; злой; топор; пожелать доброй ночи; тосковать; состариться; любоваться; поспешить; посметь; меч.

B Translate the following sentences using the words and expressions from the text.

1. Зима расписала окна серебром. 2. Только к утру ветер прекратил завывание. 3. Дети испугались и убежали из сада. 4. Он подкрался сзади и обвил ее шею руками. 5. Великан вернулся в свой замок через семь лет. 6. Она протерла глаза и выглянула в окно. 7. Дождь стучал по крыше. 8. Ребенок ходил вокруг дерева и горько плакал. 9. Она никогда не забывает пожелать всем доброй ночи. 10. Его лицо покраснело от гнева. 11. Он огорчился, что дети посмели проникнуть в сад. 12. Они любовались деревьями, которые покрылись нежным цветом. 13. Его глаза были полны слез, когда он слушал щебетание птиц. 14. Он оделся и поспешил в сад. 15. Он выглянул в сад и увидел прекрасное зрелище. 16. Великан решил построить высокую стену. 17. Снег покрыл землю, как плащом. 18. Все ждали перемены в погоде. 19. Он увидел детей, играющих на пыльной дороге. 20. Снег растаял, и деревья внезапно расцвели. 21. Град и ветер сломали верхушку персикового дерева. 22. Деревья склонили ветви к земле и покачивали ими. 23. Он состарился и тосковал по своим друзьям. 24. Мальчик протянул руки к плодам, которые свисали с ветвей. 25. Дети перестали бояться злого великана. 26. Он был закутан в серые меха.

Ex. 12. Translate the following idiomatic expressions. Use them in the translation below.



Break out (in/into/of); bear fruit; bear in mind; care for; care about; care nothing about; branch off; branch out; wave away; reach (an agreement, etc.); bend one's mind; melt in one's mouth; steal a kiss; fling arms round.

1. Казалось, она заботится о детях с утра до вечера. 2. Он так предан своей работе, что я не вижу его целыми днями. 3. После долгих часов переговоров они достигли соглашения. 4. Очень трудно не расплакаться при таких обстоятельствах. 5. Мясо было таким нежным, что прямо

таяло во рту. 6. Усиленные тренировки приносят хорошие результаты. 7. Он был так напуган, что покрылся холодным потом. 8. Они совершенно не волнуются о благосостоянии общества. 9. Река ответвляется здесь к югу. 10. Она обхватила его руками за шею и заплакала. 11. Лев вырвался из клетки и убежал в джунгли. 12. Он сосредоточил все свои мысли на предстоящей операции. 13. Невозможно поверить, что он волнуется о сыновьях. 14. Я избегаю есть апельсины, так как после них я покрываюсь сыпью. 15. Он пытался поцеловать ее украдкой в саду. 16. Дерево стояло, широко раскинув ветви. 17. Мы спорили очень долго, но так и не смогли добиться взаимопонимания. 18. Пианист буквально отбарабанил пьесу, как будто куда-то спешил. 19. Пожар вспыхнул ночью, когда все спали. 20. Когда-то он помнил о своих обязанностях, а теперь ему наплевать на них. 21. Очень сложно прийти к компромиссу, когда у людей разные взгляды. 22. Он был погружен в свои мысли и ничего не замечал вокруг. 23. Каждый раз они отмахивались от его предложений и в конце концов проигрвали.

Ex. 13. Translate the sentences using the words and expressions from the Vocabulary.

1. Полиция решила как можно скорее поймать нарушителей и наказать их. 2. Девочка была маленького роста и не дотянулась до ветки, где висело яблоко. 3. Джон бросился к Мэри с букетом цветов, когда она вышла из дома. 4. Компания «МакДональд» имеет много филиалов во всем мире. 5. Мальчик боялся спуститься с дерева, поэтому старший брат согнул ветку как можно ниже. 6. Ему всё позволяли в детстве, и он вырос бессердечным и эгоистичным человеком. 7. Кто хоть раз бывал в Париже, тот никогда не забудет аромат его улиц. 8. Наши компаньоны не приняли нашего предложения. Вот почему мы не смогли прийти к соглашению и не подписали контракт. 9. Он прожил на острове среди великанов несколько месяцев, но потом украл лодку и сбежал оттуда. 10. Он встал, потянулся и достал книгу, которую мальчик швырнул на пол. 11. Мне действительно жалко Джейн: никто не заботится о ней. 12. Когда я иду в институт, моя мама выглядывает из окна и машет мне рукой. 13. Когда ребенка попросили прочитать стихотворение в четвертый раз, он его отбарабанил без всякого выражения. 14. Она боялась, что ребенок простудится, и закутала его в шерстяное одеяло. 15. Он терпел боль, пока не потерял сознание. 16. Собака была громадная и так страшно рычала, что мальчик покрылся холодным потом. 17. Я не выношу вкус теплого молока и вареной моркови. 18. Когда-то мы все восхищались этой музыкой. 19. Он не ухаживает за яблонями, и они перестали прино-

сать плоды. 20. Мэри увидела дом, в котором она выросла, и разрыдалась. 21. Джим был самым сильным парнем в деревне: он мог легко согнуть руками подкову. 22. Поезд прибыл в Оксфорд поздно вечером, поэтому мы пошли осматривать городок на следующий день. 23. Она посоветовала купить хорошую шерсть, которая после стирки не вытягивается. 24. Компания возбудила иск об убытках, причиненных пожаром. 25. Они плохо знали дорогу и долго блуждали в темноте. 26. Он всегда помнил тот день, когда впервые приехал в Зальцбург.

Ex. 14. Choose the correct expression from among those in brackets. Make up sentences of your own.

1. **to reach/come to/get to the point** (to understand the purpose of something; to be about to do something; to reach the most important thing one wants to say).
2. **to reach/to be at/come to a dead end** (to be at a stage where you cannot make further progress because of problems or difficulties; to fail to agree, to compromise, to settle a dispute; to finish the work).
3. **to reach/achieve one's end(s)** (to gain aim, purpose; to lose control and become angry; to have nothing to do in order to occupy one's time).

Ex. 15. Choose and insert the right word in the proper form.

to achieve – to reach



“to achieve” – to finish successfully; to gain aim, etc.

- ☐ He has achieved his aim. Now he runs a big company.

“to reach” – arrive at; to stretch out a hand for smth; to get to some place

- ☐ They will never **reach** London before dark.
☐ Money is not important when you **reach** my age.
☐ Have they **reached** an agreement yet?
☐ He **reached** for another cake.

1. He ... his ambition.
2. My keys have fallen down this hole and I can't ... them.
3. They soon ... a compromise.
4. He will never ... anything if he doesn't work.
5. We easily ... an understanding on most of the problems.
6. As a result of advertising, we ... a big increase in sales this year.
7. The ladder won't quite ... the window.
8. The shopkeeper ... for a packet of tea.
9. He ... recognition everywhere.

10. The noise ... our ears.
11. The news only ... me yesterday.
12. "Can you ... that apple on the tree?" "I'm not tall enough to ... it."

between – among



"between" – in the space dividing two people, places, times, etc.

- ☐ He seems not to know the difference **between** right and wrong.

"among" – in the middle of, surrounded by (when things are shared by more than two people)

- ☐ The noise was **among** the trees.

1. He is ... the best of our students.
2. We must choose ... these two proposals.
3. I was ... the crowd.
4. ... you and me, I think he is rather dishonest.
5. There is a difference ... these two words.
6. She's very keen on sport: ... other things, she plays tennis twice a week.
7. At the reception he found himself... the people he didn't know.
8. This dishwasher is the cheapest ... similar models.
9. Divide the money ... the five of them.
10. Divide the money ... the two of them.
11. Their house is hidden ... trees.

STUDY verbs of liking and disliking someone.

Core Verb	Positive	Negative
like	love, adore worship, idolize	dislike, hate can't stand, loathe
respect	look up, admire	look down on; despise
attract be attracted to	fancy	repel

- ☐ How do you **like** my new bicycle?
- ☐ They both **love** dancing.
- ☐ He **worships** the very ground she walks on, and she **adores** him.
- ☐ He **dislikes** going to the opera.
- ☐ I **hate** getting up in the morning.
- ☐ I **can't stand** working with people like him.

- ☐ I **loathe** lying and his dirty appearance **repels** me.
- ☐ One should **respect** other people's feelings.
- ☐ She always **looks up to** his father, she **idolizes** him.
- ☐ Stop looking in the mirror **admiring** yourself.
- ☐ I **despised** him for his cowardice.
- ☐ She **attracted** all the young men in the neighbourhood.
- ☐ They **were attracted to** him though he **looked down on** them.
- ☐ You may eat anything you **fancy**.

Ex. 16. Translate the sentences paying special attention to the verbs of liking and disliking.

1. "I want her to go home, to Germany." "But she'll never go. She *hates* the idea." 2. She bit into the ripe flesh of the peach and said: "I *adore* these peaches." 3. She always *looked down on* her husband's relations. 4. Jim's father *was respected* for his fairness. 5. She *likes* him but *does not love* him. 6. Every child needs someone *to look up to* and copy. 7. All his life, Jim *has been attracted to* success. 8. As the richest man in the town he *was respected* by everybody. 9. He couldn't have called me "darling" twice today, if he didn't still *like* me a little. 10. He did not *fancy* nurses fussing about him, and the dreary cleanliness of the hospital. 11. She *loathed* the flat but lacked the energy to leave it. 12. At first, Mary's parents *looked down on* her marrying Jim. 13. He didn't know why he *was attracted to* her. 14. He *couldn't stand* hearing any more of your complaints! 15. There lay the set of combs that Della *had worshipped* for long in a Broadway window.

Ex. 17. Translate the following sentences using the verbs of liking and disliking.

1. Мне нравятся сентиментальные люди. 2. Взрослым нравится сидеть в машине на переднем сиденье (in front), так как там больше свободного места для ног, дети же любят ездить (to ride) на переднем сиденье, так как им кажется, что они управляют машиной. 3. Он понял, что она чувствовала к нему отвращение на протяжении всей их совместной жизни и что они были похожи на людей, живущих на разных планетах. 4. Он часто раздумывал о том, какую он делает ошибку (to reflect on the mistake), что так боготворит свою дочь. 5. Они противны мне своей грубостью и жестокостью (to be coarse and brutal). 6. Я не выношу запаха жареной рыбы. 7. Он понял, что Боссини любил ее, и ненавидел его за это. 8. Она смотрела свысока на все интриги (intrigues). 9. Он презирал Мэри за то, что она была и наивной, и глупой. 10. Я обещаю уважать твои желания. 11. Я обожаю ходить в музеи. 12. Я всегда восхищаюсь, как он почти-

тельно смотрит на своих родителей. 13. Его ловкость (cleverness) приводила в восторг. 14. Теперь она ненавидела своего мужа, который покинул (to forsake) ее и детей. 15. Она пленяла своей искренностью (sincerity). 16. Я презирал его за его мелочность (pettiness) и трусость (cowardice). 17. Она боготворит свою мать.

Ex. 18. Make up sentences using the verb “*care*” meaning *wish, want, like* or *love*.

See the text: The birds did not *care* to sing in it (in the garden).

Examples:

1. I don't *care* for that kind of music.
2. Would you *care* to come with me to the picture gallery tomorrow afternoon?
3. I thought that maybe you wouldn't *care* to see me this morning?
4. She *cares* very much for him.

Ex. 19. Translate the following sentences using the expression “*no longer/any longer*”.

See the text: The Giant was not wicked *any longer*.

Examples: He said that *she wasn't* his wife *any longer*.
He said that she *was no longer* his wife.

1. Это выражение *больше не* используется.
2. Я *не могу больше* ждать.
3. Он *больше не* навещает своего друга.
4. Мальчик *больше не* приходил в сад.
5. Дети *больше не* играли в саду.
6. Он *не будет больше* писать.
7. Мы *больше не* ждали от него писем.

Ex. 20. Make up sentences using the words and expressions given below.

See the text: It (music) *sounded so sweet* to his ears.

Examples:

1. The rolling thunder *sounded more terrible* in the darkness.
2. He *felt very miserable*.
3. She didn't *look happy*.
4. The flowers *smelted wonderful*.

Look lonely; smell bitter; look feeble; sound strange; feel rough; look silly; smell delicious; feel wet; sound foolish; sound rude; feel weak; look splendid;

look nervous; feel nervous; smell awful; look ripe; feel proud; look excited; feel cold.

Ex. 21. Translate the following sentences according to the model.

See the text: ... the Spring **never** *came*, **nor** the Summer.

Example: – I **didn't** think of him, **nor** did she.

1. Мы не опоздали, и они тоже.
2. Джон не пожелал нам спокойной ночи, и Мэри тоже.
3. Я не умею плавать, и они тоже.
4. Брат не помогает ему делать уроки, и сестра тоже.
5. Мы не хотели писать ей письмо, и она тоже.
6. Он никогда не звонит, и мы тоже.
7. Я никогда не лгу, и мой друг тоже.
8. Она никогда не была в Англии, и я тоже.

Ex. 22. Translate the following sentences paying special attention to the construction in italics.

1. Lara went to the site one morning, and there were only two men there, and they *seemed to be doing* very little. 2. The pressure was enormous, but he *seemed to be* cool and composed. 3. The threats of Kay Willard *seemed to ring* in her ears like an echo for months. 4. No one *seemed particularly anxious to speak* to her. 5. No applause *seemed to go on* forever. 6. The Sun always *seemed to shine* more brightly in his bedroom.

Ex. 23. Translate the following sentences according to the model.

Model *seem to be/be doing/have done.*

See the text: It (a bird's song) *seemed to him to be* the most beautiful music in the world.

Examples: They *seem (to be)* very happy.
They *seemed to be looking* for something.
My watch *seems to have stopped*.

1. Он казался очень усталым.
2. Ты казался самым добрым среди нас.
3. Она кажется легкомысленной.
4. Ребенок, кажется, спит.
5. Она казалась очень радостной.

6. Они, кажется, опаздывают.
7. Их семья казалась нам очень дружной.
8. Он, кажется, сердится на меня.
9. Кажется, все читали эту статью.
10. Эта задача казалась ему очень трудной.
11. Все, казалось, были удивлены, когда услышали это.
12. Он, кажется, знает ее хорошо.
13. Кажется, эта статья была опубликована на этой неделе.
14. Коробка, кажется, пустая.
15. В то время это казалось хорошей идеей.
16. Она казалась мне слишком молодой для этой работы.



IV. SPEECH PRACTICE

Ex. 24. Memorize the following proverbs and sayings. Use them in situations of your own.

1. One always learns at his own expense. – *На ошибках учатся.*
2. He that never climbed, never fell. – *Кто никогда не поднимался в гору, тот никогда не падал.*

Ex. 25. Make a plan of the story so that the key-words below come under the definite items of the plan and retell the story according to your plan.

A

beautiful flowers; spring-time; break out; delicate blossoms; sing sweetly; play; stop games; listen to; arrive; own castle; gruff voice; run away; allow; build a wall.

B

lie awake; lovely music; sound sweet; cease roaring; delicious; perfume; jump out of bed; look out; creep in; cover with blossoms; reach up to the branches; cry bitterly; melt; knock down; playground.

C

grow old; feeble; watch; admire; winter morning; look out; rub eyes; marvellous sight; great joy; hasten; come close; grow red; anger; palms; little feet; prints; nails; sword; slay; kneel before; smile; lie dead.

Ex. 26. Tell the story as if you were:

a) the Giant; b) one of the children.

Ex. 27. Pick out from the story adjectives and other words used to characterize:

a) The Giant's garden in spring; b) The Giant's garden in winter; c) The Giant's little friend.

Use the words to describe the garden and the little friend.

Ex. 28. Select and write out from the story words and expressions on the topic "Winter". Describe the winter in your region.

Ex. 29. Topics for discussion and essays.

a) "Trespassers will be prosecuted." Your attitude to such signs.

b) Nature punished the Giant.

c) The children changed the Giant's life.

d) The Giant's death.

Ex. 30. Give a free translation of the text.

Жил-был когда-то славный паренек по имени Ганс. В нем не было ничего выдающегося (distinguished), кроме доброго сердца и забавного круглого лица. Жил он один в своем маленьком домике и целый день работал в своем саду. Во всей округе (countryside) не было такого прелестного садика, как у него. Казалось, что все цветы были тут. Они цвели каждый своим чередом (proper order). Месяцы сменяли один другой, и одни цветы сменялись другими. Все восхищались его садом и наслаждались ароматом его цветов.

У Маленького Ганса было множество друзей, но самым преданным (devoted) из всех был большой Мельник (Miller). Действительно, богатый Мельник был так предан Маленькому Гансу, что всякий раз, когда проходил мимо его сада, перевешивался через (lean over) стену и набирал цветов. А если наступала пора фруктов, он наполнял карманы сливами и вишнями.

«У настоящих друзей все должно быть общее,» – бывало, говорил Мельник, а Маленький Ганс улыбался и кивал (nod) головой. Он очень гордился, что у него есть друг с такими благородными взглядами (noble ideas).

Правда, соседи иногда удивлялись, почему богатый Мельник, у которого столько коров, овец, муки, никогда ничем не отблагодарит (give in return) Ганса. Маленький Ганс никогда об этом не думал. Самым боль-

шим удовольствием для него было слушать те замечательные речи, которые Мельник, бывало, произносил об истинной (true) дружбе.

Итак, Маленький Ганс все трудился в своем саду. Весной, летом и осенью он не знал горя (был счастлив). Но зимой, когда у него не было ни цветов, ни плодов, которые можно было отнести на базар, он терпел (suffer from) холод и голод. Ганс часто ложился в постель без ужина, удовольствовавшись (but) несколькими сушеными (dried) грушами или твердыми орешками. К тому же зимой он был очень одинок – в эту пору Мельник никогда не навещал его.

«Мне не следует навещать Маленького Ганса, пока не стает снег (as long as the snow lasts), – говорил Мельник своей жене, – когда человеку приходится туго (be in trouble), его лучше оставить в покое (leave alone) и не докучать (bother) ему своими посещениями. Так, по крайней мере, я понимаю дружбу и уверен, что прав. Подожду до весны и тогда загляну к нему (pay smb a visit). Он наполнит мою корзину первоцветом (a basket of primroses), и это сделает его таким счастливым!»

(Отрывок из сказки О. Уайльда «Преданный друг»)

Ex. 31. Read the poem. You may cite some lines when describing the garden (the nature in spring).

A. E. Housman (1859–1936)

Loveliest of trees, the cherry now
Is hung with bloom along the bough¹,
And stands about the woodland ride
Wearing white for Eastertide².

Now, of my three score years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

Notes:

¹ bough [bau] – сук

² Eastertide ['i:stə'taid] – Пасхальная неделя

THE GIFT OF THE MAGI¹

by O. Henry

O. HENRY is a pseudonym of William Sydney Porter (1862–1910), American writer, noted for his numerous short stories. Born in Greensboro, North Carolina, Porter left school in his midteens. He worked in various jobs: as a bank teller², as a journalist. He founded a comic weekly magazine, “The Rolling Stone” (1894–1895) before being employed by “The Houston Post” to write a humorous daily column. In 1898 he was convicted of embezzlement³ committed during his years as a bank teller, and subsequently served a three-year term in the federal penitentiary⁴. Porter then settled in New York City, and for the remainder of his life he contributed short stories to the popular magazines of his day. His stories are characterized by colorful detail, keen wit, and great narrative skill. Their signature feature is the use of coincidence and ironic twist of circumstance to produce a surprise ending to the plot. This device has held the attention of an enormous audience down to the present day.

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing⁵ the grocer and the vegetable man and the butcher until one’s cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the look-out for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name “Mr. James Dillingham⁶ Young.”

The “Dillingham” had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20 the letters of “Dillingham” looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D.

But whenever Mr. James Dillingham Young came home and reached his flat above he was called “Jim” and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn’t go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling – something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim’s gold watch that had been his father’s and his grandfather’s. The other was Della’s hair. Had the Queen of Sheba⁷ lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty’s jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della’s beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: “Mme. Sofronie. Hair Goods of All Kinds.” One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the “Sofronie.” “Will you buy my hair?” asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor⁸. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation – as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value – the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends – a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus⁹ girl. But what could I do – oh! what could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two – and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she

could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him. "Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again – you won't mind, will you? I just had to do it. My hair grows awfully fast. Say "Merry Christmas!", Jim, and let's be happy. You don't know what a nice – what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Delia. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously. "You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Delia. "It's sold, I tell you – sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year – what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while¹⁰ at first." White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs – the set of combs, side and back, that Delia had worshipped for long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims – just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The magi, as you know, were wise men – wonderfully wise men – who brought gifts to the Babe¹¹ in the manger¹². They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are the wisest. Everywhere they are the wisest. They are the magi.

Notes:

¹ magi [ˈmædʒaɪ] – волхвы

² bank teller – служащий в банке

³ embezzlement [ɪmˈbeɪzlmənt] – растрата

⁴ penitentiary [ˌpenɪˈtɛnʃəri] – исправительный дом

⁵ bulldoze – *здесь*: торговаться, выбивать каждый цент

⁶ Dillingham [ˈdɪlɪŋhæm]

⁷ Queen of Sheba [ˈkwiːn əv ˈʃiːbə] – царица Савская

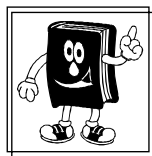
⁸ hashed metaphor [ˈhæʃt ˈmetəfə] – избитая метафора

⁹ a Coney Island chorus [ˈkouni ˈaɪlənd ˈkɔːrəs] girl – хористка с Кони-Айленда

¹⁰ go a while – оторопеть

¹¹ Babe [beɪb] – (*поэт.*) = baby; *здесь*: младенец Христос

¹² manger [ˈmeɪndʒə] – ясли, куда волхвы принесли дары младенцу Иисусу



I. VOCABULARY

count(v)

1. say or name the numbers in order, one by one
☐ He **counted** (up) to 100 and then came to find us.
2. include
☐ There are six people in my family **counting** my parents.
3. consider, regard
☐ Pavlova **was counted** among the greatest dancers of the country.
4. have value, force, or importance
☐ It is not how much you read but what you read that **counts**.

count smb in – include

- ☐ If you are planning a trip to London, **count** me in.

count on / upon smb / smth

1. depend on
☐ You can't **count** on the weather being fine.
2. expect; take into account; rely
☐ Can I **count** on you to be there at noon?

count smb out – exclude

- ☐ Please **count** me out for the party next Saturday; I have other plans.

count heads – count people

- ☐ I'll tell you how many people are here after I **count heads**.

bear (v) bore, borne / born

1. support, carry, hold up
☐ The columns **bear** the weight of the roof.
2. have or show
☐ What he says **bears** no relation to the truth (= it's very different from the truth).
3. suffer without complaining, tolerate
☐ She **bore** the pain with great courage.
4. greatly dislike
☐ I can't **bear** to hear a baby crying.
5. give birth to
☐ She **bore** three children.
6. produce (a crop, fruit, etc.); give (literal or figurative) fruit
☐ I hope your new plan will **bear** fruit.

bear in mind – not forget

- ☐ He didn't do the job very well, but you must **bear in mind** that he was ill at the time.

bear one's cross – burden (this is Biblical theme and is always used figuratively)

□ It's a very serious disease, but I'll bear my cross.

bear the brunt – withstand the worst part or the strongest part of smth, such as an attack

□ I had **to bear the brunt** of her screaming.

bear one's age well – look younger

□ I know why he **bears** his **age** well – he doesn't smoke.

bear with someone or smth – be patient with someone or smth

□ Please **bear with** my old car. It'll get us there sooner or later.

pull (v)

1. move, drag

□ Help me move this piano: you **pull** and I'll push.

2. (up, on, at, out) move towards, sometimes with force

□ He **pulled** his chair up to the table.

□ He **pulled** his socks on.

3. (in) attract

□ The football match **pulled** in great crowds.

pull up – stop

□ I **pulled** up at the traffic light, waiting for it to change to green.

pull a face (faces) – make an expression with the face to show rude amusement, disagreement, dislike

□ The mother told her little son not **to pull** faces.

pull one's weight / carry one's weight do one's full share of work

□ Tom, you must be more helpful. We all have **to pull** our weight.

pull oneself together – become emotionally stabilized; control the feelings of (oneself)

□ Now, calm down. **Pull yourself together.**

pull strings – use influence (with someone to get smth done)

□ Is it possible to get anything done around here without **pulling strings**?

take a pride (in) – feel satisfaction and pleasure

□ They **take** great **pride** in their daughter, who is now a famous scientist.

sparkle (v) – shine in small flashes

□ Her diamond sparkled in the sunlight.

collect (v) – bring or gather together

□ **Collect** the books and put them in a pile on my desk.

collect one's thoughts – bring together one's thoughts

□ When passing exams he **collects his thoughts**.

pant (v) – take quick short breaths; gasp

□ Somebody **is panting** in the darkness.

fix (v)

1. fasten firmly

□ He **fixed** the picture in position with a nail.

□ (Fig.) Let me **fix** the address in my mind.

2. arrange

☐ If you want to meet them, I can **fix** it.

3. repair

☐ I must get the radio **fixed**.

fix on

1. (fix on smb / smth) decide on

☐ We've **fixed on** starting tomorrow.

2. (fix smth on smb / smth) direct (one's eyes, attention, etc.) steadily at

☐ His eyes were **fixed on** Della.

fix up – provide with, supply a person with smth

☐ The usher **fixed us up** with seats at the front of the theater.

fixedly (adv) – unchangingly; with great attention

☐ He stared **fixedly** at her beautiful present.

worship (v) – show great respect, admiration, etc. (See Verbs of Liking and Disliking, p. 176)

☐ (fig.) He **worships** the very ground she walks on.

leap (v) – jump

☐ With a **leap**, the tiger was attacking the elephant.

wise (adj) – having or showing good sense, cleverness, the ability to understand what happens and decide on the right action

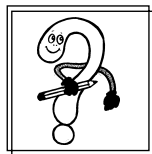
☐ It was **wise** of you to leave.

none the wiser – knowing no more, after being told

☐ I was none the **wiser** after he'd explained everything.

sacrifice (n) (v) – loss or giving up of something of value, esp. for something thought to be of greater value

☐ She made a lot of **sacrifices** for her children.



II. COMPREHENSION

Ex. 1. Answer the following questions.

1. Why was Della saving money?
2. Did she have enough money for a Christmas present?
3. How did Jim and Della live (their relations, their financial position)?
4. What were their possessions?
5. What decision did Della take?
6. What did she do after she had cut her hair?
7. What did she fear for when she was waiting for Jim?

8. How did Jim behave when he saw Della's hair cut short?
9. How was Jim able to get money for the Christmas present?
10. What do you think the title means?

Ex. 2. Find Russian equivalents for the following words and phrases.

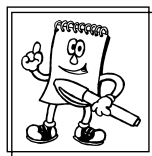
Save money; a shabby thing; made up of; predominate; take a look; income; hug; modest; introduce to; reach; look out; expenses; go far; own; a sterling present; mighty pride; pull down; dry hair; rippling and shining like a cascade; turn all the stores inside out; reflection in the mirror; disapproval; give way; valuable gifts; the least hope.

Ex. 3. Translate the sentences from the text.

1. Her cheeks burned with the silent imputation of parsimony. 2. Such behaviour instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating. 3. It did not exactly beggar description, but it certainly had that word on the look-out. 4. In the vestibule below was an electric button from which no mortal finger could coax a ring. 5. The "Dillingham" had been flung to the breeze during a former period of prosperity. 6. When the income was shrunk to \$20 the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. 7. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. 8. When Della reached home her intoxication gave way a little to prudence and reason. 9. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction.

Ex. 4. Translate the following passages.

1. *p. 184.* From "Della finished her cry..." to "...owned by Jim."
2. *p. 184.* From "So now Della's..." to "...red carpet."
3. *p. 185.* From "She found it..." to "...in place of a chain."
4. *p. 185.* From "Jim was never late..." to "...I am still pretty."
5. *p. 185.* From "Jim stopped inside the door..." to "...on his face."
6. *p. 186.* From "Jim drew a package..." to "...lord of the flat."
7. *p. 187.* From "The magi, as you know..." to "...are the magi."



III. WORD STUDY

Ex. 5. Translate all the Vocabulary entries and examples.

Ex. 6. Paraphrase or explain in your own words:

present; avoid wasting money; a person who sells meat; a shopkeeper who sells dry and preserved foods, and other things for the home; have force, influence; an owner; money received regularly; become smaller, as from the effect of heat or water; become pale; take off; take on; a very valuable object; seek; take out of the pocket; have a look; pure, simple in design; show tact; hug; search for.

Ex. 7. Find in column B words opposite in meaning to those in column A.

A	B
1. save	a. wet
2. accurate	b. stout
3. bear in mind	c. arrogant
4. prosperity	d. selfishness
5. pride	e. lustreless
6. dry	f. clear
7. quickly	g. inexact
8. slender	h. wastefulness
9. rare	i. humility
10. modest	j. forget
11. brilliant	k. poverty
12. blur	l. ordinary
13. prudence	m. waste
14. generosity	n. slowly

1	2	3	4	5	6	7	8	9	10	11	12	13	14

Ex. 8. Paraphrase the italicized parts of the following sentences. Translate them into Russian.

1. Now, when the income *was shrunk* to \$20 the letters of "Dillingham" looked *blurred*. 2. Della finished her cry and *attended* to her cheeks with a powder rag. 3. Suddenly she *whirled from* the window and stood before the glass. 4. *On went* her old brown jacket; *on went* her old brown hat. 5. She *fluttered out* the door and down the stairs to the street. 6. There was no other chain *like* this in any of the stores. 7. When Della *reached* home her *intoxication* gave way a little to prudence and reason. 8. She got out her curling irons and lighted the gas and *went to* work. 9. Poor fellow, he was only twenty-two – and *to be burdened with a family!* 10. His eyes *were fixed* upon Della, and there was an expression in them that she could not read, and it *terrified* her. 11. My hair grows *awfully* fast. 12. Maybe the hairs of my head *were numbered*. 13. Jim *drew* a package from his overcoat pocket. 14. I don't think there's anything that could *make me like* my girl any less. 15. I *hunted* all over town to find it. 16. Jim *tumbled down* on the couch and put his hands under the back of his head and smiled.

Ex. 9. Choose a phrase from the list below that has the same meaning as the italicized phrase:



count; pile; collect; pant; possessor; anxious; in place of; fix up; laboriously; wail; crave; tresses; none the wiser; turn white; prosperity.

1. I was *worried* about the children when they didn't come home from school.
2. We must *provide him* with a job and a room in the hotel.
3. There is a *heap* of dirty clothes in the corner of your room.
4. She can't stand the heat, that is why she *is breathing with difficulty*.
5. When Jim saw the chain he *became pale*.
6. Everybody *including* Jim admitted her beauty.
7. I heard a low *cry* coming from the corner.
8. Will you go to the party *instead of* me?
9. When he worked it was *a period of good fortune and success in money matters*.
10. I have some problems with money and I *desperately want* your help.
11. They had only two treasures – Della's *long hair* and Jim's watch.
12. I'm sure he'll *know no more* even if I tell him the truth.
13. I used *to gather* seashells as a hobby, but now I gather stamps.
14. He was shocked and spoke *with difficulty*.

Ex. 10. Translate the sentences paying special attention to the meaning of the italicized words and phrases from the Vocabulary.

1. Jason merely shook his head, walked out of the building, *climbed* into his car and drove north. 2. Out in the street, they tossed hand grenades to distract the arriving gendarmes, *leapt* into their car, and sped toward the seaport. 3. Let's hope it's our only one, Yoni thought as he *leapt out* of the aircraft on to the tarmac to confer with Zvi, who was riding in the second plane. 4. He didn't add that it was a rare opportunity to make a quantum *leap* ahead in his career. 5. Danny suddenly *leapt* to his feet and began to pace the room. 6. And George soon discovered that his wife had a remarkable *gift* for "party politics". 7. You're strong, you're independent, you're a *gifted* lawyer. 8. Despite being Washington *born* and bred, I'm still an optimist. 9. He *bore me no malice* since he understood that I was a victim of my own upbringing. 10. You could *have been born* with this condition, which has only now surfaced. 11. I mean, he'd dedicated himself to a cause and *sacrificed* a lot of the glittering prizes. 12. Do you understand what it means to *sacrifice* your youth for nothing? 13. Haven't you *sacrificed* enough of your life? 14. This building is to honour *the sacrifice* of Harvard sons who died to defend the dignity of man. 15. You *barely* even trust yourself. That's your problem, George. 16. He *couldn't bear* the tension. 17. Danny was a *born-again* workaholic. 18. They worked themselves to such exhaustion that they *barely* had the strength to drive home. 19. I would have done anything to help you – even strangle Tony with my *bare* hands. 20. Then how can we *fix* this damn thing (his arm) so I can get back to work. Weisman paused and then answered softly, "Mr. Rossi, I would be less than honest if I told you we could "*fix*" your condition." 21. The mustard-colored wallpaper was peeling. She *pulled away* an edge of it, and underneath was the same marble. 22. At this juncture, he thought he saw a *sparkle* in the young man's eyes. 23. He had sent Lara around *to collect* the rents from the other boardinghouses that Sean MacAllister *owned*. 24. Cathy lost *count* of the number of speeches she made. 25. The Class (of Harvard) had gathered to commune. They were meeting for the first time as fellow human beings. For they were not there to *worship*. 26. You can go and come back and no one will be *the wiser*.

Ex. 11. Find in the text equivalents for the following words and phrases.



Экономить деньги; буквы его имени поблекли; заслуживать подарка; точный; внешность; распустить волосы; обладатель; гордиться; уронить слезу; глаза искрились; выпорхнуть из комнаты; рискать по магазинам; благоразумие; остановить взгляд; пристально глядеть;

затуманенные глаза; подпрыгнуть; драгоценный металл; изобретать; иметь привилегию; неубедительно; жертвовать.

1. Она смотрела затуманенными глазами на цепочку из драгоценного металла. 2. Делла сидела, пристально глядя в пространство, и думала о том, что случилось. 3. Она выглянула из окна, увидела Джима и выпорхнула из комнаты. 4. Он пытался каждый день экономить деньги на подарок. 5. Он неубедительно объяснил причину своего опоздания. 6. Зачем изобретать велосипед, если в нем нет нужды? 7. Он сохранил свою приятную наружность даже в старости. 8. Он гордился своей красавицей женой и ее великолепными волосами. 9. Письмо было старое, и буквы в нем выглядели неотчетливо. 10. Необходимо помочь ему, он заслужил этого. 11. Джина рыскала по магазинам, но ничего не могла найти. 12. Джим любил, когда Делла распускала волосы. 13. Он был обладателем старинных золотых часов. 14. Дочка подпрыгнула, чтобы поцеловать отца, когда он вошел в комнату. 15. Делла пожертвовала своими волосами, чтобы сделать мужу рождественский подарок. 16. Она уронила слезу на гребни, о которых так долго мечтала.

Ex. 12. Translate the following sentences using the words given in the Vocabulary.

1. Лед на озере не выдержит твой вес. 2. Он впрыгнул в автобус, когда он отъезжал. 3. Джим плеснул на лицо холодной воды, чтобы успокоиться. 4. Она остановила свой взгляд на платиновой цепочке. 5. Я не выношу запах табачного дыма. 6. Дорожные происшествия всегда привлекают толпы любопытных. 7. Он сразу понял, что ее слова далеки от правды. 8. Джим был точным человеком и всегда приходил домой в одно и то же время. 9. Джим боготворил свою жену и готов был сделать все для нее. 10. Она часто останавливала машину у антикварного магазина и заходила туда, чтобы полюбоваться красивыми шкатулками. 11. Постоянные покупатели всегда имеют привилегии. 12. Он считался лучшим сотрудником на фирме.

Ex. 13. Translate the following idiomatic expressions. Use them in the translation below.



count smb in; count on; count smb out; count heads; bear fruit; bear in mind; bear one's cross; bear the brunt; bear one's age well; bear with; pull faces; pull oneself together; pull strings; collect one's thoughts; pull one's weight.

1. Она очень старается, чтобы выглядеть моложе.
2. Пожалуйста, отнеситесь ко мне терпеливо, пока я не заполню эту анкету.
3. Хотя он и сводный брат, его надо включить в наследство.
4. Невежливо пересчитывать людей, когда они сидят за столом.
5. Каждый раз, когда его просят спеть, он начинает гримасничать.
6. Он попросил исключить его из списка приглашенных.
7. Могу я рассчитывать, что он придет вовремя?
8. У нас было много хороших идей, но ни одна из них не принесла плодов.
9. Я устал выносить натиск ее требований.
10. Если ты повлияешь на ход дела, мы добьемся успеха.
11. Когда ты уедешь, не забывай свою семью.
12. Как только я возьму себя в руки, все будет в порядке.
13. Я не могу помочь тебе с этим, ты должен нести свой крест.
14. Я пытался собраться с мыслями, но был слишком взволнован.
15. Если бы ты выполнил свою часть работы, мы бы закончили ее к вечеру.

Ex. 14. Choose the right word and insert it in the proper form.

like – as



Note the difference between these uses of *like* and *as*.

- ☐ He has been playing tennis *as* a professional for two years (= he is a professional tennis player).
- ☐ He plays tennis *like* a professional (= he is not a professional tennis player, but he plays as well as someone who is).

1. He was ... a son to me.
2. He works ... a representative of the company in London.
3. ... a writer, she is wonderful, but ... a teacher she's not very good.
4. When the car is painted it will look ... new.
5. He was dressed ... a woman.
6. I am regarded by some people ... a bit of a fool.
7. He treats the children ... adults.
8. No one does it ... he does.
9. This is considered ... follows...

habit – custom



"habit" – something done regularly by a single person

"custom" – something that has been done for a long time by a whole society

- ☐ She had *a habit* of saying little silent prayers.
- ☐ Everybody follows *the custom* of giving presents at Christmas.

1. Social ... vary greatly from country to country. 2. It was her ... to go for a walk before lunch. 3. He has an annoying ... of biting his nails. 4. Religious ... are very strict in that country. 5. She has an irritating ... of interrupting people. 6. I smoke out of ... , not for pleasure. 7. It is the ... for men to take off their caps when they enter a room, but women may leave their hats on if they wish. 8. You should try to get into the ... of knowing exactly what you want to say and how you want to say it before you speak.

Ex. 15. Fill in the blanks with prepositions.

The Cook

by J. M. Ward

Susan and Peter got married ... Rome where Peter was working ... a teacher ... the Parker Institute.

They lived ... a nice room ... the Anconi Hotel and had their meals ... the restaurant ... the hotel.

Some time later Susan got an urgent telegram ... her home ... England which said that her mother felt bad. So she had to fly ... London.

Today she was to come back and Peter was waiting ... her ... Rome Airport. The plane landed... a short delay. Susan got ... , went ... the Customs and Passport Control and came Peter.

"Hello", she said. "How are you?"

"Fine. And you?"

"Oh, I am tired, but happy to be back. Any news?"

"Yes, I've rented a comfortable flat ... us. I've been living there ... a week already. It is very close ... the Anconi Hotel. Are you glad, Susan?"

"Of course I am, but I'm also afraid. You know, I can't cook."

"It's all right. I'll cook our meals. And we won't have to eat ... home all the time. We can sometimes go ... the Aneoni restaurant and eat our favourite dishes there."

It took them about an hour to get ... the airport ... their new home.

"Well, you have a look ... the flat," Peter said, "and I'll cook our lunch. We are going to have fried meat, if you don't mind. It will be ready very quickly." And he went ... the kitchen. Soon Susan came ... and looked ... the meat.

"It looks very nice, but why are you cooking it ... butter?"

"Never mind," Peter told. "It'll cook itself. We can go and have some beer."

... the room they sat the sofa and began to drink beer and exchange news. Some minutes later Susan asked: "Don't you think the meat can burn?"

They came ... the kitchen. "It has burnt, after all," Peter said.

"Have you ever cooked meat before?" Susan asked.

"As a matter ... fact, I haven't."

"Neither have I," said Susan. "You know what, let's go ... the Anconi restaurant. They serve delicious fried meat there."

Ex. 16. Make up ten sentences on the text using the models. Translate your sentences into Russian.

Model 1 **have/be nothing to do but ...**

See the text: There was **nothing to do but** flop down on the shabby little couch and howl.

Ничего не оставалось делать (кроме того), как...

Example: There **was nothing to do but** confess to the fault.

Model 2 **make a person do something**

See the text: I don't think there's anything that could **make me like** my girl any less.

Example: Poverty **made her sell** her hair.

Ex. 17. Change the sentences according to the model.

Model 1 It is my dog's habit to go up to our guests and beg for sweets.
My dog **has a habit of going up** to our guests begging for sweets.

Model 2 She had a feeling that she had won.
She had **a feeling of having won**.

See the text: She had **a habit of saying** little silent prayers.
They invented **the art of giving** Christmas presents.

1. It was his habit to get up at exactly the same time every day. 2. She gave up the idea to go to England. 3. We have a feeling that we are late. 4. It was Dr. Johnson's, the compiler (составитель) of the famous English dictionary, habit to speak in a simple everyday language but write in a very difficult one. 5. He has always dreamed to be rich. 6. I have a feeling that I am deceived by you. 7. It is Rebecca's habit to promise to do anything that she is asked. 8. It was a habit of the little boy to screw up his face when he was thinking.

Ex. 18. Translate the following sentences using *fast* as an adverb and an adjective (for reference see “English Grammar” – The Adverb).

Models

1. My hair grows awfully *fast*.
2. He prefers taking a *fast* train.

1. Он быстро бежал, чтобы успеть на работу. 2. Быстрая и громкая музыка всегда действует моим родителям на нервы. 3. Мои часы спешат на 5 минут, поэтому я всегда прихожу рано. 4. Она разговаривает так быстро, что я не могу понять ее. 5. Хорошие семена прорастают (to sprout) очень быстро. 6. Ей надо было срочно достать денег, чтобы купить подарки. 7. Скоростная железная дорога (track) между Петербургом и Москвой экономит много времени. 8. Быстрая машина могла бы довезти меня до Сиверской за час.

Relationship. Phrases and Idioms

Joe and I **get on well with each other**. [have a good relationship]

Tony and Jane **have broken up/split up**. [ended their relationship]

Let's try and **make up**. [be friends again after a row]

Ex. 19. What sort of relations do you think the people on the left might have with the people on the right? (For reference see Verbs of Liking and Disliking, p. 176).

1. *Teenager music fan* – parents; pop star; strict teacher; classmate.
2. *Secretary* – another secretary; boss; very attractive workmate.
3. *45-year-old* – teenagers; ex-husband/wife.

Ex. 20. Join the following sentences according to the model.

Model

without doing something (не делая / сделав что-либо)

He worked for four years. He was not ill once.

He worked for four years **without being ill** once.

Он (про)работал четыре года, ни разу *не заболел*.

See the text: I couldn't have lived through Christmas **without giving** you a present.

1. You can walk in the snow as much as you like. You won't get wet. 2. He fell and hurt himself, but he was so excited that he went on. He didn't feel the pain. 3. David left London. He didn't tell anybody about it. 4. The rain poured

down. It didn't cease. 5. The thief climbed through the window. Nobody saw him. 6. He translated the article. He didn't consult a dictionary. 7. She got married. She didn't invite us to the wedding party.

Ex. 21. Form nouns from the following adjectives.

Model *adjective + ness*

Example: quick + *ness*

The suffix **-ness** is added to many adjectives to make nouns, e.g. *quick – quickness*.

correct; dirty; dry; empty; flat; great; kind; light; heavy; loud; dark; tired.

Ex. 22. Translate the following sentences using “*both / both ... and*”.

Model 1 I have two friends. Both (of them) speak French.

Model 2 Both John and Brian speak French.

1. Оба гордились своими сокровищами. 2. И Джим, и Делла любили друг друга и были счастливы. 3. Как Джим, так и Делла старались достать деньги на рождественский подарок. 4. Оба хотели подарить что-то особенное. 5. «Какой из рассказов О.Генри тебе нравится больше – “Последний лист” или “Дары волхвов”?» – «Оба». 6. Оба рассказа я читала, когда училась в школе. 7. И Мэри, и Энн умеют плавать. К тому же обе умеют кататься на коньках. 8. Они оба уезжают завтра.



IV. SPEECH PRACTICE

Ex. 23. Memorize the following proverbs and sayings. Use them in discussing the story.

1. A light purse is a heavy curse. Легкий кошелек – тяжелое проклятье.
2. Poverty is no crime. Бедность не порок.

Ex. 24. Make up a plan of the story and retell it in accordance with your plan.

Ex. 25. Tell the story as if you were

a) the author; b) Jim; c) Della.

Ex. 26. Write out words and expressions pertaining to:

a) Della's hair; b) Jim's watch; c) the place where Jim and Della live.

Ex. 27. Use them in the corresponding descriptions.

Pick out from the story adjectives and other words used to describe:

- a) Della's feelings and behaviour when she was thinking of Jim's present;
- b) Della's feelings and behavior when she saw the combs.

Speak on Della's feelings using the words you picked out from the text.

Ex. 28. Who are these words applied to? Sort them out and use them accordingly in describing Della and Jim.

Pretty; anxious; serious; beautiful hair; wake; save a penny; sobs; slender; shining and rippling; cascade; rosy wings; rare present; thin; stare fixedly; scream of joy; tiny; close lying curls; look critically; lose color; ransack the stores; unfold; tumble down; get the money; something fine and rare; peculiar expression; change to tears and wails; worship for long.

Ex. 29. Quote some sentences from the story which describe:

- A** Della's feelings when she heard Jim's step on the stairs.
- B** Jim's reaction when he saw Della with the hair cut.

Ex. 30. Select and write out from the story words and expressions for the topic *"The Love"*.

Ex. 31. Topics for discussion and essays.

- A** Della and Jim's life.
- B** Della's sacrifice.
- C** Say whether you approve/disapprove/understand the heroes' sacrifices.
- D** Explain how you understand the title of the story.

Ex. 32. Give a free translation of the text.

Мэйда, девушка с большими карими глазами и длинными волосами, обратилась к Грейс – девушке с брошкой (brooch) из искусственных бриллиантов с такими словами:

– У меня будет пурпурное (purple) платье ко Дню Благодарения. Старый Шлегель обещал сшить за восемь долларов. Это будет прелесть что такое – платье, украшенное серебряным галуном (lace).

– Ты думаешь, что пурпурный цвет нравится мистеру Рэмси? А я вчера слышала, он говорил, что самый роскошный цвет – красный.

– Ну и пусть, – сказала Мэйда. – Я предпочитаю пурпурный.

За восемь месяцев Мэйда скопила восемнадцать долларов. Этих денег ей хватило, чтобы купить все необходимое для платья и дать Шлегелю четыре доллара вперед (pay in advance). Накануне (on the eve of) Дня Благодарения у нее наберется как раз достаточно, чтобы заплатить ему остальные четыре доллара.

Ежегодно в День Благодарения хозяин галантерейного магазина «Улей» (“Hive”) давал своим служащим (employer) обед. Во все остальные триста шестьдесят четыре дня, если не брать в расчет (not counting) воскресных дней, он каждый день напоминал (remind of) о последнем банкете и об удовольствиях предстоящего.

«Улей» не был фешенебельным (fancy) магазином со множеством отделов (departments), лифтов и манекенов (dummies). Он был настолько мал, что мог называться просто большим магазином: туда вы могли спокойно пойти купить все, что надо, и благополучно выйти.

Мистер Рэмси был управляющим (a manager) магазином. Он был настоящим джентльменом и отличался необычными качествами (unusual qualities). Каждая из десяти молоденьких продавщиц каждый вечер, прежде чем заснуть, мечтала о том, что она станет миссис Рэмси.

Подошел вечер накануне Дня Благодарения. Мэйда торопилась домой, радостно (joyfully) думая о завтрашнем дне. Она мечтала о своем пурпурном платье и была уверена, что ей пойдет (become) пурпурный цвет. Кроме того, она пыталась себя уверить, что мистеру Рэмси нравится именно (exactly) пурпурный, а не красный. Она решила зайти домой, взять оставшиеся четыре доллара, заплатить Шлегелю и самой принести платье.

Грейс тоже накопила денег. Она хотела купить готовое платье. «Если у тебя хорошая фигура, всегда легко найти что-нибудь подходящее (suitable), не рыская по магазинам,» – считала Грейс.

(Из рассказа О.Генри «Пурпурное платье»)

Ex. 33. Memorize the poem. You may cite it when discussing the story.

Robert Burns (1759–1796)

O, my Love's like a red, red rose
That's newly sprung in June:
O, my Love's like a melody
That's sweetly played in tune.

As fair art¹ thou², my bonny lass,
So deep in love am I:
And I will love thee³ still, my dear,
Till all the seas gang⁴ dry:

Till all the seas gang dry, my dear,
And the rocks melt with the sun;
I will love thee still, my dear,
While the sands of life shall run.

And fare thee well, my only Love!
And fare thee well a while!
And I will come again, my Love,
Though it were ten thousand mile.

Notes:

¹ art – (уст.) 2 л. ед. ч. наст. вр. глагола *to be*

² thou [ðau] (уст.) – ты

³ thee [ði:] (уст.) – тебя

⁴ gang (*Scottish*) = go

THE LAST LEAF

(abridged)

by O. Henry

At the top of a three-story brick house in Greenwich Village¹ Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine²; the other from California. They had met at the table d'hôte³ of an Eighth Street "Delmonico's", and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia⁴, stalked about the colony, touching one here and there with his icy fingers.

Mr. Pneumonia was not what you would call a chivalric⁵ old gentleman. A mite of a little woman with blood thinned by California zephyrs⁶ was hardly fair game for the red-fisted, short-breathed old duffer⁷. But Johnsy he smote: and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch windowpanes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

"She has one chance in – let us say, ten," he said, as he shook down the mercury in his clinical thermometer. "And that chance is for her to want to live. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"She – she wanted to paint the Bay of Naples some day," said Sue.

"Paint? – bosh! Has she anything on her mind worth thinking about twice – a man, for instance?"

"A man?" said Sue. "Is a man worth – but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. She stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting – counting backward.

"Twelve," she said, and a little later "eleven"; and then "ten," and "nine"; and then "eight" and "seven," almost together.

Sue looked solicitously out of the window. What was there to count?

There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, climbed halfway up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue. "Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go⁸, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey⁹. Why, the doctor told me this morning that your chances for getting well real soon were – let's see exactly what he said – he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street-cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing¹⁰, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self¹¹."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow, I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Besides, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'til I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and he had been always about to paint a masterpiece, but had never yet begun it. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who regarded himself as the protector of the two young artists in the studio above.

Sue found Behrman smelling strongly¹² of jumper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!¹³" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der prain of her? Ach, dot poor leetle Miss Yohnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old – old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not bose? Go on. I come mit you. For half an hour I haf peen trying to say dot I am ready to bose. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I will baint masterpiece, and ve shall'all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper.

Wearily Sue obeyed. But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. It hung bravely from a branch some twenty feet above the ground.

"It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows.

When it was light enough Johnsy, the merciless, commanded that the shade be raised. The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and – no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook." An hour later she said, "Sudie, some day I hope to paint the Bay of Naples." The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win. And now I must see another case I have downstairs. Behrman, his name is – some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You've won. Nutrition and care now – that's all."

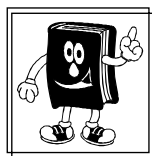
And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woollen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine

where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and – look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece – he painted it there the night that the last leaf fell."

Notes:

- ¹ Greenwich ['grɪnɪdʒ] Village – it is a part of New York in the south-west of Manhattan Island. It is a very quiet part of the city in which artists and writers live. Long ago it was a separate village.
- ² Maine is a state to the north of New York. It is mountainous and has many lakes and forests.
- ³ table d'hôte ['tɑ:bl 'dout] – дежурные блюда
- ⁴ pneumonia [nju:'mounjə]
- ⁵ chivalric ['ʃɪvlɪk] – courteous
- ⁶ zephyrs ['zefə] – west wind
- ⁷ duffer ['dʌfə] – unintelligent person
- ⁸ I must go – Jonsy means that she must die.
- ⁹ goosey (slang) – a small silly child
- ¹⁰ ... let Sudie go back to her drawing ... – Sue is speaking about herself to Jonsy in the third person as if Jonsy were a small child
- ¹¹ ... for her greedy self. – Here *self* has become a noun and means own personal interests, person's own body and personality
- ¹² smelling strongly of drink – Here *drink* = alcoholic drinks.
- ¹³ vass = what – Behrman is German, he speaks poor English and with German accent



I. VOCABULARY

joint – shared by two or more people

- ☐ **joint** action; **joint** owners

result (v) – happen as an affect

- ☐ His illness **resulted** from eating bad food.

result in something – end in something; cause something to happen

- ☐ The storm **resulted in** a lot of flooding.

move about – move from place to place

- ☐ He could hear a small animal **moving about** in the bushes.

move into – move into a living or working space; start a new job

- ☐ We **moved into** new offices last week.

move out – of a living or working space

☐ We have a lease. We won't **move out**.

move up (in the world) – advance and become successful

☐ Keep your eye on John. He is really **moving up**.

fair [fɛə]

1. free from dishonesty

☐ There must be **fair** play in this competition.

2. rather good, large, fine, etc.

☐ Her knowledge of the language is **fair**.

3. (of weather) fine; clear

4. (having skin or hair that is) light in colour

☐ She has an amazingly **fair** complexion.

fair-weather friend – someone who is your friend only when things are going well for you (This person will desert you when things go badly for you. *Compare* to "A friend in need is a friend indeed")

☐ A **fair-weather friend** isn't much help in emergency.

fair (n) – a market held for selling something

☐ A book **fair** was held in front of the Alexander Drama Theatre every May.

blank (adj)

1. without writing, or other marks

☐ Write your name in the **blank** space at the top of the page.

2. without understanding

☐ When he gave me a **blank** look I understood that he was not listening to me.

look blank – look confused, puzzled

blank (n) – an empty space

☐ When I tried to remember his name, my mind was a complete **blank**.

shake, shook, shaken – move quickly

☐ **Shake** the bottle before use.

shake hands (with someone) – clasp and shake someone's hand

☐ His hands were full but I tried **to shake hands** with him.

shake in one's boots / shoes – be afraid; shake from fear

☐ Stop **shaking in your boots**, Bob. I'm not going to fire you.

shake like a leaf – tremble with cold or fear

shake down – make something settle by shaking

☐ I **shook** the olives down in the jar to make room for more.

shake off someone/something

1. (slang) get rid of someone

☐ I want to **shake off** John. He's such a pest!

2. avoid getting a disease

☐ I'm afraid I did not succeed in **shaking off** my cold.

shake up

1. upset, disturb

☐ The sad news has **shaken** her **up** pretty badly.

2. mix one or more substances by shaking

☐ I had **to shake up** the can to mix the paint well.

worth

1. of the value of

☐ This house is **worth** a lot of money.

2. having possessions amounting to...

☐ She **is worth** £1.000.000.

3. good enough for; deserving

☐ It's **worth** making an effort to look well-dressed.

worthy (of) – deserving

☐ His activity is worthy of praise.

bare (adj) – uncovered; empty; without

☐ **bare** skin/bare fields

barefoot (adj, adv) – without shoes

bareheaded (adj, adv) – without a hat

barely (adv) – only just; hardly

☐ We have **barely** enough money to last the weekend.

climb

1. move, esp. from a lower to a higher position, up, over, or through, esp. by using the hands and feet

☐ Do you think the child can **climb** that tree?

2. rise to a higher point; go higher

☐ The plane **climbed** quickly.

climb (n) – a journey upwards made by climbing

☐ After **a climb** of two hours, they reached the top.

complain (v) – express feelings of annoyance, pain, unhappiness, etc.; speak or say in an unhappy, annoyed or dissatisfied way (see also p. 219)

☐ Father is **complaining** of a pain in his chest.

complaint (n)

1. a cause or reason for complaining

☐ The workers made a list of their **complaints** to the Board.

2. a statement expressing annoyance, pain, unhappiness, etc.

☐ The police received several **complaints** about the noise from our party.

bend (v) – bent (cause to) lean away from an upright position

☐ **bend** over/down/forward/back

☐ She **bent** down to pick up the coin.

fancy (v) imagine

☐ Only **fancy**! He's failed his examination.

fancy oneself – have too high of an opinion of oneself

☐ He **fancies** himself (as) a good swimmer.

hang (v) – hung fix or be fixed at the top so that the lower part is free.

☐ **Hang** your coat (up) on the hook.

hang by a hair / thread (of someone's life, fate, etc.) – be in an uncertain position

☐ John isn't failing geometry, but he's just **hanging by a hair**.

hang on

1. continue holding; keep hold of

☐ The climber had **to hang on** while his companions went to find a rope.

2. wait (esp. telephone conversation)

☐ **Hang on** a minute. He's just coming.

even (adj)

1. level; the same in height, amount

☐ This table isn't very **even**; one of its legs is too short.

2. (of a number) that can be divided exactly by two: 2, 4, 6, etc. opposite odd (e.g. 3)

even (adv) – used for making comparisons or the surprising part of a statement stronger

☐ It was cold yesterday, but it's **even** colder today.

even if/ though – no matter whether; in spite of the fact that...

☐ **Even if** we could afford it, we wouldn't go abroad for our holidays.

even so – in spite of that, though that is true

☐ It's raining. **Even so**, we must go out.

acute (adj) [ə'kju:t]

1. (of the mind or the senses) able to notice small differences; sharp; working very well

☐ **Acute** hearing is necessary for musicians.

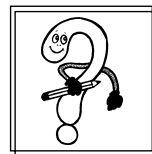
2. severe; very great

☐ There is an **acute** shortage of teachers.

3. (of diseases) coming quickly to a dangerous condition, not lasting very long

☐ They think his illness is **acute** rather than chronic.

II. COMPREHENSION



Ex. 1. Answer the questions.

1. How did Sue and Johnsy become friends?
2. When did Johnsy fall ill?
3. How did the doctor assess Johnsy's chances of recovery?
4. What was Johnsy doing while lying in bed?
5. What did she have on her mind?
6. How did Sue behave in that situation?

7. Who was Sue's model?
8. What kind of life did Behrman lead?
9. How did he take Johnsy's illness?
10. What happened one morning after one dreadful night?
11. How did Johnsy's behaviour change that morning?
12. Why was Behrman taken ill with pneumonia?
13. What was his masterpiece?

Ex. 2. Translate the following sentences from the text.

1. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. 2. Young artists must pave their way to Art by drawing pictures for magazine stories. 3. There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. 4. I want to see the last leaf fall before it gets dark. Then I'll go too. 5. I want to turn loose my hold on everything. 6. Sue found Behrman smelling strongly of juniper berries in his dimly-lighted den below. 7. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her sight hold upon the world grew weaker. 8. They peered out the window fearfully at the ivy vine. 9. The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. 10. With the coming of the night the north wind was again loosed. 11. Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf.

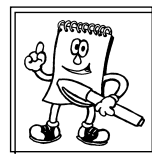
Ex. 3. Find Russian equivalents to the following.

Congenial; unseen; stranger; shake down the mercury; get well; worth thinking; weakness; filter through; carriage; subtract; power of medicines; whistle; count backward; solicitously; blow off; editor man; fix eyes; keep looking; a fallen statue; beneath; masterpiece; to excess; fierce old man; fear; grow weaker; peer; rain mingled with snow; drawn shade; twilight; stir; even chances; case; contentedly; dreadful night; scattered brushes.

Ex. 4. Translate the following passages.

1. p. 204. From "That was in May. In November..." to "...the next brick house."
2. p. 206. From "Old Behrman was a painter..." to "...in the studio above."
3. p. 207. From "I have something to tell you..." to "...he painted it there the night that the last leaf fell."

III. WORD STUDY



Ex. 5. Translate all the Vocabulary entries and examples.

Ex. 6. Paraphrase the italicized parts of the following sentences. Translate them into Russian.

1. One morning the *busy* doctor invited Sue into the hallway.
2. Sue looked *solicitously* out of the window.
3. There was only a *bare* yard.
4. You *used to* love that vine.
5. I must *hand* those drawings in by tomorrow.
6. I would draw *the shade* down.
7. She was lying white and *still* as a fallen statue.
8. He was *about to* paint a masterpiece.
9. He drank gin *to excess* and still talked of his *coming* masterpiece.
10. He was an old man who *regarded himself* as the protector of the two young artists.
11. She told him of Johnsy's *fancy*.
12. Sue *motioned* Behrman into the other room.
13. They *peered out* the window at the ivy vine.
14. A cold rain was falling, *mingled* with snow.
15. They could see the lone ivy leaf *clinging* to its stem.
16. "With good *nursing* you'll win," said the doctor.
17. She's *out of danger*.

Ex. 7. Find in column B the opposite for the words in column A.

A	B
1. awake	a. a loud noise
2. even numbers	b. feel tired
3. fierce	c. stopped
4. a failure in art	d. in a loud voice
5. a low sound	e. good
6. dimly-lit (-lighted)	f. recover
7. stop looking at	g. a success in art
8. feel fresh	h. kind

- 9. went on
- 10. add
- 11. in a whisper
- 12. naughty
- 13. get well

- i. keep looking at
- j. odd numbers
- k. subtract
- l. asleep
- m. well-lit (-lighted)

1	2	3	4	5	6	7	8	9	10	11	12	13

Ex. 8. Find in the text equivalents to the following word and phrases.

Кирпичный дом; совместная студия; ледяные пальцы; честная игра; едва двигаясь; пустой; чистый; беспокойный доктор; решить; нарисовать; когда-нибудь; усилия; пациент; похоронная процессия; фасон; доска; делать набросок; жаловаться; жадный; бульон; закрыть глаза; зарабатывать позированием; сильно пахнуть; фантазия; подняться вверх; спустить шторы; проснуться; повиноваться; порывы ветра; безжалостный; злой; дрожащая рука; быть вне опасности; беспомощный; от боли; промокший насквозь; резкий, опасный приступ.

Ex. 9. Choose a phrase from the list below that has the same meaning as the italicized phrase. Translate the sentences into Russian.



Fair (noun); fair (adj); unfair; blank; shake; acute; fancy oneself; worth; hang; worn-out; wear; even; fancy.

1. She *has* a diamond *on*.
2. It is *dishonest* to kick another player in football.
3. She *was trembling* with fear.
4. The surface of the board was very *smooth*.
5. Why do I feel *so exhausted* after an ordinary day's work at the office?
6. The new film *deserves* recognition.
7. When I was explaining his mistake he looked *puzzled*.
8. Every year he goes to *the large show* of planes which is held in the outskirts of Paris.
9. She couldn't *fix* the curtains *at the top* well enough.
10. He felt a *sharp* pain in his broken leg.
11. Just imagine! Sometimes his decisions can be *honest*.
12. She had *too high an opinion* of herself as a brilliant singer.

Ex. 10. Translate the sentences paying special attention to the meaning of the italicized words and phrases from the Vocabulary.

1. "What about the little guy? We can't do this to him. It isn't *fair*."
2. Sara didn't want alimony. She felt that he should pay a *fair* share of child support.
3. "*Fair*

enough,” he replied. “Can I walk you to the library?” 4. “Well, it’s only *fair*, George. Most of our dinner conversation is like an interdepartment memo.” 5. And what hit me hardest was how damn *unfair* it was. 6. She was sitting in bed, unable *to move*, her face pulled up on one side. 7. Her job was to give them the courage of their own *worthiness*. 8. I think it was to prove to myself that I was really *worth* something as a scholar. 9. That’s why he would have thought it was *worth* it, Saba. 10. Life without heroism and idealism is not *worth* living. 11. We knew that he was *worth* several million bucks. 12. Now only the space following Charles Jastrow remained – like the new snow outside – fresh, clean, *blank*. 13. This leads me to suspect that Harvard’s given him some heavy hints that he might ultimately *move into* our Presidential Mansion. 14. Still, I thought she was a definite candidate until I *moved up* to Boston. 15. At the end of next semester she plans *to move* to Hawaii.

Ex. 11. Translate the following idiomatic expressions. Use them in the translation below.



Move into; move out; fair-weather friend; shake hands; shake in one’s boots; shake off; shake up; hang by a hair; wear on; wear out.

1. Мое пальто окончательно износилось, поэтому я приобрела новое. 2. Я дрожал от страха, так как я должен был повидаться с менеджером. 3. Одно время жизнь ее висела на волоске, но потом она постепенно окрепла и поправилась. 4. На прошлой неделе я приступил к новой работе. 5. Я слышал, у вас новая квартира. Когда вы собираетесь переезжать? 6. Мы недолго оставались с ними, потому что дети, кажется, раздражали их. 7. Нам не понравилась наша квартира, поэтому мы съехали. 8. Билл ни за что не поможет с домашним заданием. Он совершенно ненадежный друг. 9. Я надеюсь, я смогу очень скоро избавиться от этой простуды. Она меня измотала. 10. На встрече директора компаний обменялись рукопожатием. 11. Ваше грубое замечание действительно расстроило Тома. 12. Я хорошенько взболтал банку с краской перед тем, как использовать ее.

Ex. 12. Translate the following sentences using words and expressions from the text and the Vocabulary.



1. Они обнаружили, что их вкусы совпадают. 2. У доктора был беспокойный взгляд. 3. Несправедливо, что болезнь поразила это маленькое существо. 4. Она лежала, почти не двигаясь, и наблюдала за деревом.

5. Сю надеялась, что подруге станет лучше, благодаря усилиям доктора и хорошим лекарствам. 6. Ее ничего не волнует. 7. Они познакомились в кафе, и в результате этого возникла совместная студия. Она зарабатывала на жизнь, иллюстрируя рассказы в журналах. 9. Сю выглянула из окна и увидела только вьющийся виноград в пустом дворе. 10. Она пожаловалась, что никогда не слышала об этом. 11. Она не могла понять, какая связь между опадающими листьями и больной девушкой. 12. Ей нужно отдать рисунки редактору завтра утром. 13. Старый художник был неудачником. 14. Он надеялся когда-нибудь нарисовать шедевр. 15. Она сказала, что устала ждать, и закрыла глаза. 16. Когда в комнате потемнело, она попросила опустить шторы и включить свет. 17. Хотя он был художником, он позировал молодым коллегам, зарабатывая этим немного денег. 18. От него всегда сильно пахло алкоголем. 19. Они молча посмотрели друг на друга со страхом. 20. Он удивился, когда ему рассказали о причудах девушки. 21. Она решила, что лист непременно опадет ночью. 22. Она безжалостно приказала поднять занавеску. 23. Привратник обнаружил старика, лежащим на полу, беспомощным от боли и насквозь промокшим.

В

1. Он сидел, уставившись в угол, и в его голове была сплошная пустота. 2. Чем усерднее он работает, тем быстрее продвигается по службе. 3. Он стоял с непокрытой головой под проливным дождем и дрожал от холода. 4. Он не стоит того, чтобы о нем заботиться. 5. Я как раз собирался уходить, когда зазвонил телефон. 6. В своем стремлении к власти он совершал нечестные поступки. 7. Она вытряхнула песок из обуви и продолжала подниматься в гору. 8. Если ты не прекратишь так много работать, ты в конце концов вымотаешься. 9. У охотничьих собак острый нюх и острое зрение. 10. Когда она ждала его возвращения, зима тянулась медленно. 11. Альпинист висел на пальцах, пока его друзья не помогли ему. 12. «Мне кажется, что кто-то ходит в темноте вокруг дома,» – сказала она. 13. Сю была так сердита на него, что повесила трубку, когда он снова начал жаловаться на судьбу. 14. Она так заботилась о своей внешности, что выглядела моложе своих лет. 15. «Линия занята, подождите, пожалуйста,» – сказала телефонистка. 16. Он заслуживает уважения, так как принял справедливое решение и передумал увольнять рабочих. 17. Он опустил чемодан, и мы пожали друг другу руки. 18. Существует суеверие, что нельзя дарить четное количество цветов. 19. Вечная нехватка времени раздражала его.

Ex. 13. Translate the sentences into Russian paying special attention to the context meaning of the verb *draw*.

1. Sue drew pictures to illustrate magazine stories. 2. She drew the curtains. 3. The horse drew the cart up the hill. 4. He suddenly drew a knife and threatened me with it. 5. John drew the little boy to him. 6. I must draw your attention to the following points. 7. She drew the winning ticket in the lottery. 8. After three attempts he drew the conclusion that he would never pass the examination. 9. Don't let yourself get drawn into the argument. 10. She drew me aside and whispered in my ear. 11. I drew \$100 from my bank account today. 12. The play is drawing large audiences. 13. She drew a deep breath and then continued crying. 14. The chimney isn't drawing very well. 15. She drew the child away from the fire. 16. The leader was gradually drawing away from the other runners. 17. The car drew up to the gate and three men got out. 18. Her shouts drew the attention of the police. 19. He drew the line at stealing. 20. She slowly drew the purse out of her suitcase. 21. The knight drew his sword to protect his lady. 22. I'm sorry but that's where I draw the line; I won't help you to cheat. 23. They drew apart from each other as other people came into the room. 24. Drawing the shade aside, he looked down into the street.

Ex. 14. Choose the correct expression from among those in brackets. Make up sentences of your own.

1. **to be about to do something** (to be on the point of doing something; to get the point of something; to make a point of doing something)
2. **to have one's own way** (to do what one wants; to make one's career; to start moving)

Ex. 15. Insert the right word in the proper form.

to expect – to wait for smb/smith



“expect”

1. believe that smth will happen or come
 - ☐ We **expected** you yesterday.
 - ☐ We **were expecting** letter from her.
2. hope or look forward
 - ☐ He **expected** at any minute to hear his wife climbing the stairs.

“wait (for)” (smb/smith) – stay (not acting) until smb or smth comes or happens

- ☐ We **are waiting** for the rain to stop.
- ☐ He **is waiting** his opportunity.

1. I ... Mary home at 6 o'clock.
2. Why are you so late? I ... you for an hour.
3. I ... he'll pass the examination successfully.
4. I spent forty minutes ... a bus.
5. I ... a big telephone bill this month.
6. The business can ... until after dinner.
7. We ... to make a small profit this year.
8. We didn't ... that the company would increase their orders.
9. We ... 12 guests but only seven came.
10. "Will she come soon?" "I ... so."
11. We can't start the meeting yet, we ... George to arrive.
12. We ... anxiously to hear the examination results.
13. I didn't ... you today. I thought you were coming tomorrow.

Ex. 16. Fill in the blanks with the prepositions or conjunctions where necessary.

My balcony looked directly ... the garden, and I saw a young woman I hadn't seen before ... the porch. She was tending the plants and carefully and slowly touching each one.

The house was quiet as I passed ... the halls and found the door that opened ... the garden. As I approached the garden, the girl looked up quickly and said ... a frightened voice: "Who's there?"

She looked right ... me. "My name is Dwight. I'm a guest ... your father."

"You must be ... the police," she said. She turned back ... her plants. I guessed she was blind. "I didn't recognize your step and you frightened me," remarked she, "nothing surprises me here ... the hill. Nothing changes here ... my sensing it immediately." She said this directly ... me, like a challenge, then she moved ... another plant and began feeling the soil ... the base ... the plant. "You may ask me questions if you want. I know all ... police investigations. I have listened ... a lot ... stories ... famous detectives."

Ex. 17. Fill in definite or indefinite articles where necessary (for reference see "English Grammar").

... old English houses before ... Norman Conquest were quite low. ... most important part of ... house was ... hall. ... bedrooms and ... kitchen were separate buildings close to ... hall. Cooking was often done out-of-doors, in ... open air. ... whole group of buildings was surrounded by ... wall with ... gate in it, which was generally kept shut, especially if there was any danger of ... thieves or ... enemies getting in. ... hall door was always left open, and any stranger who

liked might come in, and sit down to ... dinner with ... family. ... hall had not much furniture in it; hardly anything but ... long table to take their meals at, and ... benches to sit on. ... chairs were not at all common: only ... kings and ... people belonging to ... aristocracy used to sit on them. ... table was nothing but ... board that was brought in when it was wanted, and put on...supports corresponding to ... legs of our modern tables. When ... dinner was over, ... whole thing was taken away.

Study the verbs indicating how the speaker feels

boast to smb **about** smth/ that
insist on smth/that
object to + ing
threaten that/ to do smth
complain to smb **about/of** smth
grumble about/at/over smth

- ☐ He **boasted to** us that he was the strongest man in the village.
- ☐ I **insisted on** being right.
- ☐ I **object to** your smoking here.
- ☐ He **threatened** to kill himself.
- ☐ I'm going to **complain to** the police **about** the noise.
- ☐ He has everything he needs: he has nothing to **grumble about**.

Ex. 18. Translate the sentences paying special attention to the italicized verbs.

1. They *threatened* to sack the workers if they did not stop striking. 2. They *complained to* the manager *of* the poor service at the hotel. 3 Throughout the trial, the prisoner *insisted on* his lack of guilt. 4. I wanted to climb the hill, but Bill *objected* that he was too tired. 5. "I wish *to complain about* the tape-recorder that I bought last month, it's stopped working again." 6. He *grumbled at* the way he had been treated. 7. He wanted us to travel on foot but I *objected to* that. 8. I *was threatened* with dismissal if I didn't obey. 9. He *was always boasting about* how clever his son was. 10. He *insisted* that I was to blame for the accident. 11. They *grumbled* that the decision was not fair. 12. She *threatened* to file for divorce, if he insulted her again. 13. She *complained of* continuing pain in her legs for a year. 14. I *insisted on* driving him home. 15. Bill *boasted to* everybody that he owned the biggest car in the neighbourhood.

Ex. 19. Choose the verb which best fits the meaning of the sentence (see the table above).

Example: "I am the cleverest person in the class," the little boy *boasted*.

1. "This hotel is filthy," she ...
2. "I'll stop your pocket money, if you don't behave," the mother...
3. "You must give me your address in London," he ...
4. "If you refuse a divorce I'll simply go away," he ...
5. "I've never yet lost a match," he ...
6. "You must come with us," I ...
7. "New taxes are much higher now," he ...
8. "If you interfere with my sister, I'll call an officer," Norman ...
9. "But I don't want you to call me again," she ...
10. "I have the richest collection of pictures among my friends," he ...
11. "There is a lot of dust in your room," the mother ...
12. "You should arrange our visit to that company in no time," he ...
13. "I can't go walking because I'm exhausted," she ...
14. "You should return the book at once," she ...

Ex. 20. Translate the sentences using the verbs of feelings.

1. Он настаивал на поездке домой на Рождество.
2. Я возражаю против новых налогов (taxes).
3. Она постоянно жалуется на головную боль.
4. Прекрати ворчать по любому поводу (cause).
5. Я настаиваю на том, что он не прав.
6. Мы возражаем против смены правительства.
7. Он угрожал мне ножом.
8. Билл хвастался, что купил компьютер последнего поколения (latest generation).
9. Он жаловался, что не может нигде найти работу.
10. Я вынужден настаивать на возвращении своего долга (debt).
11. Студенты возражали против дополнительных занятий (additional classes) по субботам.
12. Он хвастался, что у него самая красивая девушка.
13. Она постоянно ворчала на то, что ей дают самые трудные задания.
14. Ему угрожали расправой (reprisal), если он не выполнит всех их требований (satisfy smb's demands).

Ex. 21. Change the following sentences using the expression "*have (nothing, little, a lot, a great deal, etc.) to do with*".

See the text: *What have old vine leaves to do with your getting well?*

Example: *What connection could they have with that little boy?*

What could they have to do with that little boy?

1. Her job has some connection with looking after old people. 2. Has this any connection with your illness, do you think? 3. He had a big connection with business abroad, for he worked for Pan-American Company. 4. His remark had no connection with the subject. 5. What connection could she have with that strange fellow? 6. Her illness had a rather little connection with the weather, had it? 7. "What connection have you with medicine? You are a composer, aren't you?" "Yes, I'm a composer, but I used to have a big connection with medicine, for I worked as a doctor." 8. Does his arrival have any connection with our future talks? 9. His decision to leave the country had little connection with the political situation. 10. The boy's behaviour has some connection with his mother's absence. 11. What connection could we have with that unfair bargain?

Ex. 22. Translate the following sentences using the expression "*be (not) tired of doing something*".

See the text: I'm tired of waiting. I'm tired of thinking.

1. Я не устала заниматься английским.
2. Он устал работать с утра до вечера.
3. Они устали переезжать с квартиры на квартиру.
4. Она не уставала считать листья на деревьях.
5. Он устал просить ее принять лекарство.
6. Мы устали рассказывать о нашей поездке.
7. Он не устает рисовать этот пейзаж.
8. Я устала писать книгу.

Ex. 23. Make up sentences using the expression *serve as*.

See the text: He earned a little by *serving as* a model to young artists.

Model

Serve as a bed – Last summer we had quite a lot of visitors and often the chairs *served as beds*.

Serve as a chair; as a table; as a knife; as forks; as a table-cloth.

Ex. 24. Make up sentences according to the model.

(be) worth doing smth

See the text: Has she anything on her mind *worth thinking about*?

Model

go – *Is it worth going there?*

Bother; speak of; look at; study; wear; discuss.

Ex. 25. Translate the following sentences using the expression *"It's (not) worth doing something"*.

1. Фильм скучный. Его не стоит смотреть.
2. Об этом фильме не стоит говорить. Он скучный.
3. Эту пьесу действительно стоит посмотреть.
4. Не стоит ложиться спать так поздно.
5. Не стоит беспокоиться о нем.
6. Вокзал очень далеко. Я думаю, стоит взять такси.
7. Не стоит так изматывать на работе.
8. Мы считаем, что стоит переехать в другой город.
9. Не стоит так долго смотреть на нее. Она смущается.
10. Не стоит читать газеты. Они неинтересные.
11. Не стоит говорить об этом. Это секрет.

Ex. 26. Join in the following sentences according to the model.

A

Model

I saw George. He went into that shop.

I saw George go into that shop.

See the text: I want to see the last leaf fall.

1. I saw him. He pointed to a picture on the wall.
2. I heard him. He shut the door of the study.
3. We watched the children. They climbed to the top of the tree.
4. I noticed Harry. He went up and spoke to the stranger.
5. They saw Mary. She entered the room.
6. She heard steps. They walked up to her room.
7. We watched the aeroplanes. They circled above us.

B

Translate the following sentences using the construction *"see (hear, feel, watch, notice) somebody/something do something"*.

Model

I often hear him play the violin in his room.

a

1. Он заметил, что они рисуют каждый день.
2. Она почувствовала, что Джон вошел в комнату один.
3. Я слышал, как с шумом закрылась дверь.
4. Она видела, как Сью налила себе чашку кофе.
5. Я видел, как Терри дошел до угла.

6. Она почувствовала, что кто-то коснулся ее плеча.
7. Я слышал, что он упомянул ваше имя несколько раз.
8. Я никогда не слышала, как она поет.
9. Он наблюдал, как она вошла в зал и начала расставлять (arrange) цветы.

b

1. Дэвид почувствовал, что рука его мамы дрожит.
2. Дэвид проснулся, услышав, что кто-то шепотом зовет его.
3. Пеготи слышала, что мистер Мердстон собирается отдать Дэвида в школу.
4. Пеготи видела, что миссис Копперфильд часто плакала.
5. Мисс Бетси чувствовала, что Дэвид говорит правду.

Ex. 27.

A

Form past participles of the following verbs according to the model.

Model

see ⇒ seen ⇒ **unseen**

Answer; invite; bear; break; catch; change; correct; count; cut; decide; defend; explain; gather; hear; know; open; organize; read; return; sell; send; spend; translate; wash; write.

B

Make the following adjectives negative:

Usual; kind; afraid; clear; necessary; true; well.

Ex. 28. Fill in the correct form of “*lie* (lay, lain, lying); *lay* (laid, laid), or *lie* (lied, lied, lying)”. (For reference see “English Grammar”, Appendix 2.)

1. Birds ... eggs in spring and summer, not in winter or autumn. 2. Dora ... in bed, for she had fallen ill. 3. She ... the child on the bed. 4. I am afraid Nick ... when he said he had forgotten his homework. I don't think he done it. 5. She is ... there so peacefully; it's a pity to wake her, but I suppose we must. 6. Look! What has she ... there on the table with such care? 7. She ... ill for three weeks before there was any sign of improvement. 8. I am sure he again He wants to conceal the truth. 9. Some animals ... in holes all winter and sleep. 10. ... her on her back and put a cold wet cloth on her forehead. She will be all right in a minute, she has only got a fright.

Ex. 29. Change the following sentences according to the model.

A

Model

There is only one thing that can be done.
There is only one thing (to) be done.

See the text: There was only a yard *to be seen*.

1. There is one interesting magazine which may be read.
2. There is an article which should be typed at once.
3. There were many things that can be stored in the studio.
4. It was a chance which couldn't be missed.
5. There was nothing that could be discussed.
6. There are some instructions that can be carried out.

B

Translate the following sentences using the infinitive as an attribute.

Model

It is a decision *(not) to be taken*.
Это решение, которое (не) надо принимать.

1. Вот письмо, которое надо послать немедленно.
2. Был только один вопрос, который нужно было решить.
3. Была только одна возможность, которую нельзя было упустить.
4. Есть одна модель компьютера, которую можно купить.
5. Есть несколько факторов, которые нужно принять во внимание.
6. Вот фильм, который не нужно смотреть.
7. Вот картина, которую не следует покупать.
8. Было несколько фактов, которые надо было доказать.
9. Это версия, которую не следует доказывать.



IV. SPEECH PRACTICE

Ex. 30. Memorize the proverbs and sayings. Use them in discussing the story.

1. While there is life there is hope. – *Пока есть жизнь, есть и надежда.*
2. Good health is above wealth. – *Доброе здоровье лучше богатства.*

Ex. 31. Make up a plan of the story so that the words below come under the definite items of the plan. Retell the story according to your plan.

A

get acquainted; find tastes congenial; smite; scarcely move; look through; busy doctor; chance; have smth on her mind; paint; worth thinking; science; efforts; count; subtract; power of medicines.

B

cry; drawing board; whistle; face toward; the window; sketch; low sound; open wide; look out; count backward; blow off; bare; fall faster; nonsense; have to do with; broth; keep eyes fixed; keep eyes closed; hand drawings in; a fallen statue.

C

ground floor; beneath; be about to paint; earn as a model; drink to excess; a fierce old man; protector; smell of drink; strange fancies; go upstairs; pull the shade down; fearfully; cold rain; awake; wide-open eyes; order; in a whisper; obey; hang bravely; lean worn face.

D

twilight; leaf clinging to its stem; merciless; stir broth; wicked; hand-mirror; acute attack; out of danger; die of; janitor; helpless with pain; a palette; flutter; masterpiece.

Ex. 32. Tell the story as if you were:

a) the doctor; b) Johnsy; c) Sue.

Ex. 33. Quote some sentences from the story to prove that:

A

Sue is worried about her sick friend.

B

Johnsy's fancy has gone.

Ex. 34. Make up a dialogue between a) Sue and the doctor; b) Sue and the painter.

Ex. 35. Write out words and expressions pertaining to old Behrman. Make his character sketch.

Ex. 36. Topics for discussion and essays.

- a) What happened during that winter in New York?
- b) Speak about Behrman and about the part he plays in the story.
- c) The power of friendship.
- d) The real hero of the story.
- e) Say what you know about O. Henry.
- f) What other stories by O. Henry have you read? Tell one of them.

Ex. 37. Give a free translation of the text.

Старик Илсворт (Ellsworth) сидел в своем кабинете и читал газету, когда вошел его слуга Коппел (Koppel).

«Выпейте апельсинового сока, сэр.»

«Нет,» – ответил г-н Илсворт.

«Но это полезно для Вас, сэр.»

«Нет.»

Когда пришел доктор Касуэл (Caswell), Коппел пожаловался ему: «Ничего не могу поделать со стариком. Он не пьет сок, не хочет слушать радио, и все ему не нравится.»

С момента своего последнего визита доктор Касуэл много думал об Илсворте. Это был трудный случай. Для семидесятишестилетнего джентльмена Илсворт неплохо выглядел. Но у него была мания – он покупал все, что видел: машины, фабрики, железные дороги. Он быстро терял свои деньги, и поэтому его надо было остановить.

Доктор вошел в кабинет мистера Илсворта.

«Как себя сегодня чувствует молодой человек?»

«О-ох!» – донеслось из глубины кресла, где сидел старик.

«Мне хотелось бы посоветовать Вам кое-что,» – сказал доктор.

«Что-нибудь, чтобы отстранить (to keep away from) меня от бизнеса?»

«Не хотели бы Вы заняться искусством?»

«Но я ничего не понимаю (to be good at) в живописи (painting).»

«Я могу привести студента из какой-нибудь художественной школы, который будет давать Вам уроки.»

И доктор нашел Франка Суэйна (Frank Swain) – молодого студента, который согласился обучать мистера Илсворта. Суэйн пришел на следующий день, и уроки начались.

Время летело, Суэйн приходил все чаще и чаще.

Трудно сказать, заинтересовался ли мистер Илсворт по-настоящему искусством, но одно было бесспорно: он перестал делать покупки, чем очень радовал свою семью. Фрэнк водил его по галереям и выставкам.

Илсворт хотел знать все о галереях и художниках, которые там выстав-
ляются. Кроме того, он хотел знать, как музеи организуют (to arrange)
выставки и кто отбирает (to choose) для них картины.

По весне Илсворт нарисовал ужасную картину, которую назвал «Де-
ревья, одетые в белое». Хотя картина была ужасна, старик сказал, что
собирается выставить ее в одной из крупнейших галерей Нью-Йорка.
Суэйн был уверен, что никто не примет (to accept) картину Илсворта, но
однажды, посещая выставку в Галерее, он увидел это произведение там.

За два дня до закрытия выставки Илсворт получил письмо из этой
Галереи. В письме говорилось, что он завоевал (to get) первый приз за
свою картину.

Когда доктор узнал об этом, он сказал: «Ну, теперь Вы сами видите,
что искусство намного интереснее бизнеса.»

«Искусство – это ерунда, – ответил старик. – В прошлом месяце я
купил Галерею.»

Ex. 38. Memorize the poem, cite it when describing the tragic night.

Henry Wadsworth Longfellow

The Rainy Day

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

THE STORY OF AN HOUR

by Kate Chopin

CHOPIN, KATE (1851–1904) was born in St. Louis. On a visit to New Orleans she met her husband-to-be and returned there to live with him when she married at twenty. After her husband's early death she went back to St. Louis and began to write, largely drawing on the experiences of her years in the Deep South. She contributed to many of the popular periodicals of her time, but her writing career came to an end with the publication of her novel "The Awakening" (1899), which was sharply condemned for its frank representation of adultery and mixed marriage. This book has subsequently been praised for its sensitive portrayal of a woman in quest of her individuality. Several of her stories were collected in "Bayou Folk" (1894).

Knowing that Mrs. Mallard¹ was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine² who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "Killed". He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood facing the open window a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion³ that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler⁴ was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke⁵ repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder⁶ on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will – as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him – sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

“Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in the very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease – of joy that kills.

Notes:

¹ Mrs. Mallard [ˈmæləd]

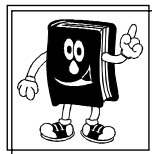
² Josephine [ˈdʒouzifi:n]

³ exhaustion [ɪgˈzɪstʃən] – total loss of strength

⁴ a peddler – person who travels about selling small articles

⁵ bespoke (p.t. from *bespeak*) (formal) be evidence of (*archaic*)

⁶ yonder [ˈjɒndə] (*liter.*) – over there; that can be seen (*archaic*)



I. VOCABULARY

afflict (v) – to cause bodily or mental trouble to smb, to hurt

☐ He **felt** much **afflicted** at (by) the news.

be afflicted with smth

☐ He **was afflicted** with gout (подагра).

reveal (v)

1. to allow to be seen, display

☐ His worn jacket **revealed** his elbows.

2. make known, disclose

❑ One day the truth **will be revealed**.

conceal (v) – to hide, keep secret

❑ He tried **to conceal** the fact that he had been there before.

disaster – a terrible accident, a great misfortune (for Disasters and Tragedies see p. 245).

❑ The airplane crash was the first **disaster** this year.

lead (v)

1. to guide or take

❑ He **led** the child **by** the hand.

2. to direct

❑ This path **leads** to the house.

❑ He **led** the army in this battle.

3. to conduct

❑ They **led** a very quiet life there.

lead the list – to go first, have the first place in

❑ His name **led the list** of “Killed”.

All roads lead to Rome. (*proverb*) There are many ways to reach the same result.

reach (v)

1. to get to

❑ They **reached** London in 2 days.

2. to go as far as

❑ No sound **reached** her ears.

3. ~ **for** to stretch one’s hand out to take smth

❑ He **reached for** the dictionary on the shelf.

4. to extend

❑ My land **reaches** as far as the river.

to reach as far as the eye can reach – to the horizon

face (v)

1. to turn to

❑ Turn round and **face** me.

2. to overlook; to be opposite to

❑ The windows **face** the street.

3. to recognize the existence

❑ He **faced** the facts without fear.

in (the) face of – confronted with

❑ What could he do **in the face of** all these difficulties?

escape (from) (v)

1. to get free, to get away

❑ Two of the prisoners **have escaped** from the jail.

2. to find a way out

❑ Is the gas **escaping** somewhere?

3. to avoid

☐ Where can we go **to escape** the crowd?

escape (n) – means of escape

☐ There are several **fire-escapes** on the plan.

dismiss (v)

1. to send away from service

☐ The servant **was dismissed** for being lazy and dishonest.

☐ The teacher **dismissed** his class when the bell rang.

2. to put away from mind

☐ He **dismissed** all thoughts of revenge.

take the time (over smth) wait for some time, do not be in a hurry to do smth.

☐ Don't hurry. **Take your time.**

The verb “**take**” forms a lot of expressions with nouns. Memorize some of them:

1. **take (fall) advantage of smth / smb** – use it profitably for one's own benefit

☐ He always **takes fall advantage** of the mistakes made by his rivals.

2. **take one's chance** – trust to luck, take whatever happens to come

☐ He had to **take** his last **chance**, he rushed out of the room.

3. **take (no/great) pleasure in** – experience enjoyment

☐ Some boys **take great pleasure** in teasing their little sisters.

4. **take place** – happen

☐ The wedding **took place** at St. Peter's yesterday.

5. **take/run the risk of** – do smth which may involve risk

☐ He is always ready **to take the risk of** being captured by the enemy.

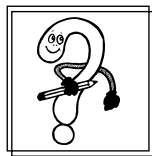
6. **take smth to heart** – be much affected by it, grieve over it

☐ She **took** his death **to heart**.

take offence (at smth / smb) – be hurt by/in one's feelings

☐ He is quick to **take offence**.

Take my word for it – rely on smb's word; accept/receive as a guarantee



II. COMPREHENSION

Ex. 1. Answer the questions.

1. What terrible news did Mrs. Mallard's friend have to break?
2. How did she take the message?
3. What did she do after she had cried out her grief?
4. What did Mrs. Mallard look like?

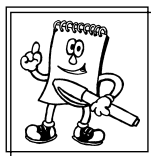
5. What was she thinking about?
6. Does the freedom she anticipates have any particular form or content?
7. Is this content positive or negative?
8. Why does the author call her joy “monstrous”?
9. Why was Louise so happy at that bitter moment?
10. What was Louise’s attitude towards her husband?
11. Why was her sister worried terribly about her?
12. What killed Mrs. Mallard?

Ex. 2. Translate the following phrases and sentences from the text.

Mrs. Mallard was afflicted with heart trouble;
she wept at once, with sudden, wild abandonment;
when the storm of grief had spent itself;
whose lines bespoke repression and even a certain strength;
the face that had never looked save with love upon her;
with her lips to the keyhole, imploring for admission;
she was drinking in a very elixir of life;
a little travel-stained, composedly carrying his grip-sack;
Josephine’s piercing cry; at Richards’ quick motion to screen him from the
view of his wife;
great care was taken to break to her... the news of her husband’s death.

Ex. 3. Translate the following passages into Russian:

1. *p. 228.* From “It was her sister...” to “...in bearing the sad message.”
2. *p. 228.* From “She could see...” to “...in the west facing her window.”
3. *p. 229.* From “There was something coming...” to “...white slender hands would have been.”
4. *p. 229.* From “When she abandoned herself...” to “...the suggestion as trivial.”
5. *p. 229.* From “There would be no one...” to “...brief moment of illumination.”
6. *p. 230.* From “Her fancy was running...” to “...at the bottom.”



III. WORD STUDY

Ex. 4. Translate all the Vocabulary entries and examples.

Ex. 5. Replace the italicized parts of the sentences by words and phrases from the text.

1. Richards was in the newspaper office when *the information* about the rail *accident* was received.
2. Mr. Mallard's name *was the first in the list of* "Killed".
3. She sank into a comfortable armchair which *stood in front of* the window.
4. She *suffered from* heart disease.
5. Her husband loved her but he used *to force* his will upon her.
6. She thought that *many years* to come would belong to her absolutely.
7. Josephine was kneeling before the door *begging* her sister *to let her in*.
8. She felt something *getting to her* through the sounds, the scents, the color that filled the air.
9. She kept *looking* through the window without seeing anything.
10. She *uttered* a prayer that her life might be long.
11. There *was a terrible accident* on the railroad.
12. He *waited for some time* to assure himself of the truth.
13. When she *had cried her grief out* she went away to her room.
14. She *didn't allow anyone to go with her*.
15. She was pressed with physical exhaustion which seemed *to get to* her soul.
16. *A peddler announced his goods for sale*.
17. There were *spots* of blue sky here and there.
18. A whispered word *got away from* her lips.
19. Josephine tried *to hide* the terrible truth as long as possible.

Ex. 6. Paraphrase or explain in your own words the italicised parts of the following sentences. Translate them into Russian.

1. She didn't hear the story *with a paralysed inability to accept its significance* as many women did.
2. She *sank* into a *roomy armchair*.
3. She was pressed down by *a physical exhaustion* that *haunted her body*.
4. *A sob came up into her throat* and shook her.
5. Her gaze was *fixed away off yonder*.
6. She was *striving to beat it back* with her will.
7. She *saw beyond that bitter moment*

many years that would belong to her absolutely. 8. She opened and *spread her arms out* to them in welcome. 9. There would be *no powerful will bending hers* in that blind persistence. 10. What could love *count for* in the face of *this possession of self-assertion*.

Ex. 7. Fill in the blanks with prepositions (where necessary).

1. There was something coming ... her, and she was waiting ... it.
2. They believe that they have a right to impose their will ... a fellow creature.
3. Her sister was kneeling ... the closed door ... her lips to the keyhole, imploring ... admission.
4. Together they descended ... the stairs.
5. Someone opened the door ... a key.
6. He stood amazed ... Josephine's cry.
7. What could love count ... in face of the freedom, which she suddenly recognized ... as the strongest impulse of her being.
8. A little whispered word escaped ... her lips.
9. He was afraid that she might be afflicted ... the news.
10. The notes of a distant song reached ... her faintly.
11. She opened her arms ... them ... welcome.
12. She met ... her husband-to-be in St. Louis.
13. The State must care ... the killed ... the accident.

Ex. 8. Translate the sentences paying special attention to the meaning of the italicized words and phrases from the Vocabulary.

1. He passed the halfway mark still *in the lead*.
2. And the only time a female got *to lead* musicians was when twirling a baton.
3. The athletic season culminated with many confrontations against Yale, but Jason *led* the tennis team to victory.
4. Danny Rossi had chosen *to lead* the class to be the first to dive from the cozy safety of Harvard into the icy waters of the real World.
5. She *reached out* instinctively for Alex's hand.
6. He had been touched by her warmth and the way she had *reached out* to Amanda.
7. She *reached* the cozy little house in a matter of moments.
8. She *reached out* to her but then she pulled back.
9. Among the letters that came after her arrival was a long letter from Charlotte *reaching out* to the young woman.
10. I've spent the last nine months reading books on child *care*.
11. He *escaped* in time to fight in the War of Independence.
12. "Thanks, sir," Ted blurted and whirled again *to escape*.
13. Lara walked back to the clerk, trying *to conceal* her excitement.
14. He then *revealed* that his name was no longer Andrew, but Gyanananda, which is

Hindi for "seeker of happiness and knowledge." 15. She was somewhat surprised when he stood up and *reached for* his parka. 16. In Highlands a plaid covered a man's body against bitter cold but kept his legs free so that he could race across the peat and *escape* his enemies.

(From "The Class" by E. Segal and "A Perfect Stranger" by D. Steel)

Ex. 9. Translate the words in brackets and use them in the proper form.
(See the Vocabulary.)

1. He didn't know the Israeli principle of (руководство) which could be summed up in two words "Follow me". Officers (руководить) all missions from the front. 2. Faith then (проводить/вести) both men to the terrace where a large pitcher of martini awaited. 3. She *was* (вести) a new life now in Santa-Eugenia. 4. She turned the last corner before she (достигать) the house. 5. He longed to shelter her, (заботиться) of her. 6. I (все равно) what his reasons are. Besides doesn't the Bible allow us an eye for an eye? 7. They were superior beings from another world, and Lara envied them and longed to (бежать) with them when they left at the end of summer.

Ex.10. Give the meaning of the italicized words

1. a) His *face* remained expressionless. b) The map was lying on its *face*. c) That meant four hours of her company and he knew he couldn't *face* it. d) You'll have to *face* the facts sooner or later. e) The windows *faced* the street. 2. a) You had better take the child by the *hand* when crossing the street. b) *Hand* me your cup, I'll pour you some more tea. 3. a) You're not supposed to point *fingers* at people. b) She stood *fingering* her handkerchief. 4. a) Her *eyes* wide open, she was looking about in surprise. b) The boy was *eyeing* me with interest. 5. a) The old man had a fine *head*. b) The expedition *headed* north. 6. a) Why must he always be *nosing* about? b) The boat *nosed* her way through the channel. 7. a) His fingers are all *thumbs*. b) He *thumbed* through the book.

Ex. 11. Find in the text English equivalents for the following phrases and use them in the translation below.

- | | |
|---------------------------------------|--------------------------------|
| 1. страдала от сердечного заболевания | 5. не позволила пойти за собой |
| 2. несчастье на железной дороге | 6. взгляд застыл |
| 3. задержался, чтобы убедиться | 7. подходить все ближе и ближе |
| 4. передать печальную весть | 8. сердце быстро забилося |

- | | |
|-------------------------------|-----------------------------|
| 9. отогнать мысль | 19. проникает в душу |
| 10. застывшее посеревшее лицо | 20. неясная мысль |
| 11. вереница лет | 21. сорваться с губ |
| 12. добрые/злые намерения | 22. отбросить предположение |
| 13. купалась в эликсире жизни | 23. напротив окна |
| 14. с содроганием думала | 24. потухшие глаза |
| 15. сообщить новость | 25. покоряться воле |
| 16. скрытые намеки | 26. слепое упорство |
| 17. первым в списке | 27. умолять |
| 18. буря слез улеглась | 28. спустилась по лестнице |

Случилось несчастье на железной дороге: погибли люди. Первым в списке погибших значился мистер Маллард. Когда пришло это сообщение, его друг Ричардс был в редакции газеты и первым узнал о трагедии. Нужно было передать эту печальную весть миссис Маллард, однако, это нужно было сделать с большой осторожностью, так как у нее было больное сердце. Сестра миссис Маллард завуалированными намеками насколько возможно осторожно (мягко) рассказала ей о случившемся. Миссис Маллард разрыдалась, и когда буря слез улеглась, одна удалилась в свою комнату. Она села в большое удобное кресло напротив окна, потухшими глазами наблюдая за облаками, скользящими по голубому небу. Какая-то неясная мысль, которую она никак не могла уловить, беспокоила ее. Она чувствовала ее в пении птиц, запахе весны, в воздухе, который врвался к ней в окно. Эта мысль подходила все ближе и ближе и вдруг, как легкий ветер, сорвалась с ее губ. Она прошептала: «Свободна, свободна!» Ее охватил ужас, но глаза ее сияли, сердце забилося. Она попыталась отогнать эту мысль. Эта радость была ужасна, но она завладела ею. Миссис Маллард знала, что она будет плакать, увидев застывшее посеревшее лицо своего мужа, но за этим ужасным моментом она видела вереницу лет, которые будут принадлежать только ей, она будет жить для себя, ее воля не должна покоряться воле мужа. Доброта его устремлений не снижала его вину. Очнувшись от этого сна, она услышала голос своей сестры, умоляющей ее открыть дверь. Наконец она поднялась, глаза ее лихорадочно горели. Она открыла дверь, и, обняв сестру, спустилась по лестнице.

Кто-то открывал входную дверь. Неся саквояж и зонтик, вошел ее муж. Он ничего не знал о несчастье на железной дороге. Жозефина вскрикнула, а Ричардс пытался заслонить его от жены. Но было поздно. Врачи сказали, что она умерла от сердечного приступа. Это радость убила ее.

Ex. 12. Translate the sentences using expressions with the verb "take".

1. Ей придется попытать счастья с другими претендентами на эту работу. 2. Он решил рискнуть и поставил деньги (bet on) на эту лошадь. 3. Он был не очень хорошим шахматистом, но, воспользовавшись ошибкой соперника, он выиграл партию. 4. Я не хотел ее обидеть (hurt), она всегда обижается на мои шутки. 5. Он очень интересный человек, я получаю огромное удовольствие от его общества и беседы с ним. 6. Это произошло здесь, на этом самом месте, где мы сейчас с вами находимся. 7. Не торопись и выполни эту работу хорошо. 8. Ее сестра была милой и нежной, она приняла несчастье Луизы близко к сердцу.

Ex. 13. Translate the words in brackets. (See the Vocabulary.)

1. He took to his bed (пораженный) rheumatism. 2. This is made of glass, so (осторожно) not to break it. 3. He tried (скрыть) the fact that he was in despair. 4. One day the truth of these events (будет раскрыта). 5. A thick veil (скрывать) her face. 6. Our guide (проводить) us through a number of caves. 7. Who is the man (напротив) us? 8. The animal (сбежать) from its cage. 9. He (получать огромное удовольствие) in playing with the child. 10. (Помня мое слово), there will be some big changes in the coming year. 11. He (водить) everybody by nose. 12. Her father (вести) her to the altar. 13. The ceremony (состояться) at the Westminster Abbey. 14. The officer (был уволен) from service for neglect of duty.

Ex. 14. Translate the sentences from Russian into English.

1. Они не смогли скрыть от нее правду. 2. Собака вела слепого по улице. 3. Доктор скрыл от него безнадежное состояние его жены. 4. Секретарь ввел посетителей в кабинет. 5. В этом году было очень много катастроф: крушения самолетов, пожары, наводнения, войны. 6. Не спеши, проверь все спокойно. 7. Он был всегда готов идти на риск. 8. Он воспользуется твоей ошибкой, помня мое слово. 9. Куда выходят ваши окна? 10. Куда ведет эта дорога? 11. Повернись ко мне, я хочу поговорить с тобой. 12. Все дороги ведут в Рим. 13. Вам повезло, что вы избежали наказания. 14. На полу лужи, где-то протекает вода. 15. Она принимает все близко к сердцу. 16. Она взяла на себя труд написать ему и сообщить о случившемся. 17. Он был уволен со службы за опоздания. 18. Она отбросила эту глупую мысль.

Ex. 15. Insert the proper word in the required form.

reach – reach for

(see the Vocabulary)

1. There were green fields as far as the eye could 2. ... the picture, he knocked down the vase standing on the shelf. 3. She ... the salt and passed it to me. 4. When we at last ... the station the train had already left. 5. He ... his wallet and found it was gone. 6. She ... her pen and started writing. 7. It was quite dark when the tourists ... the village. 8. "I'll take it from here," I said, ... the brush. 9. It was quite dark when the tourists ... the village.

dismiss – remove – eliminate



These verbs refer to getting rid of smth by moving it to a new position.

"dismiss" – see the Vocabulary

"remove" – the most general of these

1. get rid of smth

☐ What do you recommend for **removing** ink stains from clothes?

2. take to another place

☐ He **removed** his hat from the chair and sat down.

"eliminate" – routine or methodical disposal of smth unnecessary or unwanted

☐ the organs that **eliminate** body wastes

☐ Some measures were adopted **to** stop **the eliminating** of other ethnic groups.

1. Somebody spilt coffee on the table-cloth, it should be
2. He ... the servant as soon as his guest arrived.
3. She ... from the list the books she had already read.
4. The people of the earth want nuclear weapons to be
5. You should try ... slang words from your speech.
6. The substance easily ... grease from all types of surfaces and clothes.
7. She ... him with a wave of her hand.
8. The filter ... all the impurities from the water we drink.
9. Her look made him ... his hand from her shoulder.
10. We ... the idea of bicycling through the mountains.
11. We can not ... every possibility of an accident.
12. The music stopped, he raised to ... the compact disc from its box.

kill – murder

Both mean “put to death”, but while *killing* may be unintentional, *murder* is intentional.

1. Many people were against the railways fearing that smoke might ... birds in the air.
2. The old lady was ... for her jewels.
3. A lot of passengers were ... in the crash.
4. “I’m afraid your granddaughter has been ... ,” said the policeman.
5. She’s always trying to ... two birds with one stone.

Ex. 16. Translate the sentences using the words: *occasion, case, chance, incident, accident*.



“*occasion*” – time at which the particular event takes place

☐ I’ve met Mr. White **on several occasions**.

☐ He had **few occasions** to speak French.

“*case*” – used in medicine, law, etc.

☐ There were five **cases** of influenza.

☐ It’s a clear **case** of cheating.

“*chance*”

1. fortune or luck

☐ This was **the chance** he had been waiting for.

2. in the hope

☐ I’ll call at his office **on the chance** I’ll see him.

“*incident*” – happening, event, which authorities do not wish to describe precisely

☐ frontier **incidents**

“*accident*” – some unfortunate event

☐ He was killed in **a road accident**.

1. Это был *случай*, который нельзя было упускать. 2. Это был мелкий *случай*, о котором не стоило даже упоминать. 3. Больному требуется немедленная операция. Это очень тяжелый *случай*. 4. Возможно, вам и удастся купить билеты на сегодняшний спектакль. Говорят, это дело *случая*. 5. Я бы вам очень советовал пойти на встречу. Это прекрасный *случай* познакомиться с интересными людьми. 6. Никто из нас не застрахован от несчастного *случая*. 8. Дети в восторге от фильма «*Случай на границе*». 9. В некоторых *случаях* мне пришлось пойти на уступки. 10. Почему он не захотел воспользоваться таким прекрасным *случаем* высказать свою точку зрения?

Ex. 17. Give Russian equivalents to the following:

- a delicate:* vase, child, question, shade of pink, flower, operation
delicate: food, hands
a neat: frock, cottage, figure
neat: clothes, handwriting, as neat as a handbox, to make a neat job of it
anticipate: an argument; a question; smb's wish; smb's order

Ex. 18. Find in the text the synonyms for the following words and phrases.

To hurry; to stare; to beg; to overlook; to look after smb; to fall into the chair.
 A terrible accident; a look; power; thought; boring; gentle; clever.

Ex. 19. Find in the text the following adjectives and adverbs. Match them with the corresponding nouns (verbs). Translate the phrases into Russian.

Careful, tender, comfortable, delicious, distant, countless, motionless, young, calm, dull, blue, intelligent, subtle, elusive, powerless, slender, free, vacant, keen, bright, monstrous, kind, gray, bitter, powerful, blind, private, cruel, strong, gently, broken, veiled, sad, wild, sudden, comfortable, fearfully.

Ex. 20. Join the pairs of the sentences according to the model.

Model

The thought was subtle. She couldn't name it.

The thought was too subtle to name.

1. She was very weak. She couldn't bear the sad news.
2. She was very much upset. She couldn't talk to anybody.
3. She was very exhausted. She was unable to move.
4. The sounds were very distant. She couldn't name them.
5. The feeling was very elusive. She wasn't able to understand it.
6. She was powerless. She couldn't dismiss the thought.
7. He is very weak. He can't lift it.
8. She is young. She can't drive a car.
9. The film was boring. I didn't watch it.
10. They were very poor. They couldn't afford a car.

Ex. 21. Translate the quotation.

Time is: **Too** slow for those who wait;
 Too swift for those who fear;
 Too long for those who grieve;
 Too short for those who love.
 But for those who rejoice
 Time is not.

Ex. 22. Translate the following sentences from the text. Use the patterns in the sentences of your own.

1. She sat **with her head thrown back** upon the cushion.
2. The intelligence of the railroad disaster was received, **with Brently Mallard's name leading the list**.
3. Josephine **was kneeling** before the closed door **with her lips to the keyhole**.
4. **There would be no one to** live for her during those coming years.
5. **There would be no** powerful will bending hers.
6. **There were patches of** blue sky showing here and there.
7. **There was something coming** to her, and she was waiting for it.

Ex. 23. Make up sentences using the following words and expressions:

1 **to assure smb of smth (that...)**

See the text: He had only taken the time *to assure himself* of its truth.

Example: He *assured me* of his readiness to help.
 We tried *to assure the nervous lady* that flying was safe.

2 **as ... as possible**

See the text: Great care was taken to break the news to her *as gently as possible*.

Example: He tried to return *as soon as possible*.

3 **it was not ... but rather ...**

See the text: *It was not* a glance of reflection, *but rather* indicated a suspension of thought.

Example: *It was not* a mistake, *but rather* showed his lack of knowledge.

Ex. 24. Translate the sentences using the pattern.

count for smth/much/little/nothing

иметь (большое/маленькое) значение; не иметь никакого значения

Example: What could love **count for** in face of this possession of self-assertion.

1. Его намерения не имели никакого значения.
2. Просьбы ее сестры были лишены для нее всякого значения.
3. Длинная вереница грядущих счастливых лет имела для нее сейчас самое большое значение.
4. Знания без здравого смысла не имеют большого значения.
5. Любовь без уважения не представляет особой ценности.

Study the verbs of seeing:

*see, look, notice, glimpse,
watch, observe, peer, gaze,
stare, witness*

Ex. 25. Translate the text, pay attention to the verbs of seeing.

Yesterday I **glanced** out of the window and **noticed** a man **observing** the house opposite through a telescope. I thought I **glimpsed** a woman inside the house. Then I **saw** someone else **peering** into the window of the same house. I **gazed** at them wondering what they were doing. Suddenly the first man stopped **staring** through his telescope. He went and hit the other one on the head with the telescope and I realized that I had **witnessed** a crime.

Ex. 26. Which of the verbs in the text suggests looking:

1. on as a crime or accident occurs?
2. closely, finding it hard to make things out?
3. in a scientific kind of way?
4. quickly?
5. fixedly?

Ex. 27. Replace the italicized words with a more precise verb from the text (Ex. 25).

1. I *saw* a crime.
2. He *looked fixedly* at me.
3. The zoologist *looked* at the lion's behaviour.
4. I *quickly looked* at my watch.

Ex. 28. Translate the sentences from English into Russian paying attention to the words of seeing.

1. He told himself that he would walk up Fifth Avenue merely *to stare* in the shop windows. 2. He sat *staring* at the paper writing nothing. 3. He sounded nervous and looked boyish and stood *staring* at her for a long moment. 4. ... as she *stared* into the mirror for a long moment, she wondered if she had the right to what she had. 5. Danny *glanced up* at his father and saw – what he had always thought impossible – a smile of pride for him. 6. He *glanced over* to check whose office lights were still on and *caught sight of* her. 7. He had not yet dared *to look* his father in the face. But now their *gazes* met and locked. 8. She *looked out* into the street with a distracted expression. 9. His classmates all *looked up* to him. I, for one, particularly admired him. 10. He sat in his tiny office and *looked out* over Windsor Green. 11. She *looked up*, smiled and then immediately ended the conversation.

Ex. 29. Choose the right word.

look – glance – stare – glare



"*look*" means use one's sight; turn the eyes in some direction

"*glance*" means take a quick look (at, over, through, etc.)

"*stare*" means look fixedly (at); (of eyes) be wide open

"*glare*" means stare angrily or fiercely

1. They were too tall to ... 2. "... at these doves. Aren't they sweet?" 3. Anger distorted his face as he ... at the shopkeeper. 4. The man ... closely at a suspended cage which contained two snow-white doves. 5. She had an intense dislike for the boy and ... at the child with savage-looking eyes. 6. He ... at the woman, unconscious of the fixity of his gaze. 7. Children! ... at the picture and tell me what you can see in it. 8. The passers-by ... indifferently at the stray dog and walked on. 9. Stop ...(-ing) at him. It's impolite, to say the least. 10. His eyes ... at her like those of a wild beast.

Ex. 30. Study the charts. Memorize the nouns and verbs related to disasters. Use them in sentences of your own.

Disasters and Tragedies

Disasters	Verb	Examples
Volcano	erupt	<i>A volcano has erupted</i> in Japan.
Earthquake	shake	A big <i>earthquake shook</i> the city at noon today.
Tornadoes/ Hurricanes/ Typhoons	sweep	<i>A tornado swept</i> through the island yesterday.
War/Civil War	break out	<i>War has broken out</i> in the north of the country.
Major Accidents (railway; car accidents; plane crashes)	happen	He was driving very fast when the <i>accident happened</i> .
Explosions	detonate blow up	The <i>bridge was blown up</i> during the war.
Floods/Drought	suffer	The area <i>is suffering</i> its worst <i>drought</i> for many years.
Famine	starve	Millions of people are <i>starving</i> as a result of <i>famine</i> .

People Involved in Disasters

* dead and injured	casualties	The explosion resulted in 300 <i>casualties</i> .
* those who suffer the results of the disasters	victims	The real <i>victims</i> of the war are children left without the parents.
* those who live	survivors	All the passengers were killed. There were only three through a disaster <i>survivors</i> .
* injured in a battle	wounded	<i>The wounded</i> were flown to hospital in helicopters.
* those who flee the danger	refugees	Thousands of <i>refugees</i> crossed the border.

STUDY

You can change the focus of a sentence by using the construction **it is/was that/who/when/where**, etc.
The part of the sentence you want to focus on is inserted in the blank space.

- ☐ It was **Ted** who broke the news to me.
- ☐ It is **money** that they want.

You can also focus on the information given in a whole clause.

❑ It was **not until May** that we received a letter from him.

In Russian the emphasis is rendered by the words «ИМЕННО», «ЭТО», «КАК РАЗ», «ТОЛЬКО», «ЛИШЬ» or special intonation pattern.

Ex. 31. Use construction with emphatic “it” in the following sentences.

Model

1. **The doctors** do not allow him to go to the South.
It is the doctors who do not allow him to go to the South.
2. I ran into him **on the second day**.
It was on the second day that I ran into him.

1. **Looking forward** matters most in business. 2. **They** invited **him** to their place **for a week-end**. 3. The tourists were greatly impressed **by the beauty of the Baikal**. 4. We failed to get in touch with the expedition **because of the bad connection**. 5. Londoners are very proud of **their parks and gardens**. 6. **He** was worried about **his son**. 7. She introduced **him to her** parents. 8. They had to put off the experiment **for that single reason**.

Ex. 32. Translate the following sentences, using constructions with the emphatic “it”.

1. Именно с ним-то и будет трудно договориться. 2. Как раз к профессору Иванову вам и следовало бы обратиться. Он занимается интересующей вас проблемой. 3. Именно картина молодого художника и привлекла на выставке всеобщее внимание. 4. Как раз из-за плохой погоды им и пришлось отложить поездку. 5. О детях-то в первую очередь им и надо было позаботиться. 6. Как раз на прошлой неделе и произошел этот неприятный разговор. 7. Как раз последний пункт и не стоит обсуждать. В нем нет ничего нового.

Ex. 33.

I Translate the following sentences into Russian:

1. It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half concealing.
2. It was he who had been in the newspaper office when the intelligence of the railroad disaster was received.
3. It was Brently Mallard who entered.

II Place emphasis on the italicized words.

1. *Голубое небо* и пение птиц подсказали ей эту мысль.
2. Именно *свободы и самоутверждения* ей не хватало все эти годы.
3. Это *его слепая настойчивость и воля* убивали ее.
4. Он часто говорил, что именно *добрые намерения* заставляют его вести себя так.
5. Все изменилось, ведь *только вчера* она не хотела жить.
6. И лишь *лихорадочный блеск ее глаз* выдавал ее чувства.
7. Врачи думали, что *это радость* убила ее.

Ex. 34. Translate the sentences using the models (for reference see “English Grammar”).

Model 1 She was **as** gentle **as** her sister.

Model 2 She was **not as** strong **as** her husband.

Model 3 **The more** she thought of it **the better** she understood the meaning of what was coming to her.

1. Друг ее мужа Ричардс был таким же внимательным и добрым, как и ее муж.
2. Чем дольше они знали друг друга, тем больше понимали и любили.
3. Она была такой же беспомощной, как и ее белые нежные руки.
4. Она смотрела на птиц за окном: скоро она будет такой же свободной, как эти птицы.
5. Ее муж был в два раза старше ее.
6. Весенние дни, летние дни, зимние дни будут уже не такими скучными, как они были раньше.
7. Ее комната была такой же изысканной, как и она сама.
8. Чем дольше она ждала этого дня, тем труднее ей было.
9. Это кресло такое же удобное и просторное, как старое кресло ее отца.
10. Эта мысль такая же далекая, как пение птиц, медленно приближалась к ней.

Ex. 35. Translate the quotation.

You are **as** young **as** your faith, **as** old **as** your doubts,
as young **as** your self-confidence, **as** old **as** your fear,
as young **as** your hope, **as** old **as** your despair.



IV. SPEECH PRACTICE

Ex. 36. Memorize the proverbs and sayings and use them in discussing the story.

Nightingales will not sing in a cage. – Не нужна соловью золотая клетка, а нужна зеленая ветка.

Love cannot be compelled. – Насильно мил не будешь.

Love is blind. – Любовь слепа.

Ex. 37. Make up a plan of the story and retell it according to your plan.

Ex. 38. Tell the story as if you were:

- a) Mr. Mallard's friend
- b) Josephine

Ex. 39.

A Make a list of adjectives (or attributive phrases) and adverbs characterising Louise's feelings and thoughts:

- a) when she was broken the sad news;
- b) when she anticipates something unusual coming to her;
- c) when she recognized the thing which was approaching her.

B Describe her states of mind and soul using your list of adjectives.

Ex. 40. From the facts given in the story what impression do you form of:

- a) Louise Mallard
- b) Mr. Mallard
- c) Mr. Mallard's friend

These phrases may help you:

I'm sure that...

As a matter of fact ...

It's quite evident ...

I personally think ...

As I see it...

The thing (problem) is ...

It would be quite wrong to say ...

It's true that ...

In the first place...

Ex. 41. Make up dialogues based on the following suggestions:

1. Josephine Mallard speaks with a friend how to break the sad news to Louise.
2. The neighbours discuss the cause of Louise's death.

Ex. 42. Topics for discussions or essays.

1. Was Louise Mallard glad to be free from her actual marriage – or any marriage whatsoever, or of any relationship that might curb her personal will?
2. Why did Mrs. Mallard marry Mr. Mallard? Was their marriage a marriage of convenience?
3. Was Brently Mallard really selfish or was the protection of his wife just an expression of his great love?
4. Did the Mallards have a child? Would everything be different if they did have a child?
5. Is there a medical diagnosis of the “joy that kills”?

Ex. 43. Give a free translation of the text.

Луиза

по С. Мозму

Я знал Луизу еще до замужества. Она была хрупкой (frail) и нежной девушкой с большими печальными глазами. Ее отец и мать обожали (worship) и оберегали ее, так как у нее было слабое сердце.

Когда Том Мейтленд сделал ей предложение, они были в отчаянии (in despair), так как она была слишком слаба, чтобы быть хозяйкой дома (the mistress). Но Том был богат и обещал делать для Луизы все на свете. Наконец, они доверили ему (entrust) свое сокровище.

Он обожал ее (adore) и был готов сделать счастливым каждый день ее жизни, ведь она могла оборваться в любой момент. Он отказался (give up) от всего, что так любил: от охоты, игры в гольф, скачек на лошадях, потому что, по чистой случайности (by a coincidence), когда он собирался уезжать, у Луизы случался сердечный приступ (have a heart attack). Они вынуждены были вести тихую и спокойную жизнь. Но если вечеринка была веселой, Луиза могла танцевать всю ночь, или проделать очень далекое путешествие, если это было ей интересно.

Луиза пережила (outlive) своего мужа. Он умер от простуды, которую получил во время морского путешествия на яхте, укутав ее всеми имеющимися на борту одеялами. Он оставил Луизе значительное состояние (comfortable fortune) и дочь Айрис.

Друзья поспешили удвоить свои усилия (redouble their attentions), оберегая Луизу от ужасного шока. Они боялись, что она может последовать за дорогим Томом.

Луиза очень волновалась, что ее дочь Айрис может остаться сиротой (an orphan). И хотя ее здоровье было очень слабо, нашлось много желающих рискнуть стать мужем Луизы. Через год она вновь вышла замуж за молодого и красивого военного. Он ушел в отставку, так как из-за слабого здоровья Луиза должна была проводить зиму в Монте-Карло, а лето в Довиле.

«Теперь уже недолго (it can't be very long now),» – часто говорила она своим тихим голосом.

Несмотря на это, в течение последующих лет она была самой модной и очаровательной женщиной в Монте-Карло. И хотя ей было за сорок, выглядела она на 25.

Второй муж Луизы не выдержал своей трудной жизни «мужа Луизы» и запил (take to drink). К счастью, разразилась война, он ушел на фронт (rejoin his regiment) и был убит в бою. Друзья боялись даже сообщить Луизе эту страшную весть.

Горе сделало ее совсем больной, но она должна была жить для дочери.

Айрис с детства впитала (be brought up with the knowledge), что здоровье матери требует особой заботы, и говорила, что для нее особое счастье ухаживать за больной матерью.

Но пришла любовь, которую Айрис не удалось скрыть от нежного взгляда Луизы. И хотя она слабым голосом умоляла оставить ее и быть счастливой, Айрис отказалась.

Зная Луизу 25 лет, я был уверен, что все это было игрой, что Луиза была самой большой эгоисткой на свете. Больное сердце мешало ей (prevent from) делать только то, что было ей скучно, неудобно, неинтересно.

Я просил Луизу дать возможность Айрис быть счастливой. Началась подготовка самой великолепной свадьбы в Лондоне.

Через месяц в день свадьбы в 10 часов утра Луиза умерла от сердечного приступа. Она умерла тихо, простив Айрис за то, что она убила ее.

Ex. 42. Read the poems, you may cite it when discussing the story.

Responsibility

'Tis easy enough to be twenty-one;
'Tis easy enough to marry;
But when you try both games at once
'Tis a bloody big load to carry.

Songs

Langston Hughes

I sat there singing her
Songs in the dark.
She said
I do not understand
The words.
I said
There are
No words.

A CUP OF TEA

by Katherine Mansfield

MANSFIELD, KATHERINE (1888–1923) is a pseudonym of Kathleen Mansfield Beauchamp, British short-story writer, born in Wellington, New Zealand. She is considered one of the greatest masters of the short-story form. At the age of 18 she settled in London to study music and to establish herself as a writer. In 1918 she married the English literary critic John Middleton Murry. She spent the last five years of her life seeking a cure for the tuberculosis that afflicted her.

Mansfield's stories are poetic, delicate, and ironic; they are characterized by a subtle sensitivity to mood and emotion, revealing the inner conflicts her characters face and resolve. Her style, much influenced by that of the Russian writer Anton Chekhov, in turn had great influence on later short-story writing. Collections of her short fiction include "In a German Pension" (1911), "Bliss" (1920), "The Garden Party" (1922). "The Dove's Nest" (1923) and "Something Childish" (1924), both edited by her husband, were published after Mansfield's death, as were collections of her poems, journals, and letters.

Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces¹... But why be so cruel as to take anyone to pieces? She was young, brilliant, extremely modern, exquisitely well-dressed, amazingly well read in the newest of the new books, and her parties were the most delicious mixture of the really important people and... artists-quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amusing.

Rosemary had been married two years. She had a duck² of a boy. No, not Peter-Michael. And her husband absolutely adored her. They were rich, really rich, not just comfortably well-off, which is odious and stuffy and sounds like one's grandparents. But if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street³. If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street³, and Rosemary inside the shop just gazed in her dazzled, rather exotic way, and said: "I want those and those and those. Give me four bunches of those. And that jar of roses. Yes, I'll have all the roses in the jar. No, no lilac. I hate lilac. It's got no shape." The attendant bowed and put the lilac out of sight, as though this was only too true; lilac was dreadfully shapeless. "Give me those stumpy little tulips. Those red and white ones." And she was followed to the car by a thin shop-girl, staggering under an immense white paper armful that looked like a baby in long clothes...

One winter afternoon she had been buying something in a little antique shop in Curson Street³. It was a shop she liked. For one thing⁴, one usually had it to oneself. And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came in. He clasped his hands; he was so gratified he could scarcely speak. Flattery, of course. All the same, there was something...

"You see, madam," he would explain in his low respectful tones, "I love my things. I would rather not part with them than sell them to someone who does not appreciate them, who has not that fine feeling which is so rare..." And, breathing deeply, he unrolled a tiny square of blue velvet⁵ and pressed it on the glass counter with his pale finger-tips.

Today it was a little box. He had been keeping it for her. He had shown it to nobody as yet. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream. On the lid a minute creature stood under a flowery tree, and a more minute creature still had her arms round his neck. Her hat, really no bigger than a geranium petal, hung from a branch; it had green ribbons. And there was a pink cloud like a watchful cherub floating above their heads. Rosemary took her hands out of her long gloves. She always took off her gloves to examine such things. Yes, she liked it very much. She loved it; it was a great duck. She must have it. And, turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet. The shopman, in some dim cavern of his mind, may have dared to think so too. For he took a pencil, leant over the counter, and his pale bloodless fingers crept timidly towards those rosy, flashing ones, as he murmured gently. "If I may venture to point out to madam, the flowers on the little lady's bodice."

"Charming!" Rosemary admired the flowers. But what was the price? For a moment the shopman did not seem to hear. Then a murmur reached her. "Twenty-eight guineas, madam."

"Twenty-eight guineas." Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. Twenty-eight guineas. Even if one is rich... She looked vague. She stared at a plump tea-kettle like a plump hen above the shopman's head, and her voice was dreamy as she answered:

"Well, keep it for me, will you? I'll..."

But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her for ever.

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses

opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea. But at the very instant of thinking that, a young girl, thin, dark, shadowy – where had she come from? – was standing at Rosemary's elbow and a voice like a sigh, almost like a sob, breathed: "Madam, may I speak to you a moment?"

"Speak to me?" Rosemary turned. She saw a little battered creature with enormous eyes, someone quite young, no older than herself, who clutched at her coat-collar with reddened hands, and shivered as though she had just come out of the water.

"M-madam," stammered the voice. "Would you let me have the price of a cup of tea?"⁶

"A cup of tea?" There was something simple, sincere in that voice; it wasn't in the least the voice of a beggar. "Then have you no money at all?" asked Rosemary.

"None, madam," came the answer.

"How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoyevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me," as she stepped forward and said to that dim person beside her: "Come home to tea with me."

The girl drew back startled. She even stopped shivering for a moment. Rosemary put out a hand and touched her arm. "I mean it," she said, smiling. And she felt how simple and kind her smile was. "Why won't you? Do. Come home with me now in my car and have tea."

"You – you don't mean it, madam," said the girl, and there was pain in her voice.

"But I do," cried Rosemary. "I want you to. To please me. Come along."

The girl put her fingers to her lips and her eyes devoured Rosemary. "You're – you're not taking me to the police station?" she stammered.

"The police station!" Rosemary laughed out. ("Why should I be so cruel? No, I only want to make you warm and to hear anything you care to tell me.")

Hungry people are easily led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

"There!" said Rosemary. She had a feeling of triumph as she slipped her hand through the velvet strap. She could have said, "Now I've got you," as she gazed at the little captive she had netted. But of course she meant it kindly. Oh, more than kindly. She was going to prove to this girl that wonderful things did happen in life, that fairy god-mothers were real, that rich people had hearts, and that women were sisters. She turned impulsively, saying: "Don't be frightened. After all, why shouldn't you come back with me? We're both women. If I'm the more fortunate, you ought to expect..."

But happily at that moment, for she didn't know how the sentence was going to end, the car stopped. The bell was rung, the door opened, and with a charming, protecting, almost embracing movement Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those tubings so familiar to her she never even thought about them, she watched that other receive. It was fascinating. She was like the rich little girl in her nursery with all the cupboards to open, all the boxes to unpack.

"Come, come upstairs," said Rosemary, longing to begin to be generous. "Come up to my room." And, besides, she wanted to spare this poor little thing from being stared at by the servants; she decided as they mounted the stairs she would not even ring to Jeanne, but take off her things by herself. The great thing was to be natural!

And "There!" cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture⁷, her gold cushions and the primrose and blue rags.

The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that.

"Come and sit down," she cried, dragging her big chair up to the fire, "in this comfy chair. Come and get warm. You look so dreadfully cold."

"I daren't, madam," said the girl, and she edged backwards⁸.

"Oh, please," Rosemary ran forward, "you mustn't be frightened, you mustn't, really. Sit down; when I've taken off my things⁹ we shall go into the next room and have tea and be cosy. Why are you afraid?" And gently she half pushed the thin figure into its deep cradle.

But there was no answer. The girl stayed just as she had been put, with her hands by her sides and her mouth slightly open. To be quite sincere, she looked rather stupid. But Rosemary wouldn't acknowledge it. She leant over her, saying: "Won't you take off your hat? Your pretty hair is all wet. And one is so much more comfortable without a hat, isn't one?"

There was a whisper that sounded like "Very good, madam," and the crushed hat was taken off.

"And let me help you off with your coat, too," said Rosemary.

The girl stood up. But she held on to the chair with one hand and let Rosemary pull. It was quite an effort. The other scarcely helped her at all. She seemed to stagger like a child, and the thought came and went through Rosemary's mind, that if people wanted helping they must respond a little, just a little, otherwise it became very difficult indeed. And what was she to do with the coat now? She left it on the floor, and the hat too. She was just going to take a cigarette off the mantelpiece when the girl said quickly, but so lightly and strangely: "I'm very sorry, madam, but I'm going to faint. I shall go off, madam, if I don't have something."

"Good heavens, how thoughtless I am!" Rosemary rushed to the bell.

"Tea! Tea at once! And some brandy immediately!"

The maid was gone again, but the girl almost cried out: "No, I don't want no brandy. I never drink brandy. It's a cup of tea I want, madam." And she burst into tears.

It was a terrible and fascinating moment. Rosemary knelt beside her chair.

"Don't cry, poor little thing," she said. "Don't cry." And she gave the other her lace handkerchief. She really was touched beyond words. She put her arm round those thin, birdlike shoulders.

Now at last the other forgot to be shy, forgot everything, except that they were both women, and gasped out: "I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away with myself. I can't bear no more."

"You shan't have to. I'll look after you. Don't cry any more. Don't you see what a good thing it was that you met me? We'll have tea: and you'll tell me everything. And I shall arrange something. I promise. Do stop crying. It's so exhausting. Please!"

The other did stop just in time for Rosemary to get up before the tea came. She had the table placed between them. She plied¹⁰ the poor little creature with everything, all the sandwiches, all the bread and butter, and every time her cup was empty she filled it with tea, cream and sugar. People always said sugar was so nourishing. As for herself she didn't eat; she smoked and looked away tactfully so that the other should not be shy.

And really the effect of that slight meal was marvellous. When the tea-table was carried away a new being, a light, frail¹¹ creature with tangled hair, dark lips, deep, lighted eyes, lay back in the big chair in a kind of sweet languor, looking at the blaze. Rosemary lit a fresh cigarette; it was time to begin.

"And when did you have your last meal?" she asked softly. But at that moment the door-handle turned.

"Rosemary, may I come in?" It was Philip.

"Of course."

He came in. "Oh, I'm so sorry," he said, and stopped and stared.

"It's quite all right," said Rosemary, smiling. "This is my friend. Miss..."

"Smith, madam," said the languid figure, who was strangely still and unafraid.

"Smith," said Rosemary. "We are going to have a little talk."

"Oh, yes," said Philip. "Quite," and his eye caught sight of the coat and hat on the floor. He came over to the fire and turned his back to it. "It's a beastly afternoon," he said curiously, still looking at that listless figure, looking at its hands and boots, and then at Rosemary again. "Yes, isn't it?" said Rosemary enthusiastically. "Vile." Philip smiled his charming smile. "As a matter of fact," said he, "I wanted you to come into the library for a moment. Would you? Will Miss Smith excuse us?"

The big eyes were raised to him, but Rosemary answered for her: "Of course she will." And they went out of the room together.

"I say," said Philip, when they were alone. "Explain. Who is she? What does it all mean?"

Rosemary, laughing, leaned against the door and said: "I picked her up in Curson Street. Really. She's a real pick-up. She asked me for the price of a cup of tea, and I brought her home with me."

"But what on earth are you going to do with her?" cried Philip.

"Be nice to her," said Rosemary quickly. "Be frightfully nice to her. Look after her. I don't know how. We haven't talked yet. But show her – treat her – make her feel –"

"My darling girl," said Philip, "you're quite mad, you know. It simply can't be done."

"I knew you'd say that," retorted Rosemary. "Why not? I want to. Isn't that a reason? and besides, one's always reading about these things. I decided–"

"But," said Philip slowly, and he cut the end of a cigar, "she's so astonishingly pretty."

"Pretty? " Rosemary was so surprised that she blushed.

"Do you think so? I ... I hadn't thought about it!"

"Good Lord!" Philip struck a match. "She's absolutely lovely. Look again, my child. I was bowled over¹² when I came into your room just now. However... I think you're making a ghastly mistake. Sorry, darling, if I'm crude and all that. But let me know if Miss Smith is going to dine with us in time for me to look up *The Milliner's Gazette*.¹³"

"You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat down at her desk. Pretty! Absolutely lovely! Bowled over! Her heart beat like a heavy bell. Pretty! Lovely! She drew her cheque book towards her. But no, cheques would

be no use, of course. She opened a drawer and took out five pound notes, looked at them, put two back, and holding the three squeezed in her hand, she went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in.

"I only wanted to tell you," said she, and she leaned against the door again and looked at him with her dazzled exotic gaze. "Miss Smith won't dine with us to-night."

Philip put down the paper. "Oh, what's happened? Previous engagement?"

Rosemary came over and sat down on his knee. "She insisted on going," said she, "so I gave the poor little thing a present of money. I couldn't keep her against her will, could I?" she added softly.

Rosemary had just done her hair, darkened her eyes a little and put on her pearls. She put up her hands and touched Philip's cheeks.

"Do you like me?" said she, and her tone, sweet, husky, troubled him.

"I like you awfully," he said, and he held her tighter.

"Kiss me."

There was a pause.

Then Rosemary said dreamily: "I saw a fascinating little box to-day. It cost twenty-eight guineas. May I have it?"

Philip jumped her on his knee. "You may, little wasteful one," said he. But that was not really what Rosemary wanted to say. "Philip," she whispered, and she pressed his head against her bosom, "am I pretty?"

Notes:

¹ ... if you took her to pieces (*фиг.*) – если разбирать ее по частям; to take to pieces (*букв.*) – разбирать на составные части механизм, игрушку и т.д. Ниже автор обыгрывает это выражение, восстанавливая его первоначальное, буквальное значение: "But why be so cruel as to take anyone to pieces?"

² ... a duck of a (*разг.*) – прелестный, очаровательный, восхитительный, чудный

³ Bond Street [bɒnd], Regent ['ri:ʤənt] Street, Curson ['kə:sən] Street улицы в центральной части Лондона, где находятся дорогие фешенебельные магазины

⁴ for one thing – во-первых, прежде всего, для начала

⁵ a tiny square of blue velvet – крошечный коврик из синего бархата, на котором обычно продавцы показывают драгоценности

⁶ Would you let me have the price of a cup of tea? – Не дадите ли вы мне денег на чашку чая?

⁷ ... the fire leaping on her wonderful lacquer furniture – зд. отблески пламени на ее чудесной лакированной мебели

⁸ ... she edged backwards – она медленно попятилась назад; to edge – медленно двигаться

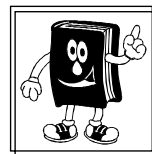
⁹ things (*разг.*) – зд. пальто и шляпа

¹⁰ ply smb with smth – keep supplying with (esp. food, drink)

¹¹ frail – fragile

¹² bowl over – give a great surprise to

¹³ the Milliner's Gazette [ðə 'mɪlɪnəz ga'zet]



I. VOCABULARY

well-off (adj) – rich

☐ They are very **well-off**. (fig.)

☐ We're **well-off** for space (= We have plenty of space) in our new house.

shape (n)

1. the appearance or form of something

☐ What **shape** will future society have?

2. state or condition

☐ He is taking lots of exercise to get into **shape** (= develop a good physical condition).

shape (v)

1. make or influence the form of

☐ The bird **shapes** its nest from mud and sticks.

2. develop well or in the stated way

☐ How is the new job **shaping** (up)?

stagger (v)

1. move unsteadily (move one's feet unsteadily)

☐ A drunk man was **staggering** across the street.

2. arrange not to come at the same time

☐ The schools in this area have **staggering** holidays.

stagger (n) – an unsteady movement of a person having difficulty walking

☐ She gave **a stagger** as she began to feel faint.

beam (v)

1. (of the sun and other shining objects) send out light (and heat)

2. smile brightly, happily and enthusiastically

☐ He looked at her **beaming** with satisfaction.

3. send out (esp. radio or television signals) in a certain direction using a special apparatus

☐ The news **was beamed** to East Africa by satellite.

beam (n)

1. a line of light shining out from some bright object

☐ Suddenly she saw the bright **beam** of the car's front lights.

☐ (Fig.) a bright look

☐ She opened the door with **a beam** of welcome.

2. radio waves sent out along a narrow path

creep (crept, crept) (v)

1. move slowly and quietly
☐ The cat **crept** silently towards the mouse.
2. grow along the ground or a surface
☐ **Creeping** plants caused difficulty for walking.

creep in – begin to happen

- ☐ Mistakes **are creeping** in which could have been avoided.

creep into – begin to happen in

- ☐ You must stop these mistakes **creeping** into your work!

creeps (n) – an unpleasant sensation of fear

- ☐ The old castle gives me **the creeps**.

clutch (v) – hold tightly

- ☐ The mother **clutched** her baby in her arms.

clutch at – try to hold

- ☐ He **clutched at** the branch but could not reach it.

clutch (n) – the act of clutching; a tight hold

- ☐ His **clutch** was not tight enough and he fell from the branch.

in the clutch of – in the control or power of

- ☐ Once he was **in the clutches** of the enemy he knew he'd never escape.

stammer (v) – speak or say with pauses and repeated sounds, either habitually or because of excitement, fear

- ☐ She **stammers** when she feels nervous.

skim (v)

1. (off) remove (floating fat or solids) from the surface of a liquid
☐ Every morning the farmer's wife **skimmed** (off) the cream from the milk.
2. read (through) quickly to get the main idea
☐ As he had little time he only **skimmed** the book.
3. (cause to) move swiftly over
☐ When a boy he liked **skimming** stones over a lake.

gasp (v)

1. make a sudden noise when breathing quickly
☐ I came out of the water and **gasp**ed for breath.
2. catch the breath suddenly, esp. because of surprise, shock, etc.
☐ I **gasp**ed with/in surprise at the unexpected news.

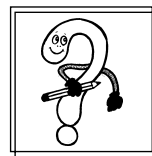
pick up (v)

1. lift (smth or someone), as from the floor or furniture
☐ Jim dropped his pen and bent to **pick it up**.
2. gather together, collect
☐ Please **pick up** all your books when you've finished studying.
3. improve
☐ Trade is **picking up** again.
4. give (someone) a ride in a vehicle
☐ He used to stand at the roadside hoping to be **picked up** by passing motorists.

5. collect; arrange to go and get
 - ☐ **Pick me up** at the hotel.
 - ☐ I'm going **to pick up** my coat from the cleaner's.
 6. meet, become friendly with (someone)
 - ☐ I didn't like him: he was just trying to **pick me up**.
 7. catch
 - ☐ The escaped prisoners were **picked up** by the police.
 - ☐ We **picked up** signals for help from the burning plane.
- pick-up** (n) – act of picking up
- ☐ She is a **pick-up**.

squeeze in (v)

1. press (smth, things or people) tightly in something; crowd together in a place
 - ☐ The case is full I can't **squeeze** any more clothes in.
2. find time with difficulty, to see (someone) or do (smth)
 - ☐ The doctor was busy but he could **squeeze** John in between two other people, as the case was urgent.



II. COMPREHENSION

Ex. 1. Answer the following questions.

1. What did you learn about Rosemary's life? How did she spend her time?
2. What shop did Rosemary like and why?
3. What was the weather like when she once visited the antique shop?
4. Whom did she meet after leaving the shop that winter afternoon?
5. What did the girl look like?
6. Why did Rosemary decide to take the girl home?
7. What did the girl think of Rosemary's proposal?
8. What was Rosemary going to prove to this girl?
9. How did Rosemary's wealth impress the girl?
10. How did Rosemary herself behave in that situation?
11. Who came some time later?
12. Did Philip love his wife?
13. What was Philip's reaction to his wife's rash action?
14. What did Rosemary do after her talk with Philip?
15. Why did she act so?

Ex. 2. Find Russian equivalents to the following.

Exquisitely well-dressed; amazingly well-read; looked like; dim cavern of his mind; bitter taste; hateful umbrellas; strange pang; emerges from shelter; clutched at her coat-collar; peered through the dusk; thrilling; skim through the dusk; little captive; protecting, embracing movement; mounted the stairs; seemed dazed; leant over her; rushed to the bell; little creature; nourishing; languid figure; listless figure; a pick-up; ghastly mistake; bowled over; dazzled gaze; wasteful.

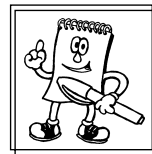
Ex. 3. Translate the phrases and sentences from the text.

1. I love my things. I would rather not part with them than sell them to someone who does not appreciate them. 2. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream. 3. Turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet. 4. There was a cold bitter taste in the air. 5. Dimly the lights burned as if regretting something. 6. Rosemary felt a strange pang. 7. There are moments, horrible movements in life, when one emerges from shelter and looks out, and it's awful. 8. Rosemary peered through the dusk and the girl gazed back at her. 9. The girl put her fingers to her lips and her eyes devoured Rosemary. 10. The footman held the door of the car open, and a moment later they were skimming through the dusk. 11. She was going to prove to this girl that wonderful things did happen in life. 12. The girl stood just inside the door; she seemed dazed. 13. She's absolutely lovely. I was bowled over when I came into your room. 14. Rosemary had just done her hair, darkened her eyes a little and put on her pearls.

Ex. 4. Translate the following passages into Russian.

1. p. 252. From "Rosemary had been married two years..." to "...looked like a baby in long clothes."
2. p. 255. From "But happily at that moment, for she..." to "...to open, all the boxes to unpack."
3. p. 256. From "The other did stop just in time..." to "...it was time to begin."

III. WORD STUDY



Ex. 5. Translate all the Vocabulary entries and examples.

Ex. 6. Paraphrase or explain in your own words the meaning of the following words and phrases.

Strange creature; with a wide knowledge of literature; stare; smile enthusiastically; have courage; vague; unreal voice; a bit open; lose consciousness; weep; cry suddenly; stand smth; as to; incline to the door.

Ex. 7. Paraphrase the italicized parts of the following sentences. Translate them into Russian.

1. Her parties were the *most delicious mixture* of the really important people and artists. 2. The man who kept the shop was *ridiculously* fond of serving her. 3. Rosemary *gave no sign*. 4. The girl put her fingers to her lips and her eyes *devoured* Rosemary. 5. She gazed at the little captive she had *netted*. 6. "Come, come upstairs," said Rosemary, *longing* to begin to be generous. 7. She wanted *to spare* this poor little thing from being stared at by servants. 8. *To be quite sincere*, she looked rather stupid. 9. And she *burst into tears*. 10. She really *was touched* beyond words. 11. She had the table *placed* between them. 12. People always said sugar was so *nourishing*. 13. She was strangely *still* and unafraid. 14. Rosemary was so surprised that she *blushed*. 15. Wonderful things *did* happen in life.

Ex. 8. Find in the text equivalents for the following words and phrases.

Разбирать по косточкам; необычайно современный, хорошо одетый; удивительно начитанный; состоятельный/зажиточный; пристально глядеть; букет цветов; бесформенные цветы; идти шатаясь; лицо осветилось улыбкой; почти не говорить; лесть; говорить тихим, почтительным голосом; редкое чувство; рассматривать/изучать получше; не мог не заметить; осмелиться подумать; ползать/красться; мечтательный голос; внезапная острая боль; дрожать от холода; пожирать глазами; чувство торжества; порывисто повернуться; потрясенный/ошеломленный; испуганный; слегка открытый; падать в обморок; заливаться слезами; терпеть/выно-

силь; произносить задыхаясь; наполнить чашку; что касается; тактично отвернуться; хрупкое существо; дверная ручка; увидеть/заметить; от-
вратительный день; прислониться к двери; присматривать/заботиться;
прийти в замешательство; сделать ошибку; сжать в руке; удержать про-
тив чьей-то воли; подвести глаза; прижать к груди; расточительный.

Ex. 9. Translate the sentences paying special attention to the meaning of the Vocabulary words and phrases.

1. She felt a *thrill* of excitement. "Really?" 2. "I can't tell you how *thrilled* I am," she said. "It's going to be the most beautiful hotel in Chicago." 3. It was fascinating. I even got to see the famous Situation Room in the White House; which was a real *thrill*, it is just a windowless cubicle with a table and some chairs. 4. Look at him. So small and *frail*. 5. At eight o'clock Tom Peterson *picked up* Lara and took her to Henrici's for dinner. 6. I knew that something good was happening when her grades started *picking up*. 7. "I'm sorry, Professor, I don't understand," Ted *stammered*, instinctively demoting himself back to a pupil's status. 8. George was still searching for words. All he could manage was *to stammer* "I don't know what to say." 9. She began to toy with *the idea* of graduate school studying the Harvard catalogue to work out courses she could *squeeze* into a weekly 48-hour visit. 10. If you snare him I'll *squeeze* every penny from our budget to give him. 11. The Head of National Security Council works out of a windowless warren in the *bowls* of the White House. 12. "The scope of it all is pretty *staggering*, Mr. President," he began. 13. He *staggered* but refused to fall. 14. Now I was really *staggered* why would this guy be so generous and yet want no recognition at all. 15. He took a long lingering look at George and said, *beaming*, "Welcome home, son." 16. "I don't know what it is about Ronnie," beamed Haig, as they were riding together back to State.

(From "The Class" by E. Segal and "A Perfect Stranger" by D. Steel)

Ex. 10. Translate the following sentences using the words and expressions from the text and vocabulary.



1. Розмари казалась необычайно современной женщиной. 2. Когда девушка наполнила еще раз свою чашку чаем, Розмари тактично отвернулась. 3. Розмари сделала страшную ошибку, когда решила проявить заботу о незнакомке. 4. Когда она приходила в магазин, она была похожа на маленькую девочку среди моря игрушек. 5. Муж считал ее расточитель-

ной, но терпел все, так как очень любил ее. 6. Она прислонилась к двери, чтобы не упасть в обморок. 7. Розмари порывисто повернулась и увидела испуганную девушку. 8. Она стояла со слегка открытым ртом и выглядела ошеломленной. 9. Девушка залилась слезами и произнесла задыхаясь: «Какой отвратительный день!» 10. Розмари подвела глаза и, сжимая в руке деньги, вернулась в спальню. 11. Девушка пожирала глазами хорошо одетую молодую леди. 12. Он не мог не заметить ее покровительственный жест. 13. Что касается девушек, они немного поговорили и разобрали всех по косточкам. 14. Сирень выглядела бесформенной среди роз. 15. Когда ей подарили букет цветов, она засияла от улыбки.

B

1. Джейн ужасно устала после работы и шла, пошатываясь, как маленький ребенок. 2. Она внимательно изучала маленькую эмалевую коробочку. 3. Продавец, вероятно, осмелился подумать о том же – о ее красивых руках. 4. Он повернул дверную ручку и услышал ее мечтательный голос. 5. Она почувствовала и внезапную острую боль, и чувство торжества, когда пристально глядела на это странное существо. 6. Девушка дрожала от холода и могла упасть в обморок в любую минуту. 7. Когда Филипп увидел девушку, он пришел в замешательство. 8. Хозяин лавки всегда говорил с ней тихим, почтительным голосом. 9. Состоятельные люди любят лезть. 10. Он не мог не заметить, что девушка почти не разговаривала. 11. У Джулии был сильный характер, поэтому было очень трудно удержать ее против ее воли. 12. Подруга Джулии была удивительно начитанной девушкой и к тому же очень естественной. 13. Он прижал Розмари к груди и не хотел отпускать. 14. Она обладала чудесным, редким чувством: она могла оценить красоту. 15. Мой друг часто ходит на танцы, чтобы подцепить там девушку.

Ex. 11. Translate the following idiomatic expressions. Use them in the translation below.



Pick up; creep in; pull up; out of sight; part with; a duck; clutch at; day after day; bear; touch; go on; have a meal; make a mistake.

1. Он *спрятал* подарок до прихода дочери. 2. Она такая *душка*, ей невозможно отказать в деньгах. 3. Я его не *выношу*. 4. Она попросила брата *собрать* все игрушки. 5. Я *заеду* за вами в 5 часов. 6. Пьеса очень скучная. Сколько она еще может *продолжаться*? 7. На вечеринке он *подцепил* странную девушку. 8. Если ты не поедешь в Париж, ты *совершишь* ужасную *ошибку*. 9. Она *ежедневно* посещает мужа в больнице. 10. В вашей

работе начинают *появляться* глупые ошибки. 11. Я действительно был *тронут* вашим добрым письмом. 12. Ему было грустно *расставаться* с Джейн, но это был единственный выход. 13. Она не помнила, когда в последний раз *ела*. 14. Человек привык до последней минуты надеяться на что-то, *хвататься за соломинку* (straw). 15. Машина *остановилась* перед домом. 16. Спасатели *поймали* по радио сигнал тонущего корабля.

Ex. 12. Choose a phrase from the list below that has the same meaning as the underlined phrase:



take to pieces; well-off; well-dressed; pull-up; keep; examine; flattery; pang; scarcely; shiver; frightened; dazed; faint; fill; look after; make a ghastly mistake; beastly; bowl over; squeeze; engagement.

1. She *made a terrifying mistake* when she stopped the car.
2. Jane *poured* some tea into the cup and added sugar and cream to make the tea more nourishing.
3. *Wealthy* people like *criticizing* everything and everybody.
4. The young lady *studied thoroughly* the latest catalogue.
5. It was a *disgusting* day and she trembled with cold.
6. He *had* a little shop in Chinatown.
7. Old people should *be taken care of*.
8. She could *hardly* believe in her fortune.
9. The girl looked *confused* and *scared*.
10. She *grasped* the letter in her hand as it was her last hope.
11. He couldn't accept our invitation because he had made *an appointment* for that day.
12. She seemed *to wear fashionable and expensive clothes* but it wasn't so in fact.
13. She was about *to lose consciousness*.
14. He liked to be told *insincere praise*.
15. When Jack saw her with her hands pressed to her bosom he felt *a sudden sharp pain*.
16. We were *greatly surprised* by his tactless behaviour.

Ex. 13.



Explain the meaning of the words.

Model

Armful – the word *armful* means as much as a person can hold in his arms, e.g. *an armful of fresh flowers*
A teaspoonful of medicine = as much medicine as teaspoon.

1. A handful of snow. 2. A mouthful of bread. 3. A basketful of apples.
4. A boatful of sailors. 5. Two cupfuls of coffee.

B Translate the phrases into Russian.

1. A plateful of soup. 2. A plate full of soup. 3. The boy had a bagful of sweets.
4. He had a bag full of sweets. 5. A glassful of beer. 6. A glass full of beer.

Ex. 14. Choose the proper word and insert it in the correct form.

to say – to speak – to tell – to talk



1. *to say smth; to say (that); to say smth to smb*
2. *to speak; to speak to smb about smth; to speak at a meeting*
3. *to tell smb smth (about smth); to tell smb to do smth*
4. *to talk to smb (about smth / smb)*

A

1. I have a lot to ... you. 2. I have a lot to ... to you. 3. Will you ... slowly, please?
4. Rosemary is ... to her husband now. 5. She ... the girl to take off the hat. 6. He ... (that) it is time to go hunting. 7. Do you know the girl well enough to ... to her about John? 8. They ... for two hours yesterday. 9. "What did he ... ?" 10. "Every time you meet Jane, don't forget ... "hello" to her", the young boy ... to his younger brother. 11. I do ask you to ... me the truth. 12. Whenever he saw Rosemary he ... in a low and respectful voice. 13. He ... French fluently. 14. Can you ... to him about my article? 15. Don't ... me to go there with you. I won't go.

B

Once when Mark Twain and his friend were in England they visited their friends and had dinner with them. They were to make speeches there. Mark Twain was the first to He ... 20 minutes and everyone liked his speech. When the man asked Mark Twain's friend to ... them something, he ... : "Ladies and Gentlemen! Before this dinner we agreed with Mark to exchange speeches. He had just... you what I wanted to ... and I'm glad that you liked it. But I'm sorry to ... I've lost Mark Twain's speech and cannot remember what he wanted to ... you."

Ex. 15. Translate the following sentences paying attention to the word *like*.



- "the same" – He climbs *like* a cat.
 "similar" – She is *like* her mother.

1. A thin shop-girl was staggering under an immense white paper armful that looked *like* a baby in long clothes. 2. She stared at plump tea-kettle *like* a plump

hen. 3. A voice *like* a sign, almost like a sob, breathed: "Madam, may I speak to you a moment?" 4. It was *like* something out of a novel by Dostoyevsky. 5. She was *like* the rich little girl in her nursery. 6. I can't go on any longer *like* this.

Ex. 16.

A Write sentences using the expression *can't (couldn't) help doing smth.*

See the text: She *couldn't help noticing* how charming her hands were against the blue velvet.

Model He *couldn't help thinking* of the life he had.

watch; admire; listen to; wait for; buy; see; tell the truth; tell a lie.

B Translate the following sentences using the expressions "*can't (couldn't) help doing smth*" which means *avoid, prevent (удержаться, избежать чего-либо)*.

Model He *couldn't help* laughing.

1. Ребенок не мог не плакать.
2. Она не могла удержаться от чтения письма.
3. Он не мог не любить ее.
4. Она не могла не попросить денег.
5. Они не могут не одолжить ей денег.
6. Я не могу не поверить ему.

Ex. 17. Translate the following sentences using the expression "*would rather (not) ... (than)*" which means *more willingly, readily or preferably*.

See the text: I *would rather not* part with them than sell.
Я лучше оставлю их себе, чем продам их.
(не расстанусь с ними...)

(Remember! After this expression the infinitive is used without the particle **to**.)

1. Я бы предпочел не говорить об этом.
2. Я бы предпочел поступить в этот университет.
3. Я бы предпочел купить компьютер последней модели.
4. Я бы предпочла не отвечать на этот вопрос.
5. Я бы предпочел сделать что-нибудь, чем сидеть и ждать телефонного звонка.
6. Я бы предпочла не идти в театр на этот спектакль.

Ex. 18. Fill in prepositions or adverbs where necessary.

1. "You're just ... time ... tea," said Fanny's uncle as she entered ... the room. Her aunt was just then pouring ... the tea; she took a clean cup and saucer ... the cupboard and poured some tea ... the cup ... Fanny. 2. "What's the good ... calling a doctor if you refuse to take the medicine he gives you", said Ann ... her friend. 3. The secretary took a clean sheet of paper ... a drawer ... the table and began writing a letter. 4. She took her hands ... her long gloves. 5. She heard herself saying afterwards ... the amazement ... her friends: "I simply took her ... home ... me." 6. But happily ... that moment the car stopped. 7. She was going to take a cigarette ... the mantelpiece. 8. She had the table placed ... them. 9. She plied the poor girl ... everything and every time her cup was empty she filled it ... tea. 10. "I was bowled ... when I came ... your room," said he ... his wife. 11. She went ... her writing-room and sat down ... her desk. 12. Her heart beat ... a heavy bell. 13. She opened a drawer and took ... five pounds notes and went back ... her bedroom. 14. She put ... her hands and touched his cheeks.

Ex. 19. Translate the following sentences paying attention to the translation of adverbs (see "English Grammar").

A

1. Her husband *absolutely* adored her. 2. He was so gratified he could *scarcely* speak. 3. Her parties were the most delicious mixture of the *really* important people. 4. The girl *almost* cried out: "It's a cup of tea I want, madam." 5. She *really* was touched beyond words. 6. People always said sugar was so nourishing. 7. "You're *quite* mad, you know," said Philip. 8. She was young, brilliant, *extremely* modern. 9. Rosemary was **so** surprised that she blushed. 10. "I like you *awfully*," he said. 11. That wasn't *really* what Rosemary wanted to say. 12. To be *quite* sincere, she looked *rather* stupid. 13. "You look **so** *dreadfully* cold," said Rosemary. 14. A voice like a sigh, *almost* like a sob, breathed: "Madam, may I speak to you a moment?" 15. Lilac was *dreadfully* shapeless.

B

1. Было совсем поздно. 2. У вас довольно достаточно времени, чтобы решить все проблемы. 3. Девушка была ужасно напугана. 4. Он был так растерян, что едва мог говорить. 5. На ее вечерах собирались совершенно разные люди: некоторые из них были просто кошмарны, а некоторые – вполне приличны и забавны. 6. Было так темно, что она почти не разглядела девушку. 7. Она была слишком застенчивой и чрезвычайно скромной. 8. Он был вполне состоятельным и мог позволить себе почти все. 9. Было почти 9 часов вечера, и он ужасно устал. 10. Она

была действительно голодна, так как не ела почти три дня. 11. Девушка выглядела довольно-таки богатой. 12. Все говорят, она ужасно начитана. 13. Слишком трудно найти сейчас работу. 14. Она ужасно любила путешествовать. 15. Я совершенно не согласен с вами.

Ex. 20.

A Choose the proper adverb from the list below and translate the sentences. (See "English Grammar").



still, yet, else, more, other, only, as early as.

1. I can't believe she has left for London. She was here ... two days ago. 2. I'm interested to know whether I could ... rely on you. 3. If I'm not mistaken, she hasn't come back ... from her business trip to Manchester. 4. "Would you like to have ... sandwich?" "One ... please, thank you." 5. You have not told me ... how you are going to settle all the matters. 6. I hate watching serials. Let's change the channel and see something ... 7. Though it is ... rather early I'm sure you must be off. 8. It is known that Americans celebrated their first Thanksgiving Day ... 1621. 9. What ... besides sociology do you take up at the University? 10. She was ... scared but some minutes later she was calm. 11. He looked at her once ... with delight. 12. The American Constitution was adopted ... 1878. 13. Don't worry, it is ... 12 o'clock. We have enough time.

B Translate the following sentences using different adverbs for the word «ещё».

1. Вы все еще здесь? Вам уже давно надо было уйти. 2. Ему еще многое надо сказать. 3. Я еще не закончил обедать. 4. Я повторю вопрос еще раз. 5. Было еще десять часов утра, когда я его встретил. 6. Что еще я могу сказать? 7. Мы можем еще выиграть. 8. Он мог бы еще немного побыть с нами. 9. Она еще не ответила на все вопросы. 10. Яблоки еще не поспели, рано еще собирать урожай. 11. Я видел эту девушку еще три года назад. 12. Еще зимой мы решили поехать в Австралию. 13. Еще один вопрос, и я оставлю вас в покое. 14. Какие еще дела у нас остались? 15. Он был еще слишком неопытным, чтобы участвовать в переговорах. 16. Куда вы еще ездили кроме Англии? 17. Мы еще раз хотим встретиться с этой девушкой. 18. Еще не вечер, но на улице уже темно. 19. Еще в детстве она любила приходить в этот магазин и любоваться красивыми шкатулками. 20. Она еще пила чай, когда в комнату вошел Филипп. 21. Розмари еще чувствовала холод этого дня. 22. Он еще не все знал об этой девушке. 23. Что еще можно узнать о ней у соседей? 24. Он еще раз напомнил жене, что пора уходить. 25. Еще вчера она ничего не могла понять. 26. Она еще не так богата, чтобы купить эту шкатулку.

IV. SPEECH PRACTICE



Ex. 21. Memorize the following proverbs and sayings. Use them in situations of your own.

1. You can't have your cake and eat it too.
2. All that glitters is not gold.
3. Easier said than done.

Ex. 22. Make up a plan of the story so that the key words below come under the definite items of the plan and retell the story according to your plan.

A

take to pieces; brilliant; modern; well-dressed; well-read; rich; adore; pull up; keep the shop; be fond of serving; beam; scarcely speak; in respectful tones; admire; keep for; look vague; dreamy voice.

B

winter afternoon; the dark came; cold bitter taste; burn dimly; pang; press; a voice like...; battered creature; enormous eyes; reddened hands; shiver; stammer; extraordinary; adventure; amazement; touch the arm.

C

a feeling of triumph; net; turn impulsively; be frightened; protecting; embracing movement; draw into; sweet scent; familiar; be generous; mount the stairs; take off things; beautiful bedroom; furniture; cushions; rugs; seem dazed; slightly open; look stupid; stagger like a child; faint; rush to the bell.

D

cry out; kneel beside; lace handkerchief; be touched; can't bear; arrange; ply; fill; nourishing; a new being; lie back; lighted eyes; still and unafraid; have a little talk; catch sight; a pick-up; the price of a cup of tea; be nice; astonishingly; blush; bowl over; ghastly; notes; squeeze; dazzled gaze; a present of money; darken; put on; hold; dreamily; fascinating.

Ex. 23. Tell the story as if you were:

- a) the girl;
- b) Rosemary;
- c) Philip.

Ex. 24. Quote some sentences from the text to describe:

- a) Rosemary's social status;
- b) the shopman's attitude to Rosemary;
- c) the winter afternoon;
- d) the girl's appearance and behaviour in the street;
- e) the girl's behaviour at Rosemary's place;
- f) the effect of the meal on the girl.
- g) the girl (her appearance, behaviour) from Rosemary's point of view.

Ex. 25. Speak on:

- a) Rosemary's behaviour in a flower shop;
- b) the girl's appearance and the manner of speaking when Rosemary first met her;
- c) Philip's reaction to the girl.

Ex. 26. Make character sketches of Rosemary; the girl; Rosemary's husband.

Ex. 27. Topics for discussions and essays.

- a) Rosemary's life.
- b) Strange meeting in the winter afternoon.
- c) Rosemary's philanthropic idea.
- d) Rosemary's behaviour after her talk with Philip (analyse her feelings, thoughts).
- e) How do you take Rosemary's behaviour?
- f) If you were Rosemary how would you behave in a similar situation?

Ex. 28. Give a free translation of the text.

По рассказу Кэтрин Мэнсфилд «Актриса»

Восемь часов утра. Мисс Ада Мосс лежит на железной кровати и глядит в потолок. В ее мансарде (garret) окном во двор пахнет копотью (soot), пудрой и жареным картофелем, который она вчера принесла в бумажном кульке (paper bag) на ужин.

«Какой адский холод! – думает мисс Мосс. – Почему это теперь, когда я просыпаюсь по утрам, мне всегда холодно? Колени, ступни и поясница (small of the back) – особенно поясница – ну прямо как лед. А прежде мне всегда было тепло. Это все потому, что я не могу позволить (afford) горячего сытного обеда...»

Она сняла со спинки (the back) кровати сумку и порылась (rummage in) в ней.

«Выпью-ка я большую чашку чаю в “Эй-Би-Си”, – решила она. – У меня тут шиллинг и три пенса.»

Через десять минут полная дама в синем костюме с букетиком искусственных фиалок (bouquet of artificial violets) на груди, в черной шляпе с пурпурными анютиными глазками (purple pansy), в белых перчатках, в ботинках с белой оторочкой (edging) и с сумочкой, в которой лежали шиллинг и три пенса, вышла на улицу. Серые существа плескали (splash) воду на серые ступеньки лестниц. Мальчишка-молочник (dairyboy) пролил (spill) молоко. Мгновенно неведомо откуда появилась старая рыжая бесхвостая кошка и стала жадно лакать (gulp). Глядя на нее, мисс Мосс почувствовала себя как-то странно, словно внутри у нее все сжалось в комок (her heart was wrung).

Подойдя к кафе «Эй-Би-Си», она увидела, что дверь открыта настежь (wide). В дверях она столкнулась (run into) с человеком, который нес поднос с булочками. В кафе никого не было, только официантка поправляла волосы (smooth one's hair) перед зеркалом, да за перегородкой (partition) отпирала шкатулку с выручкой (the day's receipts) кассирша. Мисс Мосс остановилась посреди кафе, но ни одна из женщин не обратила на нее внимания.

«Нельзя ли мне чашку чаю, мисс,» – спросила она, обращаясь (address) к официантке. Но та продолжала поправлять волосы.

«У нас еще не открыто,» – ответила она.

Мисс Мосс вышла на улицу.

«Пойду на Чаринг-кросс, – решила она. – Но чаю пить не буду. Возьму кофе, он гораздо питательнее.»

Она стала переходить улицу.

«Эй, берегись (careful)! Нечего (it's no good) спать на ходу (sleep on one's feet)!» – заорал на нее шофер такси.

Но она сделала вид (pretend), что не слышит.

«Нет, не пойду на Чаринг-кросс, – передумала она. – пойду прямо в контору “Киг и Кеджит”: они открывают в девять. Если я приду рано, может быть, у мистера Кеджита что-нибудь и окажется для меня...»

«Я очень рад, что вы так рано пришли, мисс Мосс... Я только что узнал, что одному антрепренеру (entrepreneur [ˌɛntrəprɛˈnɜː] нужна актриса... Думаю, вы вполне подойдете (suit). Сейчас я вам дам записку к нему. Три фунта стерлингов в неделю. Будь я на вашем месте, я полетел бы туда на крыльях (on the wings). Очень хорошо, что вы пришли так рано...»

Но в конторе «Киг и Кеджит» никого еще не было, кроме уборщицы (office-cleaner), вытиравшей влажной щеткой пол в коридоре.

SUPPLEMENTARY READING

How to Write a Thriller

(abridged)

by Ian Fleming

*The only difference between me and perhaps
you is that my imagination earns me money*

The craft of writing sophisticated thrillers is almost dead. Writers seem to be ashamed of inventing heroes who are white, villains who are black, and heroines who are a delicate shade of pink.

I am not an angry young, or even middle-aged man. My books are not “engaged”. I have no message for suffering humanity and, though I was bullied at school and lost my virginity like so many of us used to do in the old days, I have never been tempted to foist these and other harrowing personal experiences on the public. My opuscula do not aim at changing people or making them go out and do something. They are written for warm-blooded heterosexuals in railway trains, aeroplanes or beds.

I have a charming relative who is an angry young literateur of renown. He is maddened by the fact that more people read my books than his. Not long ago we had semi-friendly words on the subject and I tried to cool his boiling ego by saying that his artistic purpose was far, far higher than mine. The target of his books was the head and, to some extent at least, the heart. The target of my books, I said, lay somewhere between the solar plexus and, well, the upper thigh. These selfdeprecatory remarks did nothing to mollify him and finally, with some impatience, and perhaps with something of an ironical glint in my eye, I asked him how he described himself on his passport.

“I bet you call yourself an Author,” I said. He agreed, with a shade of reluctance, perhaps because he scented sarcasm on the way; “Just so,” I said, “Well, I describe myself as a Writer. There are authors and artists and then again there are writers and painters.”

But the point I wish to make is that if you decide to become a professional writer, you must, broadly speaking, decide whether you wish to write for fame, for pleasure or for money. I write, un-ashamedly, for pleasure and money.

I also feel that, while thrillers may not be Literature with a capital L, it is possible to write what I can best describe as “Thrillers designed to be read as literature” the practitioners of which have included such as Edgar Allan Poe¹, Dashiell Hammett², Raymond Chandler³, Eric Ambler⁴ and Graham Greene⁵. I see nothing shameful in aiming as high as these.

All right then, so we have decided to write for money and to aim at certain standards in our writing. These standards will include an immannered prose style, unexceptional grammar and a certain integrity in our narrative.

But these qualities will not make a bestseller. There is only one recipe for a bestseller and it is a very simple one. If you look back on the bestseller you have read, you will find that they all have one quality – you simply have to turn the page.

Nothing must be allowed to interfere with this essential dynamic of the thriller. You cannot linger too long over descriptive passages. There must be no complications in names, relationships, journeys or geographical settings to confuse or initiate the reader. He must never have to ask himself “Where am I? Who is this person? What the hell are they all doing?” Above all, there must never be those maddening recaps where the hero maunders about his happy fate, goes over in his mind a list of suspects, or reflects on what he might have done or what he proposes to do next. By all means, set the scene or enumerate the heroine’s measurements as lovingly as you wish, but in doing so, each word must tell and interest or titillate the reader before the action hurries on.

I confess that I often sin grievously in this respect. I am excited by the poetry of things and places, and the pace of my stories sometimes suffers while I take the reader by the throat and stuff him with great gobbets of what I consider should interest him, at the same time shaking him furiously and shouting “Like this, damn you!” But this is a sad lapse, and I must confess that in one of my books, *Goldfinger*, three whole chapters were devoted to a single game of golf.

Well, having achieved a workmanlike style and the all-essential pace of narratives, what are we to put in the book? Briefly, the ingredients are anything that will thrill any of the human senses – absolutely anything.

In this department, my contribution to the art of thrillerwriting has been to attempt the total stimulation of the reader all the way through, even to his taste buds. For instance, I have never understood why people in books have to eat such sketchy and indifferent meals. English heroes seem to live on cups of tea and glasses of beer, and when they do get a square meal we never hear what it consists of.

Personally, I am not a gourmet and I abhor wine-and-foodmanship. My favorite food is scrambled eggs. In the original typescript of *Live and Let Die*, James Bond consumed scrambled eggs so often that a perceptive proofreader suggested that this rigid pattern of life must be becoming a security risk for Bond. If he was being followed, his tail would only have to go into restaurants and say, “Was there a man here eating scrambled eggs?” to know whether he was on the right track or not. So I had to go through the book changing the menus.

It is surely more stimulating to the reader’s senses if, instead of writing, “He made a hurried meal off the Plat du Jour – excellent cottage pie and vegetables, followed by home-made trifle”, you write “Being instinctively mistrustful of all Plats du Jour, he ordered four fried eggs cooked on both sides, hot buttered toast and a large cup of black coffee.” The following points should be noted first, we all

prefer breakfast foods to the sort of food one usually gets at luncheon and dinner, secondly, this is independent character who knows what he wants and gets it; thirdly, four fried eggs has the sound of a real man's meal.

What I aim at is a certain disciplined exoticism. I have not reread any of my books to see if this stands up to close examination, but I think you will find that the sun is always shining in my books – a state of affairs which minutely lifts the spirit of the English reader that most of the settings are in themselves pleasurable, taking the reader to exciting places round the world, and that a strong hedonistic streak is always there to offset the grimmer side of Bond's adventures.

My plots are fantastic, while being often based upon truth. They go wildly beyond the probable but not, I think, beyond the possible. Even so, they would stick in the gullet of the reader and make him throw the book angrily aside – for a reader particularly hates feeling he is being hoaxed – but for two technical devices: first, the aforesaid speed of the narrative, which hustles the reader quickly beyond each danger point of mockery and, secondly, the constant use of familiar household names and objects which reassure him that he and the writer have still got their feet on the ground.

People often ask me, "How do you manage to think of that? What an extraordinary (or sometimes extraordinarily dirty) mind you must have?"

I certainly have got vivid powers of imagination, but I don't think there is anything very odd about that. We are all fed fairy stories and adventure stories and ghost stories for the first 20 years of our lives, and the only difference between me and perhaps you is that my imagination earns me money. There are three strong incidents in my fast book, *Casino Royal*, which carry it along and they are all based on fact. I extracted them from my wartime memories of the Naval Intelligence Division of the Admiralty, dolled them up, attached a hero, a villain and a heroine, and there was the book.

As to the gambling scene, this grew in my mind from the following incident. I and my chief, the Director of Naval Intelligence – Admiral Godfrey – in plain clothes were flying to Washington in 1941 for secret talks with the American Office of Naval Intelligence before America came into the war. Our seaplane touched down at Lisbon⁶ for an overnight stop, and our Intelligence people there told us how Lisbon was crawling with German secret agents. The chief of these and his two assistants gambled every night in the casino at the neighbouring Estoril. I suggested to the DNI that he and I should have a look at these people. We went and there were the three men, playing at the high Chemin de Fer [ʃmɑ̃dɛfɛ] table. Then the feverish idea came to me that I would sit down and gamble against these men and defeat them, thereby reducing the funds of the German Secret Service.

It was a foolhardy plan which would have needed a golden streak of luck. I had 50 pound in travel money. The chief German agent had run a bank three times. I bancoed it and lost. I suivied and lost again, and suivied a third time and was cleaned out. A humiliating experience which added to the sinews of war of the German Secret Service and reduced me sharply in my chiefs estimation. It

was this true incident which is the kernel of James Bond's great gamble against Le Chiffre.

Having assimilated all this advice, your heart will nevertheless quail at the physical effort involved in writing even a thriller. I warmly sympathise with you. I, too, am lazy. Probably rather lazier than you. My heart sinks when I contemplate the two or three hundred virgin sheets of foolscap I have to besmirch with more or less well chosen words in order to produce a 60,000-word book.

In my case one of the first essentials is to create a vacuum in my life which can only be filled by some form of creative work. I am fortunate in this respect. I built a small house on the north shore of Jamaica⁷ in 1946 and arranged my life so that I could spend at least two months of the winter there. For the first six years I had plenty to do during these months exploring Jamaica, coping with staff and getting to know the locals, and minutely examining the underwater terrain within my reef. But by the sixth year I had exhausted all these possibilities, and I was about to get married – a prospect which filled me with terror and mental fidgets. To give my idle hands something to do, and as an anybody to my qualms after 43 years as a bachelor, I decided one day to damned well sit down and write a book.

Failing a hideaway such as I possess, I can strongly recommend hotel bedrooms as far removed from your usual "life" as possible. Your anonymity in these drab surroundings and your lack of friends and distractions in the strange locale will create vacuum which should force you into a writing mood and, if your pocket is shallow, into a mood which will also make you write fast and with application.

The next essential is to keep strictly to a routine – and I mean strictly: I write for about three hours in the morning – from about nine till noon – and I do another hour's work between six and seven in the evening. At the end of this I reward myself by numbering the pages and putting them away, in a spring-back folder.

I never correct anything and I never look back at what I have written, except to the foot of the last page to see where I have got to. If you once look back, you are lost. How could you have written this drivel? How could you have used "terrible" six times on one page? And so forth. If you interrupt the writing of fast narrative with too much introspection and self-criticism, you will be lucky if you write 500 words a day and you will be disgusted with them into the bargain.

By following my formula, you write 2,000 words a day and you aren't disgusted with them until the book is finished, which is, in my case, in around six weeks. I spend about a week correcting the most glaring errors and rewriting short passages. I then have it properly typed with chapter headings and all the rest of the trimmings. I then go through it again, have the worst pages retyped and send it off to my publisher.

But what, after all these labours, are the rewards of writing?

First of all, they are financial. You don't make a great deal of money from royalties and translation rights and so forth and, unless you are very industrious and successful, you could only just about live on these profits, but if you sell the serial rights and film rights, you do very well.

Above all, being a comparatively successful writer is a good life. You don't have to work at it all the time; and you carry your office around in your head. And you are far more aware of the world around you.

Writing makes you more alive to your surroundings and, since the main ingredient of living, though you might not think so to look at most human beings, is to be alive, this is quite a worthwhile byproduct, even if you only write thrillers.

Notes:

- ¹ Edgar Allan Poe ['edgə 'ælən 'pou]
- ² Dashiell Hammett ['dæʃiəl 'hæmɪt]
- ³ Raymond Chandler ['reɪmənd 'tʃandlə]
- ⁴ Eric Ambler ['erɪk 'æmblə]
- ⁵ Graham Green ['greɪəm 'grɪ:n]
- ⁶ Lisbon ['lɪzbən]
- ⁷ Jamaica [dʒə'mæɪkə]

Oscar Wilde

(abridged from "The Portable Oscar Wilde" by Richard Aldington)

Oscar Wilde was twenty when he went up to Oxford in 1874, and he already had a small but deserved reputation as a young classical scholar of great promise, indeed, his whole academic career was a series of successes, which could only come from hard work and certain gifts which, as always in the young, might or might not develop into something notable.

When Oscar Wilde went down from Oxford for the last time, he had spent eight of his most impressionable years at universities. For good and for ill these years left their permanent mark on him. In a world which is at best indifferent to and frequently hostile to the intellectual and aesthetic way of life, Wilde expected to be surrounded by admiring sympathizers, and as he was gifted with uncommon impudence and wit he made an enemy with every *mot*. He wanted life always to be as it had been at Oxford, when his father paid the bills, and the university protected him from the world, and poured out for him the knowledge and beauty salvaged from the ages, and he was free to choose always what was lovely and refilled and exquisite, and to reject all that was sordid and harsh and vile. He wanted to eat of all the fruits in the garden of life, he told a friend, but only those in the sunny side of the garden.

It was Wilde's error to want always to enjoy the ecstasy without paying the price beforehand in labour, in self-discipline. He paid the immensely accumulated price afterwards.

Yet when Oscar Wilde extravagantly took a first-class ticket from Oxford to London and treated himself to an armful of new books and periodicals to beguile that brief journey, he had already received warnings if he had not been too self-

absorbed to notice them. After a life of lavish expenditure Sir William Wilde had suddenly died, leaving only £7000 to his widow and a small income to Oscar.

Young Wilde had “immeasurable ambitions” – at least, he said he had. He had been trained for no profession, and if he had been trained he would not have practised successfully; he was a born social entertainer and also a born writer.

The reputation made by Wilde’s personality and aesthetic talk was in excess of his achievements. It is said that an ardent female disciple holding forth about him was interrupted by a sweet old lady with: “But what has Mr. Wilde done, dear? Is he a soldier?” Perhaps the old lady wasn’t such a fool as the indignant disciple assumed. It is usually taken for granted that Wilde’s aesthetic costume, his lilies and languors, his blue china, and all the rest of it were taken from the hard-working, publicity-hating pre-Raphaelites¹. No doubt he stole his gilded rags from them.

...With three artistically immoral plays and one masterpiece Wilde had earned the money he thought he needed to realize his “immeasurable ambition,” for which he had worked perhaps harder than is usually supposed. His income in the nineties is said to have been about £8000 a year. These were gold pounds, in a day when income tax was negligible and goods and services much cheaper than today. But when Wilde had at last got his opportunity what did his “immeasurable ambition” lead him to achieve? The post of Prime Minister? No, he merely footed the bills for the ridiculous extravagancies of the younger son of a Scotch marquess, who repaid him by getting him sentenced to two years penal servitude. In allowing this to happen, Wilde not only ruined himself and his family, but completely betrayed the “Art” he had so often proclaimed to be the dearest thing in the world to him. He gave the British Philistine² his most resounding triumph and helped unintentionally to prolong the barbarism of nations.

Notes:

¹ pre-Raphaelites [ˈpriːˈræfəleɪts]

² Philistine [ˈfɪlɪstɪn]

W. Somerset Maugham

Foreword to of Human Bondage

(abridged)

This is a very long novel and I’m ashamed to make it longer by writing a preface to it. An author is probably the last person who can write fitly of his own work. In this connection an instructive story is told by Roger Martin du Gard¹, a distinguished French novelist, about Marcel Proust². Proust wanted a certain French periodical to publish an important article on his great novel and thinking that no one could write it better than he, sat down and wrote it himself. Then he asked a young friend of his,

a man of letters, to put his name to it and take it to the editor. This the young man did but after a few days the editor sent for him. "I must refuse your article," he told him. "Marcel Proust would never forgive me if I printed a criticism of his work that was so perfunctory and so unsympathetic." Though authors are touchy about their productions and inclined to resent unfavourable criticism they are seldom self-satisfied. Their aim is perfection and they are wretchedly aware, that they have not attained.

I will say nothing then about my book itself, but will content myself with telling the reader of these lines how a novel that has now had a fairly long life, as novels go, came to be written; and if it does not interest him I ask him to forgive me. I wrote it first when, at the age of twenty-three, having taken my medical degrees after five years at St. Thomas's Hospital, I went to Seville³ determined to earn my living as a writer. The manuscript of the book I wrote then still exists, but I have not looked at it since I corrected the typescript, and I have no doubt that it is very immature. I sent it to Fisher Unwin, who had published my first book (while still a medical student I had written a novel), but he refused to give me the hundred pounds I wanted for it, and none of the other publishers to whom I afterwards submitted it would have it at any price. This distressed me at the time, but now I know that I was fortunate; for if one of them had taken my book I should have lost a subject which I was too young to make proper use of. I was not far enough away from the events I described to make good use of them, and I had not had a number of experiences which later went to enrich the book I finally wrote. Nor had I learnt that it is easier to write of what you don't. For instance, I sent my hero to Rouen⁴ (which I knew only as an occasional visitor) to learn French, instead of to Heidelberg⁵ (where I had been myself) to learn German.

Thus rebuffed I put the manuscript away. I wrote other novels, which were published, and I wrote plays. I became in due course a very successful playwright and determined to devote the rest of my life to the drama. But I reckoned without a force within me that made my resolutions vain. I was happy, I was prosperous, I was busy. My head was full of the plays I wanted to write. I do not know whether it was that success did not bring me all I had expected or whether it was a natural reaction from it, but I was no sooner firmly established as the most popular dramatist of the day than I began once more to be obsessed by the teeming memories of my past life. They came back to me so pressingly, in my sleep, on my walks, at rehearsals, at parties, they became such a burden to me, that I made up my mind there was only one way to be free of them and that was to write them all down on paper. After submitting myself for some years to the drama I refused the contracts that managers were eagerly offering me and temporarily retired from the stage. I was then thirty-seven.

Notes:

¹ Roger Martin du Gard [rɔ:'ʒə 'ma:tɪŋ du:ga:]

² Marcel Proust [ma:'sel 'pru:st]

³ Seville ['sevil]

⁴ Rouen ['ru:a:n]

⁵ Heidelberg ['haɪdlbə:g]

The Life of Ernest Hemingway

(abridged from "By Force of Will" by Scott Donaldson)

Q: In your novels are you writing about yourself?

A: Does a writer know any one better?

Ernest Hemingway died one of the most famous men in the world, with a reputation that transcended political and geographical boundaries. As Philip Young has pointed out, his suicide on the morning of July 2, 1961, called forth official statements of regret not only from the White House but from the Vatican and the Kremlin as well. Furthermore, he was one of the rare writers whose fiction appealed both to the general public, which made him rich, and to the gatekeepers of the academy, who made him respectable.

Most of what has been written about him, however, concentrates on his life, for whatever his reputation as an author may come to be, during the last half of his sixty-odd years Ernest Miller Hemingway was a notoriously well-known man.

To a certain extent, Hemingway could hardly help becoming a public personality. He possessed the "tremendous physical presence", – now fashionably called charisma, – characteristic of leading performers on the stage or in the halls of government.

Take Hemingway's treatment by Hollywood, for example. Fourteen times between 1932 and 1972 his stories or novels were converted into films. Not since Byron had a famous writer drawn so much of his literary material from his own experiences in the world out there, a dangerous world of wars and amours and gigantic animals. Hemingway represented "a sort of demi-god of American manhood."

When in January 1954 he survived two African plane crashes in the space of two days, Ernest seemed to defy mortality. In the summers of 1959 and 1960 Hemingway travelled from fiesta to fiesta in Spain as an adopted countryman, an expert on the bullfight, and an international celebrity whose very presence helped to draw crowds.

To the mass media, he was primarily a lover or a fighter or a sportsman and only secondarily a writer.

The part of him which housed the private artist knew that to practice his craft he needed seclusion, isolation, respite from attention.

He concluded that the only thing that mattered was writing books that would last and "to hell with" publicity. He didn't want to be on exhibition, like an elephant in a Zoo, or to settle for fame "over a weekend."

"Never again," he promised, would he interrupt the work that he was "born and trained to do" until he died. For Hemingway the writer, the work was everything; for Hemingway the celebrated man of action who loved fishing and hunting and drinking and brawling and basking in the limelight, it was not enough.

Finally, he became a folk hero, an international legend, and – at his worst – something of a public fool.

At the beginning of his career, he occasionally turned down profitable offers for his work; yet after he became a famous artist he set out to market his product for the highest possible return. In looking back on his youth, he invested poverty with an almost holy aura, and he consistently attacked “the rich” as a class in his writing, while as the years wore on he spent more and more time in their company.

Ernest Hemingway’s parents were solid middle-class citizens living in the eminently respectable Chicago suburb of Oak Park, the place where the saloons stopped and the churches began. His father, Dr. Clarence Edmonds Hemingway, conducted a general practice successful enough to support comfortably his wife and their family of six children. The youngsters lacked for none of the essentials of life, but in the matter of spending money, Dr. Hemingway exercised a strict frugality, convinced, that the path to hell was paved with easy money. To supplement his allowance, Ernest mowed lawns, shoveled snow, and delivered the local paper.

Hemingway never went for the money. He made the money, he liked the money, he spent the money. Hemingway did not cheapen his art by intentionally aiming for the widest possible audience. Once he began to make a great deal of money, he freely opened his purse, when it was full, to a number of the relatively impoverished, including other writers, fighters in the anti-fascist crusade, servants, casual acquaintances.

What is clear is that Ernest Hemingway’s interest in women blossomed rather late.

His friend’s sister Katy Smith later introduced Hemingway to each of his first two wives.

Katy Smith and Hadley Richardson had both attended Mary Institute, a private school for girls in St. Louis¹, Katy asked her old school friend to visit her in Chicago. The next summer, on the Saturday before Labor Day, Ernest and Hadley were married.

For the first two or three years, Ernest and Hadley’s marriage fairly bloomed. They lived in Paris, or went skiing in the Austrian Alps, or traveled to the bullfights in Spain; they were “poor” without really being deprived of anything that really mattered.

The Hemingway’s child, whom they called Bumby, turned out to be one of the most cheerful and healthy boys ever born. But in 1925, with the appearance of the *Other Woman*, the bond that tied Ernest to Hadley began to weaken.

Her name was Pauline Pfeiffer². As Hadley later recalled, that Pauline had come to Europe to find a husband. The one she found was Hadley’s.

“Hemingway’s mistake,” William Faulkner remarked on hearing of Ernest’s suicide, “was that he thought to marry the woman he was having an affair with.” Both his son Jack and his last wife Mary offered a similar explanation for Hemingway’s four marriages and three divorces.

His marriage to Pauline Pfeiffer lasted twelve years, and for much of that time was at least reasonably happy. Pauline gave him love and loyalty, and bore him two sons, Patrick and Gregory. But Pauline was not always pleased when he left for extended periods on fishing expeditions, nor when he spent long hours among the town's disreputable residents at Sloppy Joe's bar.

Yet it was not until Martha Gellhom walked into Sloppy Joe's one day in 1937 that their marriage entered its terminal stage. The divorce and remarriage finally came in 1940.

After Ernest and Martha Hemingway's stormy marriage ended in 1945, both participants looked back on their union with distaste.

As with his previous wives, Ernest did not finally break with Martha until he had another bride-to-be, this time Mary Welsh, waiting in the wings.

They met in 1944 in London, where she was working as a reporter for *The Times*. Small, blonde, and whip-bright, with an excellent figure (Ernest called her his "pocket Rubens"), she came from Minnesota.

Ernest singled out his wife's most essential quality: "Miss Mary is durable. She is also brave, charming, witty, exciting to look at, a pleasure to be with and a good wife. She is also an excellent fisherwoman, a fair wing shot, a strong swimmer, a really good cook, a good judge of wine, an excellent gardener, an amateur astronomer, a student of art, political economy, Swahili, French and Italian and can run a boat or a household in Spanish."

Marriage might be a gamble, as Hemingway wrote in a 1949 letter to dos Passos, but the last time he "drew cards" he was lucky to come up with Miss Mary.

In their early teens, Ernest Hemingway and his sister Marcelline loved reading Robert Louis Stevenson, "especially one of his lesser-known volumes" which included the story, "The Suicide Club." When he was sixteen, he wrote a three-inch account for the school newspaper of an attempted suicide by drowning.

Ernest's mind led him to such speculations time and again, both before, and especially after his father killed himself in December 1928. Shortly after Ernest's father died, a package arrived in Key West containing the revolver with which Dr. Hemingway had shot himself along with several paintings Mrs. Hemingway wanted her son to sell for her in Paris.

As early as the mid-1920s, Ernest had been subject to spells of depression. By the late 1950s such spells became more frequent and more severe.

"I keep thinking," Ernest's son Jack remarked of his father, "what a wonderful old man he would have made if he had learned how."

It was much better "to die in all the happy period of unillusioned youth, to go out in a blaze of light, than to have your body worn out and old and illusion shattered."

Ernest looked like "a wounded animal who should be allowed to go off and die as he chose."

The novel that established Hemingway's reputation was "The Sun Also Rises" (1926). Hemingway's second important novel "A Farewell to Arms" (1929) is the story of a deeply moving love affair. The novel was followed by two nonfiction works, "Death in the Afternoon" (1932), prose pieces mainly about bullfighting; and "Green Hills of Africa" (1935), accounts of big-game hunting.

Hemingway's stylistic influence on American writers has been enormous. The success of his plain style contributed to the decline of the elaborate Victorian-era prose that characterized a great deal of American writing in the early 20th century. Legions of American writers have cited Hemingway as an influence on their own work.

Two of his best short stories, "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro³," were part of the latter work. The novel "For Whom the Bell Tolls" (1940) deals with the Spanish Civil War, the next decade Hemingway's only literary efforts were "Men at War: The Best War Stories of all Time" (1942), which he edited, and the novel "Across the River and into the Trees" (1950). In 1952 Hemingway published "The Old Man and the Sea", a powerful novelette about an aged Cuban fisherman, for which he won the 1953 *Pulitzer Prize*⁴ in fiction. In 1954 Hemingway was awarded *the Nobel Prize* in literature. The last work published in his lifetime was "Collected Poems" (1960).

Notes:

¹ St. Louis [ˈsent ˈluːɪs]

² Pauline Pfeiffer [pɔːˈliːn ˈpfeɪfə]

³ Kilimanjaro [ˌkɪlɪmənˈdʒɑːrou]

⁴ Pulitzer Prize [ˈpʊlɪtsə ˈpraɪz]

DEVELOP YOUR TRANSLATION SKILLS

Д.И. Менделеев, открывший один из основных законов естествознания – периодический закон химических элементов, – любил заниматься изготовлением чемоданов. Однажды, когда ученый покупал материал, необходимый для этого, продавца спросили, кто это такой.

– Неужели не знаете? Это известный мастер чемоданных дел, господин Менделеев, – ответил продавец.

Дмитрий Иванович, слышавший эти слова, был очень доволен такой характеристикой.

* * *

Известный врач-педиатр Нил Федорович Филатов, который был известным шахматистом, неожиданно стал приходить домой из больницы с опозданием. Жена спросила его, в чем дело, и он рассказал:

– Я уже уходил, осмотрев больного, и вижу, сидит гимназист лет тринадцати и сам с собою играет партию в шахматы. «А ну-ка, – говорю, – поставь фигуры, я с тобой сыграю.» Думаю, обыграю его за несколько минут и пойду. А он мне объявил мат. На другой день опять. Я на третий день уже не мимоходом играю, а нарочно приехал пораньше, играю изо всех сил, а он мне – шах и мат. И на четвертый день то же самое.

Гимназист этот был будущий чемпион мира А. Алехин.

* * *

В 1829 году немецкий ученый-натуралист Александр Гумбольдт навесит в Казани русского математика Н.И. Лобачевского. За несколько дней пребывания Гумбольдта в Казани ученые сблизились.

– Более интересного собеседника я еще не встречал, – говорил Александр Гумбольдт Лобачевскому. – Почему вы не натуралист? Вы прекрасно разбираетесь в минералогии, в совершенстве знаете ботанику...

– Ботаника – одно из моих увлечений, – сознался Лобачевский. – Вот женюсь, тогда обязательно посажу сад, устрою оранжерею...

– В таком случае, женитесь поскорее, – заметил Гумбольдт. – У меня все наоборот: ботаника и минералогия сделали меня вечным холостяком.

Встреча старых знакомых

В романе «Граф Монте-Кристо» А. Дюма описан замок Иф. Такой замок действительно существует. Он расположен на средиземноморском острове напротив французского города Марселя.

Остров Иф невелик: всего 290 м в длину и 168 м в ширину. В XV веке на острове был выстроен Дом охотников, а в XVI веке – государственная тюрьма с темницами.

В двух темницах этой тюрьмы-замка и поместил писатель А.Дюма главных персонажей своего романа – Эдмона Дантеса и аббата Фариа.

Несколько лет спустя после выхода в свет романа «Граф Монте-Кристо» А. Дюма посетил остров и замок Иф. Гидом в замке в то время был некий Грассон. Показывая камеры, где находились Дантес и Фариа, лаз в стене, проделанный ими, Грассон заметил:

- Все это было описано в знаменитом романе господина Дюма.
- А вы знакомы с Дюма? – спросил гида писатель.
- Еще бы! Это мой друг! – ответил гид.
- Он очень признателен вам за это, – сказал Дюма, пожимая гида руку.

* * *

Лев Николаевич Толстой написал небольшой рассказ и направил его в редакцию одного журнала, подписав чужим именем. Через две недели Толстой пошел в редакцию узнать о судьбе своего рассказа. Редактор принял Толстого не очень любезно и прямо заявил, что его рассказ не будет напечатан.

- Почему же? – полюбопытствовал Толстой.
- Признаюсь, любезнейший, – ответил редактор, – когда я читал вашу ерунду, то был совершенно уверен, что написал ее зеленый юнец. Нет уж, вы бросьте это бумагомарание. В ваши годы начинать уже поздно. Вы раньше что-нибудь писали?
- Писал, – ответил Толстой. – Мною написано несколько произведений, о которых ранее отзывались с некоторым одобрением. Например, «Война и мир» и «Анна Каренина».

Источник вдохновения

Получив известие о присуждении новелле «Старик и море» Нобелевской премии, писатель Хэмингуэй рассмеялся и сказал своим друзьям:

- Много лет я работал над романом «За рекой в тени деревьев», но он был единодушно отвергнут критикой. Тогда я принял решение не писать ни строки до конца жизни. К сожалению, несколькими годами позже, когда у меня не было ни цента, я решил быстро написать рассказ, чтобы рассчитаться с кредиторами. Так появился «Старик и море». С тех пор я спрашиваю себя: не является ли безденежье для писателя лучшим источником вдохновения?!

* * *

Путешествуя, А. Дюма приехал в один город и решил пойти в самый крупный книжный магазин. Хозяин магазина, который заранее узнал о приходе знаменитого писателя, решил сделать ему приятное. На все полки магазина он поставил только книги Дюма.

Когда писатель вошел в магазин и увидел только свои книги, он очень удивился.

– Где же другие книги? – спросил он.

– Другие?... – растерялся хозяин, – я их все продал.

Совет начинающему

Марк Твен возвратил рукопись одному начинающему автору со следующей припиской:

«Дорогой друг, авторитетные врачи рекомендуют лицам умственного труда есть рыбу, так как этот продукт питания дает мозгу фосфор. Я в таких делах человек несведущий и поэтому не могу Вам сказать, сколько Вам следует есть рыбы. Но если рукопись, которую я вам при сем с удовольствием возвращаю, является точным отражением того, что вы обычно пишете, то мне кажется, я не ошибусь, сказав, что два кита средней величины не будет для вас чрезмерным рационом.»

Не сторговались

Один издатель написал Вольтеру: «У меня имеется изрядное количество скандальных анекдотов о вас, но я воздержусь от их опубликования, если вы пришлете мне 100 луидоров.»

Вольтер ответил: «У меня тоже имеется немало скандальных анекдотов обо мне. Я охотно перешлю их вам за 50 луидоров.»

* * *

У И.А. Крылова был приступ подагры. Узнав об этом, один виноторговец прислал ему ящик вина «особого сорта», уверяя, что оно отлично вылечивает от подагры. Попробовав напиток, Крылов отослал обратно ящик с вином, с такой запиской: «Благодарю за любезность. Я попробовал ваше вино, но, извините меня, предпочитаю ему подагру.»

* * *

Испанский писатель Бласко Ибаньес остановился у доски объявлений. Он не смог разобрать ни строчки, потому что забыл дома очки.

– Прошу вас, прочитайте, что здесь написано, – попросил он стоявшего рядом мужчину.

– Извините, – ответил тот, – но я такой же обиженный судьбой, как и вы. Я тоже не умею читать.

Царь-врач

Известный русский писатель В.В. Вересаев имел медицинское образование. В связи с этим к нему обратился один писатель. Вересаев осмотрел больного и с улыбкой сказал:

- Знаете, я ведь царь-врач...
- Что это значит, Викентий Викентьевич? – спросил озадаченный пациент.
- Царь-врач? – переспросил Вересаев. – Это очень просто: Царь-пушка не стреляет, Царь-колокол не звонит, а царь-врач не лечит... Смешно сказать, но я забыл, как выписывать рецепты.

* * *

Магазин мистера Брауна находился через дорогу от моего дома, и я часто ходил туда просматривать книги. Обычно я провожу там несколько часов. В этот день пока я просматривал книги, я наблюдал за мистером Брауном.

В магазин вошла дама и попросила дать ей почитать какую-нибудь книгу. Мистер Браун спросил ее, нужна ли ей любая книга или какая-либо особая, и предложил «Золотые мечты». Он сказал, что автор этой книги очень знаменит, книга интересная и читатели ее хвалят.

Другая дама вошла в магазин. Она была в черном. Мистер Браун также предложил ей «Золотые мечты» и заметил, что это очень печальная история. Когда его жена читала эту книгу, она все время плакала.

Следующий покупатель спросил, есть ли у мистера Брауна легкое чтение для отдыха. Мистер Браун порекомендовал «Золотые мечты» еще раз, заметив, что это самая смешная книга сезона. Его жена начала смеяться, как только взялась за книгу.

Каждый покупатель, который входил в магазин, уходил с этой книгой. Было около четырех часов, и я собирался уходить домой. Но прежде чем уйти, я спросил мистера Брауна, нравится ли ему эта книга, и он ответил, что не читал ее. Тогда я догадался, что его жена читает книги и пересказывает ему. К своему удивлению, я услышал, что мистер Браун не женат.

ACME¹

по Дж. Голсуорси

Когда я познакомился с Брюсом, ему было под 60, и он уже написал 15 книг. Он был талантлив, но писал о таких странных вещах, которые никого не интересовали. Он был оригиналом (original), чужаком (a stranger) в современной цивилизации. Еще никогда не существовало писателя более равнодушного (indifferent) к тому, что о нем писали.

Тот год был очень трудным для Брюса: его последняя книга не имела успеха (be a success), она продавалась очень плохо. Он перенес операцию (be operated), его силы и средства закончились.

Когда я пришел к нему, он сидел в кресле, вокруг валялись листки из блокнота. Он сказал, что только что написал пародию (parody of) на кинофильм, который видел вчера.

«Такой пародии вы еще никогда не читали, – сказал он. – В моей истории четыре страшные тайны (mystery), красавица-негритянка, ее брат-негодяй (scoundrel), который хочет выдать ее замуж за миллионера, который совсем не миллионер. Гонки (a race) между поездом, автомобилем, аэропланом и лошадью.» Мне показалось, что он презирает (despise) кино и смеется над ним.

Я очень заинтересовался и попросил разрешения прочесть эту историю. Я прочел ее. Брюс написал не пародию, а замечательный сценарий (script), который немедленно купила бы любая кинокомпания. Но Брюс был таким странным (strange), он ненавидел такие глупости (silly things), как кино. Брюс очень нуждался в деньгах, но был очень горд и мог рассердиться, что я хочу получить для него деньги таким путем (in such a way). Я не знал, как сказать ему о моем желании продать для него этот замечательный сценарий. Он мог просто бросить его в камин (fireplace).

Подумав, я решил рискнуть (take a risk). Я представил сценарий как произведение одного «большого таланта», который работает инкогнито. Я был прав. Одна известная кинокомпания сразу же купила сценарий за три тысячи фунтов наличными (in cash).

Но как заставить Брюса взять деньги?

Делать было нечего, компания уже начала снимать фильм (shoot the film). Я пришел к нему и долго говорил о кино, которое доставляет радость (happiness) простым людям.

«Много лет вы живете в другом мире, вы пишете прекрасные книги уже около 20 лет. Я знаю, вы презираете кино, но сейчас вы сделали людям добро (kind to people) и должны взять деньги за сценарий, который я продал для вас,» – сказал я.

«Бог мой! О чем вы говорите? Кино! Да я каждый день хожу в кино!» – воскликнул мой друг, и глаза его сверкали.

Note:

¹ асме [ˈækmɪ] – совершенство, высшая степень чего-либо (англ.)

I Am a Highbrow

by Aldous Huxley

To a great extent, it is a matter of taste. I am a highbrow for the same reason as I am an eater of strawberries. I enjoy the processes and experiences which are commonly qualified by the name of "highbrow". Conversely, I am not a lowbrow, because I do not enjoy lowbrow processes and experiences. Thus I derive a great deal less pleasure from jazz and thrillers than from music, let us say, of Beethoven and the novels, for example, of Dostoyevsky; and the sex appeal of the girls on the covers of magazines seems to me less thrilling than the more complicated appeal to a great variety of feelings made by a Rubens, an El Greco, a Constable. Again, I find the watching of horse races or football matches less agreeable as an occupation than the acquisition and coordination of knowledge. Reading seems to me more entertaining than bridge or cross-word puzzles. And the slaughtering of animals for fun is a pastime that leaves me either cold with disgust or hot with indignation. There is no disputing, says the proverb, about tastes. But more than mere taste is at stake. Lowbrows are never weary of condemning highbrows for their "inhumanity", nor of admiring themselves for being so admirably "human". At the same time, they argue that they must be in the right, because they are so much more numerous than the highbrows. To the attacks of the lowbrows the highbrows generally reply in a tone of a patronizing contempt. They start, like the Pharisee in the parable, by thanking God that they are not as other men are, and proceed to paint a picture of those other men, hardly more flattering than that which Swift painted of the Yahoos¹. Then, explicitly or implicitly, they associate their highbrowism with virtue, and speak of their own learned refinement as good and their adversaries ignorance and crudity as bad. Such party's arguments seem to me equally futile and each party's emotional attitude equally deplorable. Thus the lowbrows' appeal to numbers cuts no ice at all. In 1600 the Earth was not the center of the universe because the majority then supposed it was; as for lowbrows' claim to be specially "human", I for one have never been able to understand why it should be "inhuman" to use the faculties that distinguish us from pigs and geese and "human" to use those which we share with the lower animals. The highbrows reverse the numerical argument and imply that, because they are so few, they must therefore be right. In the past, the highbrows were alone in expressing a feeling of superiority; the lowbrows humbly accepted the position assigned to them. Recently, however, there has been a change, and lowbrows adopt towards highbrows exactly the same attitude as highbrows have always adopted towards them. Each highbrow did and does congratulate himself on being unique in his unlikeness to other men, and conversely, each lowbrow now congratulates himself on being in some mystical way unique in his likeness – on being, so to say, outstanding ordinary and extraordinary average. In point of fact, the question of rightness or wrongness

simply does not enter into the dispute. The difference between highbrows and lowbrows is essentially quantitative, not qualitative. To certain respects the life of a highbrow is fuller than the life of a lowbrow. He is interested in a greater number and a greater variety of things; and his knowledge enables him rationally to coordinate more facts of experience than a lowbrow can do. The lowbrow lives in a world where events are isolated and unconnected; the highbrow in the one where knowledge has fused these isolated happenings into what is at least a partially comprehensible whole. In a certain sense, even the works of art admired by highbrows are quantitatively more considerable than the works admired by lowbrows. A Dostoevsky novel contains, explicitly or by implication, all that a thriller contains, plus a great deal more.

Now a fuller life is not, as such, good; nor, as such, is the emptier life bad. Any kind of life is only the raw material from which individuals can make goodness or badness. But the fact that the content of life, judged by aesthetic and scientific standard, is intrinsically richer and more significant than the content of the typical lowbrow life, seems to me to be unquestionable. We are back again where we started, among the tastes and capacities of the individual.

Note:

¹ Yahoo [jə'hu:] – a coarse or brutish person (in Swift's *Gulliver's Travels*)

I Am a Lowbrow

by Gilbert Frankau

I am overtempted to quote against Mr. Huxley:

*I do not look for holy saints to guide me on my way,
Or male or female devilkins to lead my feet astray.
If these are added, I rejoice – if not, I shall not mind,
So long as I have leave and choice to meet my fellow-kind.
For as we come and as we go (and deadly soon go we)
The people, Lord, Thy people, are good enough for me.*

But that is Kipling, whom the sight of gallant men on gallant horses pelting over high timber at the risk of their necks in pursuit of a fox fills neither with cold disgust nor hot indignation!

Besides, Kipling ends his poem:

*Deliver me from every pride – the Middle, High and Low –
That bars me from a brother's side, whatever pride he show.*

So I prefer to sympathize with Mr. Huxley and his brother highbrows, because, really, they do miss such a lot of fun. I cannot agree with my fellow-novelist, you see, that the life of a highbrow is relatively fuller than the life of a lowbrow. I believe it to be emptier. I cannot understand why Aldous Huxley should believe

himself a better man than I am because he finds the sex-appeal of cover-girls less thrilling than that of a seventeenth-century Mae West as depicted by Rubens. Neither does it seem a proof of virtue that his book entertains him more than my bridge, while his statement that human beings spend at last half their leisure time in disputing about tastes does not smack, to my essentially lowbrow mind, of the truth. Highbrow may delight in such discussions, but for us, presumably lower Organisms, the scant hours of leisure are too precious to waste in idle talk. Most of our day is spent in toil. Released from toil, we demand our simple enjoyments, claiming nothing for those enjoyments except that they help to relax either mind or body – for we, lowbrows, are still humble folk. Mr. Huxley is wrong – when he imagines us snarling at him for his enjoyments of Beethoven or Dostoyevsky. We are quite content for him to have his symphonies and his Russian novels if only he will leave us alone with our jazz and our detective stories. But the trouble is that he won't, and that he simply cannot get it into his great brain that our interests are just as wide as, and possibly even wider than his own. He claims the large experience and that we live in a world where events are "isolated and unconnected". He maintains that his knowledge can fuse "isolated happenings into what is at least a partly comprehensible whole". I suggest the Apostle's "Much learning doth make thee mad".

We, lowbrows, do not believe much in learning – unless it is the study of our own particular trade. We hold that life is a simple affair of work and play, and in almost every difficulty conscience and common sense are the truest guides.

The highbrows' attitude towards Art is a mere snobbery. Yet it is worthy of a lowbrow's sympathy, because most of us are given to a little harmless snobbery when we ply our own particular trade. There was never a good workman without a slight superiority complex. The motor mechanic who tunes your engine is just as keen to make his craft a mystery as the surgeon who operates you on your body or the barrister who conducts your case.

So why shouldn't the author of such fine books as *Point Counterpoint* and *Brave New World* indulge his superiority complex? I, a humble lowbrow, admire him all the more for it – even if I do hold that he might be a better artist if he could sympathize with the roaring crowd at a Cup Final. But perhaps he does. Perhaps, secretly, he even envies the tired businessman wrestling with his cross-word puzzle. For all heights are lonely. And surely Mr. Huxley must yearn, every now and then, amidst his snow and ice, for the warm companionship of kindly, ordinary everyday men and women, the kind who pick his strawberries for him – they might even read poetry if only a true poet would write to them in simple language of the simple things they know and love!

APPENDICES

Appendix 1

Expressions with **DO/MAKE**

do

- ~ one's best/utmost
- ~ business with...
- ~ the cooking (shopping/washing/ironing/housework)
- ~ damage to...
- ~ a favour
- ~ some gardening
- ~ (no) good
- ~ one's hair
- ~ (no) harm
- ~ homework (an exercise)
- ~ science/engineering (at school)
- ~ a translation
- ~ wonders

make

- ~ an agreement
- ~ arrangement
- ~ an attempt
- ~ a bed
- ~ a phone call
- ~ a decision
- ~ a (some/no/not much) difference
- ~ a dress (a copy)
- ~ an effort
- ~ an excuse
- ~ eyes at smb
- ~ a fool of smb
- ~ a fortune
- ~ friends (with)
- ~ fun of
- ~ a fuss of
- ~ smb happy (sad)
- ~ haste
- ~ a good/bad impression
- ~ a journey
- ~ a living
- ~ a mess
- ~ up one's mind
- ~ a mistake
- ~ a noise
- ~ a point of
- ~ smb a present
- ~ a profit
- ~ progress
- ~ a report (on)
- ~ a suggestion
- ~ a success of
- ~ tea/coffee

Connectives and Transitional Phrases for Sentence Openings**Temporal**
(временные)

then – тогда
 at that time – в то время, тогда
 from then on – с того времени
 until then – до того времени
 until that time – до того времени
 now – сейчас, теперь
 at this time – сейчас, теперь
 at present – сейчас, в настоящий момент
 now and then – время от времени, иногда
 from the very beginning – с самого начала
 initially – вначале
 firstly – во-первых
 finally – в конце концов, в конечном счете
 eventually – в конце концов
 at last – наконец
 in the end – в конце концов
 meanwhile – тем временем, между тем
 all this time – все это время
 by and by – вскоре, постепенно
 later – позднее
 some time later – через некоторое время
 soon – вскоре
 afterwards – впоследствии, потом, позже
 next – потом, затем
 after some time – через некоторое время
 after a while – вскоре, немного погодя
 as a result – в результате
 in a while – вскоре
 presently – вскоре, теперь, сейчас

Spatial
(пространственные)

here – здесь
 close (to) – около
 next (to) – рядом с, около
 near (to) – возле, у, около
 adjacent (to) – примыкающий, смежный, соседний
 nearby – неподалеку, поблизости, недалеко, по соседству
 in front of/behind – напротив/позади
 on the left/right – справа/слева
 opposite (to) – напротив
 over – над
 above – над, выше
 on top of – сверху, вдобавок
 under – под, ниже
 below – ниже, внизу, под
 around – вокруг, кругом
 further – дальше, далее
 in the distance – в отдалении, вдали, вдалеке
 there – там
 here and there – там и сям, туда и сюда

General Transitions

(выражения общего характера)

Opposition – противопоставление

but – о, а, тем не менее, однако
yet – но, однако, все же, тем не менее
nevertheless – все же
however – однако, тем не менее
nor (with inversion) – также, тоже не ...

Comparison – сравнение

similarly (to) – подобно, так же
unlike – в отличие от
by contrast – в противоположность
on the one hand – с одной стороны
on the other hand – с другой стороны

Addition – дополнение

and – и
also – также, тоже, к тому же
in addition (to it) – вдобавок, к тому же, кроме того
furthermore – кроме того, более того
moreover – более/сверх/кроме того

Generalization – обобщение

generally – обычно, как правило
in general – вообще
on the whole – в целом, в итоге, в общем
for the most part – большей частью

Affirmation – подтверждение

certainly – конечно, непременно
of course – конечно, само собою, разумеется

Appendix 3

Some Useful Verbs

For Statements:

to add	–	добавлять
to admit smth	–	признавать что-либо
to agree	–	соглашаться
to announce (smth to smb)	–	объявлять (кому-либо о чем-либо)
to answer in the affirmative	–	дать утвердительный ответ
to answer in the negative	–	дать отрицательный ответ
to approve of smth	–	одобрять что-либо
to argue	–	спорить
to assure	–	уверять, заверять
to claim	–	заявлять
to come to a decision	–	решать
to come to a conclusion	–	решать, прийти к выводу
to complain	–	жаловаться
to convince smb	–	убеждать

to decide	–	решать
to declare	–	заявлять
to deny smth	–	отрицать что-либо
to determine	–	решать, принимать решение
to exclaim	–	воскликнуть
to explain smth to smb	–	объяснять что-либо кому-либо
to inform	–	информировать, сообщать
to insist	–	настаивать
to make up one's mind	–	решаться, принимать решение
to mention	–	упоминать
to notice	–	замечать, отмечать
to object (to smth)	–	возражать (чему-либо)
to observe	–	замечать
to persuade smb	–	убеждать кого-либо
to promise	–	обещать
to refuse	–	отказываться
to remark	–	замечать
to remind	–	напоминать
to reply	–	отвечать
to respond	–	отвечать
to warn	–	предупреждать

For Questions:

to ask smb's permission	–	просить разрешения
to be interested to know	–	интересоваться
to inquire	–	осведомляться
to want to know/wonder	–	хотеть знать, интересоваться

For Orders and Commands:

to advise	–	советовать
to allow	–	разрешать, позволять
to beg	–	просить серьезно, настойчиво
to command	–	приказывать
to forbid	–	запрещать
to implore	–	умолять
to invite	–	приглашать
to offer (help, a book)*	–	предлагать (что-то)*
to order	–	приказывать
to permit	–	разрешать, позволять
to request	–	просить подчеркнуто вежливо
to suggest*	–	предлагать (вносить предложение)*
to tell to do smth	–	приказывать сделать что-л.

*** Note:**

Mind the difference between the use of the verbs **to offer** and **to suggest**:

Он **предложил** два билета в театр. –

He **offered** them two tickets to the theatre.

Он **предложил** им помочь. –

He **offered** to help them.

Он **предложил** поехать за город. –

He **suggested** going to the country.

Он **предложил** им поехать за город. –

He **suggested** that they should go to the country.

Russian-English Vocabulary

“Human Nature”

бездельник	– idle
бесстрашный	– fearless
бестактный	– tactless
верный	– faithful
веселый	– cheerful (merry)
взволнованный	– excited
внимательный	– attentive, considerate
внутренне присущие свойства	– innate qualities
волевой	– strong-willed
волевые качества	– volitional powers
в плохом настроении	– in low spirits
в приподнятом настроении	– elated
враждебный	– hostile
вспыльчивый	– hot/quick/short-tempered
встревоженный	– upset
в хорошем настроении	– in high spirits
высокомерный, тщеславный	– conceited
глупый	– silly
грубый, резкий	– harsh
грустный	– sad
достоинство, сильная черта	– merit (strength)
жадный, алчный	– greedy
жертвующий собственными интересами	– self-denying
жестокий	– cruel
живой	– vivacious
заурядный	– ordinary

злодей, негодяй	– villain
искренний, откровенный	– frank
искренний, открытый	– sincere
легкомысленный	– easy-going
лживый	– false
ленивый	– lazy
мудрый	– wise
мужественный	– courageous
мягкий, учтивый	– gentle
начитанный	– well-read
нечуткий	– callous
надежный, заслуживающий доверия	– trustworthy
неверный	– disloyal
небрежный	– casual, neglectful
неблагодарный, безрассудный	– unreasonable
надменный	– haughty
надменный, самонадеянный	– arrogant
недостаток	– fault
недостаток (характера человека)	– weakness
независимый	– independent
(не)образованный	– (un)educated
нерешительный	– irresolute
непреклонный, твердый	– firm
несчастный	– miserable
несправедливый	– unfair
неуверенный	– hesitant
неуклюжий, неловкий	– awkward
одаренный	– gifted
остроумный	– witty
отношение (позиция)	– attitude
оценивать	– estimate
подавленный	– distressed
подлый	– mean
покорный, смиренный	– submissive
посредственный	– mediocre
презрительный	– scornful
разочарованный	– disappointed
расстроенный	– nervous
ревнивый	– jealous
решительный	– resolute
скучный	– boring, a bore
смелый	– bold (unafraid)
«соня»	– sleepyhead
сообразительный	– bright
справедливый	– fair

спокойный
 страстный
 тактичный
 толковый
 трудолюбивый
 трусливый
 тупой
 упрямый
 уравновешенный
 утонченный
 характер
 храбрый
 человеческая природа
 черта характера
 честолюбивый
 честный
 чувствительный
 чуткий, нежный
 щедрый, великодушный
 эгоистичный, себялюбивый
 эмоциональные состояния

– calm, quiet
 – passionate
 – tactful
 – smart
 – hard-working, industrious
 – coward
 – dull (dummy)
 – obstinate
 – composed
 – sophisticated
 – character
 – brave
 – human nature
 – trait, characteristic feature
 – ambitious
 – honest
 – sensitive
 – tender
 – generous
 – selfish
 – emotional states

*(For more information see
 "Everyday English", pp. 65–69)*

Phrasal Verbs

(A Concise Reference Guide)

act for – act as the representative of someone: □ She is **acting for** the headmaster in his absence.

act on – do smth following the advice, instructions, etc. of smb: □ I'm **acting on** the advice of my lawyer.

add together/up – add and find the total: □ Add these figures **together**. □ He **added up** the column of figures.

agree on/upon

1. discuss and come to the same decision: □ We **agreed on** the date of our next meeting.
2. have the same opinion: □ We may belong to different political parties, but there are some things we **agree on**.

agree with

1. think or say the same: □ I **agreed with** them that we should try again.
2. be good for the health: □ Cheese doesn't **agree with me**.

answer to – correspond to: □ The police have found a man **answering to** that description.

average out – work out average result: □ He **averaged out** his expenses at \$10 per day.

back out – move out backwards: □ He opened his garage door and **backed** his car **out**.

back up – support or encourage: □ Her husband never seems to **back her up**.

belong in – have as its correct place: □ The shoes don't **belong in** the cupboard.

blot out – conceal or remove from memory: □ I've **blotted out** all memory of that terrible day.

break away – escape from control: □ The dog **broke away** from the owner.
break down

1. stop working properly: □ My car has **broken down**.

2. be overcome with emotion: □ She **broke down** and wept.

break in(to)

1. enter by force: □ Someone tried **to break into** the house.

2. interrupt: □ He **broke into** our conversation.

break off – stop: □ He **broke off** communication with his family. □ She broke off in the middle of the sentence.

break out – happen suddenly: □ War has **broken out**.

break up – break into pieces: □ He **broke up** furniture to heat the house.

bring about – cause: □ His disregard for danger **brought about** his death.

bring back – return: □ Her singing **brings back** the memories of my mother.

bring down – cause to fall: □ The storm **brought** all the trees **down**.

bring in – produce as a profit: □ His books are **bringing in** thousands of dollars.

bring up – rear or educate: □ Her parents **brought her up** to be polite.

burn down – be destroyed by fire: □ Our house has **burned down**.

burst into/out – go suddenly or violently: □ She **burst into** tears. □ He **burst out** laughing.

buy off – bribe: □ The gangsters **bought off** the witness.

call for

1. require: □ This **calls for** quick action.

2. collect: □ I'll **call for** you at eight o'clock.

call off – cancel: □ The party has been **called off**.

call on – visit: □ We **called on** our new neighbour.

call up – telephone: □ He **called** his mother **up** from the airport.

care for – be fond of: □ I don't **care for** him enough to marry him.

carry on – continue: □ He **carried on** fighting in spite of his wounds.

carry out – accomplish or finish: □ He **carried out** his plan successfully.

catch up – overtake: □ We **caught up with** him at the corner although he was walking very fast. □ He has been ill for a long time and won't be able to **catch up** with the group.

change into

1. become: □ She **changed into** a charming young lady.

2. about clothes: □ She took off her suit and **changed into** an old pair of trousers.

check in – register (*at a hotel*): □ We **checked in** last night.

check out – leave paying the bill: □ You must **check out** before 12 o'clock.

clean up – to clean (*a place*) thoroughly: □ She **cleaned** (the room) **up** after they went home.

come across – to meet or find by chance: □ He **came across** some old friends.

come along – to come with or accompany the person: □ **Come along** with me!

come down – to decrease; to become less: □ The price of tea has **come down**.

come from – to have been born in; made in, etc.: □ She **comes from** Italy.

come out

1. to become known: □ The truth finally **came out**.

2. to be published: □ This newspaper **comes out** once a week.

3. to make a first appearance in society: □ The elder daughter **came out** last year.

count in – to include: □ Have you **counted** John in?

count on/(formal) upon – to rely on (a person or happening): □ I'm **counting on** you to persuade her.

cross out – to draw a line through: □ He **crossed out** all the names.

cut back – to reduce considerably: □ The government **cut back** on public spending.

cut down – to cause to fall by cutting: □ He has **cut down** the apple tree.

date from (also date back to) – to belong to; to have been made, written, etc. at certain time: □ Their quarrel **dates back** to their youth.

deal with – to be concerned with; to discuss: □ This book **deals with** methods of teaching English.

depend on/(formal) upon – to rely on: □ You can't **depend on** his arriving on time.

die away – to fade from sight or hearing: □ The sound **died away** into the distance.

die out – to cease to exist anywhere: □ The custom **died out** during the last century.

dine out (formal) – to have dinner somewhere other than one's own house (*e.g.* in restaurant or at the house of friends, etc.): □ We are **dining out** this evening.

discourage from – to persuade against: □ The rain **discouraged** him **from** going camping.

distinguish between – to recognize a difference between: □ I can't **distinguish between** the two types – they both look the same to me.

do away with – to get rid of, especially to abolish officially: □ They **did away with** uniforms at that school years ago.

do without – to manage without and accept the lack of (something one wants):

□ We'll just have **to do without a phone**.

dote on/(formal) upon – to be fond of to an extent which is foolish: □ He just **dotes on** that child!

doze off – to go into a light sleep: □ I **dozed off** in front of the television.

dress up – to put on fancy-dress: □ He **dressed up** as a pirate for the party.

drink to – to offer good wishes to, or wish well to, while drinking: □ Let's **drink to** that! □ Raise your glasses and **drink to** (the health of) the bride and groom.

drop by – to visit someone casually and without being invited: □ I'll **drop by** on my way home if I've time.

drop in – to arrive informally to visit someone: □ Do **drop in** if you happen to be passing!

end up – to reach or come to an end, usually unpleasant: □ I knew he would **end up** in jail.

even up – to make equal: □ John did better in the maths exam than Jim and that **evened up** their marks.

face up – to meet or accept boldly: □ He **faced up** to his difficult situation.

fade out – (of sound, a film picture, etc.) to (cause to) grow faint and disappear:
□ The last scene of the film **faded out** and the lights came on.

fall apart – to break into pieces: □ My bicycle is **falling apart**.

fall behind – to be slower than (someone else): □ Hurry up! You are **falling behind** (the others).

fall for

1. to be deceived by (something): □ I made up a story to explain why I had not been at work and he **fell for** it.

2. to fall in love with (someone): □ He has **fallen for** your sister.

feel for – to be sympathetic with: □ She **felt for** him in his sorrow.

figure out – to understand: □ I can't **figure out** why he said that.

fill in

1. to complete (forms, applications, etc.) by putting in the information required:
□ Have you **filled in** your tax form yet?

2. to occupy (time): □ I have a lot of spare time – I don't know how to **fill it in**!

find out – to discover: □ I **found out** what was troubling her.

finish up – to use, eat, etc. the last of; to finish: □ **Finish up** your meal as quickly as possible.

fish out – to pull (something) out with some difficulty: □ At last he **fished out** the letter he was looking for.

get along – to be friendly or on good terms (with someone): □ I **get along** very well with him.

get at

1. to reach (a place, thing, etc.): □ The farm is very difficult **to get at**.

2. to suggest or imply (something): □ What are you **getting at**?

get away – to escape: □ The thieves **got away** in a stolen car.

get down to – to begin to work (hard) at (something): □ I must **get down to** work tonight, as I've got exams next week.

get off

1. to leave (a bus, train, etc.): □ I get **off** at the next stop.

2. to take off or remove (clothes, marks, etc.): □ I'll never **get** these stains **off** (my dress).

get on

1. (*sometimes with **with***) to work, live, etc. in a friendly way: □ We **get on** very well together.

2. to put (clothes, etc.) on: □ Go and **get** your coat **on** – we're just about to leave.

get out of – to leave (a car, etc.); to escape (from somewhere): □ He **got out of** the car.

get over – to recover from (an illness, disappointment, etc.): □ I've **got over** my cold now.

get up – get out of bed: □ You'll never **get** John **up** on time.

give in – to stop fighting and admit that one has been defeated: □ (fig.) **I give in**; I can't solve this riddle.

give up – to stop doing (something) or trying to do (something): □ I must **give up** smoking.

go after

1. to try to get or win (something): □ He's **going after** that prize/job.

2. to follow or chase (a person, etc.): □ **Go after** him and apologize.

go ahead – (often with **and** or **with**) to start to do (something): □ I warned him not to touch it but he **went ahead** and did it.

go along – to go (to a meeting, party, etc.): □ I'll **go along** (to the meeting) with you.

go around – (of stories, rumours, etc.) to be passed from one person to another: □ There's a rumour **going around** that you are leaving.

go back – to return or take (a person's or one's own) mind back to an earlier time, topic of conversation, etc.: □ Let us **go back** to the time of Queen Victoria. □ Let's **go back for** a minute to what we were talking about earlier.

go by

1. to base an opinion or a judgment on (something): □ We can't **go by** what he says.

2. to be known as (something): □ His name is Charles but he always **goes by** the name of Plug.

go down

1. (of a ship) to sink: □ They were lost at sea when the ship **went down**.

2. (of the sun or the moon) to go below the horizon

3. (**with in**) to be remembered: □ Your bravery will **go down in** history.

go down with – to catch (a disease): □ He has **gone down with** flu.

go for

1. to attack (a person, animal, etc.) physically or in words: □ The newspapers **went for** the Prime Minister over the Government's tax proposals.

2. to be attracted by (a person, thing, etc.): □ I **go for** redheads in short skirts.

go in for

1. to take part in: □ I'm not **going in for** the 1000 meter race.

2. to do as a hobby, job, habit, etc.; to study at university: □ My son is **going in for** medicine. □ My son **goes in for** collecting postcards.

go into – to make a careful study of (something): □ We'll need **to go into** this plan in more detail before we make any decision.

go off – to leave: □ He **went off** yesterday.

go on

1. to continue doing: □ **Go on** with what you're doing.

2. to happen: □ What **is going on** here?

go out

1. to go to parties, meetings, etc.: □ We don't **go out** as much as we did when we were younger.

2. to be seen frequently in the company of (a person, usually of opposite sex): □ My girl-friend and I have been **going out** (together) for eighteen months now.

go over

1. to study or look at (something) carefully: □ I want **to go over** the work before you do any more.
2. to practise (part of play, music, etc.): □ Some of you haven't understood this lesson, so I'll **go over** the whole thing again.

go through

1. to suffer: □ You have no idea what I **went through** to get this finished in time.
2. to do or complete (some action, ceremony, etc.): □ You have **to go through** certain formalities before you can emigrate.

go together – to look well together: □ The carpet and curtains **go together** very well.

go up – to increase in size: □ The temperature has **gone up**.

go without – to manage without (something): □ If you can't afford a new dress, you'll have **to go without** (one).

grasp at – to accept (an opportunity, etc.) eagerly: □ I'd **grasp at** any opportunity to see France again.

grow up – to become an adult: □ I'm going to be an engine-driver when I **grow up**.

hand down – to pass on from one generation to the next: □ These customs have been **handed down** from father to son since the Middle Ages.

hand in – to give or bring (something) to a person, place, etc.: □ The teacher told the children **to hand in** their exercise-books.

hand out – to give (a number of things) by hand (to several people): □ The teacher **handed out** the books to all the pupils.

have on – to wear: □ That's a nice suit you **have on**.

head off – to go in some direction: □ He **headed off** towards the river.

hear about/from/of – to receive (news, etc.) about or from (someone or something): □ Have you **heard from** your sister?

help out – to help, usually for a Short time because the person is in some difficulty: □ I don't mind **helping out** in the shop from time to time, but not every day.

hit back

1. to hit (someone by whom one has been hit): □ He hit me, so I hit him **back**.
2. to criticize or attack in words: □ He **hit back** at those who sneered at his plan.

hold back

1. to refuse to tell someone: □ The police were convinced the man was **holding** something **back**.
2. to prevent from happening, being seen, etc., usually with some effort: □ The little girl succeeded in **holding back** her tears.

hold on

1. to keep: □ She **held on** to me to stop herself slipping. □ **Hold on to** that rope and we'll pull you out.
2. to stop or wait: □ **Hold on** – I'm not quite ready yet. □ The telephonist asked the caller **to hold on** while she connected him with the manager's office.

hold to – (*formal*) to continue to believe, follow, etc.: □ I've tried to tell him he's wrong, but he still **holds to** his original opinion.

hurry up

1. to move quickly: □ Do **hurry up!** □ **Hurry him up**, will you?

2. to come near quickly: □ The woman **hurried up** to her husband.

idle away – to spend (time) doing nothing: □ He is just **idling** the hours **away**.

inquire about – to ask for information about (something): □ They **inquired about** trains to London.

inquire into – to try to discover the facts of: □ The police are **inquiring into** the matter.

join in – to take part: □ We're playing a game – do **join in!**

join up – to become a member of an armed force: □ He **joined up** in 1940.

jump at – to take or accept eagerly: □ He **jumped at** the chance to go to Germany for a fortnight.

keep away – to remain at a distance: □ **Keep away** – it's dangerous!

keep down – to control or put a limit on: □ They are taking steps **to keep down** the rabbit population.

keep from – to stop oneself from (doing something): □ I could hardly **keep from** hitting him.

keep off

1. to stay away (from): □ There are notices everywhere warning people to **keep off**.

2. to prevent from getting to or on to (something): □ This umbrella isn't pretty, but it **keeps off** rain.

keep to – not to leave or go away from: □ **Keep to** this side of the park!

keep up – to remain in good condition: □ He was finding it difficult **to keep up** the garden.

kneel down – to go into a kneeling position: □ She **kneelt down** to look under the table.

knock off – to cause to fall off by striking: □ He **knocked** her hat **off** with his umbrella.

knock out – to make unconscious by a blow or (in boxing) unable to recover within the required time: □ The boxer **knocked** his opponent **out** in the third round.

lack for – (*formal: usually in neg.*) not to have enough: □ In any case, they don't **lack for** money.

laugh at – to make it obvious that one regards something or someone as humorous, ridiculous or deserving scorn: □ He was not sure that it was a good idea, but the others **laughed at** his fears.

lay aside – to put away or to one side, especially to be used or dealt with later time: □ She **laid aside** several boxes that might be in use, and threw the rest out.

lay out – to spread so as to be easily seen: □ He **laid out** the contents of the box on the table.

lean on – to use as a support: □ The lame man **leaned on** a stick.

leave out – not to include or put in: □ You've **left out** a word in that sentence.

let down – to disappoint or fail to help when necessary, etc.: □ She felt he had **let her down** by not coming.

lie back – (*fig.*) to rest, especially after a period of hard work: □ I thought I'd just **lie back** and enjoy myself.

light up

1. to make, be or become full of light: □ The powerful searchlight **lit up** the building.
2. (*fig.*) to make or become happy: □ Her face **lit up** when she saw him.

line up

1. to form a line (of): □ The children **lined up** ready to leave the classroom.
2. to collect, prepare and arrange: □ I have **lined up** several important people for you to meet.

live on – to be supported (financially) by: □ He **lives on** \$50 a week.

look after – to attend to or take care of: □ She is paid **to look after** the children.

look down on – to think of (someone or something) as being inferior: □ She has always **looked down on** us for not having a car.

look for – to search for: □ She lost her handbag and wasted ten minutes **looking for** it.

look forward to – to wait with pleasure for (something which is going to happen):
□ I am **looking forward to** seeing you.

look on

1. to watch something without taking part: □ No, I don't want to play – I'd rather **look on**.
2. (with **as**) to think of or consider: □ I have lived with my aunt since I was a baby, and **look on** her as my mother.

look through – to look at or study, usually briefly: □ I've **looked through** your report and made some notes on it.

look up – to search for in a book of reference: □ You should **look** the word **up** (in a dictionary).

make for – to go towards: □ We're **making for** Glasgow, via York.

make out – to see, hear or understand: □ Can you **make out** what he's trying to say?

make up

1. to invent: □ He **made up** the whole story – it's all lies.
2. to compose or be part(s) of: □ Ten poems **make up** the entire book.
3. to apply cosmetics to (the face) □ I don't like to see women **making up** (their faces) in public.

make up for – to supply a reward, substitute, etc. for (disappointment, damage, loss of money or time, etc.): □ This will **make up for** all the occasions when you've lost.

marry off – to find a husband or wife for (one's son or daughter): □ He managed to **marry off** all his daughters to wealthy or aristocratic young men.

melt down – to melt (metal object) so that it loses its shape: □ He **melted down** the stolen silver articles into lumps of metal.

mess about/around – (*with with*) to meddle or interfere with: □ Who's been **messing about** with my papers?

mess up – to spoil; to make a mess of: □ My husband's broken leg has really **messed up** our holiday plans.

miss out – to omit or fail to include: □ Don't **miss out** your brother when you send round the invitation.

mix up

1. to blend (different things) together: □ Put the eggs and sugar in the bowl and **mix** them **up** together.
2. to confuse or muddle (different things): □ I **mixed** the dates **up** and arrived on the wrong day.

mop up – to clean (something) away (using a mop, cloth, piece of paper, etc.):
□ He **mopped up** the mess with his handkerchief.

move in – to go into and occupy a house, etc.: □ We can **move in** on Saturday.

move off – (of vehicles, etc.) to begin moving away: □ The bus **moved off** just as I got to the bus stop.

nod off – to fall asleep: □ He **nodded off** while she was speaking to him.

note down – to write down: □ He **noted down** what she said.

open on to (of a door, etc.) to open towards (a garden, etc.): □ Our front door **opens** (straight) **on to** the street – we have no front garden.

open up – to open (a shop, etc.): □ They've **opened up** a new bookshop in the High Street.

order about – to keep on giving orders (to someone): □ I'm tired of him **ordering** me **about** all the time.

pack off – to send away, usually quickly and without wasting time: □ He **packed off** his children to do their homework. □ They **packed** the children **off** to bed early.

part with – to give away or be separated from: □ He doesn't like **parting with** money.

pass away – to die: □ Her grandmother **passed away** last night.

pass by – to go past: □ I was **passing by** when the bride arrived at the church.

pass out – to faint: □ I feel as though I'm going **to pass out**.

pay back – to punish, have revenge on: □ I'll **pay** you **back** for that!

pay off – to pay in full and discharge (workers) because they are no longer needed: □ Hundreds of steelworkers have been **paid off**.

pick at – to eat very little of (something): □ He was not very hungry, and just **picked at** the food on his plate.

pick on – to speak to or treat (a person) angrily or critically: □ Don't **pick on** me because we didn't get this finished on time – it wasn't my fault.

pick out – to choose or select: □ She **picked out** one dress that she particularly liked.

pick up

1. to learn gradually, without formal teaching: □ I never studied Italian – I just **picked it up** when I was in Italy.

2. to collect (something) from somewhere: □ I ordered some meat from the butcher – I'll **pick it up** on my way home.

3. to recover (health): □ He has been very ill, but he's **picking up** again now.

plug in – to connect up or be connected up, by inserting its main plug into a socket: □ Could you **plug in** the electric kettle, please?

point out – to indicate or draw attention to: □ He **pointed out** his house to her.

pop up – to appear: □ I never know where he'll **pop up** next.

profit from/by – to gain profit(s) from: □ The business **profited from** its exports.

pull down – to destroy or demolish (buildings): □ They **pulled down** the old shop and built a supermarket.

pull on – to put on (a piece of clothing) hastily: □ She **pulled on** a sweater.

pull up – (of a driver or vehicle) to stop: □ He **pulled up** at the traffic lights.

put aside – to abandon (work, etc.) temporarily: □ She **put aside** her needlework.

put away – to return (something) to its proper place: □ She **put** her clothes **away** in the dresser.

put off

1. to switch off: □ Please, **put** the light **off**

2. to delay; to postpone: □ He **put off** leaving/his departure till Thursday.

3. to cancel an arranged meeting, etc. with (a person): □ I had **to put** the Browns **off** because I had flu.

put on

1. to switch on: □ **Put** the light **on**!

2. to dress oneself in: □ Which shoes are you going **to put on**?

3. to present or produce (a play, etc): □ They're **putting on** "Hamlet" next week.

put out

1. to extinguish (a fire, light, etc.): □ The fire brigade soon **put out** the fire.

2. to issue: □ They **put out** a distress call.

put up – to build, to erect: □ They're **putting up** some new houses.

put up with – to bear patiently; to tolerate: □ I cannot **put up with** all this noise.

puzzle over/about – to think long and carefully about, and *try* to solve (a problem etc): □ I **puzzled over** the letter for hours.

quarrel with (*formal*) to disagree with (something): □ I wouldn't **quarrel with** your analysis of the situation.

queue up – to form, or stand in a queue: □ People are **queueing up** for tickets for the concert.

rattle off – to say (something) quickly and usually without any feeling or expression: □ The boy **rattled off** the poem as if he was reading a telephone directory.

reach across/out/over – to try to touch, grasp or take (something) by stretching out one's hand: □ He **reached across/out/over** for the last cake.

reason with – to argue with (a person) in order to persuade him to be more sensible: □ We tried **to reason with** the worried mother but she went out alone in the storm to look for the child.

rely on – to depend on or need (something or someone): □ The people on the island **relied on** the supplies that were brought from the mainland.

report back – to come again and report (to someone); to send a report (to someone): □ Don't forget **to report back** here after you have finished these jobs.

ring back – to telephone: □ If he is busy at the moment, he can **ring me back**.

ring off – to end a telephone call: □ He **rung off** after a few minutes.

rough out – to draw or explain (a rough sketch, etc.): □ I **roughed out** a diagram.

rub in – to make a substance go into the surface of something by rubbing: □ She **rubbed** cream **in** to her hands.

run across – to meet: □ I **ran across** an old friend.

run after – to chase: □ The dog **ran after** a cat.

run away – to escape: □ He **ran away** from school.

run down

1. (of a clock, battery, etc.) to finish working: □ My watch has **run down** – it needs rewinding.

2. (of a vehicle or driver) to knock down: □ He **ran down** a pedestrian.

run for – to stand for election: □ He is **running for** president.

run into – to meet: □ I **ran into** her in the street.

run over – (of a vehicle or driver) to knock down or drive over: □ Don't let the dog out of the garden or it'll get **run over**.

save up – to save: □ He's been **saving up** all his fifty cent pieces for a new bike.

screw up – to fasten with screws: □ The windows are **screwed up** so that they won't open.

seal in – to enclose (something) within a container, etc. so that it cannot escape:

□ The full flavour of the coffee will remain **sealed in** until the tin is opened.

see off – to accompany (a person starting on journey) to the airport, railway station etc from which he is to leave: □ He **saw** me **off** at the station.

see out – to lead or accompany (a person) to the door or exit of a building, etc.:

□ The maid will **see** you **out**.

see to – to attend to; to deal with: □ I can't come now – I've got this job to **see to**.

sell off – to sell (goods) quickly and cheaply: □ They're **selling off** their old stock.

sell out – to sell all of one's stock or supply of something: □ We have **sold out** of children's socks.

send for – to ask somebody to come, or order (goods) to be delivered: □ She was very ill, and her son was **sent for**. □ I've **sent for** some meat from the butcher's.

send off – to dispatch (by post): □ Have you **sent off** that letter yet?

serve out – to distribute or give (a portion of food, etc.) to each of a number of people: □ She **served out** the pudding.

set about – to begin: □ She **set about** planning her holiday.

set apart – to place separately: □ Their house was **set apart** from the others in the street.

set back

1. to delay the progress of: □ His illness **set** him **back** a bit at school.

2. to put (something) at a slight distance from something: □ The house was **set back** from the road and partly hidden by trees.

set in – (of weather, seasons, feelings, etc.) to begin or become established: □ Winter has **set in** early.

set off – to start a journey: □ We **set off** to go to the beach.

set up

1. to establish: □ When was the organization **set up**?

2. to start working in a business, etc.: □ He **set** (himself) **up** as a bookseller.

settle down – to (cause to) become quiet, calm and peaceful: □ He waited for the audience **to settle down** before he spoke.

shake off – to rid oneself of (something unwanted): □ By running very hard he managed **to shake off** his pursuers. □ He soon **shook off** the illness.

ship off – to send away: □ The children have been **shipped off to** boarding-school.

show off – to try to impress others with one's possessions, ability to do something, etc.: □ She is just **showing off**— she wants everyone to know how well she speaks French.

show up

1. to reveal the faults, mistakes, etc. of (a person): □ Ann was so neat that she really **showed me up**.

2. to stand out clearly: □ The scratches **showed up** badly on the photograph.

3. to appear or arrive: □ I waited for hours, but she never **showed up**.

shut down – (of a factory, etc.) to close or to be closed, for a time or permanently: □ There is a rumour going round that the factory is going to (be) **shut down**.

shut up – to stop speaking: □ Tell them **to shut up**!

sit down – to take a seat or take a sitting position: □ Let's **sit down** over here.

sit up

1. to rise to a sitting position: □ Can the patient **sit up**?

2. to remain awake, not going to bed: □ I **sat up** until 3 a.m. waiting for you!

size up – to form an opinion about the worth, nature, etc. of (a person, situation, etc.): □ I'm not very good at **sizing people up** quickly.

slip off – to take (clothes) off quickly: □ **Slip off** your shoes.

slip on – to put on (clothes) quickly: □ She got out of bed and **slipped on** her dressing-gown.

slip up – to make a mistake; to fail to do something: □ They certainly **slipped up** badly over the new appointment.

slow down/up – to make or become slower: □ The police were warning drivers to **slow down** because of the fog.

sober up – to make or become (more) sober: □ You'll have **to sober up** if you want to be able to drive home.

sort out – to separate (one lot or type of) things from a general mixture: □ I'll try to **sort out** some books that he might like.

sound out – to try to find out (someone) thoughts and plans, etc.: □ Will you **sound out** your father on this?

speak out – to say boldly what one thinks: □ I don't like to make a fuss, but I feel the time has come to **speak out**.

speak up – to speak (more) loudly: □ **Speak up!** We can't hear you!

spy on/(formal) upon – to watch (a person, etc.) secretly: □ The police had been **spying on** the gang for several months.

stand aside – to move to one side or withdraw out of someone's way: □ He **stood aside** to let me pass.

stand by

1. to watch (something happening) without doing something: □ I couldn't just **stand by** while he was hitting the child.

2. to be ready to act: □ The police are **standing by** in case of trouble.

stand out – to be noticeable/exceptional: □ They were all pretty, but she **stood out** among them.

stay up – not to go to bed: □ The children wanted **to stay up** and watch television.
step in – to intervene: □ The children began to quarrel, and I thought it was time I **stepped in**.

stick by – to support or be loyal to (a person): □ His friends **stuck by** him when he was in trouble.

stick together – to be fastened together with glue, etc.: □ These stamps are **sticking together**.

store up – to collect and keep (for future need): □ I didn't know why she **stores up** all those old magazines.

straighten out/up – to remove confusion, etc. in: □ He's trying **to straighten out** the facts.

strip down – to remove parts from (an engine, etc.) in order to repair or clean it: □ He **stripped** the engine **down** and then couldn't put it together again.

sum up – to give the main or important points of (a discussion, etc.): □ He **summed up** the various arguments against the proposal.

swallow up – to swallow completely: □ His wife's clothes bills **swallowed up** his wages.

swear to – to make a solemn statement, with an oath, about (something): □ I'll **swear to** the truth of what he said.

switch on, off – to put or turn on or off (an electric current, etc.): □ He **switched on** the light. □ You should always **switch off** the electricity before going on holiday.

take after – to be like (someone, especially a parent or relation) in appearance or character: □ She **takes after** her father.

take back

1. to make (someone) remember or think about (something): □ Meeting my old friends **took** me **back** to my childhood.

2. to admit that what has been said is not true; to retract (something that has been said): □ **Take back** what you said about my sister!

take down – to make a note or record of: □ He **took down** her name and address.

take off – to remove (clothes, etc.): □ He **took off** his coat/bandage/mask.

take on – to begin to employ: □ They are **taking on** eighty more men at the factory.

take over – to do (something) after someone else stopped doing it: □ He drove as far as Paris, when I **took over** (from him).

talk over – to discuss: □ We **talked over** the whole idea.

tell on/upon – to have a bad effect on: □ Smoking is **telling on** his health.

think over – to think about (something) carefully; to consider all aspects (of an action, decision, etc.): □ He **thought it over** and decided not to go.

throw away – to get rid of: □ He always **throws away** his old clothes.

throw up – to vomit: □ She had too much to eat, and **threw up** on the way home.

toss up – to toss a coin to decide a matter: □ We **tossed up** (to decide) whether to go to the play or the ballet.

try on – to put on (clothes, etc.) to see if they fit: □ I've bought a dress but I haven't **tried it on** yet.

tuck in – to gather bedclothes, etc. closely round (someone), especially a child: □ I said goodnight and **tucked** him **in**.

tune in – to tune a radio: □ We usually **tune** (the radio) **in** to the news.

tune up – to tune instruments: □ The orchestra stopped **tuning up** just before the conductor came on stage.

turn back – to go back in the opposite direction: □ The travellers were **turned back** at the frontier.

turn down

1. to say “no” to; to refuse: □ He **turned down** her offer/request.

2. to reduce (the level of light, noise, etc.) produced by (something): □ Please **turn down** (the volume on) the radio – it’s far too loud!

turn off – to cause (something) to stop working by switching it off: □ He **turned off** the light/the oven.

turn on – to cause (something) to work by switching it on: □ He **turned on** the radio.

turn out

1. to make or produce: □ The factory **turns out** ten finished articles an hour.

2. to happen or prove to be: □ The weather **turned out** (to be) fine.

turn up

1. to appear or arrive: □ He **turned up** at our house.

2. to be found: □ Don’t worry – it’ll **turn up** again.

usher in – to conduct (a person) into a house, room, etc.: □ The door was opened and he was **ushered in**.

verge on – to be almost but not quite (something): □ What he is asking us to do is **verging on** the impossible.

wake up – to wake: □ I have to leave very early in the morning and I’m afraid that I won’t **wake up** in time.

warm up – to make or become moderately warm: □ The room will soon **warm up**.

wash up – to wash (dishes, etc.) after a meal: □ I’ll help you **wash up**.

wear away – to make or become damaged due to use: □ The steps have been **worn away** over the years.

wear down – to lessen (someone’s resistance): □ They gradually **wore him down**, and finally he changed his mind.

wear out – to become unfit for further use: □ My socks have **worn out**.

whip up – to whip: □ **Whip up** the cream, will you?

wind up

1. to turn, twist or coil; to make into a ball or coil: □ My ball of wool has unravelled – could you **wind it up** again?

2. to wind (a clock, watch, etc.): □ She **wound up** the clock and set the alarm.

wipe up – to remove by rubbing with cloth, paper, etc.: □ Please, **wipe up** the spilt milk.

work out – to solve or calculate correctly: □ I can’t **work out** how many should be left.

work up – to excite or rouse gradually: □ She **worked** herself **up** into a fury.

write down – to record in writing: □ She **wrote down** every word he said.

write off – to destroy completely or damage beyond repair: □ He **wrote** his car **off** in a bad accident.

zip up – to fasten (with a zip fastener): □ She **zipped up** her trousers.

PHRASAL VERBS. EXERCISES

I Below are the two most important meanings of **AWAY**.

A **Withdrawing and Separating:** *break away, get away, keep away, run away.*

- ☐ The prisoner **broke away** from the guards.
- ☐ The thieves **got away** with the contents of the safe.
- ☐ Panic overcame him and he tried to **run away** across the rocks.
- ☐ The best way to avoid flu is to **keep away** from anyone who has it.

B **Disappearing and Making Things Disappear:** *do away, put away, throw away, fade away, pass away.*

- ☐ That practice should **be done away** with.
- ☐ She asked the child **to put away** his toys and books.
- ☐ 30 million tones of refuse are **thrown away** in the UK.
- ☐ The light began to **fade away**.
- ☐ He was seen on TV shortly before he **passed away**.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. If something, it slowly becomes less intense until it ends or disappears completely.
2. When you want to get rid of something, you for example by putting it in the dustbin.
3. To means to go away suddenly or abruptly, to escape after a struggle.
4. If you manage to escape blame, punishment or misfortune, you it.
5. When the sign says from the water's edge, it means that you should avoid coming too near.
6. We use when we want to avoid saying the word "die".
7. To something means to get rid of it or abolish it.
8. If you ... something ..., you place it tidily somewhere, for example in a cupboard, drawer or pocket.

Ex. 2. Match the phrases on the left with those on the right.

- | | |
|--|--|
| 1. Her new found enthusiasm for painting | a. because he wanted to go to sea and become a sailor. |
|--|--|

- | | |
|---|--|
| 2. It would be nice to do away with | b. all the paperwork that is usually involved. |
| 3. She likes to keep things, even old things, | c. rather than throw them away. |
| 4. Your husband signed his will | d. shortly before he passed away. |
| 5. The boy ran away from home | e. will soon fade away. |
| 6. I think of the boy who ran away | f. they chased him and caught him. |

Ex. 3. Translate the sentences from Russian into English.

1. После его болезни мы выбросили все лекарства. Надеемся, что они больше не понадобятся. 2. Давайте покончим с формальностями и приступим к делу. 3. Мы уходили от дома все дальше и дальше, музыка и смех постепенно становились все тише и тише. 4. Он не выбросил пистолет, а спрятал его в нижний ящик стола. 5. Будет лучше, если мы будем держаться вдали от города, пока не узнаем, что там происходит. 6. Это последняя картина, которую он написал незадолго до того, как покинул этот мир. 7. Вам не удастся легко отделаться, вы будете наказаны за то, что вы совершили. 8. Обычно моя жена моет посуду, а я вытираю и убираю ее. 9. Полицейский держал мальчика за руку, но он вырвался и убежал.

II Below are the most important meanings of **BACK**.

A **Returning or Repeating Something:** *call back, give back, go back on, take back.*

- ☐ He **called back** an hour later saying he hadn't been able to make the arrangements.
- ☐ I left early yesterday and didn't **get back** till late.
- ☐ As he hadn't paid the bill they sent a man **to take** the furniture **back** to the shop.
- ☐ According to the rules you must **give** the thing **back** to its rightful owner.
- ☐ He is not the sort of man who would **go back on** his word.

B **Controlling or Suppressing:** *cut back on, hold back, set back.*

- ☐ The Government **cut back on** defence spending.
- ☐ When danger came no one **held back**.
- ☐ The police **held back** the crowd.
- ☐ The reform had been **set back**.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. To ... means to return to some place.
2. Sometimes you admit your error and apologize and say that you ... your words ...
3. To ... something ... means to return it to its owner.
4. If you failed to keep your promise, they say that you ... your word.
5. To ... on something means to reduce it.
6. When something hinders the progress, it is said to the process.
7. To delay the development or progress of something means to ... it ...

Ex. 2. Fill in the correct form of the appropriate phrasal verb.

1. The factory has ... his work force by 50%.
2. Bad weather ... us ... by about three weeks.
3. Don't forget to ... your books ... to the library.
4. Shops are often reluctant to ... unsatisfactory goods.
5. I told him I would ... him ... when I had some news.
6. You can't rely on him, he is said to ... his promise.
7. The rise in teacher's wages has been ... for so long.

Ex. 3. Translate the sentences from Russian into English.

1. Я на диете, я исключила каши и макароны и надеюсь похудеть.
2. Поломка компьютера задержала работу на неделю.
3. Прошу прощения, г-на Смита сейчас нет. Он перезвонит вам позже.
4. Если бы мне не нужны были деньги, я бы никогда не вернул этот компьютер в магазин.
5. Они сказали, что пишущая машинка сломана и ее примут обратно в магазин.
6. Он почувствовал себя значительно лучше и смог вернуться на работу.
7. Необычно холодная весна задержала сев (sowing).
8. Он хочет добиться хорошего положения, не пытайтесь сдерживать его.
9. Скромность здесь ни при чем (have nothing to do with).
10. Плохая погода и плохие дороги отодвинули наш отъезд на месяц.
11. Как бы я хотела взять обратно свои слова.

III Below are the most important meanings of **DOWN**.

A **Decreasing and Reducing:** *bring down, calm down, cut down, die down, run down, slow down.*

- ☐ The new Cabinet took resolute steps to **bring down** prices.
- ☐ He waited until she **calmed down** and tried to explain what had happened.
- ☐ The protests will soon **die down**, we just have to wait.
- ☐ If you want to **cut down** your expenses you should do shopping once a week.
- ☐ The battery has **run down**, it needs recharging.
- ☐ The sounds of music **died down** and there was a storm of applause.
- ☐ Economic growth has **slowed down** dramatically.

B **Defeating and Suppressing:** *knock down, pull down.*

- ☐ I bumped into him and nearly **knocked him down**.
- ☐ The City Council decided to **pull** the old buildings **down** and to build new ones.

C **Completing or Failing:** *break down, close down, let down, settle down.*

- ☐ During the crisis a lot of plants **closed down**.
- ☐ At forty he **settled down** and got married.
- ☐ He couldn't leave now, he would **let** Jimmie **down** at the moment he needed his help.
- ☐ During the storm the telephone **broke down**.

D **Writing and Recording:** *put down, take down, go down in.*

- ☐ Popov's name **went down** in history as the inventor of the radio.
- ☐ The secretary **took down** the message.
- ☐ Let me **put** your telephone number **down**, I am afraid to forget it.

Ex. 1. Choose the right phrasal verb to complete the definition.

1. When you ... words or numbers, you write them or type them somewhere.
2. If you ... what someone is saying, you write it down or record it.
3. If something ... , it becomes much quieter or less intense.
4. If you ... something ... , you reduce it or do it less often.
5. If the cost or amount of something ... , it becomes cheaper or less than it was before.
6. To ... means to ruin or demolish a building.
7. To ... something means to cause to fall.

8. If something failed or stopped working, we say that it was
9. If somebody disappoints or fails to help you when necessary, he ... you ...
10. To be remembered, to be written history.

Ex.2. Translate the sentences from Russian into English.

1. Он прицелился (aim), выстрелил и сбил птицу. 2. После шторма море успокоилось, лодки опять вышли в море. 3. Необходимо уменьшить наши расходы, по крайней мере в два раза. 4. Шум стих, и он смог продолжить свое выступление. 5. Во время сильного тумана лайнер столкнулся с рыболовецкой шхуной (fishing-boat). 6. Тиран был свергнут. 7. Теперь я курю только на работе, я значительно уменьшил количество сигарет. 8. Сбрось скорость, скоро будет опасный поворот. 9. После революции множество церквей было уничтожено (снесено). 10. Эта дата вошла в историю человечества. 11. Секретарь записывала все, что говорил директор, чтобы выполнить все его указания. 12. Гарри никогда вас не подведет, вы можете на него положиться. 13. После женитьбы он прекрасно обосновался на новом месте. 14. В Петербурге закрылось 60% предприятий. 15. Его сопротивление было вскоре сломлено. 16. Машина сломалась вскоре после того, как мы выехали из города.

Ex. 3. Complete the phrasal verbs in groups A-D below.

A

Decreasing and Reducing

d...e down	b...g down
r...n down	c...m down
s...w down	c...t down

B

Defeating and Supressing

k...k down
p...l down

C

Completing or Failing

c...e down	b...k down
s...e down	l...t down

D

Writing and Recording

p...t down
t...e down
g... down in

IV Below are the three most important meanings of **IN**:

A **Inserting and Absorbing:** *plug in, put in, give in, fill in.*

- ☐ We are having a new bath **put in**.
- ☐ He thought that his TV set failed but he simply forgot **to plug it in**.
- ☐ We had **to fill in** the customs forms.

B **Being Involved and Active:** *fill in, go in for, join in.*

- ☐ We'll **fill** you **in** on details now.
- ☐ I don't **go in for** fishing, I'm fond of active kinds of sport.
- ☐ He is a strange boy, when children play he never **joins in**.

C **Beginning:** *bring in, set in.*

- ☐ We intend to **bring in** legislation to control their activity.
- ☐ By the time the rescue team arrived, panic had **set in**.

Ex. 1. Match the phrases on the left with those on the right.

- | | |
|------------------------------------|--|
| 1. Put in the coin | a. he didn't give in easily. |
| 2. They began to sign | b. brought in a new Law. |
| 3. Come back to the office and | c. if left plugged in. |
| 4. The child was very stubborn and | d. I'll fill you in. |
| 5. The Government in 1985 | e. and in a moment all the voices joined in. |
| 6. The autumn was warm this year | f. cool weather set in only in November. |
| 7. A TV set is a fire risk | g. and dial the number. |
| 8. You should come in for | h. something gentle and uncompetitive like yoga. |

Ex. 2. Write the correct phrasal verb to complete the following definitions.

1. When you make a connection of a device with power supply you ... it
2. You are said to ... a form when you add information required.
3. When you present (submit) formally a document or claim you .. it
4. If you surrender or yield to smb you
5. If you have an interest in something of have it as a hobby you ... doing it.
6. If you become a member of an organization or come into the company of somebody, you
7. To introduce a new idea, topic, legislation means to ... it

Ex. 3. Translate the sentences from Russian into English.

1. Установилась теплая погода. 2. Я никогда не увлекался коллекционированием марок. 3. Это частный клуб или в него может вступить каждый? 4. Катя даст тебе всю информацию о том, что происходило, пока тебя не было в городе. 5. Каждый год фасоны меняются: устанавливается мода на новые цвета и стили. 6. Плохая погода ноября принесла с собой зиму. 7. В прошлом году были введены новые правила безопасности на рабочем месте (The Health and Safety at Work Act). 8. Все очень нервничали, воцарилось чувство тревоги. 9. Кофемолка не работает, потому что ты не включила ее в сеть. 10. Чтобы машина работала быстрее, нам надо установить новый мотор. 11. Администратор гостиницы попросил нас заполнить форму и выдал ключи. 12. Она настоящий боец – никогда не сдается. 13. После окончания школы он решил пойти в армию, реклама обещала бесплатное высшее образование после службы в армии. 14. Воцарилось молчание. 15. Сильный ветер принес наводнение и разрушения.

V There are the four most important meanings of **OFF**.

A Leaving and Beginning: *see off, set off, take off, go off.*

- ☐ She **saw** him **off** at the station.
- ☐ We **set off** on our journey on the 1st of October.
- ☐ The huge aircraft was **taking off** leaving a steady stream behind.
- ☐ His wife had **gone off** with postman.

B Rejecting and Preventing: *keep off, put off.*

- ☐ We **kept off** the subject of money.
- ☐ Don't **put it off** till tomorrow, do it today.

C Stopping and Cancelling: *break off, call off.*

- ☐ She **broke off** in the middle of a sentence.
- ☐ She accepted the invitation, but **called it off** at the last moment.

D Finishing and Completing: *pay off, show off (doesn't exactly belong to group D).*

- ☐ He had **paid off** his gambling debts.
- ☐ She is **showing off** – she wants everybody to admire her.

Ex. 1. Write the correct phrasal verb to complete the following definitions.

1. When you ... someone ... , you go with them to the station, airport or port.
2. When you ... , you start your journey.
3. If you ... an event or appointment, you delay or postpone it.
4. If someone wants you to stay away, he says that you should
5. If you cancel an appointment or invitation you ... it
6. When a rocket or an aircraft leaves the ground we say that it
7. When an employee pays in full and discharges the workers he ... them
8. If a person tries to impress others with his talents, possessions, appearance he

Ex. 2. Match the phrases on the left with those on the right. Translate the sentences.

- | | |
|---|--|
| 1. The most common reason for borrowing | a. on another four-day journey through the desert. |
| 2. When things began to go wrong | b. on Thursday and Friday. |
| 3. The car took off | c. to keep off the mosquitoes. |
| 4. Classes will be called off | d. with great noise like a rocket. |
| 5. We have a veil all round our bed | e. is to pay off existing loans. |
| 6. The meeting can't be put off any more. | f. has gone off with the money. |
| 7. The bank is closed. The manager | g. I'll take you to the station. |
| 8. If no one is seeing you off | h. We have to hold it this week. |
| 9. We set off | i. he broke off the relationship. |

Ex. 3. Translate the sentences from Russian into English.

1. Ден отправился в деревню за помощью. 2. Не откладывай на завтра то, что можешь сделать сегодня. 3. Мы не уходили из аэропорта, пока самолет не взлетел. 4. Пленный сбежал ночью, захватив весь наш провиант и винтовку. 5. Шеф отправил меня в командировку, но в последний момент отменил свое распоряжение. 6. Он разорвал помолвку за несколько дней до свадьбы. 7. Она любит покрасоваться и похвастать своими нарядами. 8. Мне не нравится, как он себя ведет, и я стараюсь избежать его общества. 9. Они отправились в кругосветное путешествие. 10. Меня провожало в путь множество людей. 11. Несмотря на туман, самолеты взлетали и садились, используя современную технику. 12. Проводник (guide) просил нас держаться подальше от края пропасти (precipice). 13. Этот навес (canopy) защищает нас от дождя и солнца. 14. Случилось что-то невероятное, он позвонил час назад и отменил свое приглашение.

VI Below are the three most important meanings of **ON**.

A Continuing: *go on, keep on, pass on, stay on.*

- ☐ **Go on** reading – I won't disturb you.
- ☐ Children usually **stay on** at school till they are 17.
- ☐ This information was **passed on** by the Head Office.
- ☐ Only half of the workers will **be kept on** after the cutdown.

B Progressing: *get on, move on.*

- ☐ How are you **getting on**, old boy?
- ☐ I feel like **moving on** and doing something different.

C Other meanings: *get on, look on, (two meanings) take on, go on.*

- ☐ What is **going on** here?
- ☐ I **get on** very well with him.
- ☐ He didn't help but **looked on**, his hands in his pockets.
- ☐ She **looked on** his behaviour as a grave mistake.
- ☐ The bus stopped to **take on** passengers.
- ☐ Jim has **taken on** a most difficult task.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. If you doing something, you continue to do it.
2. To ... something ... means to send something (such as information or work) from person to person.
3. If you ask how someone is with an activity, you are asking about their progress.
4. If you... .. with someone, you form a good friendly relationship with them.
5. To means to change to something new.
6. If you ... someone ... at school or work, you continue to educate them or continue to employ them.
7. When something is , it means that it is taking place at the present time.
8. To means to carry someone further on a journey.
9. If you while something happens, you watch it without taking part yourself.
10. If you at work or at school, you remain in a place.
11. If you a new job, task or responsibility, you accept it and try to do what is required.

Ex. 2. Match up phrases on the left with those on the right.

- | | |
|--|--|
| 1. She started to work while
her brothers | a. Well I wouldn't say he's hopeless. |
| 2. I always pass on good advice. | b. It is never any use to oneself. |
| 3. I'm thinking of letting her stay on. | c. what was going on. |
| 4. How is your son getting on at
school? | d. were kept on at expensive private
schools. |
| 5. The world moved on and
progressed, | e. while a large crowd looked in. |
| 6. We are getting on well | f. to meet you and take you on. |
| 7. Some old women gathered to see | g. with our new neighbour. |
| 8. Two men stole the jewels | h. but time stood still in this small town. |
| 9. This is as far as we go; you
have to get someone | i. She seems to be a very nice girl. |

Ex. 3. Translate the sentences from Russian into English.

1. Боюсь, мы не сможем держать двух садовников. 2. Молодого талантливого врача попросили остаться работать в больнице после его практики. 3. Доктор продолжал читать лекцию, не обращая внимания на шум в зале. 4. Она всегда берется за самое сложное задание. 5. Как идут его дела на новой работе? 6. У меня хорошие отношения с родителями, они всегда понимают меня. 7. Она стояла в стороне и смотрела, не вмешиваясь. 8. Давайте перейдем к другому вопросу. Мы уже достаточно поговорили об этой проблеме. 9. В нашей семье передаются традиции от поколения к поколению. 10. С автобусного вокзала любой автобус отвезет вас туда, куда вам надо.

VII Below are the most important meanings of **OUT**.

A **Leaving and Beginning:** *break out, go out, set out.*

- ☐ When war **broke out** my uncle joined the Navy.
- ☐ You needn't **go out**, it is too late.
- ☐ He **set out** to explore the countryside.

B **Removing and Excluding:** *cross out, keep out, knock out, leave out.*

- ☐ You shouldn't rewrite it, just **cross out** what you want to change.
- ☐ They had a guard dog **to keep out** intruders.

- ☐ Their aim is for the Social Democrats **to knock out** the Communist Party.
- ☐ Some erotic scenes in the play were **left out** of the performance.

C Searching and Finding: *check out, find out, make out, turn out, work out.*

- ☐ Have you **checked out** each room to see if it is fit for a guest?
- ☐ He was only interested in **finding out** what the facts were.
- ☐ It is often impossible **to make out** what he is saying.
- ☐ We hope that a more peaceful solution can be **worked out**.
- ☐ It may look true in the short run and **turn out** to be false in the longer run.

D Producing and Creating: *come out, put out, speak out.*

- ☐ This magazine **comes out** twice a month.
- ☐ The government will **put out** a new statement next week.
- ☐ The newspapers are afraid **to speak out** against the President.

E Supporting and Helping: *give out, look out, point out.*

- ☐ In September the University **gives out** information about evening courses in English for students.
- ☐ "**Look out,**" he said. "There is some one coming."
- ☐ My friend always **points out** the weaknesses in my arguments.

F Ending and Disappearing: *sell out, wear out, wipe out.*

- ☐ After the advertising campaign all the goods were almost **sold out**.
- ☐ She **wears** me **out** more than anybody else.
- ☐ The war **wiped out** a lot of cities.

G Other meanings: *carry out, sort out.*

- ☐ The first experiments were **carried out** in summer.
- ☐ Will you **sort out** the papers to be thrown away and put the rest back?

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. To means to begin suddenly.
2. If you ... something ..., you examine it because you want to make sure that everything is correct.
3. If you a solution, you think about it carefully and decide what to do.
4. To means to go outside.
5. If you ... something ... , you give someone an important piece of information or correct their mistaken ideas.

6. To means to draw a line through writing to remove it.
7. To means to start a journey.
8. If you don't include or put in something, you ... it
9. You say or shout to warn someone that they are in danger.
10. If you a group of things, you divide them into categories that are different from each other.
11. To means to tire someone or oneself greatly.
12. If you can ... something ... , you manage to see or hear it.
13. To ... someone or something ... of a place means to prevent them from being there.
14. To means to be all sold.
15. If something or someone to be a particular thing, they are discovered to be that thing.
16. When you defeat someone, you them.
17. When something such a book , it is published.
18. If you make something known publicly, you
19. If you a task, you got it.
20. If a statement or story is , it is officially told to people.
21. To means to speak boldly and freely.
22. To means to destroy something or kill someone.

Ex. 2. Match up phrases on the left with those on the right.

- | | |
|---|--|
| 1. All the villages have set out | a. they're not members any more. |
| 2. Our soldiers had orders | b. looking for the missing child. |
| 3. No one dared to speak out | c. that she was wrong. |
| 4. These tropical disease can wipe out | d. to see whether anything unusual was going on. |
| 5. Cross out the last two names, | e. to knock out the enemy. |
| 6. Would you know what to do if a fire | f. have sold out already! |
| 7. The police was going to check out the hotel | g. The roof is falling! |
| 8. Look out! | h. broke out in your work place? |
| 9. Some employers give out a lot of information | i. the date has been left out. |
| 10. All the tickets for the last performance | j. others refuse to part with any. |
| 11. We found out | k. the populations of whole villages. |
| 12. The story that the committee will put out | l. has nothing to do with the truth. |
| 13. Please, complete this cheque | m. against the new law. |

Ex. 3. Give the best alternative from the phrasal verbs given to fill in the space provided.

1. We must begin to ... a better method of saving (*make out, turn out, work out*).
2. I can't ... the meaning of this poem (*make out, turn out, work out*).
3. He asked me to send him any new stamps which might ... (*come out, speak out, put out*).
4. I ... this ... to you in a letter last week (*gave out, looked out, pointed out*).
5. "Cosmopolitan" magazine has just ... a survey (*carried out, spoke out, broke out*).
6. It took quite a while to ... all our luggage (*keep out, come out, sort out*).
7. As it has ... , there was no need to worry (*made out, turned out, worked out*).

Ex. 4. Translate the sentences from Russian into English.

1. Мы должны постараться разработать план наших дальнейших действий.
2. Рано утром они отправились в горы.
3. Вам придется зачеркнуть то место, где вы ссылаетесь на этого автора.
4. Студенты издают свою газету.
5. Ежедневные гости изматывают меня.
6. Ты простудишься, если не будешь осторожен.
7. Иногда трудно понять, что говорят по репродуктору.
8. Мне надоело, что она постоянно указывает на мои ошибки.
9. Оказалось, что он все утро был в банке и проверял наши счета.
10. Автор должен изъять эту сцену, иначе роман не появится в печати.
11. После удачной рекламы товар быстрее распродается.
12. Ничего не изменится в нашей жизни, пока мы не начнем смело высказываться о наших недостатках.
13. Он очень рассердился, когда обнаружил, что его обманули.
14. Во время войны сотни городов были стерты с лица земли.
15. Когда разразилась эпидемия, люди убежали в горы.
16. Наша армия одолела врага.
17. Было объявлено, что правительство и президент пришли к согласию.

VIII Below are the three most important meanings of **OVER**.

A **Considering and Communicating:** *talk over, think over.*

- ☐ I'll **talk it over** with him tomorrow and let you know.
- ☐ I should **think it over** and let you have my decision later.

B **Changing and Translating:** *change over, take over.*

- ☐ In 1971 Britain **changed over** to the new decimal money system.
- ☐ Our chairman has left, so Peter will **take over** his job.

C **Other meanings:** *get over, run over.*

- ☐ I hope you soon **get over** your troubles.
- ☐ Don't let the dog out of garden or he'll got **run over**.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. If a vehicle someone or something, it hits them or drives over them causing damage.
2. If you ... something ... , you discuss it with someone.
3. To from one thing to another means to stop doing one thing and change to something else.
4. To means to regain health or success after illness, failure, etc.
5. To a company or a country means to gain control of it.
6. If you ... something ... , you consider it carefully before making a decision.

Ex. 2. Match up phrases on the left with those on the right.

- | | |
|--|--|
| 1. It always takes some time | a. to talk your problems over with someone. |
| 2. There's plenty of opportunity for you | b. to think things over. |
| 3. The director decided to change the factory over | c. to get over the shock of someone's death. |
| 4. Father likes to go into his study by himself | d. by buying their shares. |
| 5. Larger companies are taking over smaller firms | e. to bicycle production. |
| 6. What would happen if I were to become ill | f. or get run over by a bus? |

Ex. 3. Choose the best alternative from the phrasal verb given to fill in the space provided.

1. I agreed to go home and ... things ... with my father (*talk over, get over, think over*).
2. The agency has advised its clients to or merge with another company (*take over, change over, think over*).
3. This company was by the huge Panasonic (*run over, taken over, changed over*).
4. I can't her leaving so suddenly (*change over, get over, take over*).

5. We almost ... some little animal that was crossing the road (*got over, took over, ran over*).
6. We've just ... our computer system ... to IBM (*changed over, taken over, run over*).
7. I wanted to ... one or two business problems which we had discussed (*think over, change over, get over*).
8. Most smokers have ... to a milder cigarette (*thought over, changed over, got over*).

Ex. 4. Translate the sentences from Russian into English.

1. Когда отец умер, Джон вступил во владение компанией. 2. На него чуть не наехала машина, когда он перебежал улицу. 3. Я должен переговорить об этом со своей семьей, прежде чем согласиться. 4. Ваше предложение такое заманчивое, что я даже не буду обдумывать его. 5. Я надеюсь, он скоро оправится после своего провала. 6. Сначала он был в Либеральной партии, а потом перешел в Демократическую.

IX Below are the three most important meanings of **UP** (Part 1).

A **Increasing and Improving:** *back up, bring up, brush up, cheer up, dress up, grow up, pick up, speak up, speed up.*

- ☐ We need more facts to **back up** our statements.
- ☐ She **brought up** her son alone.
- ☐ You need to **brush up** your English: you haven't used it for many years.
- ☐ He always tries to **cheer me up**.
- ☐ Mary **dressed up** for the party.
- ☐ What do you want to be when you **grow up**?
- ☐ The economy is **picking up**.
- ☐ The poor child has no one to **speak up** for him.
- ☐ We are trying to **speed up** production.

B **Preparing:** *draw up, fix up, set up, warm up.*

- ☐ The Board **drew up** a plan to reconstruct the factory.
- ☐ Could you **fix up** my visit to your company?
- ☐ The council **set up** a committee during the crisis.
- ☐ Have a cup of coffee to **warm you up**.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. To means to make something or oneself more attractive (as with clothing).
2. If you support someone with words, you for them.
3. To means to quicken the rate of something.
4. If you ... something ..., you make the arrangements to achieve it.
5. If you want to ... someone ..., you support and encourage them.
6. If you improve something by study, you ... it
7. If you ... something ..., you make the preparations necessary for it to start.
8. To means to become older and bigger.
9. When you raise a child, you ... it
10. When you a document or plan, you prepare it and write it out.
11. To means to feel happier.
12. If you want to become warmer, you
13. To means to improve trade or weather.

Ex. 2. Match up phrases on the left with those on the right.

- | | |
|---|--|
| 1. You can ask John | a. to cheer herself up. |
| 2. She bought a new dress | b. but he grew up in Moscow. |
| 3. Another mistake | c. to examine the details of the suggestion. |
| 4. She needs someone | d. if you want to finish by the agreed date. |
| 5. He's lived in St.-Petersburg for three years | e. the sales of the book considerably. |
| 6. We jogged around the track several times | f. for Christmas. |
| 7. A special committee has been set up | g. four children. |
| 8. The plan of action for the future election | h. to warm up. |
| 9. The policeman wouldn't have believed me | i. had been drawn up months in advance. |
| 10. You will have to speed up your rate of work | j. to speak up for her. |
| 11. We shall dress up | k. to fix up a ticket to the concert. |
| 12. My aunt brought up | l. you need to brush up your short-hand. |
| 13. The writer's personal appearance picked up | m. if you hadn't backed me up. |

Ex. 3. Translate the sentences from Russian into English.

1. Она предпочитает не работать, а сидеть дома и воспитывать детей.
2. Он поехал в Норвегию усовершенствовать свои знания в менеджменте.
3. Обычно погода улучшается после майских праздников.
4. Все газеты сообщили, что правительство учредило комитет по борьбе с мафией.
5. Не унывай! Еще не все потеряно!
6. Их требования к правительству поддержали их руководители.
7. Он вырос в маленьком городке на юге.
8. Наш отдел разработал новый метод, который ускорил выпуск продукции.
9. Она с детства любит наряжаться.
10. Он выпил горячего молока, чтобы согреться.
11. Вы все сделали, чтобы организовать встречу директоров фирм?

X Below are the three most important meanings of **UP** (Part 2).

C **Approaching:** *catch up (with), keep up.*

- ☐ You walk on and I'll **catch up** with you later.
- ☐ **Keep up** the good work.

D **Completing and Finishing:** *check up (on smb), drink up, end up, give up, sum up, tidy up, use up, wind up.*

- ☐ Have you been **checking up** on me?
- ☐ The two of them **drank up** a whole bottle of coca-cola.
- ☐ I hope we shall **end up** with millions of unemployed.
- ☐ I'll never **give up** jogging.
- ☐ He can't **sum up** his idea in one sentence.
- ☐ Every Saturday I **tidy up** my studio.
- ☐ We **used up** a tremendous amount of energy.
- ☐ My turn came to **wind up** the debate.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. When you you investigate to see if someone or something is reliable, honest and true.
2. To means to do or receive something in the end.
3. If you , you work as well as other people or get all your work done in the required time.
4. To means to bring something to an orderly end.
5. When you , you finish your drink.

6. If you give a short account of something or give the main ideas of something written or spoken, you
7. To means to use something till none is left.
8. To means to stop doing or having something or get rid of something.
9. To means to reach someone who is ahead or come level with someone or something.
10. When you make neat, you

Ex. 2. Match up the phrases on the left with those on the right.

- | | |
|---|--|
| 1. Can you think of a good joke I can use | a. to catch the other firm up. |
| 2. Drink your medicine up | b. running the firm. |
| 3. It's the chairman duty | c. on his story. |
| 4. When you have used up the polish, | d. to wind up my speech? |
| 5. We shall work hard | e. let's try this new kind. |
| 6. Help me to tidy this room up | f. and he doesn't seem to have any trouble keeping up. |
| 7. He ended up | g. to give up sweets to lose weight. |
| 8. His marks are fine | h. to sum up at the end of the meeting. |
| 9. The police are checking up | i. before my parents arrive! |
| 10. Didn't the doctor tell Jim | j. it's good for you. |

Ex. 3. Translate the sentences from Russian into English.

1. Он отказался от карьеры журналиста ради своей семьи. 2. У нас осталось только пять минут, чтобы подытожить нашу беседу. 3. Ему не хотелось их догонять. 4. Он использовал все монеты, которые у него были. 5. Если мы купим кухонный комбайн «Мулинекс», со многими проблемами будет покончено. 6. Допивай чай и пойдем гулять. 7. Комиссия проверила его и сочла его непригодным для службы в армии. 8. Он закончил свое выступление демонстрацией фильма о Манчестерской бизнес-школе. 9. Сегодня ты убираешь квартиру. 10. Ей пришлось посидеть ночь, чтобы успеть дописать курсовую работу.

Ex. 4. Write paragraph on the topic of your choice including at least one example of each of the phrasal verbs you have just studied.

XI Below are the most important meanings of **UP** (Part 3).

E **Disrupting and Damaging:** *blow up, break up, mess up, mix up.*

- ☐ He tried **to blow up** the bridge.
- ☐ The Soviet Union has **broken up**.
- ☐ Her late arrival **messes up** our plans.
- ☐ It's easy **to mix** him **up** with his brother.

F **Happening and Creating:** *bring up, come up, pick up, turn up.*

- ☐ I want **to bring** the matter **up** at the next meeting.
- ☐ I'll let you know if anything **comes up**.
- ☐ He may **pick up** some useful ideas for his report.
- ☐ Protein **turns up** in almost every food.

G **Collecting and Being Together:** *look up, make up, put up.*

- ☐ I **looked up** several old friends.
- ☐ Women now **make up** one-tenth of the Duma.
- ☐ I'm afraid I can't **put** you **up**; you'll have to go to a hotel.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. If someone ... you ... , you stay with them for one or more nights.
2. If you ... a skill or habit, you learn it without making any effort.
3. To ... means to break into pieces, by an explosion.
4. To ... means to spoil something carelessly.
5. If you ... someone ... , you pay a visit to the person after not having seen him for a long time.
6. If you ... something, you find it by chance.
7. The people or things that ... something form that thing.
8. When you ... a particular subject, you mention it in a discussion or conversation.
9. To ... means to destroy something.
10. To ... means to happen.
11. If you confuse or disorder things or ideas, you ... them

Ex. 2. Match up phrases on the left with those on the right.

1. If John messes up his driving test again a. a good chance may come up soon.

- | | |
|--|---|
| 2. When you're in England you must look up George | b. from those people. |
| 3. You never know when you may turn up an ancient coin in York | c. on the way back from Manchester. |
| 4. The men in the garage will break up the old cars | d. a person's character. |
| 5. I don't want to pick up any bad habits | e. to blow up the plane. |
| 6. My papers are all mixed up, | f. I doubt if he'll ever pass it. |
| 7. The terrorists wanted | g. for their parts. |
| 8. Different qualities make up | h. the topic of money yet again. |
| 9. I'm sure | i. at the Grand Hotel. |
| 10. We were put up | j. and I was trying to keep them in alphabetical order. |
| 11. I'm sorry to bring up | k. which is so rich in history. |

Ex. 3. Translate the sentences from Russian into English.

1. Я не знаю, где мои дети нахватались этих грубых слов. 2. Совет директоров состоит из опытных специалистов. 3. На прошлой неделе взорвался химический завод. 4. Он разломал старую мебель и сжег ее. 5. Она может принять нас на неделю. 6. Потерянная сумка была случайно найдена в кустах совершенно пустой. 7. На совещании был поднят вопрос об увольнении некоторых сотрудников. 8. Если вы еще раз приедете сюда в командировку, не забудьте навестить нас. 9. Мы не сможем встретиться сегодня вечером, так как возникла одна проблема. 10. Ничто не может испортить нашу поездку. 11. Вы так похожи, что я перепутал ваши имена.

XII Below are four more particles: **AHEAD, APART, ABOUT, BY**.

A **Making Progress:** *get ahead*.

- ☐ The only way **to get ahead** is to move to another company.

B **Undoing or Collapsing:** *fall apart, take apart* (two meanings).

- ☐ Their marriage seems to be **falling apart**.
☐ At the conference he **took apart** my essay.
☐ The workers **take apart** and reassemble large bits of furniture.

C Changing Opinions: *bring about.*

- ☐ The Administration helped **bring about** a peaceful settlement.

D Being Prepared, Surviving and Visiting: *drop by, get by, put by, stand by.*

- ☐ If you want to see our flowers in the garden, just **drop by**.
☐ She can't **get by** on such a small income.
☐ I have a little money **put by** for a rainy day.
☐ Rescuers were **standing by** to provide any necessary help.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. To means to pay a short informal visit, often without warning.
2. If an organization, system or relationship , it eventually ends in failure.
3. To ... something ... means to cause it to happen.
4. If you ... something ... , you separate it into its parts.
5. If you something such as an argument, you analyze it thoroughly to show its weaknesses.
6. To means to save a sum of money or a supply of something to use it later.
7. If you , you are ready to help or take action if necessary.
8. If you , you are successful in your career.
9. To means to continue to live, often in spite of difficulties.

Ex. 2. Match up phrases on the left with those on the right.

- | | |
|---|---|
| 1. Jane used to be slow in class | a. to receive the radio message. |
| 2. It's always a good idea | b. the business could fall apart. |
| 3. Many changes will have to be brought about | c. and I had taken it apart in my report. |
| 4. Stand by | d. to discover the cause of the trouble. |
| 5. We had to take the whole engine apart | e. but now she is getting ahead. |
| 6. Although the budget's been cut for the coming year | f. to have something put by. |
| 7. With all this increasing costs | g. whenever you want. |
| 8. Drop by | h. we should just get by. |
| 9. The book had not been a great success | i. in Russian education. |

Ex. 3. Translate the sentences from Russian into English.

1. Он разобрал часы, чтобы отремонтировать их. 2. Если вы хотите добиваться успехов в вашей работе, прислушивайтесь к советам более опытных товарищей. 3. Хунта осуществила государственный переворот (coup d'état ['ku: deɪ'tɑ:]). 4. Их компания терпит крах из-за сильных конкурентов. 5. Давай заглянем к Смитам на обратном пути; они купили новую мебель. 6. Правительство приказало войскам быть наготове. 7. Мы постараемся обойтись без вашей помощи. 8. Комиссия раскрыла их отчет. 9. Она начала откладывать деньги на поездку в Италию.

XIII Below are three more particles: **FORWARD, THROUGH, TOGETHER.**

A **Looking to the Future and Presenting Something:** *bring forward, go forward, look forward to, put forward.*

- ☐ We ask the director **to bring** the meeting **forward** to 7 o'clock.
- ☐ Preparations were **going forward** for the annual Theatre Festival.
- ☐ We are **looking forward** to seeing Brian again.
- ☐ The government **put forward** a plan for national recovery.

B **Completing and Being thorough:** *pull through, put through, think through.*

- ☐ The doctors **pulled** her **through** along illness.
- ☐ They **put through** the first nuclear arms agreements.
- ☐ He has really **thought** the business **through** in his mind.

C **Being in Groups and Organizing Things:** *get together, pull together, put together.*

- ☐ I think we can **get together** in summer.
- ☐ **Pull** yourself **together** and stop behaving like a baby.
- ☐ It will be difficult **to put** a team **together**.

Ex. 1. Choose the right phrasal verb to complete the following definitions.

1. If you form something such as unity from different things or people, you ... them
2. If you ... a meeting or an event, you arrange for it to take place earlier.
3. To ... something ... means to consider it thoroughly, together with all its possible effects.
4. When someone who is very ill ... , then recover.

5. To means to continue with something planned.
6. When you ... yourself ... , you control your feelings and behave calmly.
7. To something means to expect and usually hope to enjoy it.
8. When people , they meet to spend time together.
9. If you an idea, you state it so that people can discuss it.
10. To means to make a law be passed by law-making body.

Ex. 2. Match up phrases on the left with those on the right.

- | | |
|--|--|
| 1. The council gave us permission | a. out of bits of food left over. |
| 2. Only after several weeks were the doctors certain | b. for the chairmanship. |
| 3. We've thought the matter through | c. Don't let them see you like this. |
| 4. Mother is skilled at putting a meal together | d. in putting the new law through the committee. |
| 5. The election will be brought forward | e. that mother would pull through. |
| 6. Several people have been put forward | f. to arrange the birthday party. |
| 7. We should have no difficulty | g. to go forward with our building plan. |
| 8. Pull yourself together! | h. to hearing from you soon. |
| 9. We are looking forward | i. as so many people are on holiday. |
| 10. They should get together with Edith | j. and can come to a decision. |

Ex. 3. Translate the sentences from Russian into English.

1. Подходящее решение было выдвинуто председателем правления.
2. Нам надо собраться вместе, чтобы продумать нашу дальнейшую политику.
3. Конкурс был перенесен на более ранний срок из-за экзаменов.
4. Комиссия продолжала проверку компании.
5. Мы с нетерпением ждали отпуска, чтобы уехать в горы.
6. Он с трудом выжил после аварии.
7. Здесь написано, что эту игрушку могут собрать дети от 5 до 7 лет.
8. Возьми себя в руки, иначе ты не сможешь сдать экзамен по вождению.
9. Дума постоянно принимает законы, но не контролирует их выполнение.

LITERATURE

- Carpenter Edwin. "Confusable Words"/Harper Collins Publishers, 1993
- Courtney R. "Longman Dictionary of Phrasal Verbs"/M.: Русский язык, 1991
- Ganshina M.A., Vasilevskaya N.M. "English Grammar." Higher School Publishing House, 1964
- Golovchinskaya L.S. "Oral Practice in Modern English"/M.: Higher School Publishing House, 1967
- Golovchinskaya L.S. "Speak Good English" (1st, 2nd, 3d, 4th Year)/M.: Higher School, 1978
- Goodale M., McCarthy M. "Phrasal Verbs" Workbook/Harper Collins Publishers, 1996
- Hayakawa S.J. "The Penguin Guide to Synonyms and Related Words"/Penguin Books, 1994
- Homby A.S., Gatenby E.V., Wakefield H. "The Advanced Learners Dictionary of Current English"/Oxford University Press, 1963
- Lin Lougheed. "The Great Preposition Mystery." M.: Просвещение, 1994
- Molver N. "Follow Through"/RTV-Minerva, Budapest, 1988
- O'Deil F. "English Vocabulary in Use"/Cambridge University Press, 1994
- "Phrasal Verbs" ed. by G.W. Davidson/Chambers, 1996
- Richard A. Spears. "American Idioms Dictionary"/M.: Русский язык, 1991
- Rosemary Courtney. "Longman Dictionary of Phrasal Verbs"/M.: Русский язык, 1991
- Seide J., McMordie W. "English Idioms and How to Use Them"/ M.: Высшая школа, 1983 – I-VI, 266 с.
- Spears A. "American Idioms Dictionary"/M.: Русский язык, 1991
- Shevtsova S.V. "The Intermediate Modern English Course (first year)"/M.: Higher School, 1982
- Shevtsova S.V. "Modern Reading"/M.: Международные отношения, 1972
- Todd L., Dragunova E., Tsvetkova T., Koff E. "Advanced English"/M.: Издательство литературы на иностранных языках, 1947
- «500 английских пословиц и поговорок»/M.: Издательство литературы на иностранных языках, 1959
- Зарубина З.В., Кудрявцева Л.А., Ширманова М.Ф. "Get on In English". Продолжайте совершенствовать свой английский/M.: Высшая школа, 1988
- Дудкина Г.А., Павлова М.В. и др. «Учебник английского языка для делового общения» (в 6 частях)/M.: Аверс, 1991
- Каушанская В.Л., Ковнер Р.Л. и др. «Сборник упражнений по грамматике английского языка»/Л.: Просвещение, 1973
- Крылова И.П. «Сборник упражнений по грамматике английского языка»/M.: Высшая школа, 1978
- Кунин А.В. «Англо-русский фразеологический словарь»/M.: Русский язык, 1984
- Шах-Назарова В.С. «Английский для вас» ч. I /M.: Высшая школа, 1987