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Институт иностранных языков
Кафедра профессионально-ориентированного языкового образования

MY FIRST ENGLISH LITERATURE READING

учебное пособие
по английскому языку
для студентов 2 курса института филологии, культурологии
и межкультурной коммуникации

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Пособие предназначено для обучения студентов 2 курса со специальностью русский язык и литература педагогических вузов работе над текстами известных английских художественных произведений.

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Предисловие

Настоящее пособие предназначается для студентов-филологов педагогических вузов и отвечает программным требованиям.

Основная цель пособия – активизировать имеющиеся у студентов знания, расширить их, и на базе этого языкового материала обеспечить практическое овладение активной лексикой и структурами английского языка, необходимыми в профессиональной коммуникации. Сопутствующей целью является ознакомление обучающихся с англоязычными авторами и их произведениями.

Языковой материал пособия призван помочь студентам в овладении фонетико-орфоэпическими нормами английского языка; в совершенствовании навыков и умений употребления в речи системно организованных языковых средств, необходимых в построении устного и письменного высказывания.

В пособии представлены упражнения для аудирования. Отбор материала, включенного в пособие, мотивирован определенными трудностями его усвоения студентами.

Коммуникативная направленность обучения обеспечивается комплексным представлением материала на ситуативно-тематической основе. В соответствии с этим раскрываются:

а) тема грамматического материала, включающего упражнения на его усвоение, а также упражнения для развития и совершенствования грамматической стороны связной речи на материале учебного текста;

б) речевая тема, представленная адаптированными художественными текстами, на основе которых развиваются и совершенствуются навыки ситуативно-обусловленной речевой деятельности студентов; обогащается их лексический запас; формируются основы лингвострановедческой компетенции.

В пособии представлены отрывки из произведений классиков англоязычной литературы XIX–XX вв. Методическая обработка каждого текста обеспечивается достаточным количеством упражнений на усвоение лексико-грамматического материала, а также творческими заданиями на свободное осмысление и обсуждение тематики.

LESSON ONE

Text: The Last Leaf (by O. Henry)

Grammar: The Article; Present Simple, Present Continuous, Present Perfect, Present Perfect Continuous

GRAMMAR

1. Complete the following sentences using Present Simple or Present Continuous.

1. What you (to do) here? – I (to wait) for a friend.
2. He (to speak) French? – Yes, he (to speak) French quite fluently.
3. Listen! Someone (to knock) at the door.
4. Don't go into the classroom! The students (to write) a dictation there.
5. She (to write) letters to her mother every week.
6. At the moment you (to do) an English exercise.
7. The Bank (to open) at 9.30 every morning from Monday to Friday.
8. Let's go for a walk, it not (to rain).
9. You (to hear) anything? – I (to listen) hard, but I not (to hear) anything.
10. My brother (to smoke) a great deal.
11. Listen! The telephone (to ring).
12. Where is Peter? He (to have) his English lesson. I think that he always (to have) it at this hour.
13. Julie (to speak) three languages: English, French and Spanish.
14. Don't bother me now. I (to work).
15. Take an umbrella. It (to rain).

2. Complete the following sentences using Present Simple, Present Continuous, Present Perfect or Present Perfect Continuous.

1. Helen (to learn) English at the University. She (to learn) English since last autumn.

2. They are busy now. They (to discuss) an important question. They (to discuss) it since five o'clock.
3. Where is Martin? – He (to work) in the library. – He (to work) long? – Yes, he (to work) since morning.
4. My brother (to be) in hospital. He (to be) there for ten days.
5. Andrew (to teach) French. He is a very experienced teacher. He (to teach) French for fifteen years.
6. I (to know) Peter well. – How long you (to know) him? – I (to know) him since 1998.
7. Don't let the boy stay out so long. He (to run) for about three hours, and may catch cold.
8. "I (not to see) Ann lately. What she (to do)?" "She just (to take) her finals and (to prepare) to go away for a holiday."
9. That young singer has had a very good training. He (to sing) for half an hour.
10. "Why you (to wear) that strange-looking suit? You (to look) quite a sight in it!" "Why, I (to wear) it for a month and nobody (to say) a word all this time."
11. We're very glad the party is going to be held at last. We (to look forward) to it for a month.
12. Excuse me, I (to look) at you for a long time because your face seems familiar to me.
13. "(you to see) the play that they (to speak about)?" "Of course, it (to run) for three months already and everybody (to praise) it."
14. You (still to look for) your gloves?

3. Translate into English:

1. Где Майкл? – Он играет в теннис. 2. Он хорошо играет в теннис? – Нет, он играет в теннис плохо. 3. Я не знаю человека, который разговаривает с директором. 4. Я часто разговариваю с моим приятелем о нашей поездке на Кавказ. 5. Джордж поет очень хорошо. 6. Слушайте, Анна поет в соседней комнате. 7. Он не видит, что я на него смотрю, так как он читает что-то с

большим интересом. 8. Позвоните ему сейчас. Я думаю, что он еще не спит. 9. Посмотрите на человека, который сидит у окна. Это наш преподаватель. 10. Что вы здесь делаете? – Я жду автобус. Вы давно его ждете? – Да, я здесь уже 15 минут, и ни один автобус еще не появился. 11. Интересно, что делает сейчас Анна? – Она просматривает утреннюю почту. – Сколько времени она этим занимается? – Мне кажется, она работает с 9 часов. Она уже прочитала все телеграммы и сейчас просматривает письма. 12. Он изучает английский язык уже 4 года.

4. Complete the following sentences using *a/an, the* or *nothing*.

1. Peter is ___ engineer. 2. Hawaii is ___ island in the Pacific Ocean. 3. Christmas comes once ___ year. 4. David is ___ best student in our class. 5. What is ___ name of the next station? 6. Please speak ___ little louder. 7. I went to ___ sea during my summer vacation. 8. ___ River Thames flows right through the middle of London. 9. Jane's bought a new car. It's ___ red one, parked next to that motorbike. 10. Can you tell me ___ way to the post office, please? 11. Mother Teresa became famous for her hard work with ___ poor. 12. He broke ___ glass when he was washing dishes. 13. We had ___ test yesterday. ___ test was long and difficult. 14. ___ rich should pay more taxes. 15. There is ___ supermarket at ___ end of ___ street I live in. 16. ___ Irish Sea is between ___ Great Britain and ___ Ireland. 17. Which are ___ highest mountains in ___ Russia? 18. It is so cloudy. I haven't seen ___ sun in ___ sky for many days. 19. Where do you usually have ___ dinner? – At ___ school. 20. George is ___ architect. He is ___ experienced architect.

THE LAST LEAF

O. Henry, whose real name was William Sydney Porter, was an American short-story writer. His stories are still popular today. He was born in 1862 in a small provincial town. In his early years he tried many jobs, among which were several literary ones.

O. Henry's first story was published in 1899, when the writer was in prison on a false charge of stealing money from a bank. After he came out of prison, O. Henry became a professional writer.

O. Henry describes the life of the “little people”: clerks, shop assistants and farm workers. His stories are mainly humorous and amusing, with the traditional happy end. Through the gaiety and humour of his stories, however, the hard life of the poor can be seen.

At the top of an old brick house in New York two young painters Sue and Johnsy had their studio. They had met in a cheap restaurant and soon discovered that though their characters differed, their views on life and art were the same. Some time later they found a room that was suitable for a studio and began to live even more economically than before.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, went from place to place in the district where they lived, touching people here and there with his icy fingers. Mr. Pneumonia was not what you would call a kind old gentleman. It was hardly fair of him to pick out a little woman like Johnsy who was obviously unfit to stand the strain of the suffering, but he did, and she lay on her narrow bed, with no strength to move, looking at the next brick house.

After examining Johnsy one morning the doctor called Sue out of the room and gave her a prescription, saying: “I don’t want to frighten you, but at present she has one chance in, let us say, ten, and that chance is for her to want to live. But your little lady has made up her mind that she isn’t going to get well, and if a patient loses interest in life, it takes away 50 per cent from the power of medicine. If you could somehow get her to ask one question about the new winter styles in hats, I would promise you a one – in – five chance for her.”

After the doctor had gone, Sue went out into the hall and cried. As soon as she could manage to check her tears, she walked gaily back into the room, whistling a merry tune. Johnsy lay with her eyes towards the window. Thinking that Johnsy was asleep, Sue stopped whistling. She arranged her drawing board and began working. Soon she heard a low sound, several time repeated. She went quickly to the bedside. Johnsy’s eyes were wide open. She was looking out of the

window and counting – counting backward. “Twelve,” she said, and a little later, “eleven;” then “ten”, and then “eight” and “seven” almost together.

Sue looked out of the window. What was there to count? There was only the blank side of the brick house twenty feet away. An old grape-vine climbed half way up the brick wall. The cold autumn winds had blown off its leaves until it was almost bare.

“What is it, dear?” asked Sue.

“Six,” said Johnsy almost in a whisper. “They’re falling faster now, I can hardly keep up with them. There goes another one. There are only five left now.”

“Five what, darling? Tell me.”

“Leaves. On the grape-vine. When the last one goes, I must go, too. I’ve known that for three days. Didn’t the doctor tell you?”

“How can the doctor have told me this nonsense?” Sue said, trying to control her voice. “He told me this morning your chances were ten to one. Anyhow, let me finish my drawing so that I can sell it and buy some port wine for you.”

“You needn’t buy any more wine,” said Johnsy with her eyes still on the window. “There goes another. 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. “I must go and call Behrman to be my model. Will you promise me to keep your eyes closed and not look at those leaves until I come back? I’ll be back in a minute.”

“Tell me when I may open my eyes,” Johnsy said, “because I want to see the last one fall. I’m tired of waiting. I want to go sailing down like one of those poor tired leaves.”

Old Behrman was a painter who lived on the ground floor below them. He was past sixty and had been a painter for forty years, but he hadn’t achieved anything in art. However, he wasn’t disappointed, and hoped he would some day paint a masterpiece. Meantime he earned his living by doing various jobs, often serving as a model to those young painters who could not pay the price of a professional. He sincerely thought it his duty to protect the girls upstairs.

Sue found Behrman in his poorly-lighted room and told him of Johnsy's fancy, and that she didn't know how to handle the situation.

"I can't keep her from looking at those leaves! I just can't" she cried out. "And I can't draw the curtains in the daytime. I need the light for my work!"

"What!" the old man shouted. "Why do you allow such silly ideas to come into her head? No, I won't pose for you! Oh, that poor little Miss Johnsy!"

"Very well, Mr. Behrman," Sue said, "If you don't want to pose for me, you needn't. I wish I hadn't asked you. But I think you're a nasty old – old –" And she walked towards the door with her chin in the air.

"Who said I wouldn't pose?" shouted Behrman. "I'm coming with you. This isn't a place for Miss Johnsy to be ill in! Some day I'll paint a masterpiece, and we'll all go away!"

Johnsy was asleep when they went upstairs. Sue and Behrman looked out of the window at the grape-vine. Then they looked at each other without speaking. A cold rain was falling, mixed with snow. They started working...

When Sue woke up next morning, she found Johnsy looking at the drawn curtains with wide-open eyes.

"Open the curtains; I want to see!" she commanded in a whisper.

Sue obeyed.

The rain was beating against the windows and a strong wind was blowing, but one leaf still stood out against the brick wall. It was the last on the vine. It hung bravely from a branch about twenty feet above the ground.

The day wore away, and even through the twilight they could see the lonely leaf on its branch against the wall. And then with the coming of the night the north wind blew again with greater force, and the rain still beat against the windows.

When it was light enough, Johnsy ordered Sue to open the curtains. The vine leaf was still there.

Johnsy lay for a long time looking at it and then said:

“I’ve been a bad girl, Sue. I wish I hadn’t been so wicked. Something has made that last leaf stay there to show me how wicked I was when I wanted to die. You may bring me a little soup now and some milk with a little port wine in it, and – no, bring me a hand-mirror first and pack some pillows about me, I want to sit and watch you cook.”

The doctor came in the afternoon and said Johnsy was out of danger. “And now I must see another patient downstairs,” he added. “His name’s Behrman – some kind of artist, I believe. He’s a weak old man and there’s obviously no hope for him.”

Next day Sue came to the bed where Johnsy lay and put one arm around her.

“I’ve something to tell you, white mouse,” she said. “I got a note this morning. Mr. Behrman died of pneumonia in hospital. He was only ill two days, so he didn’t suffer long. The janitor found him in the morning of the first day in his room helpless with pain. His shoes and clothes were wet through and icy cold. They couldn’t imagine where he had been on such a terrible night. And then they found a lantern still lighted, and a ladder that had been taken from its place, and some brushes lying here and there, and green and yellow paint, and – look out of the window, dear, at the last leaf on the wall. Didn’t you wonder why it never moved when the wind blew? Ah, darling, it’s Behrman’s masterpiece – he painted it there the night the last leaf fell.”

PROPER NAMES

Sue /su:/ Сью

Johnsy /'dʒɔ:nsi/ Джонси

Behrman /'bɜ:mən/ Берман

VOCABULARY

1. Find English equivalents of the following:

У них были одинаковые взгляды на жизнь и искусство; комната, пригодная для студии; холодный, невидимый пришелец, называемый докторами Пневмонией; вряд ли было справедливо с его стороны выбрать; не имея сил пошевелиться, у нее один шанс, скажем, из десяти; вбила себе в голову, что

она не поправится; если бы вы как-нибудь сумели сделать так, чтобы она поинтересовалась модными зимними шляпками; лежала, уставившись в окно; что там можно было считать?; по кирпичной стене до ее середины вилась старая виноградная лоза; осталось всего пять; когда последний лист упадет, я умру; как мог доктор сказать мне такую ерунду?; во всяком случае, дай мне закончить рисунок, чтобы я могла продать его; я скоро вернусь; я устала ждать; жил на первом этаже под ними; ему было за шестьдесят; он искренне считал своим долгом защищать; я не могу зашторивать окна днем; потом они переглянулись, не говоря ни слова; на фоне кирпичной стены все еще виднелся один листок; очевидно, он безнадежен; они не могли себе представить, где он был в такую ужасную ночь; он нарисовал его там ночью, когда упал последний листок.

2. Substitute words and word combinations from the text for the *italicized* parts.

1. If a patient *is no longer interested in life*, it takes away 50 per cent from the power of medicine. 2. After the doctor's *departure* Sue went out into the hall and *burst into tears*. 3. *As soon as Sue stopped crying*, she walked gaily back into the room, *singing merrily*. 4. The cold autumn winds had blown off its leaves *until there were nearly none on it*. 5. *Sue did as she was asked to*. 6. At dawn Johnsy *ordered* Sue to open the curtains. 7. *I am sorry I was so wicked*. 8. He's a weak old man and *must be beyond hope*. 9. *Weren't you surprised* why the last leaf never moved when the wind blew?

3. Give the situations in which the following are used:

To differ, a strain, a prescription, somehow, to check, to keep up with, to control, to be disappointed, to handle, with force, to suffer, to imagine.

4. Paraphrase the following passages from the text:

1. at the top of an old brick house. 2. touching people here and there with his icy fingers. 3. Mr. Pneumonia was not what you would call a kind old gentleman. 4. It was hardly fair of him to pick out a little woman like Johnsy. 5. who was obviously unfit to stand the strain of the suffering. 6. at present she has one chance in ten. 7. it takes away 50 per cent from the power of medicine. 8. I would promise you a one-in-five chance for her. 9. She arranged her drawing board. 10. I can hardly keep up with them. 11. When the last one goes, I must go, too. 12. And she walked towards the door with her chin in the air.

5. Discuss the following questions:

1. Where did the two young painters live and why couldn't they get a better place to live in?
2. Why was Johnsy unfit to stand the strain of the suffering?
3. What chance did the doctor say Johnsy had? What was his advice?
4. Why did Sue say that according to the doctor Johnsy's chances were ten to one? Was it true?
5. Why did Johnsy want to see the last leaf fall?
6. Why was Sue leaving Behrman's room with her chin in the air? Why did he change his mind?
7. Why did Sue and Behrman look at each other without speaking when they got back to the girls' room?
8. What did the girls see next morning?
9. What happened when Johnsy saw the lonely leaf hanging bravely from its branch against the brick wall?
10. Why did Sue stress the fact that Mr. Behrman didn't suffer long?
11. Who was the first to guess what had happened that night? Why couldn't the janitor or the doctor imagine where Mr. Behrman had been on such a terrible night? When do you think Sue guessed what Mr. Behrman had done?

12. Why did Sue ask Johnsy, “Didn’t you wonder why it never moved when the wind blew”?
13. Why is the story called “The Last Leaf”? What other name could be given to the story?

6. Make up 5 more questions on the text, using the vocabulary of the lesson.

7. Retell the text: a) without any details;

b) as Sue (Johnsy, the doctor, the janitor).

REVISION

1. Complete the text by adding *a/an* or *the* where necessary.

Mark Twain

___ great U.S. author Mark Twain wrote stories of youthful adventures that are treasured by readers around ___ world. He created such memorable characters as Tom Sawyer and Huck Finn.

Mark Twain's real name was Samuel Langhorne Clemens. Mark Twain was ___ name he used as ___ writer. He was born on November 30, 1835, in ___ small town of ___ Florida, Missouri. When he was 4 years old, his family moved to ___ town on ___ banks of ___ Mississippi River. There Twain grew up, watching river boats, seeing ___ people who passed through, fishing, and roaming ___ nearby woods. His childhood experiences became ___ basis for many of his stories.

His father, John Marshall Clemens, ran a local store, practiced law, and entered community politics. Though hard-working, he had trouble providing for his wife and children. After ___ school and on ___ weekends Twain worked as ___ delivery boy, grocery clerk, and blacksmith's assistant. In 1847 Twain's father died. To learn a trade, Twain worked with ___ local printer.

When his brother started a newspaper, Twain took a job there. He later worked for publications in ___ New York City and Philadelphia. But by 1857, he

was back on __ Mississippi, training to become __ riverboat pilot. Twain says his years working on the river were __ most carefree of his life.

When __ American Civil War began in 1861, boat traffic along __ Mississippi stopped, so Twain traveled west. He became a reporter for a newspaper in __ mining town in Nevada territory.

Twain then moved to __ California, where his writing was encouraged by other authors. In 1865 he published "The Celebrated Jumping Frog of Calaveras County". __ story was reprinted in newspapers around __ country and made Twain famous.

Twain eventually settled in __ East, where he married and raised his family. Hartford, Connecticut, was his home for 20 years. He spent his time writing and speaking to groups. He is __ best known for his novel *The Adventures of Huckleberry Finn*. First published in 1884, it tells __ story of a boy's adventures as he floats down __ Mississippi River on a raft. Twain's earlier novel, *The Adventures of Tom Sawyer* (1876) was also written about a boy's journey along __ big river. __ events and characters in that book closely follow __ author's early life.

Twain died in Redding, Connecticut, on April 21, 1910. He is remembered as a wise observer of life, and his writings remain popular today.

2. Match these titles (a-j) to the genres (1-10).

- | | |
|-----------------------|--|
| 1. epic | a. The Hound of the Baskervilles by Arthur Conan Doyle |
| 2. a detective novel | b. The Time Machine by Herbert George Wells |
| 3. a fairy tale | c. Rob Roy by Walter Scott |
| 4. an adventure novel | d. The Importance of Being Earnest by Oscar Wilde |
| 5. a comedy | e. Macbeth by William Shakespeare |
| 6. a historical novel | f. The Odyssey of Capitan Blood by Rafael Sabatini |
| 7. fantasy | g. Animal Farm: A Fairy Story by George Orwell |
| 8. science fiction | h. The Lord of the Rings by John Ronald Reuel Tolkien |
| 9. a thriller | i. The Song of Beowulf |
| 10. a tragedy | j. Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson |

LESSON TWO

Text: The Man with the Scar (by W.S. Maugham)

Grammar: Comparisons; Past Simple, Past Continuous, Past Perfect, Past Perfect Continuous; Prepositions

GRAMMAR

1. Complete the following sentences using Past Simple or Past Continuous.

1. When her husband (arrive) home, Anne (watch) television.
2. I (prepare) dinner when the telephone (ring).
3. What (you do) when the postman (arrive)?
4. Julie (learn) to drive when she (work) in London.
5. I (start) to play golf five years ago.
6. The great composer Mozart (die) at the age of 35.
7. When he was young, Tom (ride) a bicycle to school.
8. What (you see) while you (wait) for the bus?
9. Where (you go) when your car (break) down?
10. Last night the concert (finish) at midnight.

2. Complete the following sentences using Past Simple, Past Continuous, Past Perfect or Past Perfect Continuous.

1. Julie didn't watch the film because she (see) it before.
2. Caroline was tired when she left the office because she (work) all day.
3. When their mother arrived home, the children (finish) their homework.
4. I (have) a bath when I suddenly had a great idea.
5. By the time we got to the cinema the film (start), so we missed the first five minutes.
6. When I rang the bell there was no answer. The neighbour told me that they (go out) about half an hour ago.
7. She told me she (buy) a new car.
8. When we arrived back in Russia, they (lose) our luggage.

9. What (you do) when I phoned yesterday?
10. They (eat) all the chocolate cake by the time Michael got to the party.
11. Jerry (be unemployed) for five months when he (manage) to get hired as a driver at a small factory.
12. The travellers (walk) through the forest for several hours when they (discover) that they (lose) their way.
13. Last Sunday my friend and I decided to go fishing. When I got to my friend's place at four in the morning, he (look) cross and (say) he (wait) for me for half an hour.
14. I (write) letters all day yesterday.
15. I don't feel like going out now because I (to work) in the garden for over an hour before you (to come).

3. Translate into English:

1. Я почти два часа искал свой учебник, когда вы позвонили и сказали, что обнаружили мой учебник в своем портфеле. 2. Когда профессор Джонсон впервые поднял этот вопрос? 3. К тому времени, когда мы, наконец, добрались до леса, дождь прекратился, и снова ярко светило солнце. 4. Мы наблюдали за самолетом, пока он не скрылся из виду. 5. Он начал изучать английский язык год назад. 6. Когда мы вошли, фильм уже начался. 7. Мы приехали в Москву, когда мне было десять лет. До этого наша семья жила в небольшой деревне на севере нашей страны. 8. Как только кончился дождь, мы пошли на реку. 9. Мой друг был очень бледен, когда я его встретил. Я понял, что с ним что-то случилось. 10. Какой иностранный язык вы изучали, до того как поступили в институт иностранных языков? 11. Я никого не знал в этом городе, когда Петр познакомил меня со своими друзьями. 12. Когда мой друг ушел, я вспомнил, что забыл вернуть ему книгу. 13. На каком заводе вы работали, прежде чем поступили в наш институт? 14. Это трудное правило. Я понял его только тогда, когда прочитал его несколько раз. 15. К восьми часам Ричард закончил работу. Он вышел на улицу. Дождь пре-

кратился, было довольно прохладно. Когда он шел по улице, он увидел знакомого, которого давно не встречал. Тот не узнал его, так как со времени их последней встречи прошло много лет. Ричарду не хотелось его окликать, и он продолжал свой путь (продолжал идти).

4. Complete the sentences below with the correct form of the adjective.

1. The weather is not good today – it's raining. I hope the weather will be (good) next week.
2. People say that Chinese is (difficult) to learn than English.
3. The Alps are very high. They are (high) mountains in Europe.
4. People are not friendly in big cities. They are usually (friendly) in small towns.
5. An ocean is (large) a sea.
6. She's beautiful I agree, but her mother is (beautiful).
7. Moscow is a long way away but Ulan Batur is even (far).
8. American Beauty was (good) film that year.
9. Texas is big but Alaska is (big).
10. David's kitchen is very dirty. Mine is much (clean).
11. That film was terrible. In fact, it's (bad) film I've ever seen.
12. Riding a motorbike is (dangerous) than driving a car.
13. Rolls Royce make some of (expensive) cars in the world.
14. If you buy (cheap), you won't get the best.

THE MAN WITH THE SCAR

William Somerset Maugham was born in 1874. After graduating from Heidelberg University he worked at a hospital, but the success of his first novel “Liza of Lambeth” (1897) encouraged him to give up medicine and become a professional writer. Somerset Maugham is the author of several well-known novels and plays, and a lot of short stories.

How do you think the man in the story got the scar? Read the story.

It was on account of the scar that I first noticed him, for it ran, broad and red, from his temple to his chin. This scar spoke of a terrible wound and I wondered whether it had been caused by a saber or a fragment of shell. It was unexpected on that round, fat and good-humoured face. He had small features and his face went oddly with his large and fat body. He was a powerful man of more than common height. I never saw him in anything, but a very shabby grey suit, a khaki shirt and an old sombrero. He was far from clean. He used to come into the Palace Hotel at Guatemala City every day at cocktail time and tried to sell lottery tickets. I never saw anyone buy, but now and then I saw him offered a drink. He never refused it. He walked among the tables, pausing at each table, with a little smile offered the lottery tickets and when no notice was taken of him with the same smile passed on. I think he was the most part a little drunk.

I was standing at the bar one evening with an acquaintance when the man with the scar came up. I shook my head as for the twentieth time since my arrival he held out his lottery tickets to me. But my companion greeted him, kindly.

“How is life, general?”

“Not so bad. Business is not too good, but it might be worse”.

“What will you have, general?”

“A brandy.”

He drank it and put the glass back on the bar. He nodded to my acquaintance.

“Thank you.”

Then he turned away and offered his tickets to the men who were standing next to us.

“Who is your friend?” I asked. “That’s a terrific scar on his face.”

“It doesn’t add to his beauty, does it? He’s an exile from Nicaragua. He’s a ruffian of course and a bandit, but not a bad fellow. I give him a few pesos now and then. He took part in a rebellion and was general of the rebellious troops. *If his ammunition hadn’t given out he’d have upset the government and would be minister of war* now instead of selling lottery tickets in Guatemala. They captured him together with his staff, and tried him by court-martial. Such things are usually

done without delay in these countries, you know, and he was sentenced to be shot at dawn. I think he knew *what was coming to him* when he was caught. He spent the night in jail and he and the others, there were five of them altogether, passed the time playing poker. They used matches for chips. He told me he'd never had luck in his life: he lost and lost all the time. When the day broke and the soldiers came into the cell to fetch them for execution he had lost more matches than a man could use in a life-time."

"They were led into the courtyard of the jail and placed against a wall, the five of them side by side with the firing squad facing them. There was a pause and our friend asked the officer commanding the squad *what the devil they were keeping him waiting for*. The officer said that the general commanding the troops wished to attend the execution and they awaited his arrival."

"Then I have time to smoke another cigarette," said our friend.

"But he had hardly lit it when the general came into the courtyard. The usual formalities were performed and the general asked the condemned men whether there was anything they wished before the execution took place. Four of the five shook their heads, but our friend spoke."

"Yes, I should like to say good-bye to my wife."

"Good," said the general, "I have no objection to that. Where is she?"

"She is waiting at the prison door."

"Then it will not cause a delay of more than five minutes."

"*Hardly that*, Senor General."

"*Have him placed on one side*."

"Two soldiers advanced and between them the condemned rebel walked to the spot indicated. The officer in command of the firing squad on a nod from the general gave an order and the four men fell. They fell strangely, not together, but one after the other, with movements that were almost grotesque, as though they were puppets in a toy theatre. The officer went up to them and into one who was still alive emptied his revolver. Our friend finished his cigarette."

“There was a little stir at the gateway. A woman came into the courtyard, with quick steps, and then, her hand on her heart, stopped suddenly. She gave a cry and with outstretched arms ran forward.”

“*Caramba*,” said the general.

“She was in black, with a veil over her hair, and her face was dead white. She was hardly more than a girl, a slim creature, with little regular features and enormous eyes. Her loveliness was such that as she ran, her mouth slightly open and the agony on her beautiful face, even the indifferent soldiers who looked at her *gave a gasp of surprise*.”

“The rebel advanced a step or two to meet her. She threw herself into his arms and with a cry of passion: “soul of my heart”, he pressed his lips to hers. And at the same moment he drew a knife from his ragged shirt – I haven’t a notion how he had managed to keep it – and stabbed her in the neck. The blood spurted from the cut vein and dyed his shirt. Then he threw his arms round her and once more pressed his lips to hers.”

“It happened so quickly that many didn’t know what had occurred, but the others gave a cry of horror; they sprang forward and seized him. They laid the girl on the ground and stood round watching her. The rebel knew where he was striking and it was impossible to stop the blood. In a moment the officer who had been kneeling by her side rose.”

“She’s dead,” he whispered.

The rebel crossed himself.

“Why did you do it?” asked the general.

“I loved her.”

“A sort of sigh passed through those men crowded together and they looked with strange faces at the murderer. The general stared at him for a while in silence.”

“It was a noble gesture,” he said at last, “I cannot execute this man. Take my car and drive him to the frontier. I honour you, Senor, as one brave man must honour another.”

“And between the two soldiers without a word the rebel marched to the waiting car.”

My friend stopped and for a little while I was silent. I must explain that he was a Guatemaltecan and spoke to me in Spanish.

I have translated what he told me as well as I could, but I have made no attempt to change his rather high-flown language. To tell the truth I think it suits the story.

“But how then did he get the scar?” I asked at last.

“Oh, that was due to a bottle that burst when he was opening it. A bottle of ginger ale.”

“I never liked it,” said I.

NOTES

1. It was on account of the scar that I first noticed him – *Из-за шрама я и заметил его впервые.*
2. His face went oddly – *Лицо его странно не соответствовало*
3. I saw him offered a drink – *Я видел, как ему предлагали выпить.*
4. If his ammunition hadn't given out he'd have upset the government and would be minister of war – *Если бы у него не кончились патроны, он бы сверг правительство и был бы военным министром.*
5. What was coming to him – *Что его ждет*
6. What the devil they were keeping him waiting for – *Какого дьявола его заставляют ждать.*
7. Hardly that – *зд. Даже меньше.*
8. Have him placed on one side – *Отведите его в сторону.*
9. Caramba – *исп. Черт возьми.*
10. Gave a gasp of surprise – *Ахнули от удивления.*

VOCABULARY

1. Practise the pronunciation of the words from the story. When in doubt refer to the transcription below.

Sabre, height, sombrero, Guatemala, exile, Nicaragua, ruffian, rebellion, rebel (n), rebel (v), court-martial, squad, condemned, grotesque, ragged, kneel, sigh, noble, frontier, jail, execution.

/ˈseɪbə/, /haɪt/, /sɒmˈbrɛərəʊ/, /ˌgwætɪˈma:lə/, /ˈeksail/, /ˌnɪkəˈræjuə/ /ˈrʌfjən/, /rɪˈbeɪljən/, /ˈrebl/, /rɪˈbel/, /kɔ:tˈma:fəl/, /skwɒd/, /kənˈdemd/, /grəʊˈtesk/, /ˈræɡɪd/, /nɪ:l /, /saɪ/, /ˈnəʊbl/, /ˈfrʌntjə/, /dʒeɪl/, /ˌeksɪˈkju:ʃ(ə)n/.

2. Find English equivalents of the following:

Шрам от виска до подбородка, добродушное лицо, довольно грязный, время от времени, знакомый, протянуть билет кому-либо, судить военным судом, быть приговоренным к расстрелу, проводить время, не везти (об удаче), заставлять кого-либо ждать, присутствовать на казни, выполнять формальности, правильные черты лица, наносить удар ножом, высокопарный язык, из-за чего-либо.

3. Use one of the words or word combinations from the list in an appropriate form to fill each gap.

now and then, without delay, a frontier, good-humoured, next to, due to, far from, an acquaintance, regular, to attend

1. It was unexpected on that round, fat and _____ face.
2. He was _____ clean.
3. _____ I saw him offered a drink.
4. I was standing at the bar one evening with _____
5. Then he turned away and offered his tickets to the men who were standing _____ us.
6. Such things are usually done _____ in these countries, you know.
7. The general commanding the troops wished to _____ the execution.
8. She was a slim creature, with little _____ features and enormous eyes.
9. Take my car and drive him to the _____
10. Oh? That was _____ a bottle that burst when he was opening it.

4. Answer the following questions:

1. Why did the author notice the man? What did the scar speak of?
2. What did the man with the scar look like? What was he like?
3. What did he use to do?
4. Who told the author the story of the man? How did he characterize him?
5. Where was the man with the scar from?
6. Why was he tried by court-martial? What was the sentence?
7. How did he spend the night before the execution?
8. How was the execution carried out? Why was there a pause?
9. What was the man's last wish? Why was it easy to fulfill?
10. What did his wife look like?
11. What happened when she threw herself into his arms? Why did the man with the scar stab her in the neck?
12. Why did the general say he couldn't execute the man? What did he order the soldiers to do?
13. Where did the man get the scar?

REVISION

1. Choose the correct preposition:

1. They plan to arrive in Paris *in/on/at* July 4th. 2. Don't forget to congratulate him *in/for/on* his birthday. 3. He took her *on/in/with* his arms and kissed her passionately. 4. The old fellow sat down *on/in/at* the roulette table and placed a few chips *on/to/into* number 25, red. 5. The girl was dressed *to/in/with* white *at/from/with* head *to/in/at* foot. 6. It was discovered that he didn't die *about/off/for* cancer. 7. We should invite Pete to the party. He's very good *in/on/at* telling jokes. 8. Look *on/at/to* the woman *on/in/to* the picture. Who is she? 9. It's no use taking him to the Louvre. He isn't interested *with/in/about* art. 10. I don't agree *with/on/of* you. *At/In/To* my opinion you're wrong. 11. John was late *for/to/at* the meeting as usual. That's typical *with/about/of* him. 12. I asked my

neighbour to look *of/after/about* my cat when I went to London. 13. Students often have a problem *of/on/with* English prepositions. 14. They apologized *before/to/at* the host *on/for/of* arriving late. 15. She wrote the text *on/at/in* Russian, then translated it *in/into/to* English.

2. Write the following dates.

9 мая 1945 г., 22 апреля 1979 г., 23 февраля 1921 г., 05.09.65 , 31 января 2000 г., 01.09.97 г., 20 /VI – 49 г., в 1869 г., в сентябре 1941 г., к ноябрю 2011 г., в 1901 г., 9/1 – 1905 г., в мае 1989 г.

3. Translate into English:

В октябре, зимой, с прошлого лета, к февралю, позавчера, со вчерашнего дня, через год, на две недели, с сентября по июнь, к четвергу, на прошлой неделе, к следующему году, с пятницы, до понедельника, в прошлом году, на этой неделе, до завтра, во вторник, следующим летом, в этом году.

4. Complete the biography with the correct prepositions:

Jane Austen

Through her portrayals __ ordinary people __ everyday life Jane Austen gave the genre of the novel its modern character. She began writing __ an early age. __ 15 she was writing plays and sketches __ the amusement of her family, and __ the time she was 21 she had begun to write novels that are among the finest __ English literature.

Jane Austen was born __ Dec. 16, 1775, in the parsonage of Steventon, a village __ Hampshire, England. She had six brothers and one sister. Her father, the Reverend George Austen, was a rector __ the village. Although she and her sister briefly attended several different schools, Jane was educated mainly __ her father, who taught his own children and several pupils who boarded __ the family.

Her father retired when Jane was 25. __ that time her brothers, two of whom later became admirals, had careers and families __ their own. Jane, her sister

Cassandra, and their parents went to live in Bath. After the father's death in 1805, the family lived temporarily in Southampton ___ finally settling in Chawton.

All of Jane Austen's novels are love stories. However, neither Jane nor her sister ever married. There are hints of two or three romances in Jane's life, but little is known ___ them, for Cassandra destroyed all letters of a personal nature ___ Jane's death. The brothers had large families, and Jane was a favorite ___ her nephews and nieces.

Jane Austen wrote two novels before she was 22. These she later revised and published as 'Sense and Sensibility' (1811) and 'Pride and Prejudice' (1813). She completed her third novel, 'Northanger Abbey', when she was 27 or 28, but it did not appear ___ print ___ after her death. She wrote three more novels ___ her late 30s: 'Mansfield Park' (1814), 'Emma' (1816), and 'Persuasion' (published together with 'Northanger Abbey' in 1818).

She wrote ___ the world she knew. Her novels portray the lives ___ the gentry and clergy of rural England, and they take place in the country villages and neighborhoods, with an occasional visit ___ Bath and London. Her world was small, but she saw it clearly and portrayed it ___ wit and detachment. She described her writing as "the little bit (two inches wide) of ivory on which I work with so fine a brush, as produces little effect after much labor."

She died ___ July 18, 1817, ___ a long illness. She spent the last weeks of her life in Winchester, near her physician, and is buried ___ the cathedral there.

LESSON THREE

Text: The Luncheon (by W.S. Maugham)

Grammar: Future Simple, Future Continuous, Future Perfect; Present Real Conditionals (type 1)

GRAMMAR

1. Complete the following sentences with Future Simple or Future Continuous.

1. I promise I (call) you as soon as I have any news.
2. Hopefully tomorrow, we (lie) on the beach all day.
3. Those bags look heavy. I (carry) one of them for you.
4. What (you, do) in a year from now?
5. I'm sure we (win) the match today.
6. The following week they (enjoy) the sun in the West Indies.
7. If we miss the bus, we (take) a taxi.
8. Next month I (buy) a DVD player.
9. There's no milk left! – Oh. I (get) some from the shop.
10. If you look at this map you (see) where the islands are.
11. In the future people (have) bigger heads.
12. Do you think we (finish) the report today?

2. Complete the following sentences with Future Continuous or Future Perfect.

1. There's no point going now. The bus (leave) by the time we get there.
2. Be prepared to stand up during the concert as they (take) all the seats by now.
3. This time tomorrow I (finish) all my exams.
4. At this rate, we (get) everything ready by six o'clock.
5. Mary always watches the news on TV from 8 to 8:30 pm. It's 8:15 now. If we call her now, she (watch).
6. I'm very tired today. I'm going to bed early. Please don't call me after 9 pm because I (sleep).

7. By January he (work) there for three years.
8. I have a very important English test tomorrow. I will study hard today and I'm sure before I go to bed I (learn) all the verb tenses.
9. She (clean) the house before Jack and Sally arrive.
10. John swims from 9 to 10 every morning. So at 9:30 tomorrow morning he (swim).

3. Complete the following sentences with the correct form of the verb:

a)

1. We (go) skiing if the weather's good.
2. If the bus (be) on time, I won't miss the football.
3. If you (do) your homework now, you'll be free tomorrow.
4. You'll find life much easier if you (smile) more often.
5. If it's hot, we (go) for a swim.
6. Do you think you'll see Mary when you (be) at work?
7. If she (keep) practising, she'll get better.
8. I (be) so happy if I pass the exam.
9. You'll be really tired tomorrow if you (go) to bed soon. (negative)
10. We will start the meeting as soon as everyone (arrive).
11. If you (need) any more help, just ask John.
12. If you haven't got enough money, you (be) able to go on holiday. (negative)
13. We'll miss the plane if you (hurry). (negative)
14. They will be having a party if they (pass) the exam.

b)

I am not sure what I am going to do when I (graduate), but I do know I want to travel. I am probably going to work at my father's restaurant for a few months during the summer. When I (have) enough money, I (go) to Europe to visit some friends I met while studying. I have always wanted to visit Europe. I especially want to visit Sweden. If I (get) to go to Sweden, I (stay) with my friend Gustav. His family has a house on an island in a lake near Stockholm. I am sure we

(spend) a few days on the island if weather conditions (allow). I am not sure what other countries I will visit. If it (be) not too expensive, I (spend) a couple of days in Paris sightseeing. If I (go) to Paris, I (climb) the Eiffel Tower, (take) a boat tour of the Seine, and (photograph) daily life in the Latin Quarter.

4. Translate the following sentences into English:

1. Мы поедем завтра за город, если погода будет хорошая. 2. Как только он вернется, я вам позвоню. 3. Если вы поедете на метро, вы будете здесь через 15 минут. 4. Ты простудишься, если не наденешь пальто сегодня. 5. Если она не будет работать больше, она не сдаст экзамен. 6. Я приглашу Джона на вечеринку, если увижу его. 7. Она купит тебе билет, если ты дашь ей денег. 8. Если она сдаст экзамены успешно, она пойдет в колледж в сентябре. 9. Если у меня будет достаточно времени, я навещу своих друзей в Москве. 10. Если он здесь сейчас, он переведет это письмо для нас. 11. Они расстроятся, если мы не придем. 12. Мы опоздаем на поезд, если останемся здесь еще на 5 минут.

THE LUNCHEON

W. Somerset Maugham wrote numerous short stories. Many appeared first in magazines and were later published in collections. Notable among these collections are “The Trembling of a Leaf”, published in 1921, and “First Person Singular” (1931). “The Complete Short Stories”, in three volumes, was published in 1951. The most famous of his short stories is probably “Rain” (1921).

In his short stories, as well as in his novels, Maugham explains his philosophy of life. The chief elements of his philosophy are the unpredictability of human actions and reactions and man's bondage to his emotions.

Luncheon is a formal lunch. What sort of luncheon do you think you are going to read about?

I caught sight of her at the play and in answer to her beckoning I went over during the interval and sat down beside her. It was long since I had last seen her

and *if someone had not mentioned her name I do not think I would have recognized her*. She addressed me brightly.

“Well, it’s many years since we first met. How time flies! We are not getting any younger. Do you remember the first time I saw you? You asked me to, luncheon.”

Did I remember?

It was twenty years ago and I was living in Paris. I had a tiny apartment in the *Latin Quarter* and I was earning barely enough money *to keep body and soul together*. She had read a book of mine and had written to me about it. I answered, thanking her, and presently I received from her another letter saying that she was passing through Paris and would like to have a chat with me; but her time was limited and the only free moment she had was on the following Thursday. She asked me if I would give her a little luncheon at Foyot’s. Foyot’s is a restaurant at which the French senators eat and it was so *far beyond my means* that I had never even thought of going there. But I was flattered and I was too young to say no to a woman. I had eighty francs to live on till the end of the month and a modest luncheon should not cost more than fifteen. *If I cut out coffee* for the next two weeks I could manage well enough.

I answered that I would meet her at Foyot’s on Thursday at half past twelve.

She was not so young as I expected and in appearance imposing rather than attractive. She was in fact a woman of forty, and she gave me the impression of having more teeth, white and large and even, than were necessary for any practical purpose. She was talkative, but since she seemed inclined to talk about me I was prepared to be an attentive listener. I was startled when the menu was brought, for the prices were a great deal higher than I had expected. But she reassured me.

“I never eat anything for luncheon,” she said.

“*Oh, don’t say that*” I answered generously.

“I never eat more than one thing. I think people eat too much nowadays. A little fish, perhaps. I wonder if they have any salmon.”

Well, it was early in the year for salmon and it was not on the menu, but I asked the waiter if there was any. Yes, they had a beautiful salmon, it was the first

they had had. I ordered it for my guest. The waiter asked her if she would have something while it was being cooked.

“No,” she answered, “I never eat more than one thing. *Unless you had a little caviare.* I never mind caviare.”

My heart sank a little. I knew I could not afford caviare, but I could not tell her that. I told the waiter by all means to bring caviare. For myself I choose the cheapest dish on the menu and that was a mutton chop.

“I think you’re unwise to eat meat,” she said. “I don’t know how you can expect to work after eating heavy things like chops. I never overload my stomach.”

Then came the question of drink.

“I never drink anything for luncheon,” she said.

“Neither do I”, I answered promptly.

“Except white wine,” she went on as though I had not spoken. “These French white wines are so light. They are wonderful for the digestion.”

“What would you like?” I asked her.

“My doctor *won’t let me drink anything but champagne.*” I think I turned a little pale. I ordered half a bottle. I mentioned casually that my doctor had absolutely forbidden me to drink champagne.

“What are you going to drink, then?”

“Water.”

She ate the caviare and she ate the salmon. She talked gaily of art and literature and music. But *I wondered what the bill would come to.* When my mutton chop arrived she said:

“I see that you’re in the habit of eating a heavy luncheon. I’m sure it’s a mistake. Why don’t you follow my example and just eat one thing? I’m sure you’d feel much better then.”

“I am only going to eat one thing,” I said, as the waiter came again with the menu.

She waved him aside with a light gesture.

“No, no, I never eat anything for luncheon. *Just a bite*, I never want more than that. I can’t eat anything more unless they had some of those giant asparagus. *I should be sorry* to leave Paris without having some of them.’

My heart sank. I had seen them in the shops and I knew that they were horribly expensive. My mouth had often watered at the sight of them.

“Madame wants to know if you have any of those giant asparagus,” I asked the waiter.

I hoped he would say no. A happy smile spread over his broad face, and he assured me that they had some so large, so splendid, so tender, that it was a marvel.

“I’m not in the least hungry,” my guest sighed, “but if you insist I don’t mind having some asparagus.”

I ordered them.

“Aren’t you going to have any?”

“No, I never eat asparagus.”

“I know there are people who don’t like them.”

We waited for the asparagus to be cooked. Panic seized me. It was not a question now how much money *I should have left* for the rest of the month, but whether I had enough to pay the bill. It would be terrible to find myself ten francs short and be obliged to borrow from my guest. *I could not bring myself to do that.* I knew exactly how much money I had and if the bill came to more I made up my mind that I would put my hand in my pocket and with a dramatic cry start up and say my money had been stolen. If she had not money enough to pay the bill then the only thing to do would be to leave my watch and say I would come back and pay later.

The asparagus appeared. They were enormous and appetizing. The smell of the melted butter tickled my nostrils. I watched the woman send them down her throat and in my polite way I talked on the condition of the drama in the Balkans. At last she finished.

“Coffee?” I said.

“Yes, just an ice-cream and coffee,” she answered.

It was all the same to me now, so I ordered coffee for myself and an ice-cream and coffee for her.

“You know, there’s one thing I thoroughly believe in,” she said, as she ate the ice-cream. “One should always get up from a meal feeling one could eat a little more.”

“Are you still hungry?” I asked faintly.

“Oh, no, I’m not hungry; you see, I don’t eat luncheon. I have a cup of coffee in the morning and then dinner, but I never eat more than one thing for luncheon. I was speaking for you.”

“Oh, I see!”

Then a terrible thing happened. While we were waiting for the coffee, *the head waiter*, with a smile on his false face, came up to us bearing a large basket full of huge peaches. Peaches were not in season then. *Lord knew* what they cost. I knew too – a little later, for my guest, going on with her conversation, absent-mindedly took one.

“You see, you’ve filled your stomach with a lot of meat and you can’t eat any more. But I’ve just had a snack and I shall enjoy a peach.”

The bill came and when I paid it I found that I had only enough for a quite inadequate tip. Her eyes rested for a moment on the three francs I left for the waiter and I knew that *she thought me mean*. But when I walked out of the restaurant I had the whole month before me and not a penny in my pocket.

“Follow my example,” she said as we shook hands, “and never eat more than one thing for luncheon.”

“I’ll do better than that,” I answered. “I’ll eat nothing for dinner tonight.”

“Humorist!” she cried gaily, jumping into a cab. “You’re quite a humorist!”

But I have had my revenge at last. Today she weighs *twenty-one stone*.

NOTES

1. If someone had not mentioned her name I do not think I would have recognized her – *Если бы кто-то не упомянул ее имени, не думаю, что я бы ее узнал*
2. The Latin Quarter – *Латинский квартал (район в Париже, где обычно живут студенты, немущие художники, писатели).*
3. To keep body and soul together – *Еле-еле сводить концы с концами*
4. Far beyond my means – *совсем не по карману*
5. If I cut out coffee – *если я воздержусь от кофе*
6. She seemed inclined – *она, по-видимому, была склонна*
7. Oh, don't say that! – *зд. Что вы!*
8. Unless you had a little caviar – *разве что немного икры, если у вас найдется*
9. Won't let me drink anything but – *не разрешает мне пить ничего, кроме*
10. I wondered what the bill would come to – *я думал о том, сколько нужно будет платить по счету*
11. Just a bite – *только легкая закуска*
12. I should be sorry – *мне было бы жаль*
13. We waited for the asparagus to be cooked – *мы ждали, пока сварят спаржу*
14. How much money I should have left – *сколько у меня останется денег*
15. It would be terrible to find myself ten francs short – *было бы ужасно обнаружить, что у меня не хватает десяти франков*
16. I could not bring myself to do that – *этого я не был в силах сделать*
17. The head waiter – *старший официант*
18. Lord knew – *(один только) Бог знает*
19. She thought me mean – *она сочла меня скрягой*
20. 21 stone = 133,3 kg. (stone английская мера веса = 6,33 кг).

VOCABULARY

1. Practice the pronunciation of the words from the story. When in doubt refer to the transcription below.

Latin Quarter, restaurant, senator, menu, reassure, salmon, caviare, digestion, champagne, giant, asparagus, drama, Balkans, stomach, thoroughly, inadequate, revenge, weigh.

/ˈlætɪn ˈkwɔ:tə/, /ˈrestərɔ:ŋ/, /ˈsenətə/, /ˈmenju:/, /ˌrɪəˈʃuə/, /ˈsæməŋ/, /ˈkæviə:/, /daɪˈdʒestʃən/, /ʃæmˈpeɪn/, /ˈdʒaɪənt/, /əsˈpærəgəs/, /ˈdrɑ:mə/, /ˈbɔ:lkənz/, /ˈstʌmək/, /ˈθɹɛvɪʃ/, /ɪˈnædɪkwət/, /rɪˈvendʒ/, /weɪ/.

2. Find English equivalents of the following:

Заметить кого-либо, рядом с чем-либо; как летит время!; сводить концы с концами; справиться с чем-либо; быть пораженным; разуверять; великодушно; в меню; перегружать (желудок); пищеварение; сердце упало; ничего не иметь против; у меня слюнки текли; не могу позволить себе; ничуть; занимать у кого-либо; мне было все равно; перекусить; счет; чаевые; следовать чьему-либо примеру; отомстить; весить.

3. Fill each gap with a word or word combination from the list in an appropriate form.

couldn't afford, to water, on the menu, digestion, a tip, time flies, to overload, to have one's revenge

1. It's many years since we first met. How _____!
2. For myself I chose the cheapest dish _____.
3. "I never _____ my stomach," she said.
4. These French wines are wonderful for _____.
5. My heart sank. I knew I _____ caviare.
6. I had seen asparagus in the shops, my mouth often _____ at the sight of them.
7. When I paid the bill I had only enough for quite an inadequate _____.
8. But I _____. Today she weighs twenty-one stone.

4. Answer the following questions:

1. Where did the author catch sight of the woman? Why wouldn't he have recognized her if somebody hadn't mentioned her name?
2. Did he remember where he had first met her? Where was he living at that time?
How much was he earning?
3. Why did she write to him? Where would she like him to give her a little luncheon? Why had he never thought of going to Foyot's?
5. Why did he agree to meet her at Foyot's?
6. What did she look like? What was unusual about her appearance?
7. Why was the author prepared to be an attentive listener?
8. Why was he startled when the menu was brought? How did she reassure him?
9. What did she repeatedly say throughout the luncheon?
10. What did she order first? Why did his heart sink?
11. What did he order for himself? What did she say about his choice?
12. What was she going to drink?
13. What did she talk about while she ate the salmon and the caviare?
14. Why did she say she wanted to have asparagus? Why did the author say he never ate asparagus?
15. Why did panic seize him? What did he decide to do if he didn't have enough money to pay the bill?
16. What terrible thing happened while they were waiting for the coffee?
17. What did she say she believed in?
18. Could he pay the bill? Why did he think she thought him mean?
19. Why did she say he was a humorist? Was he?
20. Has he had his revenge at last? What sort of revenge is it?

5. Act out the scene of the luncheon.

6. Act out inner monologue of the author during the luncheon.

REVISION

1. Fill each gap with the appropriate question tag.

1. Luciano Pavarotti is a great singer, ____? 2. You're Australian, ____? 3. It isn't very cold today, ____? 4. He believes you, ____? 5. Ms. Patton assigns a lot of homework, ____? 6. The boy didn't know the lesson, ____? 7. I didn't bring enough money, ____? 8. You aren't English, ____? 9. The children won't want to go to bed early, ____? 10. You'll be there, ____? 11. You have already seen Braveheart, ____? 12. David won't come, ____? 13. The movie received several Oscars ____? 14. Bob's got two cats, ____? 15. You can speak English well, ____? 16. We can't keep our dog in the hotel room, ____? 17. You and I are going to the party, ____? 18. Let's go out, ____? 19. Basketball players don't have small feet, ____? 20. You can't answer all the questions, ____? 21. The teacher should explain the lesson, ____?

2. Read the following terms. How can you classify them?

Act, allegory, association, autobiography, biography, blank verse, character, comedy, detective story, dialogue, epic, fable, fairy tale, farce, fiction, foreword, free verse, impressionism, interior monologue, limerick, lyric, metaphor, metre, modernism, monologue, myth, nonsense verse, novel, onomatopoeia, personification, plot, postmodernism, pseudonym, pun, realism, rhyme, rhythm, romanticism, satire, scene, short story, sketch, sonnet, stage directions, stanza, story, style, surrealism, suspense, symbol, symbolism, tale, theme, thriller, tragedy, understatement, verse.

3. Using a dictionary make up a crossword of 6-7 words.

Example: t r a g e d y

p

i

c

A c r o s s: 1. A dramatic composition in which the characters are made to face a succession of unhappy events ending in a final catastrophe.

D o w n: 1. A poem describing the struggle and movements of peoples and celebrating the achievements of heroes, gods or demigods.

LESSON FOUR

Text: A Friend in Need (by W. Somerset Maugham)

Grammar: The Passive

GRAMMAR

1. Translate into Russian, paying attention to the form of the predicate.

1. New underground lines *are being built* in Moscow. 2. When I went to Leningrad in 1957, the first underground line *was still being built*. 3. Are they ready with the parcel? No, it's still *being packed*. 4. Listen carefully, a new grammar rule *is being explained*. 5. Mr. Packard is at the hospital now. His son *is being operated on*. 6. I think Peter is angry because he *has never been laughed at* before. 7. Which grammar rules *were explained* at the last lesson? 8. By the time Peter joined the group, the grammar rules for the first lesson *had already been explained*. 9. Which rule *was being explained* when you came into the classroom? 10. "I won't be able to get the material ready by 12 o'clock. I don't think the articles *will be translated* by then," said the secretary. 11. A new building *will soon be built* for the picture gallery.

2. Translate into Russian, paying attention to the preposition.

1. My watch is fast, it cannot be relied *upon*. 2. Why was he laughed *at*? 3. He is always listened *to* with great interest. 4. I have never been spoken *to* like that before. 5. She is very well spoken *of*. 6. The doctor who was immediately sent *for* said that the sick men must be taken to the hospital. 7. Yesterday I saw the film which is so much spoken *about*. 8. His warning was not taken notice *of*. 9. I should like to read the article referred *to* by the professor. 10. When was he sent *for*? 11. This subject will be dealt *with* in the next chapter. 12. He promised that the matter would be looked *into*. 13. As an agreement had not been arrived *at*, the dispute was decided by arbitration. 14. The goods were disposed *of* by auction. 15. We cannot change the terms of payments which were agreed *upon* during the negotiations.

3. Change the sentences from the active to the passive.

1. Active: They take the child to school by car.
Passive: The child ...
2. Active: The reporter is announcing the results on the radio right now.
Passive: The results ...
3. Active: The ambulance will take the patient to the nearest hospital.
Passive: The patient ...
4. Active: They publish The Times newspaper in London.
Passive: The Times newspaper ...
5. Active: They grow coffee in Kenya.
Passive: Coffee ...
6. Active: They didn't punish him for what he did.
Passive: He ...
7. Active: They haven't cleaned the kitchen yet.
Passive: The kitchen ...
8. Active: They are destroying the forests in Indonesia.
Passive: The forests ...
9. Active: The teacher had announced the results to the students.
Passive: The results ...

4. Put the verbs in brackets into correct voice and tense-forms.

1. Don't enter the room! A student (to examine) there.
2. The event (to report) by the newspapers before they arrived home.
3. After the accident he (to take) immediately home.
4. The letter (to type) by the typist when I came in.
5. I am sure that his work (to complete) by the end of the month.
6. Some new magazines just (to bring). Would you like to look them through?
7. The exercises usually (to correct) by the teacher at home.
8. I can't show you my written work as it (not to return) by my teacher.
9. Many new houses (to build) in our town lately.

10. They will pay the money as soon as the goods (to deliver).
11. This important question (to discuss) at the conference now.
12. This bridge (to build) in 1945.
13. Important scientific work (to carry on) by that institute.
14. All the students (to examine) by five o'clock.
15. The documents not (to sign) yet by the manager. They (to check) now.
16. She (to frighten) by a loud noise in the street.

5. Translate into English

1. Исследовательская работа ведется во всех институтах нашей страны.
2. Русский Музей в Санкт-Петербурге, который был поврежден во время войны, был полностью восстановлен.
3. Мне говорили вчера, что его пригласили работать в крупную международную компанию.
4. Соглашение было достигнуто после долгих переговоров.
5. На эти сведения можно положиться.
6. Я посмотрел только часть статей, остальные еще печатаются сейчас.
7. Как только весь нужный материал будет готов, его принесут вам.
8. В нашей стране много внимания уделяется спорту.
9. Ваши экзаменационные работы сейчас проверяются, поэтому я не могу еще сказать вам, как вы их написали.
10. Когда было построено новое здание Московского университета?
11. Разве ты не понимаешь правило, которое нам только что объяснили?
12. Если он не придет, этот вопрос не будут обсуждать.
13. Узнай, пожалуйста, куплены ли уже билеты в театр.
14. Не беспокойтесь. Все будет сделано вовремя.
15. После того как комнаты были заказаны, мы отправились осматривать город.
16. За последнее время нашими учеными сделано много важных открытий.

A FRIEND IN NEED

The title of the story you are going to read is the beginning of the proverb “A friend in need is a friend indeed”. Why do you think the author doesn’t give the end of the proverb?

For thirty years now I have been studying my fellow-men. I do not know very much about them. I suppose *it is on the face that for the most part we judge* the persons we meet. We draw our conclusions from the shape of the jaw, the look in the eyes, the shape of the mouth. I shrug my shoulders when people tell me that their first impressions of a person are always right. *For my own part* I find that the longer I know people the more they puzzle me: my older friends are just those of whom I can say that I don't know anything about them.

These thoughts have occurred to me because I read in this morning's paper that Edward Hyde Burton had died at Kobe. He was a merchant and he had been in Japan for many years. I knew him very little, but he interested me because once he gave me a great surprise. *If I had not heard* the story from his own lips *I should never have believed* that he was capable of such an action. It was the more startling because both his manner gave the impression of a very different man. He was a tiny little fellow, very slender, with white hair, a red face much wrinkled, and blue eyes. I suppose he was about sixty when I knew him. He was always neatly and quietly dressed in accordance with his age and station.

Though his offices were in Kobe Burton often came down to Yokohama. *I happened* on one occasion *to be spending* a few days there, waiting for a ship, and I was introduced to him at the British Club. We played bridge together. *He played a good game and a generous one.* He did not talk very much, either then or later when we were having drinks, but what he said was sensible. He had a quiet, dry humor. *He seemed to be popular* at the club and afterwards, when he had gone, they described him as one of the best. It happened that we were both staying at the Grand Hotel and next day he asked me to dine with him. I met his wife, fat, elderly and smiling, and his two daughters. It was evidently a united and loving family. I think the chief thing that struck me about Burton was his kindliness. There was something very pleasing in his mild blue eyes. His voice was gentle: you could not imagine that he could raise it in anger; his smile was kind. Here was a man who attracted you because you felt in him a real love for his fellows. He had charm. But there was nothing sentimental about him: he liked his game of

cards, his cocktail, he could tell a good and spicy story, and in his youth *he had been something of an athlete*. He was a rich man and he had made every penny himself. I suppose one thing that made you like him was that he was so small and frail; he aroused your instincts of protection. You felt that he would not hurt a fly.

One afternoon I was sitting in the lounge of the Grand Hotel. From the windows you had an excellent view of the harbour with its crowded traffic. There were great liners; merchant ships of all nations, junks and boats sailing in and out. It was a busy scene and yet, I do not know why, restful to the spirit.

Burton came into the lounge presently and caught sight of me. He seated himself in the chair next to mine.

“What do you say to a little drink?”

He clapped his hands for a boy and ordered two drinks. As the boy brought them a man passed along the street outside and seeing me waved his hand.

“Do you know Turner?” said Burton as I nodded a greeting.

“I’ve met him at the club. I’m told he’s a remittance man.”

“Yes, I believe he is. We have a good many here.”

“He plays bridge well.”

“They generally do. There was a fellow here last year, a namesake of mine, who was the best bridge player I ever met. I suppose you never came across him in London. Lenny Burton he called himself.”

“*No. I don’t believe I remember the name.*”

“He was quite a remarkable player. *He seemed to have an instinct about the cards.* It was uncanny. I used to play with him a lot. He was in Kobe for some time.”

Burton sipped his gin.

“It’s rather a funny story,” he said. “He wasn’t a bad chap. I liked him. He was always well-dressed and was handsome in a way, with curly hair and pink-and- white cheeks. *Women thought a lot of him.* There was no harm in him, you know, he was only wild. Of course he drank too much. Fellows like him always do. A bit of money used to come in for him once a quarter and he made a bit more by card- playing. He won a good deal of mine, I know that.”

Burton gave a kindly little chuckle.

“I suppose that is why he came to me when he *went broke*, that and the fact that he was a namesake of mine. He came to see me in my office one day and asked me for a job. I was rather surprised. He told me that there was no more money coming from home and he wanted to work. I asked him how old he was.

“Thirty five,” he said.

“And what have you been doing before?” I asked him.

“Well, *nothing very much*,” he said.

“I couldn’t help laughing.”

“I’m afraid I can’t do anything for you just now,” I said. “Come back and see me in another thirty-five years, and I’ll see what I can do.”

“He didn’t move. He went rather pale. He hesitated for a moment and then he told me that he had had luck at cards for some time. He hadn’t a penny. He’d pawned everything he had. He couldn’t pay his hotel bill and *they wouldn’t give him any more credit. He was down and out*. If he couldn’t get a job he’d have to commit suicide.”

“I looked at him for a bit. I could see now that he was *all to pieces*. He’d been drinking more than usual and he looked fifty.”

“Well, isn’t there anything you can do except playing cards?” I asked him.

“I can swim,” he said.

“Swim!”

“I could hardly believe my ears; it seemed such a silly answer.”

“I swam for my university.”

“I was a pretty good swimmer myself when I was a young man,” I said.

“Suddenly I had an idea.”

Pausing in his story, Burton turned to me.

“Do you know Kobe?” he asked.

“No,” I said, “I passed through it once, but I only spent a night there.”

“Then you don’t know the Shioya Club. When I was a young man I swam from there round the beacon and landed at the creek of Tarumi. It’s over three miles and

it's rather difficult *on account of* the currents round the beacon. Well, I told my young namesake about it and I said to him that if he'd do it I'd give him a job."

"I could see he was rather *taken aback*."

"You say you're a swimmer," I said.

"I'm not in very good condition," he answered.

"I didn't say anything. I shrugged my shoulders. He looked at me for a moment and then he nodded."

"All right," he said. "When do you want me to do it?"

"I looked at my watch. It was just after ten."

"The swim shouldn't take you much over an hour and a quarter. I'll drive round to the creek at half past twelve and meet you. I'll take you back to the club to dress and then we'll have lunch together."

"*Done*," he said.

"We shook hands. I wished him good luck and he left me. I had a lot of work to do that morning and I only just managed to get to the creek at half past twelve. I waited for him there, but in vain."

"Did he get frightened at the last moment?" I asked.

"No, he didn't. He started swimming. But of course he'd ruined his health by drink. *The currents round the beacon were more than he could manage*. We didn't get the body for about three days."

I didn't say anything for a moment or two. I was a little shocked. Then I asked Burton a question.

"When you offered him the job, did you know that he'd be drowned?"

He gave a little mild chuckle and he looked at me with those kind blue eyes of his. He rubbed his chin with his hand.

"Well, I hadn't got a vacancy in my office at the moment."

NOTES

1. A friend in need (is a friend indeed). – *Друг, не покинувший тебя в беде.* (Английская пословица; ср.: *Друзья познаются в беде*).

2. It is on the face the most part we judge – *именно по лицу мы большей частью и судим*
3. For my own part – *Что касается меня*
4. If I had not heard...I should never have believed – *Если бы я не слышал... я никогда бы не поверил*
5. I happened... to be spending – *мне случилось... провести*
6. He played a good game and a generous one – *он играл толково и не скупясь*
7. He seemed to be popular – *Он, очевидно, пользовался популярностью*
8. He had been something of an athlete – *Он был немного спортсмен*
9. No, I don't believe I remember the name – *Нет, я что-то не помню такого имени*
10. He seemed to have an instinct about the cards – *Им, казалось, руководило какое-то чутье при игре в карты*
11. Women thought a lot of him – *Он очень нравился женщинам*
12. To go broke – *Остаться без гроша*
13. Nothing very much – *Ничего особенного*
14. They wouldn't give him any more credit – *Ему больше не давали кредит*
15. He was down and out – *Он был на грани отчаяния. (Он дошел до точки.)*
16. All to pieces – *Изнуренный, в полном изнеможении*
17. On account of – *Из-за, по причине*
18. To take aback – *Поразить, ошеломить*
19. Done! – *По рукам! Идет!*
20. I only just managed – *Я едва успел*
21. The currents... were more than he could manage – *Течения... оказались ему не под силу*

VOCABULARY

1. Practice the pronunciation of the words from the story. When in doubt refer to the transcription below.

Jaw, wrinkled, Yokohama, quiet, Grand Hotel, Kobe, kindness, athlete, lounge, harbour, remittance, handsome, won, pawn, suicide, drowned.

/dʒɔ:/, /'rɪŋkld/, /,jəʊkə'hɑ:mə/, /kwaɪət/, /'grænd həʊ'tel/, /'kəʊbi/, /'kaɪndlɪnəs/, /'æθli:t/, /'laʊndʒ/, /'hɑ:bə/, /rɪ'mɪtəns/, /'hænsəm/, /wʌn/, /pɔ:n/, /'sju:ɪsaɪd/, /'draʊnd/.

2. Find English equivalents of the following:

Судить о человеке; делать вывод; озадачивать (ставить в тупик); приходить на ум; быть способным на что-либо; морщинистый; повышать голос; и мухи не обидит; помахать рукой; тетка; потягивать джин; кроме (за исключением); быть высокого мнения о ком-либо; посмеиваться; в отчаянном состоянии; совершить самоубийство; измученный; течение; ошеломленный; пожать плечами; пожелать удачи; тщетно (зря); подорвать здоровье; утонуть.

3. Fill the gaps with one of the words or word combinations from the list in an appropriate form.

to draw conclusions, to wave one's hand, a current, to be capable of, to commit suicide, in vain, to sip, to shrug one's shoulders, wrinkled, to be drowned

1. We _____ from the shape of the jaw, the look in the eye, the shape of the mouth.
2. I should never have believed that he _____ such an action.
3. He was a tiny little fellow, very slender, with white hair, a red face much _____ and blue eyes.
4. A man passed along the street outside and seeing me _____.
5. Burton _____ his gin.
6. If he couldn't get a job he'd have to _____.
7. The _____ round the beacon were more than he could manage.
8. I _____ when people tell me that their impressions of a person are always right.
9. I waited for him there but _____.
10. When you offered the job did you know that he _____?

4. Answer the following questions:

1. What thoughts occurred to the author when he had read in the newspaper about Mr. Burton's death?
2. Why did Mr. Burton interest the author?
3. Where did the author make Mr. Burton's acquaintance? What did they use to do together?
4. What did the author know about Mr. Burton?
5. What did Mr. Burton look like? What attracted the author in Mr. Burton?
6. When and where did Mr. Burton tell the author the story of his namesake?
7. What kind of man was young Burton?
8. Why did he once come to Mr. Burton?
9. What was the situation he found himself in?
10. What idea did Mr. Burton suddenly have when his namesake said he had swum for his university?
11. Why was young Burton taken aback?
12. Why was young Burton drowned?
13. What was the author's reaction to the story?
14. Why did Mr. Burton say he offered his namesake the job?

5. Give a description of a) Mr. Burton, b) his namesake, picking out the words and word combinations from the list below.

To give smb a surprise, to be capable of, curly hair, slender, to go broke, to ask for a job, wrinkled, sensible, to go pale, kindness, to hesitate, to have bad luck, gentle, to raise one's voice, to pawn, to be down and out, love for, to commit suicide, to arouse instincts, to be all to pieces, to be taken aback, to give a chuckle, to wish smb good luck, to be drowned, to ruin one's health, to offer smb a job, to rub one's chin.

6. Give your opinion of the following:

1. Why would the author never have believed that Mr. Burton was capable of such an action if he had not heard the story from his own lips? Do you think that the first impressions of a person are always right?
2. Comment on the following proverb (with reference to the story): *Appearances are deceitful.*
3. Make guesses about young Burton's thirty five years of life. Why had he never done anything in his life?
4. Is there any evidence in the story that Mr. Burton was not all that kind and gentle? Why did he promise his namesake a job if the latter swam round the beacon? Did he know he would be drowned? Why did he come to the creek?
5. Why did Mr. Burton tell the author the story? Why did he say it was rather a funny story? Why did he give a little mild chuckle when the author asked him if he had known that the man would be drowned?
6. What is the story about beneath the surface of the narrative? Explain the title of the story. Read your answer to the question in the pre-reading section. Would you give the same answer now that you have read the story? What could have naturally been expected of "The friend in need" in that situation? What would you have told Mr. Burton if you had been his listener?
7. What's your main impression of the story?

REVISION

1. Put the verbs in brackets into the correct forms.

1. The teacher told the student to look up the rule himself as it (to explain) many times. "You (to be) inattentive while it (to explain)," he said.

2. When I went into the cinema, a new film (to show). I was sorry that I (not to tell) about the show before and was late for the beginning as the end (to impress) me greatly.

3. A new stadium (to built) opposite our house lately, and my brother says that the number of people taking part in sporting events there (to increase).

4. As it was rather noisy in the room when I went in, I could not make out what (to discuss). From the words which I caught on coming close to them, I understood that recent sporting events (to speak about).

5. The boy (to tell) that he (not to allow) to go out until his homework (to do) carefully.

6. The mother (to tell) not to worry about her sick boy. "He (to examine) soon by the doctor. Everything (to be) all right. I'm sure," said the nurse.

7. I (to tell) just that the documents for my business trip (to prepare) now, but they (not to be ready) until the manager (to look through) them.

8. Peter was late for the party, so when he went into the room all the guests (to introduce) to each other, some of them (to dance) and some (to sing) in the next room.

9. Our reply (to send) to you as soon as all the dates (to fix) finally. Some of them (to consider) yet.

10. It's no use calling for the documents now. They (to prepare) when I (to leave) the office, but I don't think they (to be) ready yet.

2. Put the verbs in brackets into the correct forms.

Famous Storytellers

Long ago, in primitive times, stories (to pass) on by word of mouth. Since the invention of printing, stories (to be) part of the world's literature. The fairy tales, legends, and fables we know today often (to come) from far in the past. Lewis Carroll, the author of Alice's Adventures in Wonderland, called stories "love gifts."

Aesop's Fables. Aesop was a storyteller who (to live) in ancient Greece. Animals are the main characters in his fables, which show how a problem (to solve) and a moral or lesson (to learn). Aesop's stories include "The Boy Who Cried Wolf" and "The Tortoise and the Hare." They first (to write) down around 300 B.C.

Andersen's Fairy Tales. Hans Christian Andersen lived in Denmark in the nineteenth century. He (to consider) an ugly child and (to have) no friends, so he lived in a dream world, reading about the lives of famous men who (to rise) from

poverty to fame. At age 14, when his father died, he moved to Copenhagen and tried to become an actor. When he was still unsuccessful at 30, he decided to try writing down the tales he (to tell) children as he travelled around the countryside. Some of his stories are “The Emperor's New Clothes,” “The Ugly Duckling,” and “The Princess and the Pea.”

Arabian Nights. According to legend, a queen named Scheherazade told these stories to Sultan Schahriah to save her life. Each night she (to tell) him tales, stopping at the most exciting part so that he would have to wait until the next night to learn what happened. After 1,001 nights, the sultan (to grant) Scheherazade her life. She became his wife, and her stories (to record) for all the world to read. They include “Ali Baba and the Forty Thieves,” “Sinbad the Sailor,” and “Aladdin and the Magic Lamp.”

Grimm's Fairy Tales. Jacob and Wilhelm Grimm were brothers who lived in Germany. After their parents (die), the brothers (to travel) about the country and (to gather) stories. When they published these tales in the early 19th century, they became famous. Their collection includes “Hansel and Gretel” and “Snow White and the Seven Dwarfs.”

The Legend of King Arthur. The story of King Arthur and his Knights of the Round Table (to publish) by Sir Thomas Malory in 1469, while he was in a London jail. These tales (to delight) European audiences for centuries before Malory (to bring) them together in one book.

Perrault's Fairy Tales. Charles Perrault (to live) in France in the seventeenth century. When he retired from government service, he (to begin) to take popular folk tales and change them into children's fairy tales with morals. He was very successful because he was one of the first French authors to write especially for children. His most famous fairy tales are “Sleeping Beauty,” “Tom Thumb,” and “Puss in Boots.”

3. Do you know other great storytellers? Who are they?

LESSON FIVE

Text: The Nightingale and the Rose (by O. Wilde)

Grammar: Present Unreal Conditionals (type 2), Past Unreal Conditionals (type 3)

GRAMMAR

1. Complete the following sentences using type 2 conditionals.

1. If Peter (have) more money, he (buy) a new car.
2. I (not do) that if I were you. It's bad luck.
3. What (you do) if you (see) an accident?
4. If I (have) some spare money, I (buy) a DVD player.
5. Where (you live) if you (have) a choice?
6. If Caroline (arrive) late for a meeting, her boss (be) angry.
7. Those children (not be) so horrible if their parents were stricter.
8. I wouldn't go out with him even if you (pay) me.
9. If his parents (come) to visit him, John (bring) them to the theatre.
10. Where (you go) if you (can take) a week's holiday?
11. If she didn't take so long in the shower, she (have) more time for breakfast.
12. If Julie (speak) better English, she (find) a better job.
13. If Paul's boss (invite) him to lunch, he (accept).
14. If I (lose) my wallet, I (report) it to the police.
15. What (happen) if you (miss) your flight?

2. Complete the following sentences using type 3 conditionals.

1. If he had known you were in hospital, he (visit) you.
2. We wouldn't have come by taxi if we (find) the right bus.
3. We would have visited the Louvre if we (have) time.
4. If you hadn't been asking me questions all the time, I (enjoy) the film.
5. If I (know) your number, I would have phoned.
6. If just one person had remembered my birthday, I (not be) sad.
7. They (come) to see you if they hadn't been away.

8. If she (park) on a double yellow line, she wouldn't have got a fine.
9. If I'd known you were coming, I (bake) a cake.
10. If she (leave) the shed unlocked, they wouldn't have stolen her bike.
11. If you had told me about the concert, I (go).
12. The storm (do) a lot of damage if it had come this way.
13. The holidays would have been great if the weather (be) better.
14. If you had studied harder, you (not fail) your exams.
15. If I had known it was your birthday, I (buy) you a present.

3. Complete the following sentences with the correct form of the verb in brackets.

1. "Why do you leave him alone?" the mother asked her son. "He feels rather upset after what's happened, and a few friendly words (cheer up) him."
2. It's a pity John wasn't there. He (convince) you in no time.
3. I'm looking forward to getting the results of the experiment," said the scientist. "It (be) very useful to compare them with the figures we've got now."
4. Why didn't you tell me you were cold? I (shut) the window long ago.
5. I didn't know you needed those figures. I (look) them up when I was in the reading room.
6. Your son's getting very shy. It (be) a good idea to send him to a camp for the summer. It (do) him a lot of good.
7. I'm glad I left you before five. The traffic there is usually very heavy by five. It (hold) me up.
8. Why do you want to stay with your relatives? In your place I (prefer) spending a holiday at the seaside.
9. I would have bought that coat without any hesitation if I (have) money.
10. If this play had been put on at our club it (be) a success.
11. He wouldn't behave like that if he (be) an honest man.
12. If you had kept this fruit in a cool place it (not go) bad.

4. Translate the sentences, then complete them using the words in brackets.

1. Если бы его телефон был занят тогда ... (to leave a message). 2. Если бы у меня было плохое зрение ... (to wear glasses). 3. Вчерашний матч отменили бы, если бы ... (weather, to change). 4. Вы бы ничего не перепутали, если бы ... (to read properly). 5. Я не возражал бы против этих изменений, если бы ... (to be reasonable). 6. К кому бы вы обратились, если бы ... (to look for reliable information). 7. Я уверен, что если бы он обдумал мое предложение как следует ... (not to turn down).

5. Translate into English.

1. Я бы взял такси, если бы у меня были с собой деньги. 2. Я бы поднял этот вопрос на собрании тогда. 3. Почему ты не хочешь поговорить с ним? Твои слова подбодрили бы его. 4. Я бы не возражал против того, чтобы отложить встречу, если бы дело не было срочным. 5. Жаль, что магазин был закрыт, я бы купила то выходное платье, у меня были с собой деньги. 6. Зачем ты накрыл на стол? Я бы сама это сделала. 7. Торопись! Мы можем опоздать на 10-часовой поезд. Это было бы очень неприятно. 8. Я бы рассказал ему обо всем, но я не смог ему дозвониться. 9. Я бы взял такси, если бы знал, что в нашем распоряжении было так мало времени. 10. Этот студент не провалился бы на экзаменах, если бы начал готовиться заранее. 11. В прошлом месяце результаты были бы гораздо лучше, если бы все поняли преимущества нашего предложения. 12. Она не жаловалась бы на головные боли, если бы ежедневно гуляла перед сном.

THE NIGHTINGALE AND THE ROSE

Though Oscar Wilde is known today primarily as a playwright and as the author of *The Picture of Dorian Gray* (1891) – his only novel – he also wrote poetry, fairy tales, essays and criticism, all of which express his aesthetic approach to life and art. Indeed, he was the most popular spokesman in the late XIXth century advocating the doctrine of aestheticism, which insisted that art should be primarily concerned with “art for art’s sake,” not with politics, religion, science, bourgeois morality.

“She said that she would dance with me, if I brought her red roses,” cried the young Student, “but in all my garden there is no red rose.”

From her nest in the Oak-tree the Nightingale heard him, and she looked out through the leaves and wondered.

“Not a single red rose in all my garden!” the young man cried, and his beautiful eyes filled with tears. “Ah, on what little thing does my happiness depend! I have read all the books the wise men have written, and the secrets of philosophy are mine, but I feel unhappy because I cannot find a red rose for my love.”

“Here is a true lover at last,” thought the Nightingale. “Night after night I sang of him, though I knew him not; night after night I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow.”

“The Prince gives a ball tomorrow night,” said the young Student, “and my love will be there. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will take no notice of me, and my heart will break.”

“Here, indeed, is a true lover,” said the Nightingale. “*What I sing of, he suffers*; what is joy to me, to him is pain. Surely love is a wonderful thing. It is more precious than emeralds and dearer than fine opals. Pearls and rubies cannot buy it, nor is it sold in the market place. It may not be bought from merchants, nor can it be exchanged for gold.”

“The musicians will sit in their gallery,” continued the young Student, “and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and she will be surrounded by courtiers in their fine dresses. But with me she will

not dance, for I have no red rose to give her,” and he fell down on the grass, buried his face in his hands and began to cry.

“Why is he weeping?” asked a little Green Lizard, as he ran past the Student with his tail in the air.

“Why, indeed?” said a Butterfly, who was fluttering about after a sunbeam.

“Why, indeed?” whispered a Daisy to his neighbour in a soft, low voice.

“He is weeping because of a red rose,” said the Nightingale.

“A red rose?” they cried. “How very ridiculous!” And the little Lizard, who was something of a cynic, burst out laughing.

But the Nightingale understood the secret of the Student’s sorrow, and she sat silent in the Oak-tree, and thought about the mystery of Love.

Suddenly she spread her brown wings for flight, and flew into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden.

In the centre of the grass-plot there was a beautiful Rose-tree, and, when she saw it, she flew over towards it.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.”

“My roses are yellow,” It answered, “yellow as the hair of the mermaid, who sits upon an amber throne; and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who grows beneath the Student’s window, and, perhaps, he will give you what you want.”

So the Nightingale flew over to the Rose-tree that was growing beneath the Student’s window.

“Give me a red rose,” she pleaded, “and I will sing you my sweetest song.”

But the Tree shook its head.

“My roses are red,” it answered, “as red as the feet of doves, and redder than the great fans of coral in the ocean cavern. But the winter has chilled my veins, and I shall have no roses at all this year.”

“One red rose is all I want,” cried the Nightingale, “only one red rose! Is there any way by which I can get it?”

“There is a way,” answered the Tree, “but it is terrible that I dare not tell it to you.”

“Tell it to me,” said the Nightingale, “I am not afraid.”

“If you want a red rose,” said the Tree, “you must build it out of music by moonlight, and stain it with your own heart-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must reach your heart, and your lifeblood must flow into my veins, and become mine.”

“Death is a great price to pay for a red rose,” cried the Nightingale, “and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the *hawthorn*, and sweet are the *bluebells* that hide in the valley, and the *heather* that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of man?”

So she spread her brown wings for flight, and flew into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

“Be happy,” cried the Nightingale, “be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart-blood. All that I ask of you in return is that you will be a true lover. For Love is wiser than Philosophy, though he is wise, and mightier than Power, though he is mighty. His wings are flame-coloured, and his body is coloured like a flame. His lips are sweet as honey, and his breath is like frankincense.”

The Student looked up from the grass, and listened, but he could, not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale, who had built her nest in his branches.

“Sing me one last song,” he whispered. “I shall feel lonely when you are gone.”

So the Nightingale sang to the Oak-tree, and her voice was like bubbling water.

When she finished her song, the Student got up, and pulled a notebook and a lead pencil out of his pocket.

“She is graceful,” he said to himself, as he walked away through the grove, “that cannot be denied; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style without any sincerity. She only thinks of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good!” And he went into his room, and lay down on his little pallet-bed, and began to think of his love; and, after a time he fell asleep.

And when the moon shone in the sky the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang, with her breast against the thorn, and the cold crystal moon leaned down and listened. All night she sang, and the thorn went deeper and deeper in her breast, and her lifeblood ebbed away from her.

She sang of the birth of love in the heart of a boy and a girl. And on the top of the Rose-tree blossomed a marvelous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river; pale as the feet of the morning, and silver as the wings of the dawn. Pale as the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the top of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. “Press closer, little Nightingale,” cried the Tree, “or the Day will come before the rose is finished.”

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of the passion in the soul of a man and a young woman.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom, when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose’s heart remained white, for only the blood from a Nightingale’s heart can crimson the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a sudden feeling of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvelous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and her eyes grew dim. Fainter and fainter grew her song, and she felt that could no longer breathe.

Then she gave one last burst of music. The white moon heard it, and she forgot the dawn, and still remained in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. Echo carried it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

"Look, look!" cried the Tree. "The rose is finished now," but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out.

"Why, what a wonderful piece of luck!" he cried. "Here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has long Latin name," and he leaned down and plucked it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the doorway, winding blue silk on a reel, and her little dog was lying at her feet.

"You said you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it tonight next to your heart, and as we dance together, it will tell you how I love you."

But the girl frowned.

“*I am afraid, it will not go with my dress,*” she answered, “and, besides, the Chamberlain’s nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers.”

“Well, upon my word, you are very ungrateful,” said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cartwheel went over it.

“Ungrateful!” cried the girl. “I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don’t believe you have even got silver buckles to your shoes, unlike the Chamberlain’s nephew,” and she got up from her chair and went into the house.

“What a silly thing Love is!” said the Student as he walked away. “It is not half as useful as Logic, for it does not prove anything. It is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics.”

So he returned to his room and pulled out a great dusty book, and began to read.

NOTES

1. What I sing of, he suffers – *То, о чем я лишь пою, он переживает на деле*
1. Hawthorn – *Боярышник*
2. Bluebell – *Колокольчик*
3. Heather – *Вереск*
4. I am afraid, it will not go with my dress – *Боюсь, она (роза) не подойдет к моему платью.*

VOCABULARY

1. Find English equivalents of the following:

Давать бал; не замечать; струнный музыкальный инструмент; быть окруженной придворными; нарядные одежды; несколько склонный к цинизму; таинство любви; расправить крылья для полета; кровь в моих жилах

застыла от зимней стужи; мороз побил мои почки; дорогая цена за красную розу; просить взамен; ярко-алого цвета; сидеть у порога; эта роза не подойдет к моему платью; вытащить большую запыленную книгу.

2. Use the verbs in brackets in the Past Simple.

1. The Nightingale _____ the secret of Student's sorrow. (understand)
2. The Nightingale _____ over the Rose-tree that _____ round the sundial. (fly; grow)
3. The Young Student _____ still on the grass, when she _____ him. (lie; leave)
4. He _____ into his room, and _____ down on his bed, and after a time he _____ asleep. (go; lie; fall)
5. When the Moon _____ in the sky, the Nightingale _____ to the Rose-tree. (shine; fly)
6. She _____ first of the birth of Love in the heart of a boy and a girl. (sing)
7. The white Moon _____ it, and she _____ the dawn, and still _____ in the sky. (hear; forget; remain)
8. The Nightingale _____ no answer, for she _____ dead in the long grass. (make; lie)
9. The daughter of the Professor _____ in the doorway, _____ blue silk on a reel, and her little dog _____ at her feet. (sit; wind; lie)
10. He _____ the Rose into the street, where it _____ into the gutter, and a cartwheel _____ over it. (throw; fall; go).

3. Read the tale again and complete the following sentences:

1. There is no rose in my garden, so _____.
2. I feel unhappy because _____.
3. The winter has chilled my veins, the storm has broken my branches, and _____.

4. The Student couldn't understand what the Nightingale was saying, for _____.
5. When the Student ran to the Professor's house with the rose, his ladylove _____.
6. The Nightingale made no answer, for _____.
7. The Student threw the rose into the gutter, because_____.
8. Love is not half as useful as Logic, for _____.

4. Answer the following questions:

1. What did the Nightingale hear from her nest in the Oak-tree?
2. Where did the Nightingale fly to look for the red rose?
3. What did the Rose-tree ask the Nightingale for the red rose?
4. What did the Nightingale sacrifice to help the Student and why?
5. What did the Nightingale sing of and how did she sing?
6. How did his ladylove meet the Student when he came to her with the red rose?
7. Where did the Student throw the red rose and what happened to it?
8. Why did the Student go back to Philosophy?

5. Translate the following sentences into English:

1. Его волосы были темны, как темный гиацинт, а губы его красны, как та роза, которую он искал.
2. «Если я принесу красную розу, она будет танцевать со мной до рассвета», – шептал Студент.
3. «В моем саду нет красной розы, и мне придется сидеть в одиночестве», – думал он.
4. Один только Соловей понимал страдания Студента; он тихо сидел на дубе и думал о таинстве любви.
5. Соловей расправил свои темные крылья и взвился в воздух.
6. Соловей решил принести себя в жертву ради любви.

7. Всю ночь Соловей пел, прижавшись грудью к шипу, и холодная луна, склонив свой лик, слушала эту песню.
8. И стала алой великолепная роза, подобно утренней заре на востоке.
9. «Боюсь, что эта роза не подойдет к моему платью», – ответила она.
10. «В любви и наполовину нет той пользы, какая есть в логике», – размышлял Студент.

6. Discuss the following:

1. Describe the Student's feeling to his ladylove.
2. Agree or disagree with the Nightingale: "Death is a great price for the rose."
3. Prove that the Student's ladylove was selfish and didn't deserve such a sacrifice.
4. Speak about the Nightingale and her great deed.
5. Discuss the moral of the tale.

REVISION

1. Complete the sentences with the correct tense.

1. She (have) a headache for several hours.
2. By the end of the year, she (graduate) with a degree in mathematics.
3. I (watch) a movie when you called last night.
4. As soon as I (get) home, it started to rain heavily.
5. Do you think it (rain) tomorrow?
6. He (come) to class this morning because he was ill.
7. We (have) the chance to visit many museums in Paris last vacation.
8. Where's Tom? He said he (be) here at 4:30 pm.
9. (ever see) a UFO?
10. If I (not drink) so much coffee, I'd be able to sleep.
11. I (work) on this project for days without success.
12. I'm hungry because I (have) breakfast or lunch.
13. Next month we (celebrate) our 5th wedding anniversary.
14. He can't send e-mail because he (not get) a modem for his computer.

15. By the time I got to Lucy's house, she (already leave) for work.
16. I (study) hard until I pass the exam.
17. They (be) together for five years when they decided to get married.
18. While the reporter (interview) the policeman, the robber escaped.

2. Complete the sentences with the appropriate form of the verb.

1. I wish it (not rain) so much. The garden's turned to mud.
2. I wish I (be) a millionaire so I could travel all over the world.
3. If only we (not buy) that printer. The cartridges are so expensive.
4. If only I (not park) there, I wouldn't have got a fine.
5. I wish you (not speak) to your mother like that.
6. If only I (have) more time for my hobbies.
7. I wish Jorge (not drive) so fast.
8. If only I (have) the money to go to my friend's wedding in the States.
9. I wish the council (not demolish) that beautiful old house. It was part of the town's heritage.
10. I wish I (not go) to that concert.

LESSON SIX

Text: The Picture of Dorian Gray (by O. Wilde)

Grammar: Reported Speech

GRAMMAR EXERCISES

1. Change the following sentences from direct speech to reported speech:

1. **Direct speech:** David: "There is an excellent band playing later on."

Reported speech: David said ...

2. **Direct speech:** Christine: "I saw Amy at the bank on Monday."

Reported speech: Christine said ...

3. **Direct speech:** Paul: "It's raining."

Reported speech: Paul said ...

4. **Direct speech:** The driver: "I'm going to turn right at the traffic lights."

Reported speech: The driver said ...

5. **Direct speech:** Sam said to her, "I love you."

Reported speech: Sam said ...

6. **Direct speech:** Jonathan: "I've returned the dictionary to the library".

Reported speech: Jonathan said ...

7. **Direct speech:** Jerry: "I saw Maria in the supermarket yesterday."

Reported speech: Jerry said ...

8. **Direct speech:** The doctor: "I'll send you the results as soon as they arrive."

Reported speech: The doctor said ...

9. **Direct speech:** Mary: "We've lived here for three years."

Reported Speech: Mary said ...

10. **Direct speech:** Pierre: "Jenny can't speak French."

Reported speech: Pierre said ...

11. **Direct speech:** Jack: "I'll lend you my grammar book if you think it will help."

Reported speech: Jack said ...

12. **Direct speech:** Teacher: "I want your homework handed in by tomorrow."

Reported speech: Teacher said ...

13. **Direct speech:** "My mother made these cakes," said Julia.

Reported speech: Julia said ...

14. **Direct speech:** "I'm feeling tired now," said David.

Reported speech: David said ...

15. **Direct speech:** Robert: "I first met my wife in Dublin."

Reported speech: Robert said ...

2. Change the following questions from direct speech to reported speech:

1. "What has your mother made for dinner?" asked Simon.
2. "Have you ever been to London?" Luis asked Paul.
3. Caroline asked: "Will you come to my party on Saturday?"
4. "Can they play the piano?" she asked.
5. The shop assistant asked: "Are you looking for something special?"
6. "Has Sarah ever been to the British Museum?" he asked.
7. "How much does it cost?" asked Carl
8. "Where do you live?" asked George.
9. "Are they French or Canadian?" asked Charlie.
10. "Are we going out tonight?" asked Bob.

3. Read the story and retell it paying attention to reported speech.

I always knew I would be apprenticed to Joe as soon as I was old enough, and so I used to spend most of the day helping him in the forge. However, I also attended the village evening school, which was organized by an ancient relation of Mr. Wopsle's. Her teaching mostly consisted of falling asleep while we children fought each other, but Mr. Wopsle's young cousin, Biddy, tried to keep us under control and teach us to read, write and count. Mr. Wopsle 'examined' us every three months. In fact he did not ask us any questions at all, but read aloud from Shakespeare, waving his arms dramatically and enjoying the sound of his own voice.

One night, about a year after the escaped convicts had been caught, I was sitting by the kitchen fire, writing a letter to Joe. I didn't need to, because he was

sitting right next to me, but I wanted to practice my writing. After an hour or two of hard work, I passed this letter to him.

*‘My dear Joe I hope you are well soon I can teach you what I have learnt
what fun Joe*

Love Pip’

“Pip, old boy!” cried Joe, opening his kind blue eyes very wide. “What a lot you’ve learnt! Here’s a J and an O, that’s for Joe, isn’t it, Pip?”

I wondered whether I would have to teach Joe from the beginning, so I asked, “How do you write Gargery, Joe?”

“I don’t write it at all,” said Joe. “But, you know, I am fond of reading. Give me a good book or newspaper, a good fire and I ask no more. Well! When you come to a J and an O, how interesting reading is!”

“Didn’t you ever go to school, Joe, when you were young?”

“No, Pip. You see, my father drank a lot, and when he drank, he used to hit my mother, and me too, sometimes. So she and I ran away from him several times. And she used to say, “Now, Joe, you can go to school.” But my father had such a good heart that he didn’t want to be without us. So he always came to find us, and took us home, and hit us. So you see, Pip, I never learnt much.”

“Poor Joe!”

“But remember, Pip, my father had a good heart.”

I wondered about that, but said nothing.

“He let me become a blacksmith, which was his job too, only he never worked at it. I earned the money for the family, until he died. And listen to this, Pip, I wanted to put this on his gravestone:”

*“Whatever the fault he had from the start,
Remember, reader, he had a good heart.”*

“Did you invent that yourself, Joe?” I asked, surprised.

“I did,” said Joe proudly. “It came to me in a moment. From my own head. But, Pip, sad to say, there wasn’t enough money for the gravestone. My poor

mother needed it. In bad health, she was. She died soon after. Found peace at last.” Joe’s blue eyes were watery. “I was lonely then, and I met your sister. Now, Pip,” Joe looked firmly at me, because he knew I was not going to agree with him, “your sister is a fine woman!”

“So am I,” said Joe. “I’m glad I think so. Very kind of her, bringing you up by hand. Such a tiny baby you were! So when I offered to marry your sister, I said, “And bring the poor little child to live with us. There’s room for him at the forge!”

I put my arms round Joe’s neck and cried into his shirt.

“Don’t cry, old boy!” he said. “Always the best of friends, you and me!” As I dried my tears, he continued, “So here we are, Pip!

Now if you teach me (and I warn you now that I’m very stupid) Mrs. Joe must never know. And why? Because she likes to be – in charge – you know – giving the orders.”

“Joe,” I asked, “why don’t you ever rebel?”

“Well,” said Joe, “to start with, your sister’s clever. And I’m not. And another thing, and this is serious, old boy, when I think of my poor mother’s hard life, I’m afraid of not behaving right to a woman. So I’d much rather seem a bit weak with Mrs. Joe than shout at her, or hurt her, or hit her. I’m just sorry she scolds you as well, Pip, and hits you with the stick. I wish I could take all the scolding myself. But there it is, Pip.”

An opportunity for Pip (from “Great Expectations” by Charles Dickens)

THE PICTURE OF DORIAN GRAY

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden

disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

As he looked at the gracious and comely form he had so skillfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and, closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

"It is your best work, Basil, the best thing you have ever done," said Lord Henry, languidly. "You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. The Grosvenor is the only place."

"I don't think I will send it anywhere," he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford. "No: I won't send it anywhere."

"I know you will laugh at me," he replied, "but I really can't exhibit it. *I have put too much of myself into it.*"

Lord Henry stretched his long legs out on the divan and shook with laughter.

"Yes, I knew you would laugh; but it is quite true, all the same."

"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and *I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made of ivory and rose-leaves.* Why, my dear Basil, he is a Narcissus, and you – well, of course you have an intellectual expression, and all that. But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself an exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid. Look at the successful men in any of the learned professions. How perfectly hideous they are! Except, of course, in the Church. But then in the Church they don't think. A bishop keeps on saying at the age of eighty what he was told to say when he was a boy of eighteen, and consequently he always looks absolutely delightful. Your mysterious young friend, whose name you have never told me, but whose picture

really fascinates me, never thinks. I feel quite sure of that. He is a brainless, beautiful thing, who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelligence. Don't flatter yourself, Basil: you are not in the least like him."

"You don't understand me, Harry. Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit quietly and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live, undisturbed, indifferent, and without disquiet. They neither bring ruin upon others nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are, – my fame, whatever it may be worth; Dorian Gray's good looks, – we will all suffer for what the gods have given us, suffer terribly."

"Dorian Gray? Is that his name?" said Lord Henry, walking across the studio towards Basil Hallward.

"Yes; that is his name. I didn't intend to tell it to you."

"But why not?"

"Oh, I can't explain. When I like people immensely I never tell their names to any one. It seems like surrendering a part of them. You know how I love secrecy. It is the only thing that can make modern life wonderful or mysterious to us. The commonest thing is delightful if one only hides it. When I leave town I never tell my people where I am going. If I did, I would lose all my pleasure. It is a silly habit, I dare say, but somehow it seems to bring a great deal of romance into one's life. I suppose you think me awfully foolish about it?"

"I want you to explain to me why you won't exhibit Dorian Gray's picture. I want the real reason."

"I told you the real reason."

"No, you did not. You said it was because there was too much of yourself in it. Now, that is childish."

"Harry," said Basil Hallward, looking him straight in the face, "*every portrait that is painted with feeling is a portrait of the artist, not of the sitter*. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the colored canvas, reveals himself. The reason I will not exhibit this picture is that I am afraid that I have shown with it the secret of my own soul."

Lord Harry laughed. "And what is that?" he asked.

"I will tell you," said Hallward; and an expression of perplexity came over his face.

"I am all expectation, Basil," murmured his companion, looking at him.

"Oh, there is really very little to tell, Harry," answered the young painter; and I am afraid you will hardly understand it. Perhaps you will hardly believe it. Lady Brandon brought me up to Royalties. I could not get rid of her. She spoke of me as her dearest friend. I had only met her once before, but she took it into her head to lionize me. I believe some picture of mine had made a great success at the time, at least had been chattered about in the penny newspapers, which is the nineteenth-century standard of immortality. Suddenly I found myself face to face with the young man whose personality had so strangely stirred me. We were quite close, almost touching. Our eyes met again. It was mad of me, but I asked Lady Brandon to introduce me to him. Perhaps it was not so mad, after all. It was simply inevitable. We would have spoken to each other without any introduction. I am sure of that. Dorian told me so afterwards. He, too, felt that we were destined to know each other."

"Tell me more about Dorian Gray. How often do you see him?"

"Every day. I couldn't be happy if I didn't see him every day. Of course sometimes it is only for a few minutes. But a few minutes with somebody one worships mean a great deal."

"But you don't really worship him?"

"I do."

"How extraordinary! I thought you would never care for anything but your painting, – your art, I should say. Art sounds better, doesn't it?"

"He is all my art to me now. I sometimes think, Harry, that *there are only two eras of any importance in the history of the world*. The first is the appearance of a new medium for art, and the second is the appearance of a new personality for art also. What the invention of oil-painting was to the Venetians, the face of Antinoüs was to late Greek sculpture, and the face of Dorian Gray will some day be to me. It is not merely that I paint from him, draw from him, model from him. Of course I have done all that. He has stood as Paris in dainty armour, and as Adonis with huntsman's cloak and polished boar-spear. Crowned with heavy lotus-blossoms, he has sat on the prow of Adrian's barge, looking into the green, turbid Nile. He has leaned over the still pool of some Greek woodland, and seen in the water's silent silver the wonder of his own beauty. But he is much more to me than that. I won't tell you that I am dissatisfied with what I have done of him, or that his beauty is such that art cannot express it. There is nothing that art cannot express, and I know that the work I have done since I met Dorian Gray is good work, is the best work of my life. But in some curious way – I wonder will you understand me? – his personality has suggested to me an entirely new manner in art, an entirely new mode of style. I see things differently, I think of them differently. I can now re-create life in a way that was hidden from me before. The merely visible presence of this lad, – for he seems to me little more than a lad, though he is really over twenty, – his merely visible presence, – ah! I wonder can you realize all that that means? Unconsciously he defines for me the lines of a fresh school, a school that is to have in itself all the passion of the romantic spirit, all the perfection of the spirit that is Greek. The harmony of soul and body, – how much that is! We in our madness have separated the two, and have invented a realism that is bestial, an ideality that is void. Harry! Harry! If you only knew what Dorian Gray is to me! You remember that landscape of mine, for which Agnew offered me such a huge price, but which I would not part with? It is one of

the best things I have ever done. And why is it so? Because, while I was painting it, Dorian Gray sat beside me."

"Basil, this is quite wonderful! I must see Dorian Gray." Hallward got up from the seat, and walked up and down the garden. After some time he came back.

"You don't understand, Harry," he said. "*Dorian Gray is merely to me a motive in art.* He is never more present in my work than when no image of him is there. He is simply a suggestion, as I have said, of a new manner. I see him in the curves of certain lines, in the loveliness and the subtleties of certain colors. That is all."

"Then why won't you exhibit his portrait?"

"Because I have put into it all the extraordinary romance of which, of course, I have never dared to speak to him. He knows nothing about it. He will never know anything about it. But the world might guess it; and I will not bare my soul to their shallow, prying eyes. My heart shall never be put under their microscope. There is too much of myself in the thing, Harry, too much of myself!"

"Mr. Dorian Gray is in the studio, sir," said the butler, coming into the garden.

"You must introduce me now," cried Lord Henry, laughing.

Basil Hallward turned to the servant, who stood blinking in the sunlight. "Ask Mr. Gray to wait, Parker: I will be in in a few moments." The man bowed, and went up the walk.

Then he looked at Lord Henry. "Dorian Gray is my dearest friend," he said. "He has a simple and a beautiful nature. Don't spoil him for me. Don't try to influence him. Your influence would be bad. The world is wide, and has many marvellous people in it. Don't take away from me the one person that makes life absolutely lovely to me, and that gives to my art whatever wonder or charm it possesses. Mind, Harry, I trust you." He spoke very slowly, and the words seemed wrung out of him almost against his will.

"What nonsense you talk!" said Lord Henry, smiling, and, taking Hallward by the arm, he almost led him into the house.

NOTES

1. I have put too much of myself into it – *Я вложил в него слишком много самого себя.*

2. I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made of ivory and rose-leaves – *Не вижу ни малейшего сходства между тобой, мой черноволосый, суроволицый друг, и этим юным Адонисом, словно созданным из слоновой кости и розовых лепестков.*

3. Every portrait that is painted with feeling is a portrait of the artist, not of the sitter – *Всякий портрет, написанный с любовью, – это, в сущности, портрет самого художника, а не того, кто ему позировал.*

4. Dorian Gray is merely to me a motive in art – *Дориан Грей для меня по-просту мотив в искусстве.*

VOCABULARY

1. Find English equivalents of the following:

Густой аромат роз наполнял мастерскую художника; тонкий аромат; портрет в полный рост; исключительная физическая красота; чье внезапное исчезновение вызвало столько самых фантастических предположений; словно желая удержать в памяти какой-то удивительный сон и боясь проснуться; непременно надо в будущем году послать ее на выставку в Гровенор; откинув голову, по своей характерной привычке; слишком много самого себя; честное слово!; умное выражение (лица); пожать плечами; ты нисколько не похож на него; преследовать на протяжении всей истории; в этом мире всегда остаются в барыше глупцы и уроды; им не удастся познать поражение; самая обыкновенная безделица приобретает удивительный интерес, как только начинаешь скрывать ее от людей; это ребячество; я не мог отделаться от нее; ей вздумалось сделать из меня знаменитость; так странно взволновала меня; нам было суждено повстречаться; только лишь зримое присутствие этого юноши; он всего лишь вдохновитель новой манеры (рисования).

2. Give the situations in which the following are used.

The best thing, the only place, explain to me, quite close, the reason, the best of, a huge price, beautiful nature.

3. Complete the following sentences:

1. As he looked at the gracious and comely form he had so skillfully_____.
2. You must certainly send it next year_____.
3. The moment one sits down to think, one becomes_____.
4. When I like people immensely _____.
5. The reason I will not exhibit this picture is that_____.
6. Every portrait that is painted with feeling _____.
7. I sometimes think, Harry, that there are only two eras of any importance_____.
8. He has leaned over the still pool of some Greek woodland, and seen_____.
9. You remember that landscape of mine, for which Agnew_____.
10. I see him in the curves of certain lines, in the loveliness_____.
11. Suddenly I found myself face to face _____.

4. Translate into English.

1. “Ты меня не понял, Гарри”, – сказал художник. – “Разумеется, между мною и этим мальчиком нет никакого сходства”. 2. Художник смотрел на прекрасного юношу, с таким искусством отображенного им на портрете, и довольная улыбка не сходила с его лица. 3. Академия слишком обширна и общедоступна. 4. Ты знатен и богат, Гарри, у меня есть интеллект и талант, как бы он ни был мал, у Дориана Грея – его красота. И за все эти дары богов мы расплатимся когда-нибудь, заплатим тяжкими страданиями. 5. Это все равно, что отдать другим какую-то частицу дорогого тебе человека. 6. Месяца два назад мне пришлось быть на рауте у леди Брэндон. 7. “Видишь ли, Гарри, иногда я думаю, что в истории человечества есть только два важных момента. Первый – это появление в искусстве новых средств выражения, второй – появление в нем

нового образа. 8. Художник должен создавать прекрасные произведения искусства, не внося в них ничего из своей личной жизни.

REVISION

1. Choose the correct word and translate into Russian.

1. When Jack came home, his sister told him that Peter had rung him up half an hour (ago, before). 2. “Did you work or were you still going to school two years (ago, before)?” the teacher asked one of the students. 3. Last week I asked my friend to translate this article, but he said he couldn’t do it (now, then) and said he would do it (in two days, two days later). 4. My friend spent his last week-end in the country. He says the weather was fine (today, that day). 5. I gave my friend a book last week and he said he would return it (tomorrow, next day), but he hasn’t done so yet. 6. “Are you going to have a talk (tomorrow, next day)?” my friend asked me. 7. He wanted to know when we were going (here, there) again.

2. Translate into English.

1. Я тоже не знал, что вы заняты. 2. Он сказал мне, что знает три иностранных языка. 3. Преподаватель спросил нас, сколько новых слов в одиннадцатом уроке. 4. Мой товарищ позвонил мне и сказал, что он болен и не сможет прийти на урок. 5. Он спросил нас, сколько времени у нас обычно уходит на то, чтобы доехать до завода. 6. Он сказал Вам, когда вернется с работы? 7. Он сказал мне, что будет очень занят сегодня. 8. Я уверен, что вы скоро будете здоровы. 9. Он сказал, что не может сделать эту работу, потому что у него нет времени. 10. Он сказал, что я должен сделать это сразу. 11. Он спросил нас, кто из нас умеет говорить по-немецки. 12. Он сказал, что никогда не был в Европе. 13. Я слышал, что вы уезжаете из Москвы. 14. Он ответил, что освободится, как только закончит переводить статью.

LESSON SEVEN

Text: The Serenade (by G.B. Shaw)

Grammar: Infinitives and Gerunds

GRAMMAR

1. State the forms of the *infinitives* and *gerunds* in the following sentences.

Translate the sentences into Russian.

1. I have been trying *to contact* Steve, but I still haven't been able to get in touch with him. 2. I can't hear a word, though he seems *to be speaking*. 3. She just keeps *making* the same mistake over and over again. 4. Nathan claims *to have graduated* from Harvard at the age of 16, but I don't believe him. 5. I know I've met her before. I remember *meeting* her at John's party last summer. 6. Jenny's *not having been admitted* to the university upset the entire family. 7. Don't waste your time *looking* in the phone book. Just look the address up on the Internet. 8. I'm happy *not to have failed* you. 9. I forgot *learning* that word in class. Now I remember! The teacher wrote it on the board and gave us several example sentences. 10. I felt that *to send* the letter to Porcharlester would only pain him uselessly. 11. We were sorry *to find out* that most of the museums we wanted *to see* that day were closed. 12. Nate goes *running* every afternoon. 13. Tina expects the children *to have finished* cleaning their rooms before their grandparents arrive this afternoon. 14. The applicant's *not having studied* English hurt her chances for the job. 15. Shelly admitted *having cheated* on the exam. 16. Did you remember *to unplug* the iron before we left the house? 17. He despises her constantly *asking* him questions while he is working. 18. We were very thrilled *to have been given* the opportunity to speak to the Dalai Lama in person. 19. Bill's *being fired* one month before he retired was a shock to the whole company. 20. I recall *having visited* the Grand Canyon once as a child, but I don't remember it very well.

2. Choose the correct form.

1. I need *finding/to find* some information about Portugal.

2. I remember *meeting/to meet* the queen in London.
3. I wouldn't like *being/to be* in his shoes.
4. I hate *doing/to do* the shopping on Saturday.
5. Did you remember *posting/to post* the letter?
6. Jim loves *working/to work* in Germany.
7. I'm not used *getting/to get* up this early.
8. My parents like *going/to go* for long walks at the weekend.
9. I used *going/to go* to the cinema a lot.
10. Tony gave up *smoking/to smoke* years ago.
11. Stop *making/to make* this terrible noise at once!
12. Dan enjoys *reading/to read* science fiction.
13. I hope *graduating/to graduate* from college next June.
14. I wanted to stop *buying/to buy* some presents, but we didn't have enough time.
15. Look, it's starting *raining/to rain*.
16. Where did you learn *speaking/to speak* Spanish? Was it in Spain or in Latin America?
17. They chose *staying/to stay* in a cheap hotel but spend more money on meals.
18. I started *learning/to learn* English when I was four.
19. Sandra decided *studying/to study* economics in London.
20. I can't stand *waiting/to wait* in queues.
21. I wanted *going/to go* and see Troy but no one else was interested.
22. I tried *understanding/to understand* but I just couldn't.
23. Debbie plans *studying/to study* abroad next year.
24. I never risk *going/to go* through that part of town.
25. He goes on *telling/to tell* me the same thing over and over again.

3. Translate into English using the Gerund.

1. Мне не нравится работать за компьютером целый день. 2. Твой друг рекомендовал нам поехать в том ресторане. 3. После нашей ссоры она отказывается говорить со мной. 4. Почему вы возражаете против немедленного

обсуждения вопроса? 5. Я помню, что слышал что-то об этой пьесе. Стоит ли ее посмотреть? – Да, я бы советовал тебе это сделать. Собственно говоря, это один из лучших спектаклей театра. 4. Было бы неразумно откладывать его рассмотрение. 5. Почему вы настояли на том, чтобы поехать туда? На вашем месте я бы отказался от этой поездки. 6. Перестань говорить мне об одном и том же (об одной и той же вещи)! Я могу сделать работу и без напоминаний. 7. Мы предложили посмотреть фильм после работы. 8. Ты никогда не упоминал своей поездки в Японию. Когда это было? 9. Я вспомнил, что видел вас год назад на премьере. 10. Они ожидали, что приедут гораздо раньше, но их поезд задержали.

THE SERENADE

George Bernard Shaw, the famous English playwright, came from a middle class family. He was born in Dublin, the capital of Ireland, in 1856, and was proud of being an Irishman.

In 1876 he left his home town for London, where he became a journalist. In 1884 he joined the Fabian Society, a socialist organization of bourgeois intellectuals.

After a few unsuccessful attempts at writing novels, Shaw turned to plays. His first play appeared in 1892. Later on he wrote a large number of plays, all of which are known for their brilliant dialogue and sharp political satire.

I celebrated my fortieth birthday by putting on one of the amateur theatrical performances for which my house at Beckenham is famous.

The play, written by myself, was in three acts, and an important feature was the sound of a horn in the second act.

I had engaged a horn player to blow the horn. He was to place himself, not on the stage, but downstairs in the hall so as to make it sound distant.

The best seat was occupied by the beautiful Linda Fitznightingale. The next chair, which I had intended for myself, had been taken by Mr. Porcharlester, a young man of some musical talent.

As Linda loved music, Porcharlester's talent gave him in her eyes an advantage over older and cleverer men. I decided to break up their conversation as soon as I could.

After I had seen that everything was all right for the performance, I hurried to Linda's side with an apology for my long absence. As I approached, Porcharlester rose, saying, "I'm going behind the stage if you don't mind."

"Boys will be boys," I said when he had gone. "But how are your musical studies progressing?"

"I'm full of Schubert now. Oh, Colonel Green, do you know Schubert's serenade?"

"Oh, a lovely thing. It's something like this, I think..."

"Yes, it is little like that. Does Mr. Porcharlester sing it?"

I hated to hear her mention the name, so I said, "He tries to sing it."

"But do you like it?" she asked.

"Him, well the fact is..." I tried to avoid a straight answer. "Do you like it?"

"I love it. I dream of it. I've lived on it for the last three days."

"I hope to hear you sing it when the play's over."

"I sing it! Oh, I'd never dare. Ah, here is Mr. Porcharlester, I'll make him promise to sing it to us."

"Green," said Porcharlester, "I don't wish to bother you, but the man who is to play the horn hasn't turned up."

"Dear me," I said, "I ordered him at exactly half past seven. If he fails to come in time, the play will be spoilt."

I excused myself to Linda, and hurried to the hall. The horn was there, on the table. But the man was nowhere to be seen.

At the moment I heard the signal for the horn. I waited for him, but he did not come. Had he mixed up the time? I hurried to the dining-room. There at the table he sat, fast asleep. Before him were five bottles, empty. Where he had got them from was beyond me. I shook him, but could not wake him up.

I ran back to the hall promising myself to have him shot for not obeying my orders. The signal came again. They were waiting. I saw but one way to save the play from failure.

I took up the instrument, put the smaller end into my mouth and blew. Not a sound came from the thing.

The signal was given a third time.

Then I took the horn again, put it to my lips and blew as hard as I could.

The result was terrible. My ears were deafened, the windows shook, the hats of my visitors rained from their pegs, and as I pressed my hands to my head, the horn player came out, shaky on his feet, and looked at the guests, who began to appear on the stairs...

For the next three months I studied horn-blowing. I did not like my teacher and hated to hear him always saying that the horn was more like the human voice than any other instrument. But he was clever, and I worked hard without a word of complaint. At last I asked him if he thought I could play something in private to a friend.

"Well, Colonel," he said, "I'll tell you the truth: it would be beyond your ability. You haven't the lip for it. You blow too hard, and it spoils the impression. What were you thinking of playing to your friend?"

"Something that you must teach me, Schubert's serenade."

He stared at me, and shook his head. "It isn't written for the instrument, sir," he said, "you'll never play it." But I insisted. "The first time I play it through without a mistake, I'll give you five pounds," I said. So the man gave in.

I did succeed at last.

"I hate to discourage you, but if I were you, Colonel", my teacher said, as he put the pounds into his pocket, "I'd keep the tune to myself and play something simpler to my friends."

I didn't take this advice, though I now see that he was right. But at that time I intended to serenade Linda. Her house was situated at the northern end of Park Lane, and I had already bribed a servant to let me into the small garden between

the house and the street. *Late in June* I at last learned that she intended to stay at home for an evening. "I'll make an attempt," I thought, and at nine o'clock I took up my horn and drove to Marble Arch, where I got out and walked to her house. I was stopped by the voice of Porcharlester calling, "Hello, Colonel!"

The meeting was most inconvenient. I did not want him to ask me where I was going, so I thought it best to ask him first.

"I'm going to see Linda," he answered. "She told me last night that she would be all alone this evening. You know how good she is. I love her. If I could be sure that it is myself and not my voice that she likes, I should be the happiest man in England."

"I'm quite sure it can't be your voice," I said.

"Thank you," he said. "It's very kind of you to say so."

"Do you know I've never had the courage to sing that serenade since she told me she loved it?"

"Why? Doesn't she like the way you sing it?" "I never dare sing it before her, but I'm going to surprise her with it tomorrow at Mrs. Locksley Hall's. If you meet her, don't say a word of this. It's to be a surprise."

"I have no doubt it will be," I said, happy to know that he would be a day too late.

We parted, and I saw him enter Linda's house. A few minutes later I was in the garden, looking up at them from my place in the shadow of a big tree as they sat near the open window.

I thought he would never go. I almost decided to go home. Had I not heard her playing the piano, I should never have held out. At eleven o'clock they rose, and I was now able to hear what they were saying.

"Yes," she said, "it's time for you to go. *But you might have sung the serenade for me.* I've played it three times for you."

"I have a cold," he said. "Don't be angry with me. You'll hear me sing it sooner than you think, perhaps."

"Sooner than I think? If you want to give me a surprise, I'll forgive. I'll see you at Mrs. Locksley Hall's tomorrow, I hope."

He said “yes”, and hurried away.

When he was gone, she came to the window and looked out at the stars. I took out the horn.

I began. At the first note I saw her start and listen: she recognized the serenade... The instrument was like ice, and my lips were stiff. But in spite of all that, I succeeded fairly well.

When I had finished, I looked up at the window. She was writing now. A minute later the door of the house opened, and the servant whom I had bribed came towards me with a letter in his hand. My heart beat as I saw it.

“Are you there, sir?” I heard him say as I came out of the shadow. “Miss Linda told me to give you this,” he held out the letter. “But you are not to open it, if you please, until you get home.”

“Then she knew who I was,” I said.

“I think so, sir.”

I ran all the way to Hamilton Place, where I got into a taxi. Ten minutes later I was in my study opening the letter:

714, Park Lane,
Friday,

“Dear Mr. Porcharlester,”

I stopped. Did she think it was he who had serenaded her? The letter continued thus:

“I am sorry that you respect my love for Schubert’s serenade so little as to make fun of it. I can tell you that I shall never be able to hear the serenade without a strange mixture of laughter and pain. I did not know that a human throat could produce such sounds. I have only one more word to say: Good-bye. I shall not have the pleasure of meeting you at Mrs. Locksley Hall’s tomorrow. I don’t think I’ll be able to receive you again this season.

I am, dear Mr. Porcharlester,

Yours truly
Linda Fitznightingale.”

I felt that to send this letter to Pocharlester would only pain him uselessly. I also felt that my teacher was right, and that I had not the lip for the French horn. So I gave it up.

Linda is now my wife. I sometimes ask her why she will not see Porcharlester, who has given his word he has done her no wrong. She always refuses to tell me.

PROPER NAMES

Park Lane /'pa:k'leɪn/ Парк Лейн – аристократическая улица в Лондоне.

Hamilton Place /'hæmɪltən'pleɪs/ – площадь Гамильтона, небольшая площадь в Лондоне недалеко от Парка Лейн.

Marble Arch /'ma:bl'a:tʃ/ – Марбл Арч (дословно: Мраморная Арка), известное место в центре Лондона в конце одной из главных улиц города – Оксфорд Стрит.

NOTES

1. Late in June I learned – В конце июля я узнал...
2. But you might have sung the serenade for me – Но вы могли бы спеть мне серенаду...
3. When he was gone, she came to the window – Когда он ушел, она подошла к окну...
4. I am sorry that you respect my love for Schubert's serenade so little... С абстрактными существительными, выражающими чувства, **love, hatred, respect** и т.д. употребляется предлог **for** для выражения чувства к конкретному предмету или лицу и **of** для выражения чувства к родине, человечеству и т.д.
Linda's love **for** the serenade – любовь Линды к серенаде

VOCABULARY

1. Find English equivalents of the following:

Я оставил бы эту мелодию для себя; я не последовал этому совету; в конце июня; где я сошел и пошел пешком к ее дому; вы знаете, какая она хорошая; не может быть, чтобы это был ваш голос; это очень любезно с ва-

шей стороны; разве ей не нравится, как вы поете ее?; не говорите ни слова об этом; он на день опоздает; вам пора идти; если вы хотите сделать мне сюрприз; мы увидимся у миссис Локсли Холл; когда он ушел; при первой ноте я увидел, как она вздрогнула и прислушалась; он протянул мне письмо; я бежал всю дорогу; я сел в такси; он ничего дурного ей не сделал.

2. Answer the following questions:

1. Why did the Colonel insist on being taught to play the serenade?
2. Would the Colonel have succeeded in learning the serenade if he hadn't worked hard?
3. Do you think the teacher's advice was discouraging? Why?
4. Where was Linda's house situated?
5. What did Colonel Green intend to attempt? Would he have thought of serenading Linda if he hadn't known she was alone?
6. What was Linda's attitude to Porcharlester before Colonel Green played the serenade?
7. Where did the Colonel run into Porcharlester? Why was the meeting inconvenient? Would Colonel Green have started the conversation himself if he hadn't felt awkward?
8. Why was Mr. Porcharlester frank with the Colonel? What would he have done if he had known of the Colonel's attitude to Linda?
9. Do you think Porcharlester could have sung the serenade to Linda in private first if he had the courage to do so?
10. Would Colonel Green have stayed in the shadow for such a long time if he hadn't wanted to serenade Linda?
11. Why did Linda say, "I'll forgive you?"
12. What was Linda's reaction to the first note produced by the Colonel's horn? Would she have started if she had been favorably impressed?
13. What did Colonel Green mean by saying, "I succeeded fairly well"?
14. Where did the servant find Colonel Green when he wanted to hand him the letter?

15. Why did the Colonel only open the letter at home? Did he think it was inconvenient to do so in front of the servant?
16. What made Linda think that Porcharlester did not respect her love for Schubert's serenade?
17. Why did Linda think that the sounds had been produced by a human throat? Would she have thought so if the instrument hadn't sounded like a man's voice?
18. Did the Colonel really think that to be frank with Porcharlester would be useless? Would he have behaved in a different way if he hadn't thought so?
19. Why did Green give up horn-blowing? Do you think he would have continued the lessons if he had more ability?
20. Why did Linda refuse to see Porcharlester?

3. Give the situations in which the following are used:

To discourage, to be situated, to make an attempt, inconvenient, to have the courage, in the shadow, to forgive, to hold out a letter, to respect, to produce, uselessly, to refuse.

REVISION

1. Revise the conditional sentences; analyse and translate into Russian the following sentences:

1. Had Bernard Shaw not come to London in his youth, there would have been no English theatre of the 20th century. 2. If people understood humour better, they would appreciate this writer more. 3. You would see Shaw's merits clearly if you compared him with his immediate predecessors and contemporary playwrights. 4. Had he lived still longer, Bernard Shaw would have written some more plays, interesting and significant. 5. His plays would have not appealed to so many people unless they had been written with such workmanship. 6. Were you an admirer of Shaw's talent you would attend all the performances of his plays. 7. Were he less talented he would simply imitate the great English dramatists. 8. If there is not enough place for the ideas in the play itself, Bernard Shaw supplies it

with a long prefatory article. 9. If you took away his prefaces you would make his plays much poorer in contents.

2. Translate into English:

1. Бернард Шоу начал свою литературную деятельность в качестве театрального критика и автора нескольких романов, которые не имели успеха. Великим писателем сделали его пьесы.

2. Пьесы Шоу пользовались огромной популярностью благодаря счастливому дару писателя облекать серьезные социальные проблемы в форму подлинной комедии.

3. Пьесы совершенны по форме, ибо драматургической технике Шоу придавал не меньше значения, чем глубине содержания.

4. Шоу считал, что фабула пьесы должна быть такой, чтобы автор смог всесторонне обсудить поставленную в ней проблему.

5. Его оригинальность проявилась, прежде всего, в концепции характера, в умении наполнить привычный сценический образ содержанием, противоположным традиционному, и при этом сделать его убедительным.

6. Он обычно брал традиционный сценический тип, видоизменял его коренным образом, а затем доказывал, что именно новый вариант соответствует действительности.

7. Самыми удачными пьесами среднего периода творчества Шоу были те, где найдено равновесие между публицистикой и сюжетом.

3. Choose the correct form.

1. I tried (persuade) him to come but it was no use.
2. Everybody really enjoyed (dance).
3. We arranged (meet) under the station clock at half nine.
4. I always try to avoid (see) him whenever I can.
5. I long (be) in Scotland again.
6. My Mum demanded (see) the manager.

7. My brother denied (eat) my sandwich. Maybe his cat ate it.
8. He deserves (be) severely punished.
9. When we visit my aunt, they expect me (be) on my best behaviour.
10. I didn't mean (hurt) her feelings. I'm really sorry.
11. I always put off (do) my homework until the last possible moment.
12. The firemen managed (put out) the fire pretty quickly.
13. Clare offered (take) me to the airport, which was very kind of her.
14. Cheryl suggested (see) a movie after work.
15. I miss (work) in the travel industry. Maybe I can get my old job back.
16. Do you mind (help) me translate this letter?
17. If he keeps (come) to work late, he's going to get fired!
18. I agreed (help) Jack wash his car.
19. Mandy has promised (take care) of our dog while we are on vacation.
20. I don't know what she wants (do) tonight. Why don't you ask her?
21. Frank offered (help) us paint the house.
22. I demand (talk) to the manager of the hotel immediately.
23. My grandmother (recall) seeing a plane for the very first time when she was six.
24. This broken bicycle needs (fix) before someone can ride it.
25. She managed (communicate) with them, even though she didn't speak their language.

LESSON EIGHT

Text: The Ideal Man (by J. O'Hara)

Grammar: Modal verbs

GRAMMAR

1. Complete the sentences below with the correct word(s): *must* or *have to*.

1. My boss needs this report urgently. I _____ finish it now.
2. Julie _____ go to work on foot. The buses are on strike.
3. Secretaries _____ answer the phone. That's part of their job.
4. "You _____ do your homework" said the teacher.
5. "We _____ invite our neighbours for dinner one day" said my husband.
6. David _____ leave home at 7.30 a.m. in order to get to the office at 9 a.m.
7. "I _____ hurry or I'll miss my flight!"
8. Employees _____ attend all personnel meetings - it's written in their contracts.
9. "I _____ call my mother – it's her birthday today."

2. Complete the sentences below with the correct form of the verb: *can*, *could*, *to be able to*.

1. I _____ remember his name.
2. Diana _____ the piano.
3. Sorry, Teacher. I _____ do it yet.
4. She _____ come on holiday next month if her parents give her permission.
5. He _____ pass the exam if he studied harder.
6. They _____ go. The weather was too bad.
7. The fishing boat sank but luckily all the crew _____ save themselves.
8. A: Can you lend me some money? B: Sorry. I _____. I haven't got any either.
9. We _____ go to the party. We're going to a wedding.

3. Complete the sentences below with the correct form of the verb: *can, could, may, might*.

1. They _____ be away for the weekend but I'm not sure.
2. You _____ leave now if you wish.
3. _____ you open the window a bit, please?
4. He _____ be French, judging by his accent.
5. _____ you play the piano?
6. Listen, please. You _____ speak during this exam.
7. They _____ still be out!
8. You _____ smoke on the bus.
9. Tomorrow _____ be a sunny day.
10. You _____ be right but I'm going back to check anyway.
11. The exam _____ be easy. You never know.
12. I _____ go to the party but I'm not sure yet.
13. Students _____ study in the library from five to nine in the evening.
14. _____ you lend me 40 Euros till Monday?

4. Translate the sentences into English.

1. Я не могу перевести это предложение. 2. Я думаю, мы не сможем решить эту задачу к понедельнику. 3. Вы не можете мне сказать, как доехать до вокзала? 4. Вы не должны забывать о своих обязанностях. 5. Должно быть, очень трудно воспитывать троих детей. 6. Можно мне задать вам вопрос? 7. Мне пришлось заплатить штраф. 8. Вам не придется учить это стихотворение наизусть. 9. Я должен сегодня поговорить со своим преподавателем. 10. Он, должно быть, очень устал. 11. Вам следует сказать об этом своим родителям. 12. Ты должен уехать завтра утром? 13. Мне не пришлось сказать об этом вашим родителям. 14. Не могли бы вы мне сказать, как дойти до ближайшей станции метро? 15. С этим вопросом Вам следует обратиться к специалисту.

THE IDEAL MAN

John O'Hara was born in 1905 in Pennsylvania, USA, in a doctor's family. Having tried several professions he eventually became a newspaper reporter. His first novel was *Appointment in Samarra* (1934) and his first collection of short stories was *The Doctor's Son and Other Stories* (1935).

Some of the most well-known works by O'Hara are the novels *Butterfield* (1935), *Hope of Heaven* (1938), *A Rage to Live* (1949). The latter takes the covers off the social customs, the politics and morals of a small American city.

Breakfast in the Janssen home was not much different from breakfast in a couple of hundred thousand homes in the Greater City. Walter Janssen had his paper propped up against the vinegar cruet and the sugar bowl. He read expertly, not even taking his eyes off the printed page when he raised his coffee cup to his mouth. Paul Janssen, seven going on eight, was eating his hot cereal, which had to be sweetened heavily to get him to touch it. Myrna L. Janssen, Walter's five-year-old daughter, was scratching her towhead with her left hand while she fed herself with her right. Myrna, too, was expert in her fashion: she would put the spoon in her mouth, slide the cereal off, and bring out the spoon upside down. Elsie Janssen (Mrs. Walter) had stopped eating momentarily the better to explore with her tongue a bicuspid that seriously needed attention. That was the only thing she held against the kids – what having them had done to her teeth.

"Holy hell!" exclaimed Walter Janssen. He slammed down his coffee cup, splashing the contents on the tablecloth.

"What kind of talk is that in front of the children?" said Elsie.

"In front of the children! A hell of a fine one you are to be worrying about the children," said Walter. Just take a look at this. Take a look at it!" He handed her the paper as though he were stabbing her with it.

She took the paper. Her eyes roved about the page and stopped. "Oh, that? Well, I'd like to know what's wrong with that. Hereafter I'll thank you to keep your cursing and swearing."

"You! You!" said Walter.

“Myrna, Paul, off to school. Get your coats and hats and bring them in here. “Hurry now,” said Elsie. The children got up and went to the hall. “Just hold your temper till the children are where they won’t hear you, with your raving like somebody insane.” She buttoned Myrna’s coat and made Paul button his and warned him to keep it buttoned and warned Myrna not to let go of Paul’s hand; then she shooed them off with a smile that would have been approved by the Good Housekeeping Institute. But as soon as they were out of the apartment, the smile was gone. “All right, you big baboon, go ahead and curse your head off. I’m used to it.”

Walter said, “Gimme back that paper.”

“You can have it,” said Elsie. She handed him the paper. “Go ahead, read it till you get a stroke. You ought a see yourself.”

Walter began to read aloud. “Is your husband as attentive to you now that you are married as when he was courting you? Answer: Mrs. Elsie Janssen, West 174th Street, housewife: Yes, in fact more so. Before we were married my husband was not exactly what would be called the romantic type. He was definitely shy. However, since our marriage he has become the ideal man from the romantic point of view. None of your Tyrone Powers or Clark Gables for me. For God’s sake!”

“Well, so what?” said Elsie.

“So what?” Do you think that’s funny or something? What the hell kind of a thing is that you’re putting in the paper? Go around blabbing private matters. I guess all the neighbors know how much we owe on the car. I suppose you tell everybody how much I get. How do you think a person’s going to have any self- respect if you go running around and shooting off your face to newspaper reporters?”

“I didn’t go around anywhere. He stopped me.”

“Who stopped you?”

“The reporter. On Columbus Circle. I was just coming around the corner and he came up and tipped his hat like a gentleman and asked me. It says so there.”

Walter wasn’t listening. “The office,” he said. “Oh, God. What they’re going to do to me at that office. McGonigle. Jeffries. Hall. What’ll they see it. They prob’ly read it already. I can just see them waiting till I get in. I go to my desk and

then they all start calling me Tyrone Power and Clark Gable.” He stared at her. “You know what’s gonna happen, don’t you? They’ll start kidding till they get too loud, and the boss’ll want to know what it’s all about, and he’ll find out. Maybe they won’t come right out and snitch, but he’ll find out. And he’ll call me in his office and say I’m fired, and he’ll be right. I oughta be fired. Listen, when you work for a finance corporation you don’t want your employees going around getting a lot of silly publicity. What happens to the public confidence it –“

“It doesn’t say a word about you. It says Elsie Janssen. It doesn’t say where you work or anything else. You look in the phone book and there’s any number of Walter Janssen’s.”

“Three, including Queens, too.”

“Well, it could be another one.”

“Not living on 17th Street. Even if the public doesn’t know at the office. What if they don’t care about the publicity part? All the boss’ll want to know if I have a wife that – that goes blabbing around, and believe you me, they don’t want employees with wives that go blabbing around. The public –“

“Oh, you and the public.”

“Yes, me and the public. This paper has a circulation of two million.”

“Oh, hooey,” said Elsie, and began to stack the breakfast dishes.

“Hooey. All right, hooey, but I’m not going to that office today. You call up and tell them I have a cold.”

“You big baby. If you want to stay home, call them up yourself,” said Elsie.

“I said you call them up. I’m not going to that office.”

“You go to the office or I’ll – who do you think you are, anyway? The time you had off this year. Your uncle’s funeral and your brother’s wedding. Go ahead, take the day off, take the week off. Let’s take a trip around the world. Just quit your job and I’ll go back and ask Mr. Fenton to give me back my old job. I’ll support you. I’ll support you while you sit here, you big baboon.” She put down the dishes and put her apron to her eyes and ran out of the room.

Walter took out a cigarette and put it in his mouth but did not light it. He took it out of his mouth and tapped it on the table and lit it. He got up and looked out the window. He stood there a rather long time, with one foot on the radiator and his chin in his hand, looking at the wall across the court. Then he went back to his chair and picked the paper off the floor and began to read.

...Janssen studied their photographs, and one thing you had to say for Elsie; she was the prettiest. He read the interviews once more, and he reluctantly admitted that – well, if you had to give the interview, Elsie's was the best. Mrs. Bloomberg's was the worst. He certainly would hate to be Bloomberg when his friends saw that one.

He put down the paper and lit another cigarette and stared at his shoes. He began by feeling sorry for Mr. Bloomberg, who was probably a hard-working guy who really did come home tired. He ended – he ended by beginning to plan what retorts he would have when the gang at the office began to kid him. He began to feel pretty good about it.

He put on his coat and hat and overcoat and then he went to the bedroom. Elsie was lying there, her face deep in the pillow, sobbing.

“Well, I guess I'll go to the office now,” he said. She stopped sobbing.

“What?” she said, but did not let him see her face.

“Going downtown now,” he said.

She sat up, “Are you cross at me any more?” she said.

“Nah, what the hell?” he said.

She smiled and got up and put her arm around his waist and walked down the hall with him. It wasn't a very wide hall, but she kept her arm around him. He opened the door and set his hat on his head. She kissed his cheek and his mouth. He rearranged his hat again. “Well,” he said. “See you tonight.” It was the first thing that came into his head. He hadn't said that in years.

NOTES

1. Holly – *ycm*. Wholly. Holly hell – *Чепма с дѡа!*

2. Gimme – *give me*
3. You ought a see yourself – *Видел бы ты себя*
4. Tyrone Power, Clark Gable – известные актеры
5. Goddam, goddamn – *Проклятие*
6. The Good Housekeeping Institute – *ирон. Институт образцовых домашних хозяек*
7. Curse your head off – *Можешь ругаться, пока не сойдешь с ума*
8. Go around blabbing private matters – *Ходить и болтать везде о своих делах*
9. Cereal – *блюдо из круп, злаков в виде хлопьев, употребляемое с молоком на завтрак*
10. Oughta – *ought to*

VOCABULARY

1. Find English equivalents of the following:

Графинчик для уксуса, сахарница, подсластить, чтобы заставить его дотронуться до, вверх тормашками, блуждать взглядом по странице, держи себя в руках, бредить как сумасшедший, не отпускать чью-то руку, давай, ухаживать (за девушкой), высмеивать, тираж, действительно начал сочувствовать, деловая часть города, злиться на кого-то, обнять за талию.

2. Explain and the following:

1. Breakfast in the Janssen home was not much different from breakfast in a couple of hundred thousand homes in the Greater City.
2. “Just take a look at this. Take a look at it”. He handed her the paper as though he were stabbing her with it.
3. She shooed them off with a smile that would have been approved by the Good Housekeeping Institute. But as soon as they were out of the apartment, the smile was gone.
4. Go ahead, take the day off, take the week off. Let’s take a trip around the word. Just quit your job and I’ll go back and ask Mr. Fenton to give me back my old job.

5. She sat up. "Are you cross at me any more?" she said. "Nah, what the hell?" he said.

3. Answer the following questions:

1. What can you say about the Janssen family?
2. What is the episode opening the story?
3. What do you think about Walter Janssen's behavior towards Mrs. Walter during breakfast?
4. What gave Walter the idea that his wife was putting her interview in the paper?
5. Do you think Walter's reaction was adequate?
6. What was the reason of Walter's changed attitude to his wife? Have you any idea why it was so?
7. What are the problems raised by O'Hara in this story?

REVISION

1. Complete the sentences with the correct form of the verb.

1. I wonder why all his suggestions (turn down). They seemed quite sensible.
2. I couldn't help (laugh) when he told me that story.
3. Joe and I (be) good friends.
4. I'm afraid (be busy) at eleven. Come round at exactly twelve. I (wait) for you.
5. In the summer, we (sunbathe) and go swimming everyday.
6. I (see) Luis for a long time now. see
7. My father often enjoys (ski).
8. My sister often (go) shopping.
9. I (cook) dinner when suddenly I heard a strange noise.
10. I have a feeling that we (meet) somewhere before.
11. Did you finish (do) your homework?
12. One of my friends (like) to play the guitar.
13. My best friend (live) with me last year.
14. I was listening to music when somebody (knock) at the door.
15. I (live) here now for over thirty-five years.

2. Make up sentences using the English equivalents of the following:

Настаивать на обсуждении вопроса; избегать встречи с ними; возражать против поездки за город; предложить поехать на пикник; ждать с нетерпением встречи с другом; не попрощавшись; начать изучать испанский; не мочь не разговаривать так громко; продолжать читать; ненавидеть работу с документами; упомянуть поступление в университет.

3. Complete the following sentences with one of the following verbs: *can, could, may, might, should, ought to*.

1. It is stated in the article that he ____ read at the age of three.
2. You ____ take a sweater in case it gets cold.
3. ____ you speak any foreign languages?
4. Liz ____ get tired of her job. It is so boring.
5. Julie said that traffic was heavy, so she ____ be late for the meeting.
6. You look a bit confused. ____ I help you?
7. Where's Nick? He ____ be in his office.
8. Take an umbrella. It ____ rain later.
9. You look tired. You ____ go to bed.
10. ____ it be true?
11. I don't know the meaning of this word. ____ I borrow your dictionary?

4. Translate into English.

1. Если бы я купил билет заранее, я бы не побеспокоил вас. 2. Если бы это зависело от меня, я уговорил бы Джона остаться с нами. 3. У Анны хороший голос. Если бы у нее было больше смелости, она принимала бы участие в наших концертах. 4. Если бы она не перепутала документы, все было бы тогда в порядке. 5. Если бы вы читали английские книги в оригинале, это принесло бы вам огромную пользу. 6. “Вы испортили пьесу тем, что слишком громко кричали”, – сказал преподаватель. – “Если бы вы последовали моему совету, ваша игра произвела бы лучшее впечатление”. 7. “Вы не жа-

ловались бы на головные боли, если бы вы больше времени проводили на свежем воздухе”, – сказал доктор. 8. На Вашем месте я заставила бы его работать как следует.

LESSON NINE

Text: Vanity Fair (by W. M. Thackeray)

Grammar: Participle

GRAMMAR

1. Paraphrase the parts in bold using Participles.

1. The woman **who is speaking now** is our teacher. 2. You must have much practice **when you are learning a foreign language**. 3. **When you speak English**, pay attention to the order of words. 4. All the people **who live in this house** are actors and musicians. 5. Be careful **when you are crossing a street**. 6. People **who borrow books from the library** must return them in time. 7. **When you are leaving the room**, don't forget to switch off the appliances. 8. **As he now felt more confident**, he spoke in a louder voice.

2. Translate into English.

Сказанный, говорящий, упавший, падая, переводящий, переведенный, переводя, переводя, рассказанный, рассказавший, берущий, данный, дающий, написанный, пишущий, написав, прочитанный, будучи забыт, брошенный, будучи прочитанным, читая, построенный, строящий, строящийся, основанный, изобретенный, нарисованный, нарисовав, будучи потерянным, идя, будучи принесенным.

3. Put the verbs in brackets into the correct form.

1. (to write) in very bad handwriting, the letter was difficult to read. 2. (to read) the telegram twice, he understood that the matter needed immediate attention. 3. (to spend) twenty years abroad, he was glad to be coming home. 4. (to fill in a form), you must write your name and address clearly. 5. His hat (to blow off) by the wind was lying in the middle of the street. 6. (to make great progress) by the end of academic year he was able to start reading books in the

original. 7. (to do) his homework, he was yhinking hard. 8. (to do) his homework, he went for a walk. 9. “Don’t lose your things, little boy”, said a young man, (to pick up) the gloves (to drop) by the boy. 10. (to be fond) of music my brother never misses an opportunity to go to a good concert. 11. (not to wish) to discuss that paiful problem, he changed the subject. 12. (to walk) about the town for some time, he went up to a man (to stand) at a street corner and asked to be directed to the main square. 13. (to translate) by a good specialist, the story preserved the sparkling humour of the oroginal. 14. I had never realized what a talented writer he was until I saw his play (to stage) in a Moscow theatre. 15. The man (to make) the opening speech at the exhibition is a well-known painter.

4. Translate into English using Participles.

1. Преподаватель выписал все ошибки, сделанные студентами в последней контрольной работе. 2. Гуляя на днях по парку, я очутился в совершенно незнакомом месте. 3. Сдавая тетрадь, студент сказал, что он не закончил последнее упражнение, и обещал сделать его к следующему уроку. 4. Увидев, что собирается дождь, мать велела детям идти домой. 5. Пропустив два урока, студент с трудом понимал объяснения преподавателя. 6. Услышав голос этого человека, я подумал, что знаю его, но, подойдя ближе, я понял, что ошибся. 7. Романы, написанные этим писателем за последнее время, пользуются большой популярностью у читателей. 8. Выиграв первенство в университетских соревнованиях, команда продолжала готовиться к следующим играм. 9. Я не сомневаюсь, что сведения, полученные сегодня с утренней почтой, будут очень интересны для всех нас. 10. Женщина была очень благодарна офицеру, спасшему жизнь ее ребенку. 11. Приехав на вокзал, Гарри купил билет и, видя, что у него достаточно времени, пошел посмотреть на новый театр, построенный недалеко от вокзала. 12. Вы видите высокого человека, стоящего у окна? Это известный актер. Вы хотите, чтобы я познакомил вас с ним? 13. Сыграв две партии в шахматы, он собрался уходить, сказав, что чувствует себя усталым. 14. Студентов, сделавших интересные до-

клады на уроке, пригласили принять участие в этой конференции. 15. Не вернув книгу вовремя, мальчик боялся идти в библиотеку. 16. Просмотрев журналы, он вернул их библиотекарю.

VANITY FAIR

Next to Charles Dickens the greatest Victorian English novelist is William Makepeace Thackeray. His 'Vanity Fair' is the first novel in English to show a woman who is neither very good nor very bad but only very human.

Thackeray was born July 18, 1811, in Calcutta, India. His father, who worked for the East India Company, died when the boy was four. At six young William was sent back to England to go to school. Later he attended Trinity College, Cambridge, for a year and a half.

In 1830–31 Thackeray spent a year in continental Europe, then returned to London to study law. He soon turned to art and went to Paris in 1834 for art training. He also served as Paris correspondent for a short-lived paper owned by his stepfather. Money from his father's estate had been squandered. His need for funds made him a literary hack, turning out reviews, articles, and magazine stories. He was on the staff of *Punch*, the famous weekly, for ten years.

"Vanity Fair", his first novel, was published as a magazine serial, starting in 1846. It was ignored in the beginning, but soon readers were eagerly waiting for the next issue. It was the beginning of a well-deserved popularity.

While the 19th century was in its teens, on one sunny morning in June, a large coach pulled by two fat horses drove up to Miss Pinkerton's academy for young ladies at Chiswick Hall.

"It's Mrs Sedley's coach, sister," said Miss Jemima to Miss Pinkerton.

"I believe, Miss Jemima, you have made a copy of Miss Sedley's account. Address it to John Sedley Esquire, and put it in the envelope together with the letter which I have written to his lady." At the end of the letter, *praising to the skies* Amelia Sedley to her parents, there was the following note:

"PS. – Miss Rebecca Sharp accompanies Miss Sedley. Miss Sharp will stay only ten days in Russell Square because the family, with whom she is engaged, need her services as soon as possible."

Having completed the letter, Miss Pinkerton proceeded to write her name in a copy of Johnson's Dictionary, which she always presented to her pupils on their departure from the Hall.

Miss Sedley and Miss Sharp had their belongings arranged in the carriage by a black servant and as they were ready to depart, Miss Jemima came running out to give Becky Sharp her copy of the Dictionary.

"Becky Sharp, here's book for you. You mustn't leave without it. God bless you!" but just as the coach drove off, Miss Sharp threw the book back into the garden.

"Thank God I'm out of Chiswick," she cried out.

"How could you do that, Becky!" exclaimed Miss Sedley.

"I hate the whole house," said Miss Rebecca Sharp. "I hope I shall never set eyes on it again. I wish it were in the bottom of the Thames. I do. How I'd like to see Miss Pinkerton floating in the water!"

"Oh, Rebecca, for shame," cried Amelia. "How can you dare have such wicked, revenging thoughts!"

"Revenge may be a wicked feeling, but it's natural. I'm no angel." And to say the truth, she certainly was not.

Miss Sharp's father was an artist and had given lessons at Miss Pinkerton's school. He married a young French woman who was an opera singer. She had received some education and her daughter, Rebecca, spoke French very well. When Becky's mother died, Miss Pinkerton took Becky into her academy and gave her free *board and lodging* and the chance to receive an education. For this privilege Becky was to teach French to the children.

However, Rebecca Sharp was very unhappy at Chiswick Hall. She hated Miss Pinkerton, and the silly chat of the girls annoyed her. The gentle tender-hearted Amelia Sedley was the only person to whom she could attach herself. Rebecca sharp refused to perform the additional duties that Miss Pinkerton wanted her to, so the school mistress was determined to get rid of this rebel, and

hearing that Sir Pitt Crawley's family needed a governess, she recommended Miss Sharp for the position. The school mistress decided that this was the best solution. As Miss Sedley was about to leave school, she invited Miss Sharp to pass a week with her at home, before she entered upon her duties as a governess.

When they arrived in Russell Square, Amelia showed Rebecca every room of the house and everything in every one of her drawers. When Rebecca saw two magnificent Cashmere shawls, which her brother Joseph Sedley had brought home to his sister from India, she asked, "Is he very rich?"

"I believe he has a very large income," answered Amelia.

"And is your sister-in-law a pretty woman?"

"Joseph is not married," said Amelia laughing.

The meaning of the above questions, as translated in the heart of Miss Sharp, was the following: "If Mr. Joseph Sedley is rich and unmarried, why should I not marry him?" And she determined to marry him.

NOTES

1. While the 19th century was in its teens – *Когда XIX век был еще юным*
2. Praising to the skies – *превозносящее до небес*
3. Board and lodging – *жилье и питание, пансион*

VOCABULARY

1. Give English equivalents to the following words and word combinations.

Тянуть, превозносить до небес, дарить, уложить пожитки, я никогда его больше не увижу, как ты смеешь, глупая болтовня, единственный человек, привязаться к кому-нибудь, выполнять обязанности, директриса, отделаться от кого-нибудь, лучшее решение, гувернантка, вступить в обязанности, великолепная шаль, большой доход, невестка, твердо решить.

2. Give the situations in which the following are used:

At the end of, to teach French, as soon as possible, to receive an education, to pass a week, the best solution, to get rid of this rebel, I believe he has a very large income.

3. Complete the following sentences from the text.

1. At the end of the letter, praising to the_____.
2. When Rebecca saw two_____.
3. The school mistress decided that this was_____.
4. The gentle tender-hearted Amelia Sedley was the only_____.
5. He married a young French woman who_____.
6. For this privilege Becky was to teach_____.
7. I wish it were in the bottom_____.
8. Miss Sharp will stay only ten days in Russell Square because the family, _____.
9. Miss Sedley and Miss Sharp had their belongings_____.
10. And to say the truth,_____.

4. Answer the questions to the text:

1. When did the action of the book take place?
2. Where did the girls live?
3. Did Miss Pinkerton praise Miss Sedley or complain about her in her letter to Amelia's parents?
4. Who accompanied Miss Sedley?
5. Where was Rebecca Sedley to work?
6. What did Rebecca do with Miss Pinkerton's present?
7. Did she like the Academy?
8. Why did Miss Pinkerton recommend Miss Sharp to the position of a governess?
13. Where was Rebecca going to pass a week before beginning her work?
14. Why did she determine to marry Mr. Joseph Sedley?
15. Do you think she will fulfil her plan? Why?

REVISION

1. Put the verbs in brackets into the correct form. Retell the story.

Once upon a time there (live) a man who (marry) a bad-tempered woman.

She could not run the house properly and always (to object) to any improvements her husband suggested.

As a result the men (be) very unhappy until his wife (die). By that time he (grow) quite old, and his only son already (grow up).

One day the man (give) his son two horses and a needle and (tell) him to go about the country and travel until he (meet) a young married couple. He (tell) the young man to find out which of them (be) the real head of the family. If he (see) that the wife (obey) the husband, he was to give the latter one of the horses as a present, but if he (discover) that the wife made all the decisions, he was to give her the needle.

The son (start) off. He (travel) for three days when he (come across) a house at the side of the road which, as people (tell) him, (occupy) for some time by a young married couple. When the young man (enter) the house, the young couple (have) dinner. He (to explain) what he (tell) to do.

“We (be married) three years, and I never (take) a single step without talking it over with my husband,” (say) the woman. “It’s shameful not to obey one’s husband. I always (be) a very obedient wife. Isn’t that so, John?” she added, turning to her husband.

“Of course, dear,” John (agree).

“Then,” (say) the young man. “One of the horses (be) yours. Which would you prefer?”

After they (examine) both the horses closely, the husband (be) the first to speak: “We (take) the white horse with the grey spots. I (like) his strong legs.”

“Oh, no, John,” the woman (interrupt) at once. “We (take) the black one.”

“Of course, dear,” John agreed without hesitation. “I (not mind) taking the black one if you (like) it.”

“That’ll do,” (say) the young man. “I (make up) my mind.” And (give) the woman the needle.

2. Match the names of the books (1-24) to their authors (a – x). Make up sentences as in the example:

The Adventures of Sherlock Holmes is written by Arthur Conan Doyle.

- | | |
|--------------------------------------|--------------------------------|
| 1. Winnie the Pooh | a. Charles Dickens |
| 2. The Last of the Mohicans | b. Jerome Klapka Jerome |
| 3. Three Men in a Boat | c. Mark Twain |
| 4. Ivanhoe | d. Fennimore Cooper |
| 5. Vanity Fair | e. Alexander Milne |
| 6. Tess of the d’Urbervilles | f. Daniel Defoe |
| 7. A Clockwork Orange | g. Jack London |
| 8. The Call of the Wild | h. Herbert George Wells |
| 9. Animal Farm: A Fairy Story | i. Lewis Carroll |
| 10. The Importance of Being Earnest | j. Charlotte Bronte |
| 11. Treasure Island | k. Jonathan Swift |
| 12. The Forsyte Saga | l. Rudyard Kipling |
| 13. Alice’s Adventures in Wonderland | m. Thomas Maine Reid |
| 14. Pickwick Papers | n. John Galsworthy |
| 15. The Adventures of Tom Sawyer | o. Walter Scott |
| 16. The Jungle Book | p. Robert Louis Stevenson |
| 17. Jane Eyre | q. George Orwell |
| 18. Gulliver’s Travels | r. William Makepeace Thackeray |
| 19. The Invisible Man | s. Thomas Hardy |
| 20. Of Human Bondage | t. George Bernard Shaw |
| 21. Robinson Crusoe | u. Oscar Wilde |
| 22. The Headless Horseman | v. Antony Burgess |
| 23. Pygmalion | w. William Somerset Maugham |
| 24. Pride and Prejudice | x. Jane Austen |

3. Fill the gaps with *at, in or on*.

1. We usually go out _____ my birthday. 2. I spent a week in Prague _____ April. 3. We're going to the country _____ weekend. 4. The film starts _____ 8:30. 5. We got back at three _____ morning. 6. I usually watch the news _____ night. 7. The meeting is _____ May 19. 8. Siberia is very cold _____ winter. 9. I'm playing tennis _____ Sunday morning. 10. I'm interested _____ science. 11. I hate doing the shopping _____ Saturdays. 12. She passed her driving test _____ March. 13. The Black Sea is too hot for me _____ spring. 14. _____ Sunday mornings I have coffee and toast for breakfast. 15. _____ Monday and Wednesday evenings I go to English class. 16. The bank closes _____ 5 pm. 17. It is believed that Moscow was founded _____ 1147. 18. Some people study best _____ night but I prefer the morning. 19. I love watching old films _____ Christmas Day. 20. I call my girlfriend _____ 10 o'clock every evening. 21. I hate going out _____ the week. 22. We usually go out for dinner _____ the weekend.

4. Tell about your favourite Russian writers and their works.

LESSON TEN

Text: The Catcher in the Rye (by J.D. Salinger)

Grammar: Linking Words

GRAMMAR EXERCISES

1. Complete the sentences with *who*, *whom* or *whose*.

1. ____ wrote this book?
2. ____ are you going to recommend?
3. ____ dictionary is on the table?
4. It doesn't look like this is the right address. ____ did you ask for directions?
5. We have two extra tickets for the concert. ____ wants to go with us?
6. It wasn't me! I have no idea ____ left the computer on.
7. ____ car is parked in the street?
8. Do you remember ____ received the Academy Award for best actress that year?
9. He couldn't remember the name of the scientist ____ project received the \$100,000 prize.
10. I know exactly ____ I'm going to support in the upcoming election.
11. She's the actress ____ he describes in his scandalous new book.
12. Can you please tell me the names of the people ____ helped organize the meeting?

2. Choose the correct word.

1. **In spite of/Although** the fact that it was raining, he left.
2. He switched on TV **unless/because** he wanted to watch the news.
3. I love thrillers, **whereas/despite** the fact that they always scare me.
4. I can't speak German at all, **whereas/even though** my mother speaks it fluently.
5. **Although/However** he could play the guitar very well he decided not to become a musician.

6. Of course you can borrow my book. **Because/However** I need it back by Monday.
7. The sales assistance was rude. **Futhermore/Besides**, he refused to call the manager.
8. They decided to go for a walk, **even though/in spite of** the rain.
9. I hate travelling by boat because I always get seasick. **Besides/Instead**, I can't swim.

3. Fill the gaps with *providing, unless, as soon as* and *if*.

1. I refuse to go _____ you come with me.
2. I refuse to watch Channel One, _____ they show less adverts.
3. You can borrow my camera _____ that you buy me a new one if you break it.
4. We had a cup of tea _____ we got home.
5. _____ my English class is cancelled again, I'll go to the cinema.
6. She always checks her email _____ she gets to the office.
7. I generally wash up before I go to bed _____ I'm feeling too tired.
8. Buy me a paper, please, _____ you go past a newsagent's
9. _____ you're prepared to work very hard, you'll never be a teacher.
10. _____ that the weather is good, we'll spend the day in the mountains.
11. _____ I can find a cheaper one, I'll have to buy that mobile.
12. _____ my boss says no, I'm going to take Friday off.

THE CATCHER IN THE RYE

Although he is one of the most widely read authors in the English language, J.D. Salinger successfully kept himself out of the public eye for most of his career. His preference for seclusion made his life a matter of speculation among fans and his literary output a subject of controversy among critics.

Jerome David Salinger was born in New York City on Jan. 1, 1919. After studying at Columbia and New York universities, he turned to writing. His first short story appeared in *Story* magazine in 1940. After service in World War II his stories appeared regularly in *The New Yorker* magazine. Major recognition and a large following came with his novel, "The

Catcher in the Rye”, published in 1951. This touching and humorous story about a rebellious teenager became a cult favorite among students. It was followed by “Nine Stories” (1953), “Franny and Zooey” (1961), and “Raise High the Roof Beam, Carpenters; and Seymour: An Introduction” (1963). The last two volumes contain stories about the Glass family.

Altogether Salinger produced 13 short stories and one novel. Some of the stories made use of his wartime experiences, as in “For Esmé—with Love and Squalor” (1950). “A Perfect Day for Bananafish” (1948) concerns the despair of veteran Seymour Glass. Salinger seemed at his best in dramatizing the lives of children. Much of his work concerns the lost innocence of childhood.

Jerome David Salinger died in 2010 at the age of 91.

It was about ten after twelve or so then, and so I went back and stood by the door and waited for old Phoebe. I thought how it might be the last time I’d ever see her again. Any of my relatives, I mean. I figured I’d probably see them again, but not for years. I might come home when I was about thirty-five, I figured, in case somebody got sick and wanted to see me before they died, but that would be the only reason I’d leave my cabin and come back. I even started picturing how it would be when I came back. I knew my mother’d get nervous as hell and start to cry and beg me to stay home and not go back to my cabin, but I’d go anyway. I’d be casual as hell. I’d make her calm down, and then I’d go over to the other side of the living room and take out this cigarette case and light a cigarette, cool as ail hell. I’d ask them all to visit me sometime if they wanted to, but I wouldn’t insist or anything. What I’d do, I’d let old Phoebe come out and visit me in the summertime and on Christmas vacation and Easter vacation. And I’d let D. B. come out and visit me for a while if he wanted a nice, quiet place for his writing, but he couldn’t write any movies in my cabin, only stories and books. I’d have this rule that nobody could do anything phony when they visited me. If anybody tried to do anything phony, they couldn’t stay.

All of a sudden I looked at the clock in the checkroom and it was twenty-five of one. I began to get scared that maybe that old lady in the school had told that other lady not to give old Phoebe my message. I began to get scared that maybe she’d told

her to burn it or something. It really scared hell out of me. I really wanted to see old Phoebe before I *hit the road*. I mean I had her Christmas dough and all.

Finally, I saw her. I saw her through the glass part of the door. The reason I saw her, she had my crazy hunting hat on – you could see that hat about ten miles away.

I went out the doors and started down these stone stairs to meet her. The thing I couldn't understand, she had this big suitcase with her. She was just coming across Fifth Avenue, and she was dragging this goddam big suitcase with her. She could hardly drag it. When I got up closer, I saw it was my old suitcase, the one I used to use when I was at Whooton. I couldn't figure out what the hell she was doing with it. "Hi," she said when she got up close. She was all out of breath from that crazy suitcase.

"I thought maybe you weren't coming," I said. "What the hell's in that bag? I don't need anything. I'm just going the way I am. I'm not even taking the bags I got at the station. What the hellyya got in there?"

She put the suitcase down. "My clothes," she said. "I'm going with you. Can I? Okay?"

"What?" I said. I almost fell over when she said that. I swear to God I did. I got sort of dizzy and I thought I was going to pass out or something again.

"I took them down the back elevator so Charlene wouldn't see me. It isn't heavy. All I have in it is two dresses and my moccasins and my underwear and socks and some other things. Feel it. It isn't heavy. Feel it once... Can't I go with you? Holden? Can't I? Please."

"No. Shut up."

I thought I was going to pass out cold. I mean I didn't mean to tell her to shut up and all, but I thought I was going to pass out again.

"Why can't I? Please, Holden! I won't do anything – I'll just go with you, that's all! I won't even take my clothes with me if you don't want me to – I'll just take my –"

"You can't take anything. Because you're not going. I'm going alone. So shut up."

“Please, Holden. Please let me go. I’ll be very, very, very – You won’t even –”

“You’re not going. Now, shut up! *Gimme* that bag,” I said. I took the bag off her. I was almost all set to hit her. I thought I was going to smack her for a second. I really did.

She started to cry.

“I thought you were supposed to be in a play at school and all. I thought you were supposed to be Benedict Arnold in that play and all,” I said. I said it very nasty. “*Wuddaya* want to do? Not be in the play, for God’s sake?” That made her cry even harder. I was glad. All of a sudden I wanted her to cry till her eyes practically dropped out. I almost hated her. I think I hated her most because she wouldn’t be in that play any more if she went away with me.

“Come on,” I said. I started up the steps to the museum again. I figured what I’d do was, I’d check the crazy suitcase she’d brought in the checkroom, and then she could get it again at three o’clock, after school. I knew she couldn’t take it back to school with her. “Come on, now,” I said.

She didn’t go up the steps with me, though. She wouldn’t come with me. I went up anyway, though, and brought the bag in the checkroom and checked it, and then I came down again. She was still standing there on the sidewalk, but she turned her back on me when I came up to her. She can do that. She can turn her back on you when she feels like it. “I’m not going away anywhere. I changed my mind. So stop crying and shut up,” I said. The funny part was, she wasn’t even crying when I said that. I said it anyway, though. “C’mon, now. I’ll walk you back to school. C’mon, now. You’ll be late.”

She wouldn’t answer me or anything. I sort of tried to get hold of her old hand, but she wouldn’t let me. She kept turning around on me.

“*Didja* have your lunch? *Ya* had your lunch yet?” I asked her.

She wouldn’t answer me. All she did was, she took off my red hunting hat – the one I gave her – and practically chucked it right in my face. Then she turned her back on me again. It nearly killed me, but I didn’t say anything. I just picked it up and stuck it in my coat pocket.

“Come on, hey. I’ll walk you back to school,” I said.

“I’m not going back to school.”

I didn’t know what to say when she said that. I just stood there for a couple of minutes.

“You have to go back to school. You want to be in that play, don’t you? You want to be Benedict Arnold, don’t you?”

“No.”

“Sure you do. Certainly you do. *C’m on*, now, let’s go,” I said. “In the first place, I’m not going away anywhere, I told you. I’m going home. I’m going home as soon as you go back to school. First I’m gonna go down to the station and get my bags, and then I’m gonna go straight –“

“I said I’m not going back to school. You can do what you want to do, but I’m not going back to school,” she said. “So shut up.” It was the first time she ever told me to shut up. It sounded terrible. God, it sounded terrible. It sounded worse than swearing. She still wouldn’t look at me either, and every time I sort of put my hand on her shoulder or something, she wouldn’t let me.

“Listen, do you want to go for a walk?” I asked her. “Do you want to take a walk down to the zoo? If I let you not go back to school this afternoon and go for a walk, will you cut out this crazy stuff?”

She wouldn’t answer me, so I said it over again. “If I let you skip school this afternoon and go for a little walk, will you cut out the crazy stuff? Will you go back to school tomorrow like a good girl?”

“I may and I may not,” she said. Then she ran right the hell across the street, without even looking to see if any cars were coming. She’s a madman sometimes.

I didn’t follow her, though. I knew she’d follow me, so I started walking downtown toward the zoo, on the park side of the street, and she started walking downtown on the other goddam side of the street. She wouldn’t look over at me at all, but I could tell she was probably watching me out of the corner of her crazy eye to see where I was going and all. Anyway, we kept walking that way all the way to the zoo.

NOTES

1. As hell sl. – *Как дьявол*
2. Phony – *Липовый (ложный, фальшивый)*
3. Hit the road – *амер. – уходить, отправляться*
4. What the hell ya got in there? – *Что ты туда напихала?*
5. Gimme sl. – *Give me*
6. I was almost all set to hit her – *Я готов был отшлепать ее*
7. Wuddaya sl. = *What do you...*
8. C'mon sl. = *come on*
9. Gonna sl. = *going to*
10. Didja sl. = *did you*
11. Ya sl. = *you*
12. Damn near almost ...sl. – *Чуть было...*
13. And all – *И все такое прочее; и всякое такое*
14. Goddam = god-damned sl. – *чертов, чертовский, проклятый*
15. It killed her – *Она просто обалдела*
- 16...or something, or anything – *или что-нибудь такое, или что-нибудь в этом роде*

VOCABULARY

1. Find English equivalents of the following:

Думать, считать; небрежный; успокоить кого-то; невозмутимый, хладнокровный; внезапно; камера хранения; волочить; она запыхалась; терять сознание; сдать (в камеру хранения); тротуар; передумать; швырнуть в лицо; повернуться спиной к кому-то; во-первых; сквернословие; прекратить вести себя как сумасшедший; пропустить, прогулять.

2. Explain and expand the following:

1. "I knew my mother'd get nervous as hell and start to cry and beg me to stay home and not go back to my cabin, but I'd go anyway. I'd be casual as hell."

2. "Listen, do you want to go for a walk?" I asked her. "Do you want to take a walk down to the zoo? If I let you not go back to school this afternoon and go for a walk, will you cut out this crazy stuff?"
3. "So shut up." It was the first time she ever told me to shut up. It sounded terrible. God, it sounded terrible. It sounded worse than swearing."

3. Answer the following questions and discuss the points raised in them.

1. J. D. Salinger's first book "The Catcher in the Rye" (1951) made his name famous all over America. The book is about an unhappy teenage boy, Holden Caulfield, who runs away from his boarding school as part of his disgust with "phoniness", who became, particularly for a generation of high-school and college students, a symbol of purity and sensitivity. What impression did the story produce upon you? Say whether you think there are any important problems in it.

2. Holden Caulfield cannot agree with the existing standards of life in American society and practically everything the adults do and say seems to him untrue, hypocritical and vain. Can you give your own opinion of the idea the author wanted to convey?

3. Say everything you can about Holden. What characteristic of Holden is the most prominent? How would you sum up the theme of this story? What conclusions about the boy's character can you draw from the story?

REVISION

1. Translate into English.

1. Он может это сделать один? – Да, думаю, что может. 2. Хотя у него есть свой автомобиль, он часто ездит на автобусе. 3. Как ты считаешь, Том работает усерднее, чем Джон? 4. Он притворился, что не слышит меня. 5. Я увидел, что текст очень трудный и что мне придется пользоваться словарем. 6. Мы вернемся, если пойдет дождь. 7. Ему легко заниматься английским языком, потому что он знает французский и немецкий. 8. Лекция, наверное, будет интересной. 9. Она, по-видимому, забыла о своем обещании. 10. Он

оказался одним из самых способных студентов. 11. Вероятно, пойдет дождь. 12. Она, должно быть, опоздала на поезд. 13. Где ты был? Мы ждем тебя уже три часа. 14. Дождь идет с утра. 15. Когда будет опубликована ваша статья? 16. Я никогда не видел ее печальной. 17. Он спросил меня, где я был и что видел. 18. Я думаю, тебе следует извиниться перед ней. 19. Дом был отремонтирован, забор был покрашен, и много новых фруктовых деревьев было посажено в саду к тому времени, когда он вернулся. 20. Почему вы возражаете против того, чтобы Джейн дали эту роль? Ее очень хвалят последнее время, и я думаю, у нее уже достаточно опыта в исполнении таких ролей.

2. Translate into English.

1. Писательская карьера Сэлинджера началась с публикации коротких рассказов в нью-йоркских журналах. Его первый рассказ «Молодые люди» (*The Young Folks*) был опубликован в журнале «Стори» в 1940 году.
2. Первую серьезную известность Сэлинджеру принёс короткий рассказ «Хорошо ловится рыбка-бананка» (*A Perfect Day for Bananafish*, 1948) – история одного дня из жизни молодого человека Симора Гласса и его жены.
3. Спустя одиннадцать лет после первой публикации Сэлинджер выпустил свой единственный роман «Над пропастью во ржи» (*The Catcher in the Rye*, 1951), который встретил дружное одобрение критики и до сих пор сохраняет популярность среди старшеклассников и студентов, находящих во взглядах и поведении героя, Холдена Колфилда, близкий отзвук собственным настроениям.
4. Книга была запрещена в нескольких странах и некоторых штатах США за депрессивность и употребление бранной лексики, но сейчас во многих американских школах входит в списки рекомендованной для чтения литературы. К 1961 году роман был переведён уже в двенадцати странах, включая СССР.
5. После того как роман «Над пропастью во ржи» завоевал популярность, Сэлинджер начал вести жизнь затворника, отказываясь давать интервью. После 1965 года прекратил печататься, сочиняя только для себя. В послед-

ние годы жизни он практически никак не общался с внешним миром, живя за высокой оградой в особняке в городке Корниш, штат Нью-Гэмпшир.

3. Where do these British writers and poets belong?

Preparation of the Renaissance	The Epoch of the Renaissance	Literature of the Period of Revolution and Restoration	The Age of Enlightenment	Romanticism	Realism of the 19 th century	Critical Realism of the end of the 19 th and beginning of the 20 th
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William Shakespeare, Daniel Defoe, Jane Austen, John Keats, Walter Scott, Thomas Hardy, Jonathan Swift, Percy Bysshe Shelley, Ben Johnson, Robert Burns, William Makepeace Thackeray, George Bernard Shaw, Geoffrey Chaucer, John Milton, George Gordon Byron, Charles Dickens, Charlotte Brontë, John Galsworthy.

LISTENING PART

Track 1. Listen to the recording. Choose the correct answer.

- A8** – Nicky says that when she worked at the London Stock Exchange,
she got on well with other members of the staff.
she was glad that she wasn't still at school.
she liked the repetitive nature of the work.
- A9** – Nicky says that in her first job in New York
she quickly learnt American phrases that had been unfamiliar to her.
she had to deal with criticism from other people.
she disliked the way the place was run.
- A10** – One reason why she decided to start her own café was that
she met a supplier who suggested that she should do it.
she saw how successful a nearby business was.
she was unable to continue in her previous kind of work.
- A11** – Nicky says that after four years of running the café,
she began to make a profit from it.
she was forced to borrow more money.
she decided to reach an agreement with her partner.
- A12** – One problem that Nicky mentions was caused by
faulty equipment.
producing large quantities of food.
having to change her accommodation.
- A13** – What does Nicky say about the review of her café?
She had been told that it might contain negative comments.
The newspaper was initially not keen to do it.
It led to the café becoming successful.
- A14** – Nicky says that, since the success of the café,
she has had to raise the minimum charge.
some celebrities have complained about having to queue.
she has made rules about behavior inside it.

Track 2. Listen to the recording. Match the speaker to the statement.

- a. Men are nervous about being clothes.
- b. Women want approval of what they wear but men don't.
- c. Men don't want to go to lots of places looking for clothes.
- d. Men don't like to change the sort of clothes they wear.
- e. I dislike a lot of new fashions for men.
- f. My attitude to fashion has changed.
- g. Fashions for men remain almost the same.

Speaker	1	2	3	4	5	6
Statement						

Track 3. Listen to the recording. Choose the correct answer.

A8 – According to the interviewer, what did the advertisement for the expedition emphasize?

The belief that it is likely to be successful.

That it is mainly for inexperienced people.

How dangerous it could prove to be.

A9 – Alex says that becoming a polar explorer involves

Persuading yourself that you can do extraordinary things.

Coping with being unable to communicate with others.

Building relationships with others in difficult circumstances.

A10 – When the group's first training weekend was held,

Certain people were told to give the others lifts to the venue.

They all had to work out both where it was happening and when.

Joanne and Alex had never met each other before.

A11 – When Joanne and Alex were training in the Canadian Arctic,

Joanne learned something unexpected.

Alex did something he had been warned not to do.

They helped each other learn about body temperature.

A12 – Joanne says that while she has been preparing for the expedition, she has had difficulty in controlling her weight.

done an activity that has attracted attention to her.

built her own sleds to practise with.

A13 – When Joanne returned to the team after suffering from flu,

a memorable sight was pointed out to her.

she discovered that she had just missed a fantastic opportunity

she wondered what the others were looking at.

A14 – When asked about their feelings about the expedition at the end of the interview,

Joanne says that she has a sense of achievement before it even starts.

Alex says that he fears it may not live up to his expectations.

They both say that they feel their lives will never be the same after it.

Track 4. Listen to the recording. Are these sentences true (T), false (F) or not stated (NS)?

A1 – National Science Week is particularly intended for young people.

1) True

2) False

3) Not stated

A2 – National Science Week was successful when it was first held.

1) True

2) False

3) Not stated

A3 – The photography competition will be judged by top scientists.

1) True

2) False

3) Not stated

A4 – Click for Climate Change involves people agreeing to take action themselves.

1) True

2) False

3) Not stated

A5 – The website makes suggestions about how to reduce carbon dioxide emissions.

- | | | |
|---|----------|---------------|
| 1) True | 2) False | 3) Not stated |
| A6 – Click for Climate Change starts after National Science Week. | | |
| 1) True | 2) False | 3) Not stated |
| A7 – The activity packs for National science Week are free. | | |
| 1) True | 2) False | 3) Not stated |

Track 5. Listen to the recording. Choose the correct answer.

A8 – Before beginning the interview, what does the interviewer suggest about Catherine?

- Some of the other students don't like her.
- Her life is different from that of other students.
- She doesn't want to look like other students.

A9 – What do we learn about Catherine's murder mystery novel?

- She feels that the other books in the series are better.
- It is the fifth book in a series she is writing.
- She wrote it some time ago but it has just been published.

A10 – The interviewer says that he is surprised by
the speed at which Catherine writes her books.
the pressure that Catherine's publishers put on her.
Catherine's decision to continue with her studies.

A11 – When Catherine wrote *Mirror Dreams*, she was surprised that
she found writing a novel to easy.
an agent agreed to try to sell it.
her father though it could be successful.

A12 – When Catherine goes to schools to talk to children,
she feels that she is still a child herself.
she remembers what it was like to be a child.
she knows she can communicate very well with children.

A13 – What advice does Catherine give about writing novels?
Writing novels can improve people's ability to write essays.
Other people's opinions of novels should be ignored.
Enthusiasm is more important than expert knowledge.

A14 – Catherine says that when she is writing a novel,
she doesn't like to include characters that are similar to her.
she doesn't feel she has total control over what happens in it.
she does less and less planning each time.

Track 6. Listen to the recording. Choose the correct answer.

A8 – What does the speaker suggest about the name 'Moog'?

- It was one reason for the success of his invention.
- It has an interesting sound.
- Some people do not pronounce it correctly.

A9 – When Walter Carlos recorded with a Moog synthesizer,
there was a big contrast in reactions to his recording.
people said that the instrument was more suited to popular music.

- he did so in order to shock certain people.
- A10** – What does the speaker say about Leon Theremin's invention?
 Theremin was disappointed by its lack of popularity.
 Moog improved the design of it.
 It was played without being touched.
- A11** – What does the speaker say about Moog's synthesizer?
 It was used in a way he had not intended.
 It benefited from a certain development in popular music.
 It was more popular than the saxophone for a time.
- A12** – Why did Moog sell his company in the 1970s?
 Demand for synthesizers in general was falling.
 Competition from another company was causing it to fail.
 He lost interest in running it.
- A13** – What happened in the 1990s and early years of the new millennium?
 Young musicians asked Moog to design instruments for them.
 Musicians started playing old Moog synthesizers.
 Moog synthesizers were modernized by other people.
- A14** – The speaker says that by the time Moog died,
 his new company was more successful than his old company.
 his attitude to business had changed.
 he was allowed to use his name on instruments he invented.

Track 7. Listen to five short recordings. Match the hobbies in the box to the different speakers. Be careful! There are three extra hobbies.

Car Boot Sales	Collecting antiques	Video games	War Games
Collecting butterflies	Watching Rugby	Ghost hunting	
	Star Trek Memorabilia		

Speaker	Hobby
(1)	
(2)	
(3)	
(4)	
(5)	

Track 8. Listen to the radio programme and decide if these sentences are true (T), false (F) or if there is no information given (NG).

- (6) Sam Richards works at a zoo.
 (7) He says that crocodiles are curious animals.
 (8) Crocodiles hunt using their eyes.
 (9) Monkeys are not always docile animals.
 (10) The radio host likes kittens.

Track 9. Listen to five short recordings. Choose the correct ending to each sentence.

- (1) Bob isn't frightened of anything / is frightened of spiders.
- (2) The painting is worth a fortune / absolutely worthless.
- (3) The woman chose a book about / by Frida Kahlo.
- (4) The man thinks women should / shouldn't get involved in politics.
- (5) John Prescott was visiting a school / factory when he shouted at a reporter.

Track 10. Listen to the radio programme about Steve Biko. There are five mistakes in the text below. Listen and correct them.

On today's programme we are looking at another person whose bravery was incredible. Steve Biko is probably best known because of the film Cry Freedom by South African politician, Donald Woods. Steve Biko was born in Cape Province on 18 December 1946 just a few months before the National Party came to power in South Africa. He went to law school at the University of Natal in Durban, but as a black student he could only study in the non-European section of the university. He became involved in politics and was one of the founders of the South African Students' Organization (SASO), an all-student organization. He believed that black students should be 'accepted on their own terms as an integral part of the South African government'. In 1973 the government banned SASO and restricted Biko's freedom of politics and his movement. In 1977 Biko was arrested and taken to Port Elizabeth, where he died in prison. He was only 31 when he died and may well have become as important in South Africa as Nelson Mandela.

TAPESCRIPTS

Track 1

Interviewer: Today my guest is Nicky Perry, who's had huge success in New York with her café Tea & Sympathy, which serves traditional British food. Nicky, let's go back for a minute. What was your first job?

Businesswoman: It was at the London Stock Exchange, when I was 14. I was employed as a tea lady. I would go down to the kitchen in the morning with the old ladies and get the trolleys ready with all the cups and saucers, milk, tea, sugar and biscuits. I would go to each floor, pushing the trolley round, pouring the tea. By the time I cleaned the cups, it was time to do it all over again. Serving tea to stock-exchange workers was hard work, but better than being at school. But my parents, who were both self-educated, encouraged me to go to college and do exams.

Interviewer: So that's what you did?

Businesswoman: Yes, and after college, I worked in bars, clubs and cafes. I'd dreamt of living in America and moved to New York when I was 21. I got my first job in a coffee shop in the financial district. But it wasn't easy. The other staff got very frustrated with me. I didn't understand diner language, such as 'sunny side up' for eggs. I had to learn to stand up for myself. After I'd been there for a year. I knew that what I wanted to do was start my own British café, but it wasn't until ten years later, when I had a green card allowing me to work permanently in the US, that I did it.

Interviewer: So how did it happen? How did you come to start your own café?

Businesswoman: It came about after I had an accident on my bicycle and hurt my knee. When I tried to wait on tables again, my knee gave away. I knew then it was time to start my own business. The man who supplied the vegetables to the restaurant where I was working told me about a site in Greenwich Village that was available. I had often walked past that restaurant at night and peered in the window. It was ugly, with lots of grandfather clocks, but I knew my café would work there.

Interviewer: How did you finance it?

Businesswoman: My father lent me £10,000 to start the business and I found a partner to contribute the same amount. I didn't see to eye with my partner, however, and after a long period of quarrelling. I borrowed a lump sum of \$20,000 and bought him out in the third year. I had to pay back \$40,000 in total and didn't make any money for the first four years.

Interviewer: Things didn't always go smoothly, did they?

Businessman: One of my problems was that the stove at the café would often pack up because of the weight of the cooking pots – they contained huge quantities of mince and mashed potatoes for shepherd's pie. So I started living on the same block as the café and I would carry the food to my apartment and cook it there because I couldn't afford to buy another oven.

Interviewer: But it's all very successful now, isn't it?

Businesswoman: Yes, the turning point was a review of the café in The New York Times. I had written to the food editor telling him about the café. I got a call a few weeks later, saying 'We've been to your café. We are reviewing it, so look out.' I was very nervous but the review was fantastic.

Interviewer: And it's a very popular place that attracts celebrities, I believe.

Businesswoman: Yes, but I make them wait, just like everyone else. It is not unusual to see a queue outside, even in the snow. The café became so popular that I introduced rules a few years ago. They are taped to the door and request that 'patrons be pleasant to waitresses' and state that there is a minimum charge of \$8.50 per person. The rules also advise visitors from out of town to tip.

Interviewer: Well, I hope your success continues. Thanks for talking to me.

Businesswoman: Pleasure.

Track 2

Interviewer: Alex Morales, a journalist, and Joanne Butcher, who works with children, are about to embark on a journey through the most inhospitable place on Earth – the Arctic. It's more than a year since they applied to go on an expedition advertised as 'a hazardous journey' with 'a safe return doubtful'. Jim McNeil, the renowned Arctic explorer, is leading the Ice Warrior project, aiming to reach all four North Poles in one season, which if successful, will be a world record.

Such a task, you may assume, must surely be undertaken by highly experienced travelers. Does that describe you, Joanne?

Joanne: Er, no! I'd never even skied before we did the training to prepare for the expedition, so I spent a lot of time falling over at first.

Interviewer: Now, Jim McNeil's motto is, even 'ordinary people can do extraordinary things'. So Alex, what does it take to turn from an ice novice into a popular explorer?

Alex: The most important thing is building up mental resilience, as the conditions are pretty miserable at times. Although we are a very close team, we'll be walking alone in single file for a large part of each day with just our thoughts to keep us company.

Interviewer: Now you two were strangers when you met at the first of the training weekends, weren't you?

Joanne: Yes, each member of the group was sent an email telling us to meet at a certain map reference on a set time and day. We were given the phone numbers of the other people in the group and told to get there in as few cars as possible.

Interviewer: Now, you'll be battling extremely low temperatures. What training have you done for that?

Alex: Well, a major part of the training was a three-and-a-half-week trip to the Canadian Arctic to learn how to manage body temperatures. One day I took my gloves off and literally in about 15 seconds my fingers felt like wood.

Joanne: But, surprisingly, heat can be a problem too. Once we only had T-shirts on because we were pulling a sled all day. You have to be careful not to sweat as it can freeze on to you and plummet your body temperature.

Interviewer: How difficult is it to prepare for such a trip?

Joanne: Well, we've both been putting on some weight to help maintain body heat, but at the same time we've had to pursue a healthy diet for fitness levels, as pulling the sleds containing all our equipment and supplies requires a huge amount of body strength. Pulling tyres in the local park has been a regular activity for me. I've had some odd looks from people, but it's the closest thing to pulling a sled.

Interviewer: It all sounds very hard! But presumably, there have been some good moments that have made you want to carry on?

Joanne: Yes, while we were training in Canada, a few of us had been off the ice for a few days because of flu. We were transported back to the rest of the team on a skidoo and when we saw them, they were all looking out at the horizon. When we tracked their gaze, there was a polar bear with two cubs roaming on the ice. You just can't describe it.

Interviewer: Well, talking to you, I can see that you're both full of excitement and relishing the challenge that lies ahead. Am I right?

Joanne: I have got so much from it already, just by being able to survive somewhere like that. People ask me how I can enjoy it. Well, I just do!

Alex: I reckon I'll find it difficult to slip back into everyday normality when I get back. I might get itchy feet and want to go somewhere else. Let's see how many fingers I come back with first.

Track 3

Speaker 1: Men never get bored with wearing the same clothes. We are lazier than women and don't want to worry about putting together a different every morning. Once we find

a style we like and feel comfortable in, we stick with it unless our body shape changes. I have been wearing the same lace-up shoes for more than ten years and I've got over a hundred shirts in the same style. It would never cross my mind to wear anything else.

Speaker 2: I think fashion is strictly for women and boys. Most men have found a style by their late twenties or early thirties. I was a slavish follower of fashion in the 1970s and 1980s. Now, I passionately about clothes, but I don't care about fashion. I like to look good and I love the feel of quality fabrics, but I have no interest in what someone in Milan says I should buy, or whether I'm wearing this season's or last season's clothes.

Speaker 3: When it comes to shopping for clothes, I think it's a question of self-confidence. I think men have less than women. They need the influence of friends and magazines when they are deciding what to buy. And they need to be sure that they feel totally comfortable in something before they part with their money. They worry about the whole business.

Speaker 4: Men's fashions change very little from season to season compared with women's. The only variations are in the detail, such as the number of buttons on the suit or the width of the lapel, which most men wouldn't notice. Men want to look reasonably good, but fashion isn't such a big thing for men's clothes as it is for women's clothes.

Speaker 5: Men don't shop for clothes as regularly as women, and when they do, they always go back to the same two or three shops. Most men just don't like the process of shopping. After 15 minutes of going aimlessly from one shop to another, they get emotionally, physically and psychologically exhausted. But I know that one shop has tops that suit me, I always go to another shop for a new suit and I like the cut of certain jeans. So I always go to the same shops because I know I can find what I want there.

Speaker 6: Women have different priorities to men when it comes to appearance. Insecurity drives women to look for comfort in fashion because they are much more concerned than men about other people's opinions of what they're wearing. This isn't the case for men. I guess that's why, according to market research, sales of men's clothes are half those of women's, and there is only one men's clothes store to every four women's shops.

Track 4

Presenter: OK, now I'm talking to our science reporter, Jessica Miles, about the world of science today. Jessica, there's going to be something called National Science Week, isn't there? Tell us about it.

Science reporter: Yes, of course science is all around us and National Science Week, from March the tenth to the nineteenth, hopes to encourage people of all ages to think about how it affects all aspects of life Science, engineering and the social sciences, such as economics, tell us much about how the world around us works. During the week, events will be organized at venues ranging from schools and museums to shopping centres and bars.

Presenter: This was first held last year, wasn't it?

Science reporter: Yes, and last year's initiative saw more than 1,500 events, from hands-on activities to discussions, tours and online projects. It went very well and more than half a million people got involved. This year, the British Association for the Advancement of Science, or BA, which co-ordinates the event, hopes to reach even more people.

Presenter: So, what kinds of things are happening?

Science reporter: Amongst the attractions this year is the 'illuminate initiative', which will look at colour in science and includes a photography competition for all ages. The winning entries will be displayed in the Dana Centre in central London. The idea is that asking people to capture the colour in science will make them look at science in a new way.

Presenter: And what else is happening?

Science reporter: Well, another part of this year's National Science Week is that the BA is also asking people to 'Click for Climate Change'. Visitors to its website can make a promise to make small changes to their lives which could add up to a big difference for climate change.

The association suggests switching off the TV instead of leaving it on standby, walking to school or swapping just one normal light bulb for an energy-saving one. If everyone made these little changes, carbon dioxide emissions could be reduced by thousands of tones every year.

Presenter: That sounds very interesting . When does it start?

Science reporter: Click for Climate Change will open at the start of National Science Week, which, as I said before, begins on March the tenth.

Presenter: And where can people find out more?

Science reporter: Well, you can get more information about National Science Week, and you can also get activity packs, if you visit the BA website. The website is.....

Track 5

Interviewer: In her college scarf and trainers, 19-year-old Catherine Webb looks exactly what she is: a second-year history student at the London School of Economics. But while other students are in the pub or student union bar, she is here being interviewed by me about her latest novel. Welcome, Catherine.

Catherine: Thanks for inviting me.

Interviewer: Latest novel? That's amazing, isn't it? Your murder mystery, *The Extraordinary and Unusual Adventures of Horatio Lyle*, set in 19th-century England, is your fifth published work, isn't it?

Catherine: Yes. Actually I wrote it when I was 17. Since then, I've done a sequel, and in the Easter holidays I'll get going on the third in the series.

Interviewer: Wow. I mean, many full-time authors find it a constant struggle to meet publishers' deadlines, but you seem to manage to come up with novels in just a few weeks, even while you're studying for a degree. How did you get started in all this?

Catherine: Well, I started writing stories, for fun, at the age of 10. At 14, I decided to try a full-length novel, and came up with *Mirror Dreams*, a tale of good versus evil in another dimension. My dad used to be in publishing, and suggested I send the manuscript to an agent he knew. When the agent offered to represent me, it freaked me out deeply, but in a happy way. The novel was bought by Atom Books, as was its follow-up, *Mirror World*.

Interviewer: So your literary career was up-and-running before your 15th birthday! Now, just two years after leaving school, I understand that you find yourself being invited to address other children about how to become a writer.

Catherine: Again, totally surreal. When I give a talk at a school, I'm usually put on the staff table for lunch, but half of me is saying. 'Hey, I'm not a grown-up, put me with the others' 'I may technically be an adult in that I do grown-up things – rent a flat, go to the supermarket, but it doesn't mean I have to lose that sense of wonder and enthusiasm you have as a child.

Interviewer: So is that what makes you write, that sense of enthusiasm?

Catherine: Yes. You should always write what you enjoy. You don't really need to know about a subject in intimate detail because, whether you're writing about killer whales or flying spaceships, it's the things that are uppermost in your mind that will always come out on the page. And you most definitely shouldn't be discouraged if you don't get good marks for essays at school. Writing essays is just a matter of jumping through hoops, of making the right points and ticking the right boxes.

Interviewer: Do you think any of your characters are like you?

Catherine: The thing I love about writing novels is that my characters are so much more daring than me. My idea of rebellion is to wear odd socks. And the great thing is that, after a while, the characters develop whole lives of their own. At the start of every book, I paste up on the wall a sort of map of where the plot is going, but I find that, after about 10,000 words, the characters do what they want to anyway.

Interviewer: Catherine, thanks for talking to me.

Catherine: Pleasure.

Track 6

Presenter: In this section of the programme, we're going to look at the life and work of Robert Moog, the inventor of the electronic musical instrument, the Moog synthesizer.

Robert Moog, who died aged 71 in 2005, built the first voltage controlled synthesizer, an electronic music machine which has had an extraordinary impact on how modern musicians compose and record. Although the Moog synthesizer – the word rhymes with 'vogue' not 'fugue' – has had its greatest application in popular music, it first came to public notice when Walter Carlos used it to record the Brandenburg Concertos and other works by Johann Sebastian Bach. Classical music purists were horrified at the synthesizer's deadly accurate, 'artificial' rendition of Bach's works, but others discovered a new beauty in the pure mathematical precision of the sound.

Moog had been inspired as a child by Leon Theremin, a Russian scientist who, in the 1920s, invented an electronic instrument which could be 'played' by waving the hands near two metal rods attached to a wooden box. The Theremin made sounds by manipulating electrical waves to denote timbre, pitch and volume, but it was difficult to maintain pitch and it did not catch on. As an engineering physics student, Moog pursued a hobby of building Theremin and other electronic instruments. He developed his synthesizer in 1964 after a composer told him about the need for user-friendly electronic instruments using new computer technology.

Though the Moog synthesizer quickly caught on with experimental musicians and makers of science fiction movies, it was not until the psychedelic rock movement of the late 1960s that mainstream musicians embraced it. Then Moog was building instruments for some of the biggest musical acts of the day, including The Doors. The Grateful Dead and The Rolling Stones. Arguably, before the Moog synthesizer, you'd have to go back to the invention of the saxophone by Adolphe Sax in the 1840s for a new instrument of similar impact. By 1968, Moog was a celebrity.

But by the early 1970s, boom had turned to bust and Moog was forced to sell his company. A second generation of more user-friendly synthesizers offered by ARP Instruments came to dominate the market, replacing the classic Moog. Moog sold a controlling interest in his struggling company, and, more importantly, rights to the Moog Music name, to a venture capitalist, who sold it a few years later to the musical instrument manufacturer Norlin. Moog continued to work for the company, designing guitar effects, guitar amplifiers and other small electronic gadgets, but left in 1977, blaming corporate politics for his departure.

In the 1990s and early years of the new millennium, there was a revival of interest in the original Moog synthesizer, with Moogs being used by modern musician for many genres of music, including electronic dance music. Old or vintage synthesizers commanded high prices, and Moog became a cult hero for many young musicians. In 2002, Moog reclaimed the rights to the Moog brand, started a new instrument business and began selling instrument bearing his name again. He continued inventing for the company until his death.

Track 7

1 [Young woman's voice]

I guess my hobby isn't very unusual, but usually it's boys that are keen on it. I got into it when I was about 12. My mother bought me a game for my birthday and I really enjoyed it. The games I play are called Sims and basically you have to create families and then look after them. I guess the only problems are that you spend a lot of time staring at a computer screen and that sometimes you stay up really late because you get carried away.

2 [Young man's voice]

I'm absolutely crazy about it. Some people think it's really strange, but I don't see why. My dad enjoyed watching Star Trek on TV and when I was young he bought me a few toy figures from the programme. Now I don't just collect memorabilia but I also go to conventions where people dress up as characters, it's great fun.

3 [Male voice]

I may be wrong, but I think the whole idea of car boot sales started in the UK. Of course, now they're all over Europe and I travel to the really big ones hoping to find something collectable. You can find lots of bargains and every now and then you'll find something that is antique and make lots of money by selling it later. What started off just as a hobby is now almost a way of life for me.

4 [Young man's voice]

I'm crazy about it. Most people think that all you do is go out into a field on the weekend and play soldiers, but it's not like that at all. It's important to do lots of research, find out about what the soldiers wore and what kinds of weapons they had. When you re-enact a particular battle it's important to get everything right.

5 [Female voice]

I'm probably their biggest supporter. My dad took me to my first match when I was six and I've been going ever since. I must spend at least £3,000 a year on going to watch them play. Last year I went to France twice and to Spain once. People often say 'But you're a woman.' And I say 'So what?' why can't I enjoy watching men kick a ball around just because I'm a woman?

Track 8

Radio host: On today's show we'll be talking to Sam Richards, a wildlife expert who studies how animals behave. Mr Richards ...

Sam: Call me Sam.

RH: OK, Sam. Can you tell us a little bit about what you do?

Sam: Sure. I spend all my time working with and studying animals. I try to find out why animals behave in the way they do and also whether our descriptions of animals are actually fair.

RH: What do you mean 'fair'?

Sam: Well, let's take the crocodile, for example. For most people the crocodile is a cold-blooded, vicious animal and this is often the case. However, they are also very curious animals and they'll often get into trouble because of this.

RH: They get into trouble?

Sam: Yes. A crocodile has a very good sense of smell and taste. In fact, that's how it usually finds its food – it sniffs it out. So, hunters have been catching crocodiles for years by setting traps with small pieces of meat.

RH: Right, I see what you mean. The crocodile is so interested in the smell it doesn't notice any danger?

Sam: Exactly. Now, let's look at another animal, the monkey. People often think of them as cute and cuddly. But, in fact, monkeys can be aggressive and dangerous. Even tame monkeys can attack people. So the idea that monkeys are always lovely and playful is really not very accurate.

RH: So, what you're saying is that the adjectives we use to describe animals are not always accurate.

Sam: More than that, it's making something that is complicated seem very simple. We say kitten – cuddly, shark – cold-blooded and so on, but in actual fact you're more likely to be scratched by a kitten than attacked by a shark.

RH: Yes, but if you're attacked by a shark the consequences are far worse.

Sam: True.

Track 9

(1)

Amy: Hey, look at this. A weekend course called 'Face your fears'

Bob: What's that all about?
Amy: Basically they get you to face the things that scare you and help you overcome the fears.
Bob: Sounds like a complete waste of time.
Amy: Why's that? Don't tell me you aren't scared of anything.
Bob: Sure I am, but there's nothing wrong with being scared of spiders.
Amy: You're scared of spiders?
Bob: No, I didn't say that ...
Amy: Look, there's a big spider behind you.
Bob: [scream]

(2)

Rita: So, what do you think?
Mandy: What, this load of rubbish?
Rita: Well, this load of rubbish is worth half a million dollars.
Mandy: What?
Rita: I'm joking. It's not worth anything at all.

(3)

Presenter: So, what book would you choose?
Woman: Ummm, that's a difficult one. I mean, I really like modern fiction, but if I can only have one book ...
Presenter: Well, those are the rules of the show I'm afraid.
Woman: I guess it would have to be the biography of Frida Kahlo by Hayden Herrera.
Presenter: A good choice.

(4)

Man: I think it's ridiculous!
Woman: What are you suggesting? That women shouldn't get involved in politics?
Man: No, that's not what I'm saying at all. I just think that having a quota is silly.
Woman: Why?
Man: Well, if you're good enough then you're good enough. Whether you're a man or a woman shouldn't come into it.
Woman: I agree, but you have to encourage women to get into politics in the first place.
Man: Yeah, well. My point is that positive discrimination is wrong, whatever the reasons.

(5)

Newsreader: Our top story. John Prescott deputy leader of the Labour Party is in the news again. Mr Prescott was visiting a school in South Wales when he apparently shouted at a local newspaper reporter. This comes exactly a year since he hit another reporter and had eggs thrown at him when visiting a factory.

Track 10

Presenter: On today's programme we are looking at another person whose bravery was incredible. Steve Biko is probably best known because of the film Cry Freedom by South African journalist, Donald Woods. Steve Biko was born in Cape Province on 18 December 1946 just a few months before the National Party came to power in South Africa. He went to medical school at the University of Natal in Durban, but as a black student he could only study in the non-European section of the university. He became involved in politics and was one of the founders of the South African Students' Organization (SASO) an all-black organization. He believed that black students should be 'accepted on their own terms as an integral part of the South African community'. In 1973 the government banned SASO and restricted Biko's freedom of speech and his movement. In 1977 Biko was arrested and taken to Port Elizabeth where he died in prison. He was only 31 when he died and may well have become as important in South Africa as Nelson Mandela.

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Учебное издание

MY FIRST ENGLISH LITERATURE READING

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