

A. Gurbanow, L.N. Gurbanowa, G. Atayewa

ENGLISH

Ýokary okuw mekdepleri üçin okuw kitaby

*Türkmenistanyň Bilim ministrligi
tarapyndan hödürlenildi*

Aşgabat
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**TÜRKMENISTANYŇ PREZIDENTI
GURBANGULY BERDIMUHAMEDOW**



TÜRKMENISTANYŇ DÖWLET TUGRASY



TÜRKMENISTANYŇ DÖWLET BAÝDAGY

TÜRKMENISTANYŇ DÖWLET SENASY

Janym gurban saňa, erkana ýurdum,
Mert pederleň ruhy bardyr köňülde.
Bitarap, garaşsyz topragyň nurdur,
Baýdagyň belentdir dünýäň öňünde.

Gaýtalama:

Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

Gardaşdyr tireler, amandyr iller,
Owal-ahyr birdir biziň ganymyz.
Harasatlar almaz, syndyrmaz siller,
Nesiller döş gerip gorar şanymyz.

Gaýtalama:

Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

SÖZBAŞY

Bu okuw kitaby iňlis diliniň amaly kursunyň bir bölümi bolup, iňlis dili hünärinde okaýan 3-nji ýyl talyplar üçin niýetlenilýär.

Okuw gollanmasy hökmünde çeper edebiýatlar, umumy jemgyýetçilik tekstler ulanylýar. Leksikanyň üstünde has çuňňur işlenilýär. Gepleşik dili öwrenilende, şertli-taýýarlykly we taýýarlyksyz gepleşige uly üns berilýär. Okalan tekstiň düzümini aýdyp bermek bilen deň hatarda talyplardan gysgaça düşündiriş bermek, dürli çeşmelerden alnan maglumatlary jemlemek talap edilýär.

Kitap 4 bölümden ybarat. Esasy kurs sekiz sapakdan ybarat, olaryň her birinde gepleşigiň görnüşleri we oňa degişli gönükmeler, çeper edebiýatdan – iňlis ýa-da amerikan awtorlaryň döredijiliginden alnan bölekler, şol awtor barada maglumat, zyndan düşünmesi kyn bolan sözleriň düşündirilişi we şol geçilen materialy berkitmek üçin gönükmeler berilýär.

Awtorlar talyplaryň okamak we gepleşik endiklerini ösdürmek üçin saýlap alan tekstlerinde, bir tarapdan, häzirkî zaman iňlis diliniň funksional-stil aýratynlyklaryny açyp görkezýän çeper edebiýatlardan nusgalary hödürän bolsalar, beýleki bir tarapdan talyplary “Gurşawymyzyň aktual meseleleri”, “Angliýada we Russiýada mekdep bilimi”, “Öýde we mekdepde terbiýe”, “Kino”, “Sungat” we ş.m. belli bir tema boýunça gürründeşlige çekmek üçin 3-nji kursuň meýilnamalarynyň tematikasyna has golaýlaşdyrýarlar.

Materiala esaslanyp, geljekki daşary ýurt dili mugallymy bolmaly talybyň okaýşyny gowulaşdyrmak, okan edebiýatyny kabul edip bilmekligi we düşünmekligi üçin berilýän tekstler, zygiderligi boýunça emosional we ideýa taýdan çylşyrymlaşýar.

Tekstiň mazmunynyň üstünde işlenilende, leksik düzüm girýän söz ýasalýş mümkinçiligi uly bolan we stilistik öwüşginleşen işjeň sözler öwrenilýär.

Sözün semantik düzümini yzarlamak, onuň manysynyň giňemegini, daralmagyny, göçme mana geçmegini öwrenmäge uly ähmiýet berilýär.

Predloglar bilen baglanyşykly gönükmelerde, iňlis dilinde predloglary zerur ýerinde ulanmagy öwretmek göz önünde tutulýar. Tekstdede duş gelýän predloglar ähli manylarynda gönükmede berlendir.

Kitapda monology we dialogly gönükmeleriň sistemasy şeýle görkezilýär: gepleşik mysallarynyň, sapagyň esasy tekstiniň, işjeň sözlügiň özleşdirilişi we gepleşigiň işjeň formasyna baý bolan oýunlar, sorag-jogap alyşmak, gürründeşlik arkaly soňky temanyň üstünde işlemek.

Gepleşik formulalary talybyň çeper dili gepläp bilmegine kömek eder.

Sekiz sapagyň ählisinde gepleşigi öwretmek bilen bagly gönükmeler belli bir görnüşde düzülýär:

Belli bir tema boýunça gürründeşlik we sorag alyşmak üçin tematik sözlük;

Tematiki-informasion tekstler we şol maglumat bilen baglanyşykly gönükmeler;

Kommunikativ häsiýetli gönükmeler we klişe, semantiki-funksional häsiýetli toparlar. Hödürlenýän gepleşik formulalarda täze leksika ýok. Olar talyba pikirlerini hakyky dil formasyna geçirmäge niýetlenen.

Diskussion häsiýetli gönükmeler.

Köpçülikleýin gürründeşlik edilýän gönükmelerde talyplar tematik leksikany ulanýarlar.

Her bölüm, oýun üçin mümkinçilikleriň we gürründeşlik temalaryň sanawy bilen tamamlanýar.

ESSENTIAL COURSE

Unit 1

SPEECH PATTERNS

1. It is **more like** a stage village **than** one built of bricks and mortar.

It is more like an essay than a story.

This looks more like a pond than a lake.

This seems more like silk than wool.

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

They walked about the town (in the forest, there) for an hour or so (for two hours or so).

He lived in the village (in Kiev, there) for a year or so.

3. George said that **it would be a splendid opportunity to try** a good, slap-up supper.

Ann will be here any minute. It will be a wonderful opportunity to speak to her.

We still had plenty of time and John said it was an excellent opportunity to have a bite.

4. **I should never have thought** that peeling potatoes was such an undertaking.

I should never have thought that translating an article was so difficult.

I should never have thought that writing a composition was as difficult as that.

5. **The more** we peeled, **the more** peel there seemed to be left on.

The more sentences he translated, the more of them there seemed to be left.

The more I listened, the more interested I became.

The longer he stayed there, the more (the less) he liked the place.

The more you do today, the less will be left for tomorrow.

6. **There was no potato left.**
There was half a pork pie left.

There is some paper (money) left.

There is no bread left.

We still have some money left.

7. **That won't do.** You're wasting them.

That won't do. You haven't tried hard enough.

That won't do. You're making a mess of the job.

EXERCISES

1. Complete the following sentences using Speech Patterns:

This is more like a word for word translation than 2. It is more like a fable than ... 3. The fabric looks more like cotton than 4. Ann looks more like a schoolgirl than 5. With this hairdo she looks more like a boy than 6. We walked round the village for 7. I stayed with my friends for 8. I lived in the town for 9. I am not through with the book yet, I've read only 50 pages or 10. Since everyone is present I think it... 11. We are through with our work. Isn't it ...? 12. We've been looking for her house for more than an hour. I should 13. There seems to be no end to dirty clothes. I should 14. The more we listened to him, 15. The more John looked at her, 16. The more I think about her decision, 17. The more indignant Andrew became, 18. The longer we waited, 19. Who'll go to the baker's? There is 20. I'm going to the stationer's. There is 21. Why go shopping? - We have 22. We needn't hurry. There is 23. Hurry up. We have 24. Why not put

the table near the window? - There seems to be 25. Where will you put the bookcase? There seems to be no... .

2. Suggest a beginning matching up the end. Use Speech Patterns 4, 5 and 7:

1. ... that looking after a child was so tiresome. 2. ... might cost so much effort. 3. ... might turn out to be such a trying job. 4. ... the bigger wages he earned. 5. ... the less he knew what to do. 6. ... the more we liked the place. 7. ... You shouldn't be so careless. 8. ... You'll have to do everything all over again. 9. ... You treat the matter too lightly. 10. Your answer is wrong.

3. Respond to the following statements and questions using the Speech Patterns:

1. If only the weather were better! 2. In two days I'll finish my exams. 3. I shan't be through with my work before the weekend, I'm afraid. 4. How long will the job take? 5. We're going there on Friday. 6. She may come yet. Let's wait a bit. 7. He says it was your fault. 8. How long shall I stay there?

4. Make up two sentences of your own on each pattern.

5. Translate into English using the Speech Patterns:

Ýazda Moskwadan gelyärkäk, tötänden bir kiçiräk şäherçäniň deňinden geçdik. Ol şähre däl-de, uly bir oba meňzeýärdi, ol ýerde hemme jaýlar gül bilen örtülendi, ol biz üçin şeýle bir owadan bolup görüni welin, biz onuň deňinde durman geçip bilmedik. Kiçiräk şäherçede edilen gezelenjiň şeýle lezzetli boljakdygyna men hiç wagt ynanmazdym. Biz şäheriň içinde 3 sagada golaý aýlandyk, bu ajaýyp ýeri synladygymyza, biz oňa şonça-da guwanýardyk. Ýöne biziň wagtymyz azdy, şonuň üçinem biz Aşgabatda howlukmaly bolduk...

Geçen ýyl biz aýalym bilen dync alyşa gysda gitmeli bolduk. Öz güýjümüz bilen jaýy bejermek üçin, bu amatly pursat diýip hasapladyk. Iki günden soň biziň jaýymyz öýe däl-de, döwür mebelleri üçin niýetlenen ambara meňzeýärdi. Aýalym: «Mundan zat bolmaz! Gel, gowusy reňkleýjileri çagyraly». (to have smth. done).

6. Make up and act out a dialogue using the Speech Patterns.

Text one

Three men in a boat

By Jerome K. Jerome

Jerome K. Jerome (1859–1927) is a well-known English writer, whose novels *Three Men in a Boat*, *The Idle Thoughts of an Idle Fellow*, *Novel Notes* and *Three Men on the Bummel* have enjoyed great popularity. Jerome K. Jerome is famous for his art of story-telling, his vivid style and his humour which is generally expressed in laughter-provoking situations often based on misunderstanding. With sparkling humour he criticized the weak sides of human nature.

Chapter XIV

We got out at Sonning¹, and went for a walk round the village. It is the most fairy-like nook on the whole river. It is more like a stage village than one built of bricks and mortar. Every house is smothered in roses, and now, in early June, they were bursting forth in clouds of dainty splendour. If you stop at Sonning, put up at the “Bull”, behind the church. It is a veritable picture of an old country inn, with a green, square courtyard in front, where, on seats beneath the trees, the old men group of an evening to drink their ale and gossip over village politics; with low quaint rooms and latticed windows² and awkward stairs and winding passages.

We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading³, we decided to go back to one of the Shiplake islands, and put up there for the night. It was still early when we got settled and George said that, as we had plenty of time, it would be a splendid opportunity to try a good, slap-up supper. He said he would show us what could be done up the river in the way of cooking, and suggested that, with the vegetables and the remains of the cold beef and general odds and ends, we should make an Irish stew⁴.

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel the potatoes. I should never have thought that peeling potatoes was such an undertaking. The job turned out to be the biggest thing of its kind that I had ever been in. We began cheerfully, one might almost say skittishly but our light-heartedness was gone by the time the first potato was finished. The more we peeled, the more peel there seemed to be left on; by the time we had got all the peel off and all the eyes out, there was no potato left - at least none worth speaking of. George came and had a look at it - it was about the size of pea-nut. He said:

“Oh, that won’t do! You’re wasting them. You must scrape them.”

So we scraped them and that was harder work than peeling. They are such an extraordinary shape, potatoes - all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes. Then we struck. We said we should require the rest of the evening for scraping ourselves.

I never saw such a thing as potato-scraping for making a fellow in a mess. It seemed difficult to believe that the potato-scrapings in which Harris and I stood, half-smothered, could have come off four potatoes. It shows you what can be done with economy and care.

George said it was absurd to have only four potatoes in an Irish stew, so we washed half a dozen or so more and put them in without peeling. We also put in a cabbage and about half a peck⁵ of peas. George stirred it all up, and then he said that there seemed to be a lot of room to spare, so we overhauled both the hampers, and picked out all the odds and ends and the remnants, and added them to the stew. There were half a pork pie and a bit of cold boiled bacon left, and we put them in. Then George found half a tin of potted salmon, and he emptied that into the pot.

He said that was the advantage of Irish stew: you got rid of such a lot of things. I fished out a couple of eggs that had got cracked, and we put those in. George said they would thicken the gravy.

I forget the other ingredients, but I know nothing was wasted; and I remember that towards the end, Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an

earnest and thoughtful air, reappearing, a few minutes afterwards, with a dead water-rat in his mouth, which he evidently wished to present as his contribution to the dinner; whether in a sarcastic spirit, or with a general desire to assist, I cannot say.

We had a discussion as to whether the rat should go in or not. Harris said that he thought it would be all right, mixed up with the other things, and that every little helped; but George stood up for precedent! He said he had never heard of water-rats in Irish stew, and he would rather be on the safe side, and not try experiments.

Harris said:

“If you never try a new thing how can you tell what it’s like? It’s men such as you that hamper the world’s progress. Think of the man who first tried German sausage!”

It was a great success, that Irish stew. I don’t think I ever enjoyed a meal more. There was something so fresh and piquant about it. One’s palate gets so tired of the old hackneyed things: here was a dish with a new flavour, with a taste like nothing else on earth.

And it was nourishing, too. As George said, there was good stuff in it. The peas and potatoes might have been a bit softer, but we all, had good teeth, so that did not matter much; and as for the gravy, it was a poem - a little too rich, perhaps, for a weak stomach, but nutritious.

EXPLANATORY NOTE

1. **Sonning** [ˈsɒnɪŋ]: a picturesque village on the bank of the Thames.

2. **latticed window**: a window with small panes set in.

3. **Reading** [ˈrediŋ]: a town on the river Thames, Berkshire, South England. It is an important town for engineering, transport and scientific research. It is also important for its cattle and corn markets. It is proud of its university which specializes in agriculture.

4. **Irish stew**: a thick stew of mutton, onion and potatoes.

5. **peck**: a measure for dry goods equal to two gallons. Half a peck is equal approximately to four litres.

6. **German sausage**: a large kind of sausage with spiced, partly cooked meat.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. gossip *n* **1**) (*uncount.*) idle talk, often ill-natured, about persons or events, also what appears in newspapers about people well-known in society, as the gossip column, a gossip writer, *e.g.* Don't believe all the gossip you hear. **2**) (*count.*) a person who is fond of talking about other people's affairs, *as* the town gossips.

gossip *vi* (over smth.) to talk about the affairs of others, to spread rumours, *e. g.* Aren't you ashamed of gossiping over his affairs?

2. wind [waɪnd] (**wound** [waʊnd] *vt/i* **1**) to turn round and round: to wind the handle; **2**) to make into a ball or twisted round shape, as to wind wool; **3**) to follow a direction in a twisting shape, *e.g.* The path winds through the wood. **4**) to tighten the working parts by turning, *as* to wind a clock; **5**) to bring or come to an end, *e.g.* It's time he could wind up (his speech), **to wind someone round one's little finger** to make someone do what one wants.

3. peel *vt/i* **1**) to take off the skin, *as* to peel oranges (apples, potatoes, bananas, *etc.*); **2**) to come off in thin layer or strips, *e.g.* The skin peels off the nose or face when a person gets sunburnt. The wallpaper is peeling (off).

peel *n* the outer skin of fruit or vegetables, *as* orange peel, potato peel; **candied peel** the peel of oranges, lemons, *etc.*, preserved and coated with sugar.

4. scrape *vt/i* **1**) to remove (material) from a surface by pulling or pushing an edge firmly across it repeatedly, *e.g.* I scraped the skin off the vegetables. **2**) to clean or make (a surface) smooth in this way, *e. g.* She scraped the door (down) before painting it again. He scraped his boots clean before coming in the house. **3**) to rub roughly (*esp.* on, against): a chair scraping on the floor, *e.g.* He scraped his chair against the wall. **4**) to hurt or damage in this way, *e.g.* He scraped his knee when he fell. **5**) to succeed in a class by doing work of the lowest acceptable quality, *e.g.* She just scraped through the examination, **to scrape a living** to get just enough food or money to stay alive; **to**

scrape up also **to scrape together** to gather (a total, *esp.* of money) with difficulty by putting small amounts together.

5. steady *adj* 1) firmly fixed, not likely to fall, *as* a steady foundation, to make a chair or table steady, with a steady hand, *e.g.* The chair is steady enough, *syn.* **firm**, *as* firm ground, foundation, steps, muscles; 2) regular in life, work, *etc.*; industrious, *as* a steady person; 3) constant, *as* a steady wind (rain, growth, increase), steady progress.

steadily *adv* in a steady manner, *e.g.* It has been raining steadily since the morning.

steady *vt/i* to make or become steady, *e.g.* With an effort he steadied the boat. The boat soon steadied again.

6. mess *n* (rarely *pi.*) a state of confusion, dirt or disorder; **to be in a mess**, *e.g.* The room was in a mess, **to make a mess of smth**, to do it badly, *e.g.* You've made a mess of the job, **to get into a mess** to get into trouble or into a dirty state, *e.g.* You'll get into a mess if you are not more careful.

7. crack *vt/i* 1) to break or cause to break, in such a way, however, that the pieces remain together, *e.g.* A vase may crack if washed in boiling water. You've cracked the window. 2) to make or cause a thing to make a loud noise, *as* to crack a whip, *e.g.* His rifle cracked and the deer fell dead, **to crack a joke** (*si.*) to make a somewhat rough joke, *e.g.* There is no one like him to crack jokes.

crack *n* an incomplete break; a sharp noise, *as* a wide (small, loud, sudden) crack, *e.g.* The walls are covered with cracks. I heard a crack as if of a branch.

8. contribute *vt/i* 1) to give money, supply help, *etc.* to a common cause, *e.g.* The development of friendly ties with other countries contributes to mutual understanding of their peoples. Good health contributes to a person's success in work. 2) to write articles or other material for newspapers, magazines, *etc.*, *as* to contribute articles to a wall-newspaper, to contribute a poem to a magazine.

contribution *n* the act of contributing; that which is contributed, *e.g.* Montmorency brought a dead water-rat as his contribution to the dinner.

9. spirit *n* 1) moral condition, tendency, *as* the spirit of the army, the spirit of the times (age), the spirit of the law, to take smth. in the

right (wrong) spirit, to show a proper spirit, *e.g.* That's the right spirit! He found himself in conflict with the spirit of the time. 2) energy, courage, liveliness, *e.g.* Put a little more spirit into your work. He spoke with spirit. 3) *pl.* mood, *as* to be in high (low) spirits, *e.g.* His spirits rose (fell or sank), **to raise smb.'s spirits; out of spirits** depressed, unhappy, *e.g.* You seem to be out of spirits today.

10. taste *n* 1) flavour; quality of any substance as perceived by the taste organs, *e.g.* The doctor prescribed her some pills with a bitter taste. I don't care for this bread, it has a very bitter taste. I dislike the taste of olives. 2) liking, *e.g.* You may choose any flowers to your taste here. There is no accounting for tastes. Tastes differ. 3) ability to form judgements in questions of beauty and manners, *e.g.* The room was furnished in good taste. They say she dresses in poor taste. I was ashamed of you, your jokes were in very bad taste.

taste *vt/i* 1) to try by eating or drinking; to recognize after taking into the mouth, *e.g.* There we found some strange meals and made up our minds to taste them all. Can you distinguish types of apples by tasting them? I have a bad cold and cannot taste anything. 2) to have a particular flavour, *e.g.* This orange tastes bitter. 3) to experience, *e.g.* There she tasted the joys of privacy.

tasteful *adj* showing good taste, *as* a tasteful person, work of art.

tasteless *adj* 1) having no taste; 2) having or showing poor taste. *Usage:* When tasteless is used of food it means "having no taste". When it is used of people, furniture, ornaments, *etc.*, it means "having or showing bad taste", *e.g.* The potatoes were tasteless without salt.

Word Combination and Phrases

in early June	half a dozen, half a peck of peas,
to put up at some place	half a pork pie, half a tin of salmon
to roam the woods (through the woods, about a place)	to stir smth. up
to get settled	to add smth. to smth.
odds and ends	to empty smth. into a pot
to be the size of smth.	to thicken the gravy
the rest of the evening	with an earnest and thoughtful air
	to be on the safe side

READING COMPREHENSION EXERCISES

1. Listen to Text One and mark the stresses; enough time will be given for you to repeat the sentences.
2. Put fifteen questions to the text.
3. Note down the sentences from the text which contain the word combinations and phrases. Translate them into Turkmen.
4. Paraphrase the following sentences using the word combinations and phrases (p. 14).

1. At the beginning of May the village is really fairy-like with all its houses smothered in roses. 2. I'd like to stay in this small inn for a week or so. 3. The whole day we wandered over the countryside and in the evening we had a nice rest. 4. It turned out to be quite late when at last we made ourselves comfortable. 5. I never saw such a thing as a stew for getting rid of all remnants of food. 6. Choose the books you need and take the others to the library, please. 7. This is a rare edition: the book is as small as a match-box, but the print is very clear. 8. We have half a tin of potted pork left, let's put it into the stew. 9. Put some more oatmeal in the porridge and mix it thoroughly with a spoon. 10. He may have forgotten about our arrangement, let's call him up to make sure.

5. Translate the following sentences into English using the word combinations and phrases:

1. Men iýunyň başyna Günorta gidesim gelýär, ol ýerde ähli zat gül-gülzara öwrülýär, şeýle hem daglara aýlanasym gelýär. 2. Biz Sankt-Peterburgda bir hepde myhmanhanada bolarys diýip çakladyk. 3. Biz basym ýerleşdik, aňsama çenli biziň köp wagtymyz bar eken. 4. Haçanda biz doly ýerleşenimizde, şeýle bir ýadadyk welin, biziň hijimiziň hiç ýere gidesi gelmedi. 5. Bu kagyzy bölekleri hiç zada ýaramaz. 6. Şu bölek matalardan hiç wagt köýnek tikip bolar öýdemokdym. 7. Meniň otagym hem siziň otagyňyz ýaly, ýöne näme üçindir ol kiçi görünýär. 8. Men makalanyň ýarysyny okadym, ýöne meniň pikirimçe onuň sizi gyzyklandyryňyza, hiç hili dahyly ýok. 9. Otly ýene ýarym sagatdan geler, geliň şähere aýlanalyň. 10. Elen

işdääçary dadyp gördi we oña ýene-de duzly hyýar goşmakçy boldy.
11. Ätiýaçlyk üçin şu soraga şu gün seretmäliň .

6. Make up and practise a short situation using the word combinations and phrases of Ex. 3.

7. Make up and act out a dialogue using the word combinations (p. 14).

8. Find in Text One equivalents for the following words and phrases and use them in sentences of your own:

to wander about a place; for about an hour; to stay somewhere for the night; to have a lot of time; an excellent chance; an attractive plan; to build up a fire; a difficult task; to prove to be; to be as small as smth.; without stopping; ridiculous; to examine thoroughly; to pull out; to make the gravy thicker; not to risk; trivial things; not to be important

9. Note down from the text equivalents for the following words and phrases. Make up sentences using the phrases:

Ertekiler dünýäsi; bägüllere çümmek; hakyky oba myhmanhanasy; oba täzelikleri; ajaýyp otaglar; ajaýyp agşamlyk; howpsuzlyk.

10. Explain what is meant by the following phrases and sentences:

1. to gossip over village politics. 2. to try a good slap-up supper. 3. Our light-heartedness was gone. 4. Then we struck. 5. We should require the rest of the evening for scraping ourselves. 6. We overhauled both the hampers. 7. All the odds and ends and the remnants. 8. Every little helped. 9. George stood for precedent. 10. He would rather be on the safe side and not try experiments.

11. Answer the following questions and do the given tasks:

1. What do you know of Jerome K. Jerome and his place in English literature? 2. What does the passage under study present? (Is it a piece of narration, a description, a portrayal or an account of events?) 3. In what key is the first part written? (Is it lyrical, dramatic, humorous or unemotional?) 4. How does the author achieve the humorous effect in the second part? (Is it the humour of the situation or the

humour of words?) 5. Find in the passage sentences containing irony, exaggeration and contrast and comment on them. 6. In what key is the second part written? 7. What can you say of J.K. Jerome's manner of writing? Summarize your observations.

12. Retell Text One: a) close to the text; b) in indirect speech; c) as if you were Harris or George.
13. Give a summary of Text One.
14. Make up and act out a dialogue between George and Harris cooking the stew.

Vocabulary exercises

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.
2. Translate the following sentences into Turkmen. Pay attention to the words and word combinations in bold type:

A. 1. Of an evening Barbara **would have a good gossip** with the neighbour over the garden fence. 2. **Gossiping** and lying go hand in hand. (*proverb*) 3. "I decided to have her up here, for a time at least, and **let the gossips do their worst**," said Beatrice. 4. "Who's **talking gossip** now?" said cousin Rachel. 5. While playing under her mother's eye, *she felt a **wind-up toy**. 6. It was becoming stuffy in the compartment of the train. I **wound** the window down and got my pipe out. 7. I braided her hair and **wound** it round her head. 8. If one only **could peel** her, as one **peels** an onion, of pretence and insincerity. 9. I saw him with great clarity, from the pleased smile to the **peel** of sunburn on the top of his bald head. 10. Carefully she broke all the twigs from the branch, so that it became an almost straight stick, and as she walked, she **peeled** the bark from the wood until it was stripped clean. 11. **Scrape** your muddy shoes with this old knife. 12. "Hi!" cried Nick, **scraping** some snow from the sledge and flinging a snowball which hit George full in the ear. 13. All the trivial sounds of the room re-echoed maddeningly about him - the **scraping** of chairs, the coughing. 14. You've got **to scrape up** some courage, some daring. 15. The lane

was so narrow that a donkey with panniers could hardly **have scraped its way through**. 16. It was so slippery that if he **had not steadied** me, I should have fallen. 17. The fog came **steadily** over us in waves and it was extremely difficult to see where one was on the road. 18. She looked at me again with that peculiar **steady** gaze. 19. She heard the **steady** beat of her heart: “Get up! Go out! Do something!” 20. These eyes, when he raised them, were extraordinarily **steady** and inquiring. 21. Tom was charming and unscrupulous. He made a **steady** income from his friends and he made friends easily.

B. 1. He felt that he was beginning **to clear up the mess** into which his life had fallen. 2. I’ve never seen so much **mess** and disorder anywhere. 3. It’s true that I had a country walk on Thursday and came home **in a dreadful mess**. 4. “I saw my father today. I hoped he’d give me a last chance and haul me out of the **mess** for the time being,” said Ben. 5. The driver **cracked** his whip, and the horses raced off. 6. She raised the window a **crack** and laid the cold towel on Dottie’s forehead. 7. A draught through the **cracks** in the window-frame stirred the curtains. 8. They had laughed and **cracked jokes** with John. 9. Bert studied him for several minutes through the **crack** in the door and then went out into the yard. 10. The tree **cracked** loudly and fell. Everything was still again. 11. The excellent conditions provided for the experiment **contributed** greatly to its success. 12. Her honesty **contributed** to the general regard for her good sense. 13. His melancholy was comparable with Bracey’s, no doubt **contributing** to their mutual understanding. 14. The bombing succeeded in neither suppressing the **fighting spirit** nor in deranging the economic life of the country. 15. Evidently his dreamy fancies had not interfered with either his **spirits** or his appetite. 16. The child was healthy and **high-spirited**, and it was impossible to keep her quiet. 17. He filled the glass with water and sipped at it cautiously: the **taste** was terrible. 18. Nobody could deny she had **taste**, though sometimes a little bizarre. 19. I can apologize again for my **ill taste** in what I said. 20. Bill wondered whether he would ever **taste** fresh oranges again. 21. If you **don’t scrape** the dust away, everything you eat **will taste** of it. 22. Some books are to be **tasted**, others to be swallowed, and some few to be

chewed and digested. 23. Her fine figure and **tasteful** clothes always attracted attention. 24. She sipped at the tea, **tasteless**, unrefreshing.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. The Browns were glad to drop in of an evening for a cocktail and a chat. 2. He chuckled at the thought of how successfully they had deceived the people who were fond of spreading rumours in the small colony. 3. Ann made Tom do whatever she wished him to do. 4. It's time he ended his speech. 5. She hates taking the skin off potatoes. 6. Put the towel round your shoulders or you'll burn and your skin will come off. 7. The silly boy is always getting into trouble. 8. Clean the soles of your shoes thoroughly before you go into the cottage. 9. It took the boys much time and effort to collect the money they needed. 10. He is a young man who is regular in his life and work. 11. He turned out to be an industrious worker. 12. He was not bad - looking and had a good regular job. 13. The table was shaky, as one of its legs was broken. 14. The rain is pouring constantly down all the time.

B. 1. After he had finished packing, the room was in a state of disorder. 2. But for your carelessness you would not have got into trouble. 3. But even he must have known that he had done the job badly. 4. There is a slight break in the vase. 5. He's fond of making jokes. 6. Poor as they were the workers were ready to give money to their common cause. 7. He regularly writes poems for our newspaper. 8. He came to lunch in a particularly jolly mood. 9. He did the job with such energy that he accomplished a shining success. 10. After supper everyone was in a better mood. 11. When he is ill, he does not touch food for days. 12. The soup has a flavour of onions. 13. It is impossible to explain why different people like different things. 14. What do you know of his likings or dislikings? 15. After our quarrel even my favourite dish seemed unsavoury.

4. Explain or comment on the following sentences:

1. Charles had planned to see Arthur Brown in Hall and on the side pick up such gossip as was going. 2. You meet other boats there, and river gossip is exchanged. 3. He had mentioned that George was

attracting some gossip. 4. He gave people pieces of gossip in the same way that he gave them drinks. 5. Bess was an incurable gossip. 6. Bant marvelled how gossip travelled. 7. At last the town gossips left her alone. 8. Next day, while he was at his office winding up its last tattered affairs, I telephoned Mrs. Skelton. 9. Don't you see that she can wind anyone round her little finger? 10. Bits of the wall peeling, a banister leg was loose. 11. The wallpaper peeled off in long, broad ribbons. 12. Sitting down and peeling off her gloves, Jane took a mirror out of her bag and looked at herself. 13. It was quite an undertaking to scrape all the rust off. 14. The lazy boy was lucky to scrape through the exams. 15. John had scraped together enough money for his first year at college. 16. I ran the risk of getting into some scrapes. 17. "If you don't take care, your friend will get you into a serious scrape, some day," said Carrie. 18. My father and I scraped together the change in our pockets and found enough for breakfast at a diner. 19. Steady! There is a broken step here. 20. He was a steady visitor at their home. 21. He said unsteadily: "I understand, Mrs. Evans." 22. Caroline repeated the ejaculation not in so steady a tone. 23. The snow was falling steadily out of a tawny sky. 24. He clutched at her to steady himself. 25. He is a steady fighter for peace. 26. "No," said Mary steadily, "he never comes here." 27. He moved forward unsteadily in the darkness. 28. I'm a bit of a philanderer, my dear, you need a steadier chap. 29. He's got a character and steady employment, and he's no fool. 30. "I ain't going," was his steady answer to all her threats and requests. 31. He lost weight steadily.

B. 1. You've made a mess of the job. I wish you had refused to do it. 2. Why did you leave the table in such an awful mess? 3. Nothing to do, but sweep up the mess - and such nice eggs. 4. "Now we've got to clear up this mess," he said. "All I hope is that it doesn't take too long." 5. I thought of the mess he was bound to make of it. 6. This word is a crack-jaw for foreigners. 7. He is a hard nut to crack. 8. He is fond of cracking jokes, but they are not to my taste. 9. A cracked bell can never sound well. (*proverb*) 10. All is lost that is poured into a cracked dish. 11. His contributions to science are invaluable. 12. Mr. Winfield listened and soon understood that he was expected

to contribute to the conversation. 13. M. Sholokhov contributed most generously and with great skill to world literature. 14. My own earliest boating recollection is of five of us contributing three-pence and taking a boat on the lake. 15. This is not the right spirit to begin some new work in. 16. We found him alone, spent and spiritless. 17. His spirits rose when the door swung open and he saw Sandra on the threshold. 18. Despite all her troubles she too seemed caught up in the spirit of the occasion. 19. Can you taste any pepper in this soup? 20. I don't know that I ever tasted pumpkin pie as good as hers. 21. His tastes did not seem to have changed. 22. The house was handsome, he conceded, but it wasn't to his taste. 23. "Your taste in brandy, Doctor, is much better than your taste in music," said Chris. 24. After that, having acquired a taste for the water, I did a good deal of rafting.

5. Choose the right word:

peel – scrape

1. New potatoes are nice to the taste, but I hate ... them. 2. I've boiled potatoes in their jackets, will you ... them?

steady – firm

1. The chair was not ... because one of its legs was broken. 2. The oak-tree stood ... in the earth. 3. Mr. Convoy was a ... customer at the bookshop. 4. His decision was

crack – break

1. The cup ... , but the pieces still held together. 2. The ice ... and then ... under his feet. 3. Brittle things ... easily.

taste – flavour

1. The peach has a peculiarly fine 2. The fruit looked tempting, but it turned out to have an unpleasant... . 3. I like the lemon ... of the sweets.

6. Give English equivalents for the following phrases:

Gybat bilen meşgullanmak; sagady ýöretmek; ýüňi saramak; tirsegiň bilen bir zada degmek; irginsiz işlemek; bir zada peýda getirmek; tagamyň aýylygyny bilmek; kimdir birini barmagyň daşynda pyrlamak; erbet ýagdaýa düşmek; bir işe goşulmak;

7. Review the Essential Vocabulary and answer the following questions using it:

1. What do you call ill-natured idle talk? 2. What do you call the outer skin of fruit and vegetables? 3. What do you call giving money to a common cause? 4. What do you call the sense peculiar to the tongue? 5. What do you call a person who is fond of talking about other people's affairs? 6. What do you call a person who is regular in life and industrious? 7. What would you say of a person who manages to make others do whatever he likes? 8. What would you say of a room which is in a state of disorder? 9. What would you do with a table which is shaky? 10. What do you do to make sure that there is enough salt in the soup? 11. What do you have to do with the saucepan if the porridge gets burnt? 12. What must one do before applying to an Institute for admission? 13. What is sure to happen if you wash a cut-glass vase in boiling water? 14. How do you feel if all is well? If things go from bad to worse?

8. Respond to the following statements and questions using the Essential Vocabulary:

1. Aren't you ashamed of discussing my affairs behind my back? 2. What's the matter with your face? 3. I don't think he did his share of the work. 4. It took you ages to do the room! 5. Why do you look so sullen? 6. Why did you give such a confused answer? 7. Look at the coat I've just brought from the cleaner's! 8. The paint is a bit thick. 9. I should never have thought that you would fall for her promises. 10. What's wrong with the orange? 11. Did he do well at his exams? 12. Which of the twins is Bob? 13. I hear he was not admitted to the Institute. 14. What's this sound?

9. Make up and practise a short situation using the following words and word combinations:

1. to gossip; spirit; to get mixed; to scrape through
2. like nothing else on earth; to wind; to roam; to gather wood; steadily; a crack; to get into scrapes
3. to peel; for an hour or so; I should never have thought, to be on the safe side; the more ... the more

10. Make up and act out a dialogue using the words and word combinations of Ex. 10:

1. Two inexperienced girls are cooking soup, (to peel potatoes, to be the size of, to waste, odds and ends, to mix, good stuff, to try experiments, to flavour, to turn out, to be more like ... , a mixture with a bad taste, to scrape out)
2. A young married couple is packing, (there is little time left, plenty of time, in a mess, there is no room to spare, odds and ends, the more ... the more ... , that won't do, to get cracked, to scrape, to make a mess of, to require help, the rest of the evening, I should never thought)

11. Find in Text One and copy out phrases in which the prepositions (or adverbs) 'in', 'off and 'with' are used. Translate the phrases into Turkmen.

12. Fill in prepositions:

1. Stand ... front of me, you'll see better then, there will be nothing ... the way ... your view. 2. Frankly speaking, I don't see anything ... that idea. 3. She is always ... trouble ... her son. He can't resist bad influence. 4. I can never talk easily... him, we seem to have nothing ... common. 5. A stitch ... time saves nine, (*proverb*) 6. A bird ... the hand is worth two ... the bush, (*proverb*) 7. There were not many people at the meeting, about 10 or 12 ... number, I should think. 8. Our preparation had to be made ... secret, which required caution. 9. We are ... sight... land now and will soon be ... port. 10. The matter ... itself is not important, ... fact I was going to take no notice ... it, but he had acted ... such a way that I must take it into consideration. ... any case it can't affect you. 11. I shall take these plates away now and bring the pudding 12. Come to our village ... a month or so. You'll see then how beautiful it is ... early June, all the houses smothered ... roses and not a cloud ... the sky.

14. Translate the following sentences into English. Pay attention to the prepositions:

1. Bular ýaly mugallymlary tapmak kyn, olar ýalylar müňe biri.
2. Men köpçüligiň içindedim, şonuň üçin hem, siziň ýanyňyza baryp

bilmedim. 3. Men siziň ýeriňize bolan bolsam, birazrak garaşardym, bu siziň bähbidiňize. 4. “Kim şu gün poçtany aldy? Bir gazet ýeternok” – diýip, kakasy nägilelik bilen aýtdy. 5. Awtobusyň konduktory garry aýala münmäge kömek etdi. 6. Jim gapyny açyp, ýagyşa ezilen güjügi öýe saldy. 7. Siziň şu gün keýpiňiz ýok, şeýle dälmi? – Howwa, men ýaramajak bolýaryn. Men gowusy öýde galaýynda, okaýyn. 8. Jon aýalyňa paltony çykarmaga kömek etdi we ony kaminiň öňünde kürsüde oturtdy. 9. Siz näme, barlag işiniň galam bilen ýazylmaýandygyny bileňzokmy? 10. Biz otludan düşüp, myhmanhananyň gözlegine çykdyk. 11. Pyşyrdap gürläň. Anna ýataýdy öýdýän. 12. Jorj bir bölek çörek kesdi, ýüzüne mesge çalyyp, ony iýmäge başlady. 13. Bu talyp öz bilimine ynamy bolansoň aýnaýar. 14. Bu tegmil paltodan aýrylanok, men ony süpürüp aýryp bilemok. 15. – Siz bileňzokmy, onuň ýazýan kitabynyň ýagdaýy nähilikä? – Men ony köpden bäri göremok, biz düşünişip bilemzok. – A näme üçin? Meniň pikirimçe, siz oňa yrsaraýaňyz. Hemme kemçiliklerine garamazdan, ol örän salyhatly adam.

15. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen), b) Explain in English the meaning of each proverb, c) Make up a dialogue to illustrate one of the proverbs:

1. Gossiping and lying go hand in hand. 2. He who would eat the nut must first crack the shell. 3. Oil and water will never mix. 4. Who has never tasted bitter, knows not what is sweet.

16. Write a narrative essay on one of the topics:

1. A river trip that went wrong.
2. How Father did his best to cook dinner on the 8th of March.
3. The dream of a holiday-maker on a rainy night.
4. A trying experience of a holiday-maker during a river trip.

CHANGING PATTERNS OF LEISURE

Topical Vocabulary

1. Choosing a route. Packing: hike, to go on a hike, to go hiking, hiker; picnic; walking tour, walker; to travel (to go) on foot; to wander; to roam; route, to choose a route; to discuss plans, to plan a trip; guide-book; light (hand) luggage, heavy luggage; rucksack; knapsack; hamper, basket; to pack clothes (supplies, cooking utensils, *etc.*) into a rucksack, to pack a rucksack; damp-proof; sleeping-bag, the spirit of the journey; to be open to all impressions; an inveterate anti-picnicker.

2. Nature. Weather: landscape, scenery; countryside, hilly or level countryside; picturesque; vegetation; grove; slope; steep hill; meditative silence of the morning; to wind, winding; the weather forecast (to forecast the weather); constant (steady) rain (wind); dull, wet, damp, cloudy, foggy, windy weather (day); it is pouring; to drizzle, it is beginning to drizzle; fog, thick fog, mist; to be (to get) wet through; the things are damp, soaked; the wind rises, drives the clouds away, brings rain, drops; it's a hot, stuffy day; the heat is stifling, unbearable; there is hardly a breath of air; not a leaf is stirring; it's 30 (degrees) above (zero) in the shade; a day to tempt anyone out.

3. Meals: meals in the open air; cooking utensils; frying-pan; saucepan; pot; kettle, tea-pot, to get a kettle to boil; tin, tinned food, tin-opener; pocket knife; gas-burner; water-container; eggs and bacon, scrambled eggs; plain, nourishing breakfast; to peel, to scrape potatoes; to stir, to mix; to crack, to squash, to smash; to clean, to scrape out a frying-pan; to spill; odds and ends; flavour; good stuff; like nothing else on earth; to make a fire, to put out the fire; to light a gas-stove; to settle oneself for a meal; to squat down to supper; burnt and unappetising-looking mess; to give smb. a good appetite; to wash up.

4. Sleep: to camp out, to sleep out; a picnic site; to fix (to pitch) a tent, to strike a tent; sleeping-bag; to be fast asleep, not to sleep a wink; torch.

5. Bathing and boating: to look down at the river and shiver; to throw water over oneself, a tremendous splash; to dive; to swim, to have a swim; to run one's boat into a quiet nook; to hire a boat; to get upset; to row up (down) the river (stream); to steer; bow, stern; canoe, rowing-boat, motor-boat, yacht; to land, to get out; to scull, tow, to punt; raft, to raft; strong current; a refreshing bathe.

Read the following passage, comment on it.

A Walking Tour

To be properly enjoyed, a walking tour should be gone upon alone. If you go in a company, or even in pairs, it is no longer a walking tour in anything but name; it is something else and more in the nature of a picnic. A walking tour should be gone upon alone because you should be able to stop and go on, and follow this way and that, as the whim takes you; and because you must have your own pace, and neither trot alongside a champion walker, nor mince in time with a girl. And you must be open to all impressions and let your thoughts take colour from what you see. You should be as a pipe for any wind to play upon. There should be no cackle of voices at your elbow, to jar on the meditative silence of the morning. And so long as a man is reasoning he cannot surrender himself to that fine intoxication that comes of much motion in the open air, that begins in a sort of dazzle and sluggishness of the brain, and ends in a peace that passes comprehension.

During the first day or so of any tour there are moments of bitterness, when the traveller feels more than coldly towards his knapsack, when he is half in a mind to throw it bodily over the hedge. Yet it soon acquires a property of easiness. It becomes magnetic; the spirit of the journey enters into it again. And no sooner have you passed the straps over your shoulder again than the less of sleep are cleared from you, you pull yourself together with a shake and fall at once into your stride. And surely, of all possible moods, this, in which a man takes the road, is the best.

1. Answer the questions which follow it.

1. Comment on the writer's use of the expression "in anything but name". 2. What in the opinion of the writer are the main disadvantages of having company on a walking tour? 3. "You should be as a pipe for any wind to play on." What is the significance of this statement? 4. How, according to the writer, is man affected by prolonged walking in the open air? 5. What impression do we receive from the use of the word "bodily"? 6. The writer describes the knapsack as becoming magnetic. In what way is this an accurate description? 7. Taking the theme as a whole, what do you think is "the spirit of the journey" referred to?

2. Give a summary of the text.

3. Use the Topical Vocabulary in answering the questions:

1. What are the advantages and the disadvantages of a hiking tour? 2. What must you take with you if you are going on a week's walking tour? 3. What's your daily routine when on a hike? 4. How would you plan your day in hot stuffy weather? 5. What would you do in cold and rainy weather? 6. Do you take the weather forecast into account when going hiking? 7. What do you like for breakfast, dinner and supper when on a hike? 8. What must you do to make a fire, to cook scrambled eggs, to cook fish soup, to cook porridge? 9. Do you like sleeping out? 10. Which would you prefer: sleeping out or being put up at the village? Give reasons for your choice. 11. Do you make a point of having a swim every day no matter what the weather is? 12. Which would you rather choose: a hiking trip or a river trip? Why? 13. Have you or your friends ever gone fishing? What is characteristic of an experienced angler? 14. What do you do of an evening during a hiking tour?

Read the poem, comment on it.

Leisure

What is this life if, full of care.
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.
No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this is if, full of care,
We have no time to stand and stare.

W. H. Davis (1871-1940)

4. Answer the questions.

1. What do you consider to be the author's message of the poem? 2. What is the author's attitude towards the life full of care? 3. Show how the reader is constantly reminded of the poor life he lives. 4. In view of the contents of the poem, what is hinted at in the title "Leisure"? 5. Observe whether irony enters into the author's treatment of the subject. 6. Choose two words or phrases which you find particularly vivid. Comment on each of them so as to convey the reasons why you find them effective. 7. The poet treats his subject in a very lovely and interesting manner. One way in which he sustains interest is by using expressions which suggest that there is something "human" about nature. Find in the poem what is often used with reference to human beings. 8. What do the images of the poem suggest are the poet's feelings about nature? 9. Bring out the effectiveness of the repetition in the poem. 10. Would you recommend the poem to a friend? Give your brief reasons. 11. Suppose that you had some reasons to get up an hour before dawn. Describe

the signs and stages by which the rest of the world “wakes up”.
12. As a teacher you propose to introduce this poem to your pupils. Prepare your introductory talk.

5. Work in pairs or in small groups. Use the phrase list of the Topical Vocabulary You’ve been chatting to a friendly fellow-hiker on your way to the meeting place about your last year experience on a hiking tour.

1. You have been invited to join your friend’s family on a hiking tour. You’ve never been before and you want to know much about the new experience.
2. A friend is saying good-bye to you as you are about to go off on a short hiking tour. You are not convinced you are going to enjoy yourself.
3. You have arranged with your friend, Mike, to go out for a picnic. But it is pouring with rain.
4. At your English Department you have planned an end-of-term walking tour. You speak to your teacher about the arrangements.
5. You and some friends are planning a hiking tour, but you want to do something unusual.
6. You are going on a hiking tour and have discovered that you have no rucksack. You remember your friend Jane has an old rucksack that she probably isn’t using. You telephone her.
7. Your friend Bob has agreed to come with you and two other friends on a hiking tour. Suddenly he changes his mind and says he wants to go to the seaside. You try to persuade him to stay with you.
8. You and your sister are on a walking tour. Your sister has decided that you need to slim and has placed two raw eggs in a glass in front of you as your dinner.
9. Give two descriptions of hiking tours. In one of them describe the tour from the point of view of an ardent hiker, in the other describe the tour from the point of view of a tour-hater.
10. Imagine that you are a newly employed teacher and you are anxious to impress on your Headmistress the importance of hiking tours.

6. Telling a Story.

We often want to tell people stories in the form of long narratives. It may be the story of a film, or a book, or a true story of events that have happened to us - or even a joke or a funny story.

To keep the narrative going you need various “narrative techniques” to give variety and interest to the story.

So instead of saying: “He fell into the sea,” you can say: “What happened to him was that he fell into the sea,” and instead of saying: “He opened the letter,” you can say: “What he did was open the letter,” or even: “What happened was that he opened the letter.”

Another narrative technique is to involve the listener in the story by asking him or her to guess what happened next, or how someone in the story felt:

You can guess how he felt.

What do you think he did?

And then do you know what he did?

Imagine my surprise when he ...

You'll never guess what happened next.

Narrative techniques like these will help make a story more dramatic.

7. Read the text and retell it. Use the narrative techniques of Ex. 6.

Picnic

My elderly cousin came to stay with us just before our youngest daughter's birthday. We were a little apprehensive whether we ought to arrange the usual picnic celebration because my cousin loathes meals in the open air. However she was determined not to spoil our plans and said she did not mind being left at home. On the day itself, seized by some sudden impulse, she elected to come with us, much to our surprise. It was certainly a day to tempt anyone out, even the most inveterate anti-picnicker: a clear blue sky, glorious sunshine and a gentle breeze.

We duly arrived at our favourite picnic site, a field beside a river, and everybody, except my cousin, had a lovely and most refreshing

bathe before we settled ourselves for our meal under the willow trees. While we were eating, a herd of cows from the adjoining field began to amble through the open gateway, unnoticed by my cousin. We like cows but guessed that they would be as little to her fancy as picnics and so hoped that they would go quietly back, satisfied that we were harmless. But one by one they gradually advanced nearer and nearer. When my cousin chanced to look up, their eyes confronted hers. With one shriek of horror she leapt into the air and ran, not to the car, where she might have taken refuge, but towards a gap in the hedge, so small that she could not possibly have crawled through it. The cows, full of curiosity, gave chase. We were convulsed with laughter but my husband managed to pull himself together, rounded up the cows, drove them back through the gateway and shut the gate. We thought that disaster had been averted but our shaken guest, walking unsteadily back to us through a marshy bit of the field that the cows had trampled into mud, lost her balance and fell on her face. A hot cup of coffee did nothing to restore her composure, so we had no alternative but to pack up and go home. Never again, my cousin vowed bitterly, would she be so foolish as to go out on a picnic.

8. a) Tell the story of “Picnic” as the cousin might have told to her boyfriend. b) Work in pairs. You will tell each other the story in your own words. Keep interrupting with questions. c) Imagine that you are an elderly cousin. Describe in your own words what happened to you on the day after the picnic. d) Suppose you had been present at this event. Describe what you would have seen when the cows came into sight. Use your own words as far as possible and do not include anything that is not in the passage. e) Imagine that you are the cousin. Describe what you saw and did.

9. In a narrative you can choose whether to report exactly what was said or report the main points of what was said.

Here are some ways of reporting the main points of what was said:

He wanted to know ...

He wondered ...

He tried to find out...

He mentioned something about...

He hinted that...

I found out that...

10. Read the following dialogue. Report the main points of what was said. Use the opening phrases of Ex. 10.

Newsagent's shop. Sunday morning. A young married couple, Anne and Jim, meet Ronald Marcer, a middle-aged librarian, while buying the Sunday newspapers.

Ronald: "Sunday Telegraph", please. Thank you.

Jim: We would like all the Sunday papers. Why ... hullo, Mr. Marcer.

Ronald: Hullo.

Jim: You know my wife, Anne, don't you?

Ronald: Yes. We've met once or ... How are you?

Anne: Yes, of course. How are you, Mr. Marcer?

Ronald: Buying up the whole of the paper shop this morning?

Jim: Well... We want to plan our summer holiday you see. And it's about this time of year especially that... that all the holiday adverts appear in the ...

Anne: So we thought we'd have a good look at about everything that's going.

Ronald : I see ... Yes ... You have to book up early these days. Are you thinking of going somewhere?

Jim: Yes ... we are. The trouble is ... the money.

Ronald : Ah yes. Now there's the rub. Now why don't you try the same holiday as my wife and I had last year? Does a package holiday attract you?

Jim: Well that sounds OK. What do you think, Anne?

Anne: A package holiday ... But ... well you know these organized holidays ... you know what they are like. Everybody doing everything together, ... all at the same time. You sometimes need to lose the others for a bit.

Ronald: That does surprise me. You wanting to escape from the madding crowd. As I remember, you were always the life and soul of...

Jim: If that's how you'd care to put it. But getting away from the others at times ... you know ... never harmed anyone.

Ronald: Look ... How about a walking tour?

Anne: But how do we go about arranging it?

Ronald: Let's walk, shall we? We're going the same way I think. Let's cross here, shall we?

Anne: Watch out. You will get run over.

Jim: Whew, Narrow escape. We nearly didn't have any holiday ...

- 11. Decide how you can make your narrative of the story "Picnic" as interesting as possible. Add detail and dialogue. Imagine what happened before the first scene and after the last scene.**
- 12. Dramatize the story "Picnic". Bring necessary accessories.**
- 13. Work in pairs. Put the story "Picnic" into a dialogue form.**
- 14. Controlling a narrative.**

You can signal the beginning of a spoken personal narrative like this:

Did I ever tell you about the time I...

That reminds me of the time I...

Funny you should mention this, because something similar happened to me once ...

A story often has changes of direction and digression. You can signal the end of digression like this:

Anyway...

As I was saying ...

To get back to the story ...

And we can speed up the end of the story by cutting out irrelevant detail and saying:

To cut a long story short...

Anyway, what happened in the end was ...

- 15. Read this simple story and try to memorize the main points. When you are' ready tell your partner the story and be prepared for interruption. Tell the story from memory. Use narrative technique. When you have told this story, listen to your partner's story and keep interrupting with questions.**

A Traveller's Tale

In the autumn of 1935, when I was a young man, I was travelling in the north-west of India. One evening, after hunting in the forest all day, I was returning alone to the place where I had put up my tent. It was getting dark, and I was walking along a narrow path. On my right was a wide river; on my left, a thick, dark forest. Suddenly I saw two green eyes looking at me from among the trees. A man-eating tiger was getting ready to jump on me.

What could I do? Should I jump into the river and hope to save my life by swimming? I looked to the right. In the river there was an immense crocodile waiting to welcome me with its mouth wide open.

I was so frightened that I shut my eyes. I heard branches moving as the tiger jumped. I opened my eyes. What do you think had happened? The tiger had jumped right over me and was now in the jaws of the crocodile. That's a true story, believe it or not.

1. Do you believe this story? 2. Try to describe a very improbable experience like the traveller in "A Traveller's Tale", making your account sound as truthful as possible. 3. Do you know of any stories (legends, popular beliefs) that might or might not be true? Give all the details you can and express your attitude to them.

- 16. Work in pairs or small groups. Help each other to remember your hiking tours:**

1. An unforgettable evening.
2. An embarrassing situation.
3. A frightening experience.
4. An experience which made you laugh.

Listen to each other's narrative but don't interrupt except to find out more details.

18. Sit in a circle. Every alternative person is A and the person on his or her right is B. If you are A, tell the person on your right a story, an experience, a joke or a funny story about a walking tour. If you are B, listen to the story from the person on your left and tell it to the person on your right. And so on round the class until the story comes back to the person who told it first. Was the story you told recognizable on its return? Tell the others how it had changed. Then it's B's turn to tell a story to the person on his or her right. And so on round the circle.

19. Role-Playing.

Characters:

1. *Mrs. Alla Gordon* - a discussion leader. A writer, aged 40, has been a member of various hiking tours, knows their advantages and disadvantages.
2. *Mrs. Jane Wilson* - a scientific research worker. A lot of time in the library, laboratories. An experienced hiker. Hiking is her hobby.
3. *Mrs. Margaret Drew* - a teacher, rather advanced in years. Used to be a devoted hiker in her youth.
4. *Mrs. Pauline Jenkins* - a librarian, aged 25, a bit shy. Wishes to have a lot of friends. Is a bit tired of her everyday routine. Feels rather lonely.
5. *Miss Ann Thompson* - a very experienced psychologist. Theoretically believes that hiking can be of some help to her patients but thinks that it can hardly be regarded as an ideal way of spending a holiday.
6. *Miss Helen Green* - a romantic girl of 20. Loves nature. Tries and sees beauty everywhere. Writes poems about nature, sunsets, seasons of the year, birds, flowers, *etc.* Is not in good health. Thinks hiking can help.
7. *Mrs. Katherine Morrow* - a housewife. Has a large family. Is knee-deep in children having four of them. Very busy at home. A bit tired of cooking and the rest of housework.

8. *Miss Diana Hubble* - a student, goes on a hike every other weekend. Has been to various places. Is fond of independence and freedom of choice.
9. *Mrs. Morris Cardew* - a journalist, travels much by air, by train, by car, by sea. Always pressed for time. Very seldom has a possibility to walk. Doesn't think it necessary.

1. *Mrs. Alla Gordon* (opening)

When the people of the future will turn their attention to the twentieth century, they will surely choose the label "legless people" describing us, people of the 20th century. Don't you think hiking is certainly a way out of this dangerous situation and thus a splendid way to have a holiday. People of the 20th century are always in a hurry; they are short of time, travel at high speeds. Very often we are deprived of the use of our eyes. In our hurry we fail to see anything on our way. Hiking seems to be the ideal way to see everything with our own eyes, to touch everything. Certain inconveniences. Lack of great comfort. Dependence on weather and other things. But a lot of advantages. So, the pleasure one gets from hiking is worth the trouble taken.

2. *Mrs. Jane Wilson*

1) 20th century people forget how to use their legs. Men, women, children move in cars, buses, *etc.* from a very early age. In houses - lifts, escalators to prevent people from walking. Hiking - a superb thing in this respect. (Ask for Mrs. Margaret Drew's opinion.)

2) Inconveniences are not great, though they exist. Modern camping sites are well equipped with hot and cold running water, shops, even dance floors. Tents - comfortable. Portable furniture is light. Gas stoves - excellent coffee and tender steaks. (Ask for Pauline Jenkins's opinion.)

3. *Mrs. Margaret Drew*

1) Hiking - an ideal thing but only for the young. A lot of inconveniences, significant for those not already young. Mosquitoes, packing and re-erecting a tent, many heavy things to carry. No real comfort. Is it a kind of a holiday of relaxation to overcome lots of difficulties and inconveniences?

2) Agrees that hiking is cheap. But you get what you pay for. When hiking you don't pay much and you don't get much.

4. *Mrs. Pauline Jenkins*

1) Hotels provide more comfort, greater variety of food. But remote strained atmosphere of hotels, cold and unfriendly formal greetings between the residents. Hiking - enormous opportunity to meet different people, share your pleasures, make friends.

2) Hiking provides you with a real change from everyday living. You get up earlier, go to bed earlier, develop a hearty appetite. (Ask for Mrs. Katherine Morrow's opinion.)

5. *Miss Ann Thompson*

1) Ideal way of spending a holiday is getting relaxed and away from other people. Camping sites are crowded. Many people go on a hike. You must meet a lot of people, get acquainted with them. Making friends is not an easy task for everybody. Even if a place is beautiful, all the beauty is gone because of the number of people. (Ask Helen Green's opinion.)

2) A person on a hike is quite helpless. Something goes wrong, help is required. Where to go? What to do? (Ask Diana Hubble or the hostess of the discussion.)

6. *Miss Helen Green*

1) Nothing can spoil the beauty of nature. Walking is the best way to enjoy nature. Can explore beautiful distant places which cannot be done in a car, or sitting in front of the "one-eyed" monster - TV set.

2) Being in the open air is an advantage in itself. You improve your health, you train your body, you develop your senses.

7. *Mrs. Katherine Morrow*

1) Hiking is not a real holiday for the family. No real rest. Wife has to cook, to do washing up under primitive conditions. No change for her. You sit in front of TV, you see beautiful places, you read a book, you live wonderful lives and you have a real holiday. Hotels also provide rest and freedom for everyone in the family.

2) Much depends upon the weather. Rain, drizzle, dull weather, erecting a wet tent are not enjoyment in themselves.

8. *Miss Diana Hubble*

1) Hiking is an ideal way of spending a holiday. You are free to choose. You don't like the place or it is too crowded, you can simply get up and go or stay as long as you like. You're the boss, have tremendous mobility.

2) A person seldom goes on a hike alone, in isolation. Telephone booths, people eager to cooperate. Hiking has other advantages. The cheapest way of spending a holiday. Don't think much about the clothes. Any clothes will do.

9. *Mrs. Morris Cardew*

1) Hiking seems to be ideal, though hardly is. The 20th century is the time of great emotional stress. Trying to escape from crowds, from everyday routine people put themselves into the circumstances they are not used to. Strain in itself.

2) In the 20th century a lot of information is required. Even on a holiday you must see many things, must move fast, be able to get to many places. Hiking, walking can hardly be of any help.

Unit 2

SPEECH PATTERNS

1. If I were asked to cite a single reason, for your preeminence, I would point to your creation of a special world.

If you could have shot this in colour, would you have?
I would certainly give you the number of my room if I had one.
I wouldn't have gone, if I hadn't made up my mind.

2. When I was a child, I suffered from an almost complete **lack of words**.

The headmaster showed a considerable lack of cooperation with the governing body.

The plants died for lack of water.
His lack of wit was quite evident.

3. Was it only the accident of the puppet theatre that sent you **the way of theatre rather than of books?**

It was a foolish rather than a malicious remark.
He relied on his wit rather than his knowledge.
She is ignorant rather than stupid.

4. Do you direct it in your head? - **In a way.**

Did the play impress you? - In a way.
The work was well done in a way.
He is clever in a way.

5. **What I need is** to come in contact with others.

What the child needs is punishment.
What the fellow needs is self-respect.
What I need is advice.

6. My impulse **has nothing to do with** intellect or symbolism.

It has nothing to do with the original plan.
My decision has nothing to do with your explanation.
The answer has nothing to do with the question.

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. It was ... a witty remark. 2. The officer is stubborn ... 3. The family suffered for ... 4. If I were invited to the concert... 5. ... is courage. 6. The article ... art. 7. She is known for ... 8. ... to go and see for yourself. 9. She is an experienced secretary ... 10. Your remark ... with the problem under discussion. 11. She should be interested ... 12. He spoke ungraciously ... 13. She is poor and always feels ...

14. If Pete had many friends... . 15. ... is discretion. 16. ... with Adam's arrival. 17. I liked Maurice ... until I got to know him. 18. The children were noisy... . 19. ... I would say he was right.

2. Paraphrase the following sentences using the Speech Patterns:

He is not concerned with their accommodation. 2. I think the room was not so cold, it was very damp. 3. The girl said she liked hiking, though she disliked certain things. 4. I can't accept her explanation, but at least I can understand it. 5. I wish you hadn't made an appointment with the lady, but I am not in your place. 6. The girl wasn't plain. She was clumsy. 7. I have no dealings with the papers. 8. He showed that he was unable to find words with which to express his thanks. 9. I think the group requires some extra help. 10. He is a boring person. I don't find him amusing. 11. She has no relationship with the Browns. 12. Everybody knows that she has little wisdom. 13. She requires a good rest. 14. The good-natured March girls managed to lead interesting lives despite the family's reduced circumstances. 15. "Tell me all about it, Jo. I must know everything."

3. Translate the following sentences into English:

1. Ol akyllý adammy, ýa mekirmi? 2. Elbetde, siziň sorayan soraglaryňyz gerekli, ýöne olaryň biziň işimize hiç hili dahyly ýok. 3. Eger-de yssy bolmasa, biz gezelenje eýýäm ertir irden gideris. 4. Gybatyň bolmazlygy, şol size geregi. 5. Maňa onuň hiç hili dahyly ýok. 6. Bu suratçynyň özboluşly zehini bar, ýöne onuň suratlary maňa ýaranok. 7. Wagt ýetmezçiligi sebäpli, ýaş alym tejribäni soňlap bilmedi. 8. Siziň bildiren nägileligiňiz onuň işine täsir etmedi. 9. Bölümiň başlyklylygyna asuda, ynamdar adamy goýmaly – ine, olara gerek zat. 10. Eger-de sen suwa duzy kän atmadyk bolsaň, hyýar ajamazdy. 11. Men ony zehinli mugallym däl-de, tejribeli pedagog hökmünde häsiýetlendirerdim. 12. Maşgalanyň pul ýagdaýy kyn hem bolsa, hiç zat oňa ýokary bilim almaga päsgel bermedi.

4. Make up two sentences of your own on each pattern.

5. Make up a dialogue using the Speech Patterns and act it out.

Text two

ENCOUNTERING DIRECTORS

By Ch. Samuels

Interviewing Ingmar Bergman

(Extract)

Ingmar Bergman – a famous Swedish film director, writer and theatre producer was born in 1918. His psychological films are well known all over the world. *Crisis* (1945), *Smiles of Summer Night* (1956), *Seventh Seal* (1957), *Wild Strawberries* (1958), *The Silence* (1963), *Autumn Sonata* (1978) are only a few films made by him. I. Bergman himself wrote the scripts for most of his films and won awards for many of them. In the focus of his attention people's fates are put. The people usually have a lot of problems. Bergman focuses attention on the fate of individuals, on their problems and their search for life's meaning. Many of his characters are isolated people who suffer from the harsh realities of the cruel world in which they live. It is difficult to understand the majority of Bergman's films since the distinction between reality and the world of the imagination is blurred.

S a m u e l s : Mr. Bergman, I'd like to start with a rather general question: If I were asked to cite a single reason for your preeminence among film directors, I would point to your creation of a special world. You are, in fact, very much like a writer. Why didn't you become one?

B e r g m a n : When I was a child, I suffered from an almost complete lack of words. My education was very rigid; my father was a priest. As a result, I lived in a private world of my own dreams. I played with my puppet theatre.

S.:And -

B.: Excuse me. I had very few contacts with reality or channels to it. I was afraid of my father, my mother, my elder brother - everything. Playing with this puppet theatre and a projection device I had was my only form of self-expression. I had great difficulty with fiction and reality; as a small child I mixed them up so much that my family always said I was a liar.

S.: I want to interrupt you for just a moment. This description of your childhood resembles one classic description of the genesis of a writer. Was it only the accident of the puppet theatre that sent you the way of theatre rather than of books?

B.: No. When I began writing I liked it very much. But I never felt that writing was my cup of tea. And I always lacked words; it has always been very difficult for me to find the word I want. I have always felt suspicious both of what I say and what others say to me. I always feel something has been left out. When I read a book, I read very slowly. It takes me a lot of time to read a play.

S.: Do you direct it in your head?

B.: In a way. I have to translate the words into speeches, flesh and blood. I have an enormous need for contact with an audience, with other people. For me, words are not satisfying.

S.: With a book, the reader is elsewhere.

B.: When you read, words have to pass through your conscious mind to reach your emotions and your soul. In film and theatre, things go directly to the emotions. What I need is to come in contact with others.

S.: I see that, but it raises a problem I'm sure you've often discussed. Your films have emotional impact, but since they are also the most intellectually difficult of contemporary films, isn't there sometimes a contradiction between the two effects? How do you react when I say that while I watched "The Rite", my feelings were interfered with by my baffled effort at comprehension?

B.: Your approach is wrong. I never asked you to understand, I ask only that you feel.

S.: And the film asks me to understand. The film continuously makes us wonder what the spectacle means.

B.: But that's you.

S.: It's not the film?

B.: No. "The Rite" merely expresses my resentment against the critics, audience, and government, with which I was in constant battle while I ran the theatre. A year after my resignation from the post, I sat down and wrote the script in five days. The picture is just a game.

S.: To puzzle the audience?

B.: Exactly. I liked writing it very much and even more making it. We had a lot of fun while we were shooting. My purpose was just to amuse myself and the audience. Do you understand what I mean?

S.: I understand, but certain members of the audience can't resist pointing out that Bergman is sending messages, he thinks, but what are they and why?

B.: You must realize - this is very important! - I never ask people to understand what I have made. Stravinsky once said, "I have never understood a piece of music in my life. I always only feel."

S.: But Stravinsky was a composer. By its nature, music is non-discursive; we don't have to understand it. Films, plays, poems, novels all make propositions or observations, embody ideas or beliefs, and we go to these forms -

B.: But you must understand that your view is distorted. You belong to a small minority that tries to understand. I never try to understand. Music, films, plays always work directly on the emotions.

S.: I must disagree. I'm afraid I didn't make myself clear -

B.: I must tell you before we go on to more complicated things: I make my pictures for use! They are made to put me in contact with other human beings. My impulse has nothing to do with intellect or symbolism: it has only to do with dreams and longing, with hope and desire, with passion.

S.: Does it bother you when critics interpret you through these items?

B.: Not at all. And let me tell you, I learn more from critics who honestly criticize my pictures than from those who are devout. And they influence me. They help me change things. You know that actors often change a film, for better or worse.

S.: May I ask you how "The Touch" differs from the one you intended?

B.: I intended to paint a portrait of an ordinary woman, for whom everything around was a reflection. Bibi Anderson is a close friend of mine - a lovely and extremely talented actress. She is totally oriented towards reality, always needing motives for what she does. I admire

her and love her. But she changed the film. What Bibi Anderson did made the film more comprehensible for ordinary people and more immediately powerful. I agreed with all her changes.

S.: You use music less and less in your films. Why?

B.: Because I think that film itself is music, and I can't put music in music.

S.: If you could have shot all your films in colour, would you have?

B.: No. Because it is more fascinating to shoot in black and white and force people to imagine the colours.

S.: Do you work in colour now - to any degree - because you feel that the audience demands it?

B.: No. I like it. At the beginning, it was painful, but now I like it.

S.: Why do you use so much dialogue in your films?

B.: Because human communication occurs through words. I tried once to eliminate language, in "The Silence", and I feel that picture is excessive.

S.: It's too abstract.

B.: Yes.

S.: Some people have criticized your films for being too theatrical - particularly - the early ones. How do you answer this charge?

B.: I am a director -

S.: But aren't the two forms different?

B.: Completely. In my earlier pictures, it was very difficult for me to go from directing in the theatre to directing films. I had always felt technically crippled - insecure with the crew, the cameras, the sound equipment - everything. Sometimes a film succeeded, but I never got what I wanted to get. But in "Summer Interlude", I suddenly felt that I knew my profession.

S.: Do you have any idea why?

B.: I don't know, but for heaven's sake a day must always come along when finally one succeeds in understanding his profession! I'm so impressed by young directors now who know how to make a film from the first moment.

S.: But they have nothing to say. (*Bergman laughs.*)

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **point** *n* 1) the sharp end., tip, **as** the point of a pin (needle, knife, stick, pen, pencil, weapon, tool, *etc.*); 2) a small dot or a full stop, **as** 4.6 (four point six); 3) the essential thing, part, the most important thing in a speech, story, action, *etc.*, *e.g.* The point is that it is no ordinary case. I don't see your point. You've missed the whole point, **to the point** relevant to the subject, **as** to come (to stick, to be) to the point, *e.g.* I wish he would come to the point, **to speak (to stick, to keep, to be) to the point**, *e.g.* Your answer is not to the point, **ant. to be off the point**, *e.g.* Your answer is off the point, **to make a point of doing smth.** to regard smth. **as essential**, *e.g.* He made a point of reading English every day. 4) a single item; **to agree (or disagree) on some points**, *e.g.* We disagreed on several points. 5) special quality, **as one's weak (strong) point**, *e.g.* Singing is not his strong point. 6) purpose, use, *e.g.* What's your point in coming? There is no (not much) point in doing that. His remarks lack point. 7) a precise or particular moment, **as a turning point** in one's life, *e.g.* At this point in his reflections he paused. When it came to the point (when the moment for action came), he refused to help, **to be on the point of doing smth.** to be about to do smth., *e.g.* He was on the point of leaving. 8) a stage or degree, **as the boiling (freezing, melting) point**; 9) a unit measuring gain or loss, *e.g.* He scored 23 points. 10) a position from which something is viewed, **as a point of view**, *e.g.* My point of view is different.

point *vt/i* 1) to call attention to, *e.g.* He pointed to a large building.

2) **to point out.** to show, *e.g.* The teacher pointed out several mistakes in the composition (to the student).

pointless *adj* without aim or purpose, meaningless, **as pointless questions, remarks.**

2. **dream** *n* 1) thoughts or images passing through the mind during sleep, **as to have bad dreams, to awake from a dream**, *e.g.* I had a funny dream last night. 2) something imagined, *e. g.* She had dreams of being an actress.

dream *vi* 1) to imagine, fancy, *e.g.* Don't waste time dreaming. I never dreamt of suspecting him. 2) to have dreams, see in a dream, *e.g.* He often dreams. Stop dreaming and get on with your work.

dreamy *adj* given to reverie, fanciful, vague, as dreamy eyes, *e.g.* John lay listening to the dreamy music.

dreamer *n* one who dreams; one who has impractical or romantic ideas or plans.

3. **mix** *vt/i* 1) to make or prepare by putting together, *e.g.* Mix the eggs with milk before you fry them. Oil and water will not mix. 2) to mix up to confuse, *e.g.* Don't mix up these two words. She mixes up these two sounds. 3) **to be mixed up in smth.** to be involved in smth., *e.g.* I won't be mixed up in this affair.

mixer *n* 1) a kitchen utensil or an electric appliance having one or more beaters and used in mixing, beating, blending, *etc.* foodstuffs. 2) one who associates with others in society, *e.g.* He is a good mixer.

mixed *adj* 1) consisting of different things of the same general kind, as a mixed school, mixed feelings, *e.g.* We were a mixed company.

2) **confused**, as to get mixed, *e.g.* Everything has got mixed in my head. You are getting mixed.

4. **suspicion** *n* a feeling of doubt or distrust, as to arouse suspicion, *e.g.* His manner aroused suspicion, **above suspicion**, *e.g.* He is above suspicion, **on suspicion**, *e.g.* He was arrested on suspicion of murder. **under suspicion**, *e.g.* He is under suspicion.

suspicious *adj* 1) causing suspicion, *e.g.* A suspicious-looking man was seen in the street. 2) feeling or showing suspicion, **to be (to get, to feel) suspicious of smb. about smth.** *e.g.* The people were at first suspicious of the newcomer.

suspect *vt* 1) to believe in the possible or probable guilt of smb.; to suspect smb. of smth., *e.g.* He was suspected of theft. 2) to think likely, to suppose, *e.g.* I suspected that she was insincere.

5. **conscious** *adj* 1) feeling, realizing, as to be conscious of one's mistakes, guilt, faults, danger, smb.'s presence, a pain, *etc.*; *syn.* **aware**; *ant.* **unconscious, unaware**; 2) having the power to know that

one can think and feel, *e.g.* Man is a conscious being. He spoke with conscious superiority. 3) (*predic.*) having possession of one's senses, *e.g.* The old man was conscious to the last.*ant.* **unconscious**, *e.g.* She lay unconscious until the doctor gave her an injection, **self-conscious** too keenly aware of one's own manners and appearance, *e.g.* She is too self-conscious to feel at ease among strangers.

consciousness *n* the state of being conscious; **to lose consciousness** to faint, *e.g.* The blow caused him to lose consciousness, **to recover (regain) consciousness** to come to, *e.g.* He did not recover (regain) consciousness until two hours after the accident.

6. **interfere** *vi* 1) to meddle, as to interfere in a matter (in an argument, in one's affairs); 2) to hinder, to bother, as to interfere with one's independence, *e.g.* Don't interfere with me. Something always interferes. I hope I'm not interfering?

interfering *adj* meddling, trying to get involved in other people's affairs or to give them advice, as interfering people.

interference *n* interfering, *e.g.* He hated interference.

7. **constant** *adj* 1) going on all the time; frequently recurring, as constant complaints, *e.g.* He suffered from constant sleeplessness. 2) firm, faithful, unchanging, as a constant friend, *e.g.* He has been constant in his devotion to scientific studies, *syn.* **permanent**; *ant.* **temporary**.

constantly *adv* continuously, frequently, *e.g.* His name is constantly mentioned in the gossip column.

8. **resist** *vt* 1) to oppose, to use force against in order to prevent the advance (of), as to resist the enemy (attack, authority, police), *e.g.* The man was killed resisting arrest. 2) to try not to yield to, to keep oneself back from, as resist temptation, *e.g.* He could resist no longer. She can't resist chocolates (**to resist** is often used in the negative). He couldn't resist her suggestion (will, charm, fascination), **one cannot resist doing smth.** one cannot keep from doing smth., *e.g.* She couldn't resist making jokes about his boldness.

resistance *n* 1) power of resisting, as to break down the enemy's resistance, to make (offer) no (little) resistance; 2) opposing force, as wrinkle-resistance fabric, *e.g.* An aircraft has to overcome the resis-

tance of the air. She baked the pie in a heat-resistant dish. **The line of least resistance** direction in which a force meets least opposition, *e.g.* At the beginning of his career Andrew Manson never followed the line of least resistance.

irresistible *adj* too strong, convincing, delightful, *etc.* to be resisted, as irresistible desires (temptation, fascination), *e.g.* On this hot day the sea was irresistible.

9. **reflect** *vt/i* 1) to throw back (light, heat or sound); to give back an image, *e.g.* The mirror reflected her face. 2) to cause, to be ascribed to, *e.g.* His behavior reflects his upbringing. His success reflects credit on his trainer. 3) to think back, to ponder, to meditate, to consider fully, *e.g.* The old man reflected on his past. I must reflect upon what answer to make.

reflection *n* 1) the act of reflecting, as the reflection of light; 2) profound thinking or consideration, *e.g.* He was lost in reflection, **on reflection** after consideration, *e.g.* On reflection he agreed with our plan. 3) an opinion arrived at after consideration, *e.g.* We are waiting to hear his reflections on the book's merits

admire *vt* to look at with pleasure (satisfaction, respect or wonder), as to admire smb. 's presence of mind (smb. for his courage); to admire a picture (a statue, *etc.*).

admirable [ˈæsdmɪərəbl] *adj* very good indeed, *e.g.* I think it would be an admirable opportunity.

admiration *n* wonder excited by beauty or excellence, as to have (to feel) admiration for smb., to win (to arouse) smb.'s admiration.

Word Combinations and Phrases

to suffer from

as a result

to have great difficulty with

to resemble smb./smth.

to be smb.'s cup of tea

to come in contact with smb.

to raise a problem

to have impact on smb.

to make oneself clear

to react to smth.

to influence smb.,

to have an influence on smb.

to (in) some degree

to succeed in smth.

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Two and mark the stresses and tunes, b) Repeat the text in the intervals after the model.
2. Put twenty questions to the text.
3. Note down from Text Two the sentences containing the word combinations and phrases given on p. 51 and translate them into Turkmen.
4. Paraphrase the following sentences using the word combinations and phrases (p. 51):

1. She gave the impression that she was deciding to change her course of action and to get in touch with Miss Tant. 2. Nobody could consider Ogden Street very attractive but her words always had a powerful effect upon me. 3. Jo opened her lips to say something rude, but checked herself to a certain extent. 4. At last he attained a desired end. 5. Her only reply to this absurd protest was a little peal of laughter. 6. He vigorously uttered his point of view: "My dear young lady, I don't believe you can read a map." 7. He has constant headaches. 8. Major Dunker doesn't think that poetry interests or suits him. 9. His reaction to Walter's remark was very amusing. 10. Professor Dulwick's lectures always produce a great impression upon his audience. 11. The object has a resemblance to a lopsided vase. 12. Mrs. Oakroyd says she has some trouble with her children. 13. Louisa always acted as Nelly wanted, the latter had great power over her. 14. Hard workers always have success. 15. The effect of his speech on the audience was quite unexpected. 16. Perhaps curiosity might have conquered resentment to a certain extent. 17. He replied simply but with great dignity and his answer left no doubt about his decision. 18. A committee is to be set up to investigate the effect of television on children. 19. The group accomplished their purpose.

5. Translate the following sentences into English using the word combinations and phrases (p.51):

1. Bu talyp örän utanjaň. Oňa topar bilen öwrenişmek kyn bolsa gerek. 2. Käbir ýagdaýlarda onuň sözlerine ynanmak bolar.

3. Ol durmuşda uly derejä ýetip bildi. 4. Jon elmydama oňa örän uly täsir edýärdi. 5. Halylyar çyga zaýalandylar. 6. Siziň gürrüňiňiz meniň ýakynda gören kinomy ýatladýar. 7. Orta mekdepleriň 12 ýyllyga geçmegi mugallymlaryň öňünde uly wezipe goýýar. 8. Olaryň gürründeşliginiň netijesinde Mr. Meýson gerek bolan maglumaty alar. 9. Režisýorda täze topar bilen örän uly kynçylyk döredi. 10. Sen klassik saza nähili garaýarsyň? – Ony men halamok. Men djazy gowy görýärim. 11. Alymlar XXI asyrdä ýeriň ýaşaýjylary başga siwilizasiýa bilen gatnaşyk ederler diýip çaklaýarlar. 12. Ol örän düşnükli aýtdy. 13. Bu gök önümler armydy ýatladýar. Bu näme?

- 1. Make up and practise a short situation using the word combinations and phrases (p. 51).**
- 2. Make up and act out a dialogue using the word combinations and phrases (p. 51).**
- 3. Explain what is meant by:**

I had very few contacts with reality or channels to it. 2. I never felt that writing was my cup of tea. 3. Always I feel something has been left out. 4. My feelings were interfered with my baffled effort at comprehension. 5. I ran the theatre. 6. Bergman is sending messages, he thinks, but what are they and why? 7. Music is nondiscursive. 8. She is totally oriented towards reality. 9. I feel that picture is excessive. 10. Some people have criticized your films for being too theatrical. 11. I had always felt technically crippled 12. I suddenly felt that I knew my profession.

- 4. Answer the following questions and do the given tasks:**

1. What do you know about I. Bergman? Have you seen any of his films? Would you agree with Ch. Samuels that I. Bergman has created a special world in them? Are they different from the films the general public is used to? 2. What, in Bergman's opinion, prevented him from becoming a writer? Do you think film directors' and writers' activities have something in common? If your answer is "yes" – what is it? If "no" – explain why. 3. How does the director explain the fact that "words for him are not satisfying"? Can you accept such an explanation? Give your reasons. 4. Would you agree with I. Bergman

that films and books have quite different impacts upon the audience? Justify your point of view. 5. Do you think every film should have a certain message, convey various ideas to the audience or just rouse our feelings? Would you agree with the director that the audience should “only feel” without understanding what is happening on the screen? 6. Comment upon Stravinsky’s words: “I never understood a piece of music in my life, I always only feel.” Do you think the impact of films and music on the audience is comparable? 7. Would you agree with I. Bergman that Ch. Samuels’s comprehension of films is distorted and that music, films, plays always work directly on the emotions? 8. I. Bergman’s films are considered the most intellectually difficult contemporary films. Can you explain why? 9. During the interview Bergman says that what he needs is to come in contact with others. Do you think the director has achieved this contact in his films? 10. What do you think of the director’s aim to create films “just to amuse himself” and the audience? Do you think such films should be made? Why? 11. What is I. Bergman’s reaction to criticism? Can critics influence cinema production? directors? 12. I. Bergman thinks that actors can change a film for better or worse. Can you explain in what way? 13. Why does the director use less and less music in his films? Does his explanation sound convincing? What is the place of music in cinema production as you see it? 14. Would you agree with the director’s opinion that shooting in black and white is preferable. Do you think that colour films produce a more powerful effect upon the audience? Justify your point of view. 15. What, in your opinion, is the role of dialogue in a film? Should camera-work or dialogues predominate in films? Does it depend upon the genre? 16. Why do you think I. Bergman felt technically insecure when he began his job as a film director? 17. Do you think that experience and skill are of great importance in the field of acting? directing? other professions? Do you think it natural for a person to have doubts as to his own proficiency, skill or do you think people usually know what to do and how to do it from the first moment? 18. Do you really think that a day comes to each person when he suddenly feels that he knows his profession? Explain what usually helps people to achieve this.

5. Retell Text Two a) In indirect speech; b) as if you were I. Bergman or Ch. Samuels.
6. Give a summary of Text Two.
7. Make up and act out conversations between:
 1. Two cinema critics about I. Bergman's films.
 2. Two cinema-goers about I. Bergman's film which they didn't understand.
 3. I. Bergman and one of his colleagues discussing the interview.

Vocabulary exercises

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.
2. Translate the following sentences into Turkmen. Pay attention to the words and word combinations in boldtype:

A. 1. They had no sooner sat down to table, that he **went straight to the point**. 2. Myra watched us both tensely, but I knew that however hard she listened, she was bound **to miss the point**. 3. **I have made a point of** travelling with a large sack filled to the brim with books to suit every possible occasion and every mood. 4. "**There is no point in** carrying your troubles home with you. You're supposed to leave them in the office," said Tom. 5. What one would do theoretically is not always what one will do when **it comes to the point**. 6. I woke up to find the hands of my clock **pointing to** eight o'clock. 7. There are some **dreams**, known to most people, in which every action slows down, and each movement takes place as though the **dreamer's** feet were stuck in treacle. 8. The ship was to be built at last. **The dream** was to be realized. 9. Strickland lived **in a dream** and reality meant nothing to him. 10. Dressed in white, with her golden hair streaming over her shoulders she looked a perfect dream. 11. A **dreamy** look came into the mother's eyes. 12. Last night I **dreamed** I went to Manderley again. 13. I am not sure however that the news inspires me with **feelings of unmixed delight**. 14. I realized **with mixed feelings** that an important part of her happiness consisted in looking after me. 15. He

must have got mixed up in something in Chicago. 16. Through a **mixture** of good luck and good management I had done well in the Bar examinations. 17. Did you **get appointments mixed** or something? 18. She never seemed **to mix with** other children. 19. There was a smell of petrol from the Bayswater Road, **mixed with** the smell of spring. 20. The day he first drifted into their crowded busy rooms, they all **suspected him of being a spy**. 21. I am now pretty sure that **my first suspicion is justified**. 22. The door was unlocked from inside and the face of George appeared, peering out **suspiciously**. 23. **I suspected** at once that his unfortunate brother had been causing trouble again. 24. In that remote village people **were suspicious of** strangers. 25. Dick in an **unconscious** gesture, ran his hand over his hair and adjusted the scarf. 26. Both she and Jane **were rather conscious of their ages and conscious of having put their first youth behind them**. 27. For the first time she was **conscious** of a second self, whose existence **she had not suspected**. 28. She was never at a loss for something to say, never **conscious** of groping around for a topic. 29. There was no noise, no effort, no **consciousness** in anything he did; but in everything an indescribable lightness, which was so graceful.

B. 1. You ought to know me well enough by now to know that I would never let sentiment **interfere** with business. 2. Evidently his little adventure **had not interfered** with either his spirits or his appetite. 3. Old Thomas **had** never **interfered** to the smallest degree in the affairs of others. 4. Don't you realize that any **interference** at this stage can be extremely dangerous? 5. The **constant** chatter of the children prevented him from working. 6. His health was seriously affected and he suffered from **constant** sleeplessness. 7. The crops are high, they need **constant** care and the work is hard. 8. For centuries the atom **resisted** all attempts to discover the secret of its structure. 9. My heart still **resisted** what my head was telling me. 10. They caught him by the wrist and led him; he went without **resistance**. 11. It was years since any woman had spoken to him in that way; Mr. Honey was **irresistibly** reminded of his dead wife. 12. This is only a short story but the author's outlook **is reflected** in it. 13. Alan's lamplight figure **was reflected** clearly in the window beside his desk. 14. Sea

voyages promote **reflection**. 15. **At this point in his reflections** he arrived at Riskin Street. 16. He had gone to Switzerland **to admire** the landscape. 17. As he sat at tea with the family all **his admiration** for the charm and prettiness of the girl filled him afresh. 18. “Cecily lives at my place in the country under the charge of her **admirable** governess,” said Jack. 19. I **admired** tremendously the way he defended us. 20. His self-control aroused my helpless **admiration**. 21. I think you’ve caught the tune **admirably**.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. I don’t quite understand what you mean. 2. I’ve made it a rule to get up early every day, and I’m none the worse for it. 3. There seems no reason for prolonging this interview. 4. He’s just about to go, you’d better speak to him right now. 5. He called our attention to the statue on which lay patches of snow. 6. He couldn’t live without his work, it would make life meaningless. 7. Don’t waste time imagining impossible things. 8. She wouldn’t even think of doing such a thing. 9. He is quite an impractical person and lives in a world of fantasy. 10. What ideas did you have during sleep last night? 11. Don’t get involved in the affair. 12. We can sometimes combine business with pleasure. 13. He does not get on well with other people. 14. Of course, I’ve confused the two songs. 15. It was odd, what a variety of motives I had. 16. As for him I have no doubt of his innocence. 17. Every eye was turned upon Bosinney; all waited with a strange distrustful look for his answer. 18. Still a feeling of doubt and distrust was in the air, and there was much talk. 19. I know I’ve done wrong. 20. The blow caused him to faint. 21. He is too keenly aware of his drawback. 22. Emil was aware of a new emptiness in his life.

B. 1. Don’t busy yourself with this, Frank, this is my affair entirely. 2. There’s something hindering the telephone connection. 3. Maxim always tries to take an active but unwelcome part in my activity. 4. Her unceasing nagging irritated Robert. 5. He is my faithful friend. 6. I didn’t yield to an impulse to move back. 7. The movement against occupying forces was getting stronger. 8. After thinking about it carefully, I found it necessary to warn her. 9. The pavements were

damp and they threw back the yellow light. 10. He roused himself unwillingly from his thoughts upon the past experiences and rose to his feet. 11. Rudolf yielded to the temptation without feeling mean about it afterwards. 12. She is a woman long accustomed to respect and flattery. 13. "Doesn't she look glorious?" said a young man at the ball-room door, with deep wonder excited by the girl's beauty.

4. Explain or comment on the following sentences:

1. That's hardly the point at the moment. 2. You're tired out or you'd see the point at once. 3. You've missed the whole point of the story. 4. His comments are always to the point. 5. Does he make a point of always pretending not to notice me? 6. Try and see it from her point of view. 7. But with all her education, learning was never Kate's strong point, she got on perfectly well without it. 8. There wasn't any point in arguing, so I gave in. 9. We saw that Robert had reached the breaking - point. 10. When it came to the point, he proved to be unreliable. 11. I'll point out a turn when one is required. 12. It's pointless to worry about it now. 13. Goring stared after him, tempted to catch him. 14. I myself might have painted the portrait. The forlorn dark eyes gazed steadily back at me, sharing, or at least understanding, as it seemed, my foolish boyish dreams. 15. It all happened dreamily as though it were happening to someone else. 16. Even Paul, she thought, only existed now as someone she had dreamed about. 17. Space travel used to be just a dream. 18. Her feelings were a mixture of joy and anxiety. 19. At the unexpected question everything got mixed up in my head. 20. If anything happens, mind that he isn't mixed up in that. 21. I still had mixed feelings about seeing her. 22. He was a good mixer and soon made friends with everybody. 23. I have a strong suspicion that when I'm not with you, you don't give me much thought. 24. It was only then that I suspected him of teasing me. 25. As the door closed behind him, he looked round him with fierce, startled eyes, like one who suspects a trap at every turn. 26. She went on talking quite unconscious that she had said the wrong thing. 27. He's well aware of what is going on at the office. 28. She's aware of her shortcomings and that makes her self-conscious.

1. I know Bella well enough to know that she wouldn't put up with any interference with her liberty of action. 2. If people interfere with you it's because you like it. 3. Our well-meant interference was really rather a pity. 4. He was tired of his wife's constant complaints. 5. I am indignant with her for her constant absence. 6. He was too tired to resist the pain. 7. As soon as Finn suggested this idea it seemed to all of us an irresistible one. 8. A good advertisement should not arouse resistance in the public. 9. She felt an irresistible urge to go and order a new dress. 10. On reflection she felt sure that you have done the right thing. 11. But then, I reflected, he may have been perfectly sincere. 12. The sun was setting red behind the pine trees, the evening sky reflected itself in the pools. 13. I must reflect upon what answer to give. 14. A moment's reflection made him realize that she was right. 15. "That's fine," he mumbled in admiration. 16. And I dare say I'll make him an admirable wife as wives go. 17. I admire your ease in answering such a question.

5. Give English equivalents for the following phrases:

1. esasy zady goýbermek; manyly geplemek; erbet düýş; düýş görmek; suratçy bolmagy arzuw etmek; alçak adam; salgyny çalyşmak; uny şeker bilen garmak; şübhä görä; ogurlyk edendir öýdüp, birine münküri bolmak; şübhesiz; şübheli adam; özüňe gelmek; ilin işine goşulmak; işe päsgel bermek; şol bir iş; hemişelik iş; hemişelik üstünlük; birsyhly kellagyry; ajaýyp eneke; paýhasly lukmana guwanmak.

6. Translate the following sentences into English:

A. 1. Bagyşlaň, men size köp wagtymy sarp edip biljek däl. Derrew işiň esasyňa geçmegiňizi haýyş edýärim. 2. Tom arkaýynlyk bilen dem aldy: «Ähli esaslar bilen ylalaşarsyňyz diýip pikir etmedim» – diýdi. 3. Köne köwüşleri bejermegiň hiç hili manysy ýok, olar bejerilenden soň gowy görner öýdemok. 4. Haçan-da işe gezek galanda, Ruf bize kömekleşmek üçin barmagyny hem gymyldatmady. 5. Makalaňyzyň käbir gowşak ýerlerini görkezmek isleýärim. 6. Meniň gören düýşüm şeýle bir täsindi welin, men oýanypdyryn. 7. Düýşümde men ýene-de obadadym. 8. Düýn men düýşümde ýene-de sizi görüpdirin. 9. Ýat adamlaryň ýanynda şeýle soraglary

bermek, meniň kelläme-de gelmezdi. 10. Ol uzak gün düşürgän ýaly bolup gezdi. 11. Onuň ekspedisiýa hakyndaky gürrüňini men gorky we buýsanma duýgusy bilen diňledim. 12. Siz näme üçin her sapar onuň familiýasyny çalyşarsyňyz? Olar düybünden meñzeş däl ahyryn. 13. Ýagy, uny, ýumurtgany alyp, olary gowuja garyň. 14. Ilki bilen krahmaly sowuk suwda eziň, soňra oňa gaýnan suw guýuň. 15. Oglanlary we gyzlary bile okadylýan mekdep, meniň pikirimçe has aýdyňdyr. 16. Seniň meni günäkärlemäge esasyň barmy? 17. Haçanda Klaýdy adam öldürmekde aýyplap, tussag edenlerinde, ol özüniň eden erbet jenaýatларыnyň üstüni ýaparyn öýdýärdi. 18. Gözegçi, hiç hili şübheli adamlary görmändigine ynandyýardy. 19. Greý haýsydyr bir şübheler ýüze çykýança, aýlaryň geçjekdigini bilýärdi. 20. mümkin ol gowy hünärmendir, ýöne onuň özüne göwni ýetip geplemegi örän gelşiksizdi. 21. Üstlerine howp abanyandygyny duýman, geologlar özleriniň kyn ýoluny dowam etdiler. 22. Oglan az-owlak sakynýardy, şonuň üçin hem ol utanjaňdy we ýat adamlaryň arasynda bir söz aýtmaga çekinýärdi. 23. Lukman huşsuz ýatan hassanyň üstüne egildi. Biraz salymdan syrkaw özüne geldi we gözünü açyp “Men nirede?” diýip sorady. 24. Lukman oňa hiç hili gorkuly zadyň ýoklugyny, onuň dymyklykdan huşuny ýitirendigini aýtdy.

B. 1. Biz güýmenjeleriň işe päsgel bermegine ýol bermeli däldiris. 2. Oňa öz işime goşulmazlygyny aýtmaga mende güýçli isleg bardy. 3. Gynansak-da, seniň uly uýaň biziň jedelimize goşulýar. 4. Maňa hiç zat päsgel bermese, men ertir oba giderin. 5. Bu meniň meýilnamama päsgel berýär. 6. Meniň garaşsyzlygyma sen goşularsyň öýdýärin. 7. Çagalaryň üznüksiz gürrüňleri garryny gaharlandyrýardy. 8. Men seniň inňirdiňden ýadadym. 9. Adamyň ýanynda wepaly dostuň bolmagy hökmandyr. 10. Otrýad hujümi serpikdiripdi, ýöne heniz duşmandan üstün çykmandy. 11. Duşman indi gaýtawul berip bilmedi. 12. Häzirki zaman uçarlary howanyň garşysyna ýeňillik bilen durup bilýärler. 13. Agyry şeýle bir ýitidi welin, hassa agyrysyna çydaman gygyrýardy. 14. Endrýunyň hezil edip gülesi geldi. 15. Munuň ýaly islege kim garşy durup biler. 16. Bu zenanyň aýdymynyň öz täsinliginiň bardygyny aýtmak gerek. 17. Mahabatyň ýagty çyralary derýanyň garaňky suwunda görünýär-

di. 18. Geçen gijedäki waka hakynda pikir edip, Freddi öz ýoldaşynyň ruhunyň beýikligine buýsandy. 19. Haçanda oglanjyk gepe goşulanda, her kim özünü oňaysyz duýdy. 20. Ol bu ýagdaý zyýan ýetirer öýdýärdi. 21. Gynansak-da, men onuň doly salgysyny berip bilmedim. 22. Syýahatçylar gadymy gurluşygyň önünde, onuň gümmezlerine haýran bolup durdular. 23. Kynçylyklardan geçip, öz maksatlaryna ýetýän adamlara buýsanman bolmaýar. 24. Men Mariýanyň örän gowy ýanyoldaş we eje boljakdygyna birjik-de şübhelenmeýärim.

7. Review the Essential Vocabulary and use it in answering the following questions:

1. What do we say if soldiers can repel an attack? 2. What do we say of a person who can't keep himself from watching television from noon to night? 3. What should you do if you have blue and yellow paints but need a green one? 4. What do we call a person who has impractical or romantic ideas or plans? 5. How can we refer to a school attended by girls and boys? 6. How would you characterize a person's behaviour if he is always getting involved in things which are no concern of his? 7. What do we call a person who feels at ease in any company and associates with others in society? 8. What do people usually feel if the beauty of a picture made them gaze at it? 9. What would you say if a girl can't keep herself from eating chocolates? 10. What is another way of saying "to be involved in an unpleasant affair"? 11. What do we say if a person confuses two songs? 12. If everybody yields to a lady's charm what would you say about her? 13. What do you call a person who is prepared to worship you? 14. What should you do with the ingredients to prepare a salad? 15. What do we say of a person who regularly visits the library? 16. What do we expect of a person before he gives us his answer? 17. What would you say of a person if you believe in his possible guilt? 18. What is another way of saying "to call attention to"? 19. How would you characterize a person who is keenly aware of his own manners and appearance?

8. Respond to the following statements and questions using the Essential Vocabulary:

1. She is so fat. Why can't she stop eating so much? 2. What kind of friend would everyone like to have? 3. There were two ways

out of the situation. Why has he chosen the simplest? 4. The paint is a bit thick. 5. I should never have thought that you would fall for her promises. 6. Which of the two twins is Bob? 7. What are you thinking about with those sleepy eyes of yours? 8. Why are you going to bed so early? 9. Whatever did you go to the cinema for if you were really so pressed for time? 10. What's so funny about the story? 11. I wonder if I should be telling you all this? 12. I was surprised you didn't come on time yesterday.

9. Make up and practise short situations in which you would say the following:

1. She mixed up the words "tale" and "tail". 2. I couldn't resist the temptation. 3. Yes, I know the man. He is our constant visitor. 4. I hope, I am not interfering? 5. On reflection he answered in the negative. 6. She has always been dreaming of this career. 7. The girl is an admirable nurse. 8. She had an irresistible desire to laugh. 9. Don't waste time dreaming. 10. And still I think there is something suspicious about his behaviour. 11. Your answer is not to the point. 12. You and me do not see eye to eye on this point. 13. He spoke with conscious superiority. 14. She is too self-conscious to feel at ease among strangers.

10. Make up and act out dialogues using the following words and word combinations:

1. to resist one's charm, to yield, to feel admiration for smb., on reflection, suspicious-looking person;
2. to make a point of doing smth., to interfere in smb.'s affairs, deep in reflection, to mix up, to dream of smth.;
3. constant friend, to be on the point of doing smth., to resist the temptation, to feel self-conscious, to suspect smb. of smth.

11. Find in Text Two and note down phrases in which the prepositions (or adverbs) *since* and *before* are used.

12. Fill in *since* or *before*:

1. He was a man with no future ... him. 2. Nobody dared speak about it... him. 3. Like his father ... him, he had an eye for a face. 4.

He knelt... her. 5. I was angry with him at the time but I have forgiven him long.... 6. I'll give you a cup of tea... I explain to you what has happened. 7. He said he had never met the girl... . 8. He left in 1950 and has not been heard of.... 9. They came to London in 1937, and have been there ever 10. ... we have no money, we cannot buy it. 11. She hasn't been home... her marriage.

13. Translate the following sentences into English. Pay attention to the prepositions and adverbs:

1. Basym ol öz öňünde ýoly görđi. 2. Ol turup, suratyň öňünde durdy. 3. Meniň talonym sagat 10:15-e, siz meniň öňümde. 4. Ol gyzyň öňünde dyza çökdi. 5. Siz hemmeleriň ýanynda meniň mer-tebämi peseltmek islediňiz. 6. Biziň duşuşygymyzdan bäri hemme zat gowulyga üýtgedi. 7. Surat ýangynda zaýalandy, şondan bäri hem bejerilmedi. 8. Sen saçyňy näçe wagtdan bäri deňletmediň. 9. Men oňa hemme zat barada aýtjakdym, ýöne ertesi gün ol gidipdir, şondan bäri hem men ony göremok. 10. Salgyny tapýançam bir hepde geçdi. Entäk jogap ýok.

14. a) Give the Turkmen equivalents of the following sayings and proverbs, b) Explain in English the meaning of each proverb and saying, c) Make up and practise a short situation to illustrate one of the proverbs or sayings:

1. Oil and water will never mix. 2. Suspicion always haunts the guilty mind. 3. Familiarity breeds contempt. 4. It's not the gay coat that makes the gentleman.

CONVERSATION AND DISCUSSION

Man and the movies

Topical Vocabulary

1. **Cinema:** cinema (house), open-air theatre, cinema with continuous performance, drive-in-theatre, film, movie, (motion) picture, to go to the cinema (a movie, movies, pictures), normal screen, wide (large, broad) screen, the first (second) showing, entrance (exit),

showing (performance, programme) begins at ... (ends at...), colour poster, the box office, to book tickets.

***Films:** documentary, educational, popular scientific (or science) film, feature film, science fiction film, animated cartoon, adventure film, musical, puppet film, thriller, comedy, horror film, crime film, Western, children's film, theatrical film, wide-screen, colour (black-and-white, mute, sound, dubbed, full-length, short-length) film, short, two (three) part film, wartime epic, newsreel, serial, "X" film, star-studded film, the screen version (adaptation) of the novel.

2. **Parts of films:** scene, outdoor (indoor) scene, the opening scene, the final scene, crowd scene, an episode, still, shot, long shot, close-up, caption, subtitle, flash-back(s).

3. **Cinema work:** to shoot (produce, make) a film, to make a screen version (adaptation) of a novel, to screen a novel (play, story), to adapt a novel for the screen, to film a novel, to play (act) on the screen, to release a picture, to come out (about a film), to go into production, to remake a film, to reissue a film, to be dubbed in Russian, to present a film in Russian, co-production (joint production), directed by..., scenery and costumes by..., the songs set to music by....

4. **Cinema workers:** producer, film director, art director, cameraman, script-writer, animator, costume designer.

5. **Cinema-goers:** film goers, audience, film fans, to watch the film (screen), to watch smb. acting on the screen, to see a film.

6. **Actors and acting:** the cast, comedian, an actor of great promise, leading actor, star, to play the main (leading, title, key) or small (supporting, minor) role, to co-star, to portray a character, to give a convincing (memorable, captivating, warm, brilliant, superb) portrayal of... , to give a magnificent performance as ... (in), to take (gain) the best actress (actor) award (title), to create a true-to-life image, to make the most of the role, to bring to life on the screen, to come alive on the screen, a typical N role, to outshine everybody else, a new N film, to star in a role, to be miscast (ill-chosen), to be cast to advantage.

7. **Effect. Impression:** the film deals with (depicts, presents, tells of); the message of the film; to win universal acclaim; to praise un-

reservedly; to leave a deep and lasting impression on; to appeal so much to the audience; to be (make) a hit with the public; a delightful, amusing comedy; entertaining (powerful, gripping, absorbing, vividly dramatic, technically brilliant, sad, depressing, slow-moving, dragged-out) film; to mar a film; to leave smb. cold; empty of serious content; a flop; a good film, not without flaws; a run-of-the-mill film; not a film to everyone's taste; not an easy film to watch; obscure and complex ideas.

1. Read the text for obtaining its information:

No other art form has had quite the impact on our lives that the motion pictures have. Indeed, the movies are truly an art of our time - they were born and have come of age in the twentieth century, and they now demand the serious consideration given to the other arts.

Everybody loves a story. Children mesmerized for hours before a television set watching cartoons they are seeing for the fifth or sixth time, or long lines of shivering movie-goers outside a theater¹ on a winter night, convincingly demonstrate that truth. And today the love of story, as these examples suggest, is required much more often than not with a narrative told in visual images.

There can be no question about the supremacy of the visual image in the realm of story. The fact that images and movies have many uses besides story-telling simply adds gratuitous evidence in support of the observation that the life of the mind today receives its nourishment primarily from visual, rather than verbal sources.

Clearly, in terms of sheer quantity, visual narrative is the greatest aesthetic and educational force in the world today, and the movies, the visual narrative media - qualify unchallenged as the art of our time.

No one has ever seriously doubted that the movies are a powerful force in contemporary life. Quite the contrary. Their potential for propaganda purposes was immediately recognized and in some cases exploited. What has been questioned is the capacity of the movies for doing good. Youthful and perhaps too much a work horse in the cultural market-place, they have been vulnerable to the charge that they

¹ The spelling **theater** is common in the American variant of the English language.

are unable to awaken and refresh the mind, that they cannot tap the deepest reaches of man's spiritual life and so, incapable of articulating anything of consequence, are at best a rudimentary art.

Yet the movies are not now as disturbing for intellectuals as they once were. One reason, no doubt, is that they are no longer, at least in the United States, the popular art; television has stolen the limelight.

At present suspended somewhere between the hell of mass culture and the heaven of high art, the movies are undergoing aesthetic purification.

Much remains to be accomplished, however. Since we have to live with the movies, we would prefer not to be embarrassed by them; we want the chance to exercise our humanity in and through the movies, and so we persist in demanding that the movies make more room for man within their aesthetic boundaries.

We would not, by any means take the fun off movies in order to fit them into the traditional earnestness associated with education ... but the aim is, and should be a higher hedonism which more profoundly entertains the heart and mind. With the existing film classics and the fifteen to twenty a year from around the world capable of captivating attention - there are enough good and great movies for us to grow by. The movies arouse the mind and soul when given undivided attention.

2. Answer the following questions:

1. The extract is written by an American critic. Can you find evidence of this in the text?
2. Why do you think movies are regarded as "truly an art of our time"?
3. What facts given in the extract prove the idea that nowadays people prefer a narrative told in visual images? Do you agree with this opinion? Support whatever you say.
4. How can movies be helpful for people besides relating stories? Which of the spheres do you consider most significant? Give your reasons.
5. Why do you think movies possess the greatest aesthetic and educational force?
6. How, can you account for the fact that the capacity of the movies for doing good has been questioned?
7. Why in your opinion do some people regard movies as a rudimentary art?
8. Would you

agree that cinema can be regarded as the popular art, that it belongs to mass culture? What do you know about this art? 9. What kind of entertainment is nowadays rivalling cinema? Why? 10. What is the place of cinema, as the author sees it, among the other arts? Do you agree with him? 11. Do you think movies should be all fun or rather a thought-provoking and earnest art? 12. What is the main aim of the movies as the author sees it? The only word he uses to denote this art is movies. What synonymous expression would a British critic use? What other synonyms to this word do you know?

3. a) Find in the text the arguments the author gives to illustrate the following:

1. cinema - a wide-spread art and entertainment of the 20th century; 2. its impact on people's lives; 3. cinema and story-telling; 4. cinema and education; 5. cinema - an earnest, thought-provoking or rudimentary art; 6. the place of cinema among the other arts, its main aim.

Try and preserve the wording of the original. Add your arguments as well.

b) Summarize the text in four paragraphs specifying the role of the cinema in our lives.

4. Use the Topical Vocabulary in answering the questions:

1. What does a usual cinema showing consist of? 2. How often do you go to the pictures and where do you prefer to sit? 3. What types of films do you know? 4. What films appeal to you most? 5. Do you care for long films? 6. What is a film star? What does the success of a film depend on? 8. Which is more important - the story, the acting, the directing or the camera-work? 9. What do we mean when we say that a film has a message to convey? 10. Why does a director trying to interpret a great work of literature on the screen take upon himself a most responsible task? 11. How is the cinema used as an aid in teaching? 12. What do you know about international film festivals? How often are Moscow Film Festivals held? What is their motto?

- 5. Give a review of a film you have recently seen and liked (disliked). Use the Topical Vocabulary. Remember: A review should guide and inform. A mere telling of the story is not a review.**

Outline for Motion Picture Review

1. **Type of film:** feature film, comedy, black-and-white, short, *etc.*
Production: What studio released the film? Was it co-production? Was the film dubbed?

2. **Story (plot):** Is it by a well-known author? Is the story original? True to life? What is the climax of the story? Is the ending logical?

3. **Direction:** Who directed the film? Was the introduction of characters and scenes skilful? Are useless scenes included?

4. **Photography:** Is it artistically done? Are there good shots? Are close-ups used effectively?

5. **Acting:** Name the leading characters. Are there any stars? Any outstanding performances of minor roles? True-to-life interpretation of characters?

6. **Sound effects:** Does speaking or acting predominate? Does the dialogue seem real? Do actors speak effectively? Are characteristic noises employed? Is the music suitable?

7. **Critics:** What do critics say about the picture? Are their opinions sound? Do you share their points of view?

8. **General impression and conclusion:** The impression the film made on you. How was the effect achieved? Do you think this film is worth seeing?

- 6. You are asked to tell a group of English students about the best children's film produced by Russian studios. Which film would you choose? (Describe the film in about fifty words. Use the Topical Vocabulary, Outline for Motion Picture Review of Ex. 5. and conversational formulas for giving opinion. See Appendix.)**

- 7. Work in pairs. Discuss the films you have recently seen. One of the students is supposed to speak about a film he liked, the other about a different film which he disliked. Try and interrupt each other with questions to get some more information about the film you have not seen. Use the Topical Vocabulary.**

Model: A: I've seen a feature film that was a hit with the public. I, myself, can praise it unreservedly. For one thing the camera-work was wonderful....

B: I was less fortunate. The comedy I saw was a complete flop. The leading actor was miscast. As for the camera-work... .

8. Speak about the major problems of the cinema at the end of the 20th century. Consider the following:

1. the financing of film production; 2. repertoire (the social and Geological significance of the plots, the main aim of motion pictures, horror and crime films, commercials); 3. acting profession (possibility of choice; guaranteed jobs); 4. photography and sound effects; 5. attendance at cinemas; 6. prices of tickets; 7. videos.

9. In recent years cinema has become a challenge to the everlasting art and entertainment of theatre. What do you think are the reasons for this? Consider the following and expand on the points which you think are especially significant:

1. cheap price of the entertainment; 2. films can be seen in places where there are no theatres; 3. minimum of effort is spent to get entertainment; 4. casts of players are often much better than at some theatres; 5. varieties of films to suit all tastes; 6. cinema is widely open to various experiments; 7. certain scenic effects (earthquakes, fires, horse races) can be created much better in films.

10. Read the following dialogue. The expressions in bold type show the ways English people express agreement and disagreement. Note them down. Be ready to act out the dialogue in class.

The Reign of Disney

A: Now, I'd just like to say that Walt Disney has dominated the cartoon greatly. To many people in the thirties - and that was the golden age of the cartoon - to many people then and since the cartoon has simply meant W. Disney's work.

B: **Well, you have a point here,** but **I am not so** sure about the golden age of the cartoon. I think many cartoons of later years have much more interesting plots and technique.

A: **Perhaps. But don't you think** that Disney's shorts have carefully worked out plots, sometimes very neat? They are not simply a string of violent gags, in the style of later American cartoons. Well, **you see what I mean.**

B: **Yes, I agree entirely here.** There is a reassuring, homely quality about his shorts founded on the resemblances between the animal and the human world.

A: **I couldn't agree more.** His animal characters are actually human beings in disguise and they behave like recognizable individuals.

B: **That's exactly what I think.** Mickey is the quiet little chap, who at the end of the race has outdistanced his more spectacular rivals. He and Minnie both, are the innocents who triumph over the wicked world.

A: **Yes, that's true. That's my way of looking at** it too. Donald puck always flies into spluttering indignant passion. Pluto and Goofy are not too bright but both have hearts of gold and meet the world with a bewildered and bewildering enthusiasm. Disney in fact has presented the world of the average American, preaching a moral, giving a message of optimism, of success.

B: **You may be right, but I think it goes further than that, a lot further.** His stories end happily, the characters are essentially good fellows, the violence is not too extreme, cruelty and tragedy are excluded. Any satire is more than gentle. This imitation world is presented with supreme technical competence, and the various factors are blended to comfort and soothe the audience, to give it something easy and undemanding.

A: **I see what you mean, but** there are potentially cruel and dangerous characters in Disney's longer films. There is a case of "Snow White" having been given an "X" certificate. I myself have known children terrified by "Pinocchio". Perhaps what frightens them are situations in which the child hero or heroine is in danger or being ill-treated.

B: **What you say's perfectly true.** But all the same W. Disney's films are readily accepted by mass audiences conditioned to the Dis-

ney philosophy. **All I know is** that these films are very sentimental though they have been widely popular.

11. Answer the following questions:

1. Have you seen any of W. Disney's shorts? longer films? What is your impression of them? 2. Do you agree with all that is said in the dialogue? With which statements dealing with his work do you disagree?

Use cliches expressing AGREEMENT and DISAGREEMENT given in the dialogue (Ex. 10). You may also use other phrases to express disagreement:

A. You can disagree mildly: Well, I wouldn't go quite that far; "I'm not so sure; That may be so ... but... ; Yes, that's true, but take my case; Oh, you wouldn't think so ... ; I wouldn't say that exactly; It might be right but... ; On the other hand

B. You may disagree strongly when you can allow yourself to be abrupt or even a bit rude: Rubbish!; That's totally unfounded; That's all right for you to talk but...; You seem to think that things are different for me.

12. Work in pairs. Read the statements and agree or disagree with them. Agreement or disagreement should be followed by some appropriate comment where possible:

In the twentieth century people are much more fascinated by theatre than by cinema. 2. Cinema is an art of illusion. 3. It is necessary for a film to leave certain shadows, unresolved fantasies. 4. Cinema can help a lot in the field of education. 5. In most films music is seldom used to advantage as it is extremely difficult to achieve a harmonious collaboration between the plot and music. 6. Violence should not be shown on the screen. 7. The success of a film mainly depends on the film director. 8. Cinema is not an earnest art. It is just entertainment. 9. Literary works should not be adapted for the screen as people simply stop reading fiction: seeing a film is "easier" than reading a book.

- 13. Read the following text. Look for arguments and counterarguments for remaking films. Copy them out in two columns (I - “for”, II - “against”).**

Make it Again

In the motion picture industry, remakes are a fact of life. They have been with us almost from the birth of the art form and as long as good fresh story material is scarce, they will remain.

A remade movie doesn't have to be a bad movie. Produced with a talented cast, a capable director, an intelligent screen - play, an ample budget, and, most important, good judgement, these pictures can be thoroughly entertaining and, in some cases, surpass the quality of the original.

Film - makers are not absolutely opposed to the practice, although there are a couple of schools of thought on the subject.

Henry Blanke, who has produced many “second editions” in his time declares: “Never remake a picture that was previously successful. Remake one that was miscast, miswritten, or misdirected. In other words, a flop.”

Producer H.B. Wallis takes the opposite viewpoint: “If you have a good piece of material that has not been filmed for a number of years, there is probably a brand new audience for it. So, I wouldn't hesitate to re-do a script with a new set of characters.”

- 14. Discuss the text in pairs. One of the pair will take the optimistic view and insist that remakes should be done, the other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Consider the following:**

For :

1. There is always a shortage of new, fresh story material.
2. The public wouldn't notice or wouldn't care that they were paying to see the same story.

Against :

1. Most subsequent renderings of the great cinema classics have been complete failures.
2. The director doing a remake might decide to “improve” the original story, to insert certain things, characters or eliminate others.

3. There is always a valid reason for doing it (the theme is timely, a new cast is available, the economic situation is favourable).
4. The coming of new screen techniques (sound, colour, wide screen) inspired the studios to film their more popular pictures again.
5. A remake of the same director gives the artist the opportunity to correct any mistakes he may have made in the first version.
6. The public at large seems to enjoy comparing the performances of current stars to the legendary ones.
3. It is dangerous to use the original script almost word for word. Some stories require an updating of the dialogue.
4. In many cases, the moral values of the situations in a once exciting story have become so antiquated that the plot is not workable for contemporary audiences.
5. There is always the audience's memory of the earlier successful production, which can prevent spectators from receiving the film properly.

15. The extracts given below present rather controversial subjects. Team up with another student, work out arguments “for” and “against” and discuss the extracts in pairs. Use the conversational formulas of agreement and disagreement.

A. Does the audience influence the process of film - making?

It is obvious that the audience of today, influenced by television and space research is very different from the audience of years ago. Most films produced decades ago have little current impact. A. more detailed analysis of human reaction is necessary, and will be much more so in the future. Similarly a new kind of artist and film - maker will be needed.

B. Should the printed word or films be used in the classroom?

Film is particularly useful for describing processes which cannot be easily demonstrated in the classroom. So far, however, its potentialities have only just begun to be exploited. Conservative teachers still resist breaking away from the printed word.

C. Should actors speak different languages in films?

Usually a director, aiming his film at an audience of compatriots, has everything spoken in the native language. In some films of Federico Fellini each character speaks his native language, which isn't usual in films. The director says he often mixes languages to express the truth of a given situation. But there is a language barrier.

D. Can critics give an objective judgement of a film?

The critic merely by saying, "I am a critic," inflates himself and causes himself to see not what exists but what he thinks ought to exist. But things are only what they are. Therefore, the critic is usually mistaken. Sometimes he doesn't refer to himself as such but rather to his experiences of what other artists have done in a similar situation. But when a critic tells how the work should be according to his taste, which has been formed by a certain culture and certain artists, he is still judging by what is congenial to him.

16. Role-Playing.

The Best Film of the Year

Situation: The annual spectators' conference is held at the end of the year with the aim of selecting the best film of the year. Two films have won universal acclaim - an amusing comedy and an earnest, thought-provoking feature film. Which of them should be awarded the first prize?

Characters: *Sergey Tropov*, aged 28, a young and promising scientist. Scientific exploration is his life. Rather tired. Likes cinema very much but understands it as entertainment versus art. He goes to the pictures to relax and to enjoy himself. Believes that all people go to the cinema to have a good laugh and to forget their worries. Thinks that the comedy under discussion is the best film of the year: the actors are in top form, the music in the picture creates a kind of framework for the story. The comedy he saw and liked has become a source of inspiration for his further investigation.

Oleg Kaladze, 20 year-old youth, a great cinema fan. His favourite actress is playing the leading role in the comedy, which Oleg likes very much. He is struck by the artistic quality of certain scenes. Is not

impressed by the feature film. Thinks that it is ahead of its time and in fact acting is most important for the success of the film, while the plot is insignificant. Oleg is for the comedy.

Alia Larina, aged 25, a teacher of Russian Literature. Doesn't think it is possible to discuss these two films as they belong to different genres. Each is fine in its own way. The feature reflects a human creature, his ideas. It represents an individual consciousness. Its excellence lies in its power over other people's minds. The comedy gives you a short and pleasant rest, a kind of relaxation. Both films are superb, both are the best.

Boris Runin, aged 47, a well-known film director who has made quite a number of features and popular science films. Always works in this genre. Thinks that a comedy is a simple entertainment and the comedy under discussion is no exception. It contains pleasant images but teaches you nothing. You like it because it is unreal, offers an escape. But it doesn't affect the spectator. He leaves the theatre in the same darkness with which he entered it. Naturally Boris is for the feature film.

Rita Strogova, aged 60, a pensioner, prefers the feature film which made her think a lot and raised many problems. Despises people who produce and like comedies and other films for mere entertainment. Thinks that people who go to these films don't want to be bothered, they don't want responsibility, they want to remain asleep. Rita's idea is that "no matter how spectacular, the film will be a failure if it has no real message". Rita is for the feature film.

Helen Grabova, aged 45, a famous actress, starred in many films. Sees a lot of advantages in both films, but she never gives judgements about her colleagues. Thinks that an artist can no more judge another artist than one child can judge other children. Each artist has his particular vision. You can't wear someone else's glasses; they would fit badly, and you wouldn't see. The artist's glasses only work when they are put on non-artists, whom they move, touch, surprise. Thinks as both films have had long and successful runs they both should be equally rewarded.

Note: Divide your group into two teams, each of which should perform the same role play. While discussing the films show their merits and imperfections. Speak about the impression both films have produced on your character. Disagree with some of the participants of the conference, share the others' points of view if you feel like it, defend your own point of view. At the end of the conference you should select the best film of the year (perhaps with a vote). Comments from the class on each team's performance and the value of the different arguments are invited.

17. Group Discussion.

Give your own views on the problems below and speak against your opponent.

Topic 1. *The role of cinema in our life*

Talking points:

1. Different genres of films, their impact on the spectators.
2. Development of people's cultural level, taste.
3. Films for entertainment and education.
4. Cinema in the classroom (Geography, History, Literature, Foreign Language).
5. Films to instruct: a) in an industry to teach people how to acquire skills, to learn their profession; b) in medicine to show the action of heart and pulse and other organs, to watch delicate operations being performed by noted surgeons, *etc.*; c) in science to see the world of small things, *etc.*; d) in sport to give objective judgement during the competition, *etc.*

Topic 2. *Is the ability to perform an inborn gift or is it an acquired skill?*

Talking points:

1. The artistic potential of a person, his timing.
2. Skilful directors, modern techniques, the possibilities of the camera to accentuate.
3. The value of experience, necessity to acquire technique.

Topic 3. *Should the actor “live” the part or should he just perform?*

Note: The first would mean that the actor tries to sympathize with his character, to fully understand and share his feelings - despairing with him, loving and hating with him, shedding real tears. The second implies just going through the motions of the role with cool head. The first school (e. g. K.S. Stanislavsky’s method) relies on both feeling and technique, the second, entirely on technique.

Talking points:

1. Necessity to look at the character from a distance, to sympathize and criticize, to understand him.
2. Practice in reproduction of the character before the audience.
3. Effect achieved: the less actors feel, the firmer their hold upon their facial and bodily expression.
4. A possibility of reaching such a state of mechanical perfection that one’s body is absolutely the slave of one’s mind.
5. Necessity for actors to work with their own tools. (Each actor should choose the method he feels is best for him.)

Unit 3

SPEECH PATTERNS

It was up to me to find some way through to them.

It was up to their daughters to provide smart clothing for themselves.

It was up to the elder boy to find some way out.

It’s up to the nurse to soothe the patient.

I felt angry and frustrated when they rudely interrupted that which was being done purely for their own benefit.

I felt sick and dirtied.

The pastry smells good.

How sweet the music sounds!
The grapes taste sour.

The act was intended to display their utter **disrespect for me.**

The valet began to feel admiration for his new master.
Scarlet looked at him with the affectionate contempt that mothers feel for small swaggering sons.
She didn't know anything about her nephew's love for the girl.
But: His **love of learning** can be respected.

I looked at her for some moments before
daring to open my mouth.

They didn't dare to attack us, did they?
He dared to escape.
He dared to meet his enemy face to face.

But: I How dare¹ you do such a thing?
He daren't say it matters.
I dare say the difficulty will disappear.
I dare say it doesn't matter.

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1.... to retype the article. 2. ... to do the shopping. 3. ... to explain the circumstances to the host. 4. Helen ... did not want to be alone with him. 5. The answer sounds 6. It smells ... , doesn't it? 7. The cucumbers taste 8. The child felt... all night. 9. Her feeling of ... the unknown girl was increasing. 10. It was next to impossible to

¹ **Dare** can be constructed either as main verb (with **to**-infinitive), or, under restricted conditions, as modal auxiliary.

hide his ... the children. 11. She felt great ... her parents. 12. Her ... reading is well known. 13. How ... tell me such things? 14. I ... say he will touch upon the subject. 15. The child ... (not) open his mouth. 16. They have shown some ... the authority.

2. Paraphrase the following sentences using the Speech Patterns:

1. You couldn't help admiring her slim figure, bright eyes and soft voice. 2. It's you who must go and see for yourself. 3. The children were upset when they understood that they were despised by their leader. 4. The stink of the stuff was unbearable. 5. My little daughter loves cartoons and puppet films. Everybody knows it. 6. You oughtn't ask for more. 7. I had enough courage to tell him that he would change his mind. 8. I find the sound of the music quite familiar. 9. What a nice tune. 10. All children knew that John was devoted to his pets, and respected this feeling. 11. I was shocked by the encounter. 12. You oughtn't deny the fact. 13. It's you who must decide.

3. Translate the following sentences into English:

1. Sen nädip kempiriň üstünden gülmäge het etdiň?! 2. Duşenbeden bári ol özüni erbet duýýardy. 3. Onuň kitaba bolan söýgüsi to-parda hemmelere mälimdi. 4. Bägüleriň ysynyň ajaýypdygyny! 5. Çaga mugallyma sorag bilen ýüz tutmaga çekindi. 6. Džudiniň hossaryna bolan hormaty ony ganatlandyryýardy. 7. Seniň sözleriň örän batnyksyz ýaňlandy. 8. Meriniň gyzjagazyň düşündirişini diň-läp, gahary geldi we keýpi gaçdy. 9. Siz meniň bilen şunuň ýaly gepleşmäge nädip het etdiňiz?! 10. Güz günleriniň bir ertirinde ol özüni gowy duýýardy we keýpi kökdi. 11. Şaheri dostuňa seniň özüň görkezmelisiň. 12. Olar üşediler, ajykdylar we örän ýadadylar. 13. Meniň pikirimçe, çagalaryň özleri ýaraşmaly.

4. Make up two sentences of your own on each pattern.

5. Make up a dialogue using the Speech Patterns and act it out (to be done in pairs).

Text three

To sir, with love

By E.R. Braithwaite

The Guianan diplomatist Eustace Braithwaite was born in 1912 in British Guiana. He flew with the R.A.F.¹ during the war years. After the war colour prejudice precluded him from obtaining the kind of job for which his scientific qualifications fitted him. From 1950 - 1957 he worked as a school - teacher. In the sixties he was a Permanent Representative of Guiana to the UN. In 1959 Braithwaite won the Ainsfield Wolff Literary Award for *To Sir, with Love*, a book about his experiences as a teacher in a school in London's East End. The other books that came from his pen are *A Kind of Homecoming* (1961), *Paid Servant* (1962), *A Choice of Straws* (1965), *Reluctant Neighbours* (1972).

Chapter 8

(Extract)

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. This was one of the old Man's² pet schemes: and one about which he would brook no interference. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticise, to agree or disagree, with any person, subject or method, as long as it was in some way associated with the school. No one and nothing was sacred, from the Headmaster down, and the child, moreover, was safe from any form of reprisal.

"Look at it this way," Mr. Florian said. "It is of advantage to both pupils and teacher. If a child wants to write about something which matters to him, he will take some pains to set it down as carefully and with as much detail as possible; that must in some way improve his written English in terms of spelling, construction and style. Week by week we are able, through his review, to follow and observe his prog-

ress in such things. As for the teachers, we soon get a pretty good idea what the children think of us and whether or not we are getting close to them... You will discover that these children are reasonably fair, even when they comment on us. If we are careless about our clothing, manners or person they will soon notice it, and it would be pointless to be angry with them for pointing such things out. Finally, from the reviews, the sensible teacher will observe the trend of individual and collective interests and plan his work accordingly.”

On the first Friday of my association with the class I was anxious to discover what sort of figure I cut in front of them, and what kind of comment they would make about me. I read through some of the reviews at lunch-time, and must admit to a mixture of relief and disappointment at discovering that, apart from mentioning that they had a new “blackie” teacher, very little attention was given to me ...

It occurred to me that they probably imagined I would be as transient as my many predecessors, and therefore saw no point in wasting either time or effort in writing about me. But if I had made so little impression on them, it must be my own fault, I decided. It was up to me to find some way to get through to them.

Thereafter I tried very hard to be a successful teacher with my class, but somehow, as day followed day in painful procession, I realized that I was not making the grade. I bought and read books on the psychology of teaching in an effort to discover some way of providing the children with the sort of intellectual challenge to which they would respond, but the suggested methods somehow did not meet my particular need, and just did not work. It was as if I were trying to reach the children through a thick pane of glass, so remote and uninterested they seemed.

Looking back, I realize that in fact I passed through three phases in my relationship with them. The first was the silent treatment, and during that time, for my first few weeks, they would do any task I set them without question or protest, but equally without interest or enthusiasm; and if their interest was not required for the task in front of them would sit and stare at me with the same careful patient attention a birdwatcher devotes to the rare feathered visitor...

I took great pains with the planning of my lessons, using illus-

trations from the familiar things of their own background... I created various problems within the domestic framework, and tried to encourage their participation, but it was as though there were a conspiracy of indifference, and my attempts at informality fell pitifully flat.

Gradually they moved on to the second and more annoying phase of their campaign, the “noisy” treatment. It is true to say that all of them did not actively join in this but those who did not were obviously in some sympathy with those who did. During a lesson, especially one in which it was necessary for me to read or speak to them, someone would lift the lid of a desk and then let it fall with a loud bang; the culprit would merely sit and look at me with wide innocent eyes as if it were an accident.

They knew as well as I did that there was nothing I could do about it, and I bore it with as much show of aplomb as I could manage. One or two such interruptions during a lesson were usually enough to destroy its planned continuity... So I felt angry and frustrated when they rudely interrupted that which was being done purely for their own benefit.

One morning I was reading to them some simple poetry. Just when I thought I had inveigled them into active interest one of the girls, Monica Page, let the top of the desk fall; the noise seemed to reverberate in every part of my being and I felt a sudden burning anger. I looked at her for some moments before daring to open my mouth; she returned my gaze, then casually remarked to the class at large: “The bleeding³ thing won’t stay up.” It was all rather deliberate, the noisy interruption and the crude remark, and it heralded the third stage of their conduct. From then on the words “bloody” or “bleeding” were hardly ever absent from any remark they made to one another especially in the classroom. They would call out to each other on any silly pretext and refer to the “bleeding” this or that, and always in a voice loud enough for my ears. One day during an arithmetic period I played right into their hands. I was so overcome by anger and disgust that I completely lost my temper ... I went upstairs and sat in the library, the only place where I could be alone for a little while. I felt sick at heart, because it seemed that this latest act, above

all others, was intended to display their utter disrespect for me. They seemed to have no sense of decency, these children; everything they said or did was coloured by an ugly viciousness, as if their minds were forever rooting after filth. “Why, oh why,” I asked myself, “did they behave like that? What was wrong with them?”

EXPLANATORY NOTE

1. **R.A.F.:** Royal Air Force.
2. **old Man:** *here* School Headmaster.
3. **bleeding:** *vulg.* Bloody

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **school** *n* 1) an educational establishment for children, as a nursery school, primary school, secondary school, boarding school, compulsory school age, *e.g.* The school leaving age has been raised to 16. Most schools in England take football seriously. 2) (*no article*) the time when teaching is given; the process of being educated; lessons, *e.g.* He was very bright at school. It was nearly time for school. He left school when he was fifteen. 3) all the pupils in an educational institution, *e.g.* The school will have a holiday tomorrow. 4) any institution giving specialized instruction, either to children or to adults; a specialized institution which forms part of a university, **as** a ballet school, law school, London School of Economics. 5) a group of persons having the same ideas about a subject, **as** the Dutch school of painting.

Note: The English for «mekdepde okayarlar» is ‘to go to school’, ‘to be at school’ and not ‘to study at school’, *e.g.* He learnt to read before he went to school. Mother and Mrs. Darnes had been at school together.

schooling *n* education obtained at school, *e.g.* Schooling is compulsory in Turkmenistan.

scholar *n* a learned and erudite person, especially one who is learned in the classical languages and their literature, *e.g.* Dr. Grant is a distinguished scholar.

scholarship *n* a sum of money given by an individual, a collective body, or the state, to enable a person to study, *e.g.* He has won a scholarship to Cambridge.

2. advantage *n* 1) smth. useful or helpful, smth. likely to bring success, *esp.* success in competition with another or others, *e.g.* The advantages of a good education are great. The shallowness of the seas round the British Isles is in some ways an advantage, **to have (gain, win, give smb.) an advantage (over smb.)** to have a better position or opportunity, *e.g.* He has an advantage over other students, he is well-read, **to have the advantage of** to be in a better position because of smth., as to have the advantage of being modern (being cheap, *etc.*), *e.g.* He has the advantage of being young. 2) benefit, profit; **to take advantage of smth.** to make good use of smth., to profit by smth., **as to take advantage of an opportunity** (of smb.'s weakness, ignorance, absence, *etc.*), *e.g.* Jack took advantage of the opportunity to speak to Gwendolen, **to advantage** in a way that shows its good points, as to be seen (heard, shown, exhibited) to advantage, *e.g.* The picture is seen to (better) advantage from a distance, **алг. disadvantage.**

3. admit *vt/i* 1) to allow a person to enter, *e.g.* The woman opened the door and admitted me into the house. Children are not admitted. 2) to accept as a member of *as* to be admitted to an institute (school, party), *e.g.* Only one hundred boys are admitted to the school every year. 3) to have enough space for, *e.g.* The theatre admits only 200 persons. 4) to acknowledge, confess, accept as true, *as* to admit one's mistake (fault, that one's wrong), *e.g.* You must admit that the task is difficult, **ant. deny**, *e.g.* **I deny** that the statement is true.

admission *n* 1) allowing to come, go in, being admitted, as admission is free, admission by ticket, price of admission; to apply for admission to an institute (party), *e. g.* Admission to the school is by examination only. 2) statement admitting smth., *as* an admission of guilt, *e. g.* The accused refused to make an admission of his guilt.

waste *vt/i* 1) to use without a good purpose or result; to spend uselessly, as to waste one's time (energy, money, work), *e.g.* All his efforts were wasted. 2) to lose strength by degrees, *e.g.* He was wasting away.

4. waste *n* unprofitable use; useless remains of smth. *e.g.* It's a waste of time to wait any longer. There is too much waste in the house, **to lay waste** to ravage, to destroy, *as* to lay waste a country, a city, a village.

waste *adj* useless; unwanted; thrown away, *as* waste paper, a waste Paper basket, waste effort.

wasteful *adj* using or spending too much or uselessly, *as* a wasteful nian, wasteful habits, wasteful process.

back *vi/t* 1) to go, or cause to go backwards, *e.g.* Montmorency would growl and back at a rapid pace. 2) to give support to, to help (with money, arguments, *etc.*), *as* to back smb. or smb.'s proposal (plans, *etc.*).

back *n* 1) the hinder part of the body, *as* to stand with one's back to the window; **to turn one's back to** (the audience, the window, *etc.*), *e.g.* Turn your back to me, I'll put your collar straight, **to turn one's back on smb.** to turn away or run away from smb., *e.g.* It was mean of you to turn your back on her when she needed your help, **to do smth. behind smb.'s back** to do smth. without smb.'s knowledge, *e.g.* You ought not to criticize her behind her back. 2) the part of a thing which is farthest from the front, *as* the back of the house, the back of one's head, the back of a chair, at the back of one's mind; 3) (modifying other nouns) away from the front, *as* a back seat (street, vowel), back teeth (rows, *etc.*)

5. back *adv* to, in or into an earlier position or state, *as* to go (run, turn, be, come) back; **to go back on one's word** to fail to keep a promise, *e.g.* One cannot rely on a person who goes back on his word, **to keep smth. back from smb.** to conceal, *e.g.* You needn't keep this news back from him. **back from** at a distance from, *e.g.* The house stood back from the road, **back and forth** to and fro, *as* to walk (run, fly) back and forth.

backbreaking *adj* very hard, *as* backbreaking work.

backbone *n* the row of bones joined together along the back; **to the backbone** (*fig.*) completely, *e.g.* He is Turkmen to the backbone.

background *n* 1) contrasting surface; **on (against) the background of smth.**, *e.g.* The white house stood out on the background

of the green trees, **on (against) a white (black, red) background**, *e.g.* The girl wore a dress with white spots on a blue background. 2) the part which is at the back, as in the background (foreground) of a picture; **to keep (stay, remain, be) in the background** to keep where one will not be noticed, *e.g.* She is very shy and always keeps in the background. 3) origin, social status and qualifications of a person, *e.g.* Tell me your background (tell me about yourself).

backward *adj* behind others, as a backward district (child, people).

backwards *adv* with the back coming first, *e.g.* Can you spell the word “backwards”?

6. require *vt* to ask for, to need, as to require extra help, *e.g.* The matter requires great care. He did all that was required of him. *syn.* **demand** (to ask for with authority, to insist on having), *e.g.* The policeman demanded his name. The strikers demanded immediate payment.

requirement *n* thing required, *as* the requirements of the law, to meet the requirements of people, *e.g.* What are the requirements for entering this institute?

7. reference *n* 1) (instance of) alluding, *e.g.* You should make reference to a dictionary. The book is full of references to places that I know well. 2) a statement about a person’s character or abilities, *e.g.* The clerk has excellent references from former employers. 3) note, direction, telling where certain information may be found, *e.g.* He dislikes history books that are crowded with references to earlier authorities.

refer *vt/i* 1) to send, take, hand over (to smb. or smth.), *e.g.* I was referred to the manager. 2) to speak of, allude to; to apply to, *e.g.* Don’t refer to this matter again, please. Does that remark refer to me? 3) to turn (to), go (to) for information, *etc.*, *e.g.* The speaker often referred to his notes.

8. temper *n* 1) a disposition, *as* a person of even (pleasant, fiery, *etc.*) temper; to have an even (sweet, uncertain, quick, *etc.*) temper;

hot-tempered, good-tempered, bad-tempered; 2) a mood, *as* to be in a good (bad, forgiving, calm, friendly) temper.

Note: When the word is used without an adjective, the meaning is always “an angry state of mind”.

to lose one’s temper, to control (to keep) one’s temper, to get (to fly) into a temper about smth., to be in a temper, e.g. I was surprised but I did not lose my temper. There is nothing to fly into a temper about. Joseph saw that she was fighting to keep her temper.

9. display vt 1) to show, *esp.* spread out or place so that there is no difficulty in seeing, *as* to display pictures (paintings) in a gallery; to display goods in a shop-window; 2) to show signs of having, *as* to display courage (heroism, anxiety, a contempt for one’s feeling, no enthusiasm about smth.).

display n displaying, showing or exhibiting, *as* a fine display of courage, a display of bad temper, a fashion display, to make a display of one’s affection, *e.g.* There was a fine display of flowers at the exhibition.

10. decent adj 1) proper and suitable, good for a particular time or place, *as* decent clothes (conditions, marks); 2) modest, not likely to cause people to feel shame, *as* a decent fellow (conduct, book, film).

decency n the quality of being decent, *e.g.* He doesn’t know the meaning of shame or common decency. Have the decency to admit it.

Word Combinations and Phrases

to take (some) pains to do-smth.

to set a task

to have a pretty good idea of
reasonably fair

to feel frustrated
to play into smb.’s hands

to make (no) comment
in fact

utter disrespect

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Three and mark the stresses and tunes, b) Repeat the text in the intervals after the model.
2. Put twenty questions to the text.
3. Note down from Text Three the sentences containing the word combinations and phrases (p. 87) and translate them into Turkmen.
4. Paraphrase the following sentences using the word combinations and phrases (p. 87):

She realized well enough what kind of person Lydia was. 2. The boy tried very hard to make his mother buy him a puppy. 3. She didn't say anything. 4. Julia was troubled about her parents' health. 5. The manager explained to John what the latter had to do. 6. Your actions helped Katie to do what she meant to. 7. The teacher was worried about his pupils' future. 8. The sums are rather difficult, but the pupils know the rules and will cope with them. 9. The young mother was upset. She thought her baby was developing too slowly. 10. Pamela always acts in a way which is more convenient for her friends than for herself. 11. She is too discreet to show that she never respected the fellow very much. 12. The doctor didn't give his opinion of the accident. 13. I have sufficient knowledge about her plans for the future. 14. As a matter of fact we had a very pleasant voyage. 15. She worries about the paintings. 16. I was primarily worried about keeping them that way. 17. Jane Pucell felt upset because of the tense atmosphere in the classroom.

5. Translate the following sentences into English using the word combinations and phrases (p. 87).

1. Size gaharlanmak, siziň degirmeniňize suw guýmakdyr. 2. Meňiň öňümde örän çylşyrymly wezipe goýdular, men ony ýerine ýetirmelidim. 3. Mebel garnitury gymmat bolsa-da, el ýeterli bahada, biz ony satyn alyp bileris. 4. Synpdaky okuwçylaryň edil hemmesiniň labyzly okap bilmeýänligi, ýaş mugallymyň keýpini gaçyrdy. 5. Bu oýun maňa ýarady diýip bilmerin, sebäbi ol ýüregimi gysdyrdy. 6. Ykbal bize gülüp bakdy, biz öz gözläň zadymyzy tapdyk. 7. Ol elmydama

ogly bir ýere gitse, gaýgy edýär. 8. Mr. Patter dilewaryň gepleýşi bara-da hiç zat diýmedi. 9. Men olaryň her hepdede barlap durmalarynyň sebäbine düşüňärin. 10. Men sizi çuňňur hormatlaýaryn, ýöne siziň doganyňyza hormat goýmaýandygym sebäpli, biziň dostlugymyz mümkin däl. 11. Ol biziň öňümüzde çözmeli wezipäni goýdy. 12. Bu täzelikler üçin ynjalyp bilmezlik gerek däl. 13. Onuň hormatynyň ýoklugy, maşgalanyň ýagdaýyny ýeňilleşdirmedi

- 6. Make up and practise a short situation using the word combinations and phrases (p. 87).**
- 7. Make up and act out a dialogue using the word combinations and phrases (to be done in pairs).**
- 8. Find in Text Three English equivalents for the following words and phrases. Use them in sentences:**

uly arakesmäniň arasyndaky soňky sapak; goşulmaga howlukmak; her hepdede ýazylýan hökmany düzme; bir zady bellemek; iňlis diliniň ýazuw endiklerini ösdürmek; ýeterlik; gönükdirmek; talyplary gzyklanýan zatlaryna gönükdirmek; ilkinji tanyşlyk; gahardan ýaňa özüni ýitirmek; men olaryň gözüne nähili görünýärin; köp eglenmerin; sylag-hormatyň bolmazlygy; beýikde däl ekenim; seýrek guş; sapagy bölmek.

- 9. Explain what is meant by:**

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. 2. ... he would brook no interference. 3. No one and nothing was sacred 4. It is of advantage to both pupils and teacher. 5. ... it would be pointless to be angry with them for pointing such things out. 6. ... the sensible teacher will observe the trend of individual and collective interests 7. ... I was anxious to discover what sort of figure I cut in front of them 8. ... they probably imagined I would be as transient as my many predecessors 9. It was up to me to find some way to get through to them. 10. ... I was not making the grade. 11. ... an effort to discover some way of providing the children with the sort of intellectual challenge to which they would respond 12. ... with the same careful attention a bird-

watcher devotes to the rare feathered visitor. 13. ... illustrations from the familiar things of their own background. 14. ... it was as though there was a conspiracy of disinterest, and my attempts'at informality fell pitifully flat. 15. ... I bore it with as much show of aplomb as I could manage. 16. ... it heralded the third stage of their conduct. 17. ... everything they said or did was coloured by an ugly viciousness.

10. Answer the following questions and do the given tasks:

What occupation did the whole school have each Friday morning? Do you think this is common in the majority of schools? Why not? 2. What advantages did the Headmaster see in pupils' writing their Weekly Reviews? Can you find any disadvantages in the scheme? What's your opinion of it? What traits of character are necessary for a teacher to be involved in a scheme of the kind? 3. Why did the narrator feel "a mixture of relief and disappointment" after having read a few of his pupils' reviews? 4. In what way did the narrator try to explain his pupils' lack of interest concerning his personality? 5. How did the narrator try to be a successful teacher? How helpful is it for a young teacher to read specialist books? Give reasons for your answer. 6. Do you find the children's unresponsiveness natural? How can you account for it? 7. What was the first phase in the narrator's relationship with his class? It was rather a quiet stage, wasn't it? Why then was the teacher dissatisfied with it? 8. In what way did he try to interest his pupils in the subject? Can you find any reasons to explain his failure? 9. Characterize the second phase of the pupils' campaign. Do you think the teacher is to blame for it? Do you agree with the narrator that "there was nothing he could do about it"? Do you think a teacher's aplomb can help under the circumstances? Do you find the second phase more unpleasant? Why? 10. Do you think the teacher's feelings are understandable? Would you try to stop the campaign? How? 11. What do you think of the third phase of the pupils' conduct? 12. The school described in the extract was situated in the East End of London. The pupils attending it had been poorly fed, clothed and housed. Some were from homes where the so-called bread-winner was chronically unemployed. Do

you think the children's background can account for their bad language and misconduct? Can a teacher expect such a behaviour under other circumstances? 13. Can the pupils' behaviour be explained by the fact that their teacher was a Black? 14. The extract above describes the narrator's first weeks in school. Think of a possible development of his relations with the class. Do you think the teacher will manage in the end to gain the children's confidence and respect? What methods and techniques would you advise him to use?

11. Retell Text Three a) close to the text; b) as if you were one of the pupils; c) as if you were one of the narrator's colleagues.

12. Write a summary of Text Three.

13. Make up and act out dialogues between:

1. The narrator and one of the pupils (discussing some possible ways of cooperation).

2. Two pupils of the class (discussing their new teacher and the atmosphere in class).

3. The narrator and his colleague (discussing the narrator's problems with his class).

14. Pick out from Text Three all words and phrases belonging to emotion (irritation and annoyance) and use them in a situation of your own (a quarrel).

15. Use the following words and phrases to describe a mother's visit to the school:

to be free to comment (criticize); not to be sacred; from the Headmaster down; utter disrespect for smb.; to take pains to do smth.; to improve written English in the terms of spelling, construction and style; to have a pretty good idea; reasonably fair; comment on smb.; to be angry with smb.; a mixture of relief and disappointment; no point in wasting either time or effort; it is up to smb. to do smth.; intellectual challenge; to encourage smb.; lid of the desk; loud bang; to look at smb. with wide innocent eyes; to feel frustrated; to be rudely interrupted; to dare to open one's mouth; deliberate remarks; noisy interruption.

Vocabulary exercises

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.
2. Translate the following sentences into Russian. Pay attention to the words and word combinations in boldtype:

A. 1. Anthony's letters from **school** were now short and hurriedly written. 2. No boy at the **school** had ever taken a **scholarship** to the University. 3. She's been here since the **school** started. 4. The **school** will be closed until the end of the term. 5. He had an admiration for Boucher, Watteau, and all that **school**. 6. There was no doubt that in some fashion Clark **had a moral advantage over him**. 7. I knew that Sadie was a notorious liar and would tell any falsehood to procure herself even a quite **temporary advantage**. 8. I mean, why not **take advantage of the sunshine** before the fog comes back? 9. You may feel that all I've asked is that you should spy upon people **to my advantage**. 10. The uniform set off his figure **to advantage**. 11. Mary's attitude was one of **frank admission** and penitence. 12. Mrs. Turton was the only visitor **admitted** to the sickroom. 13. Some British Universities lowered their standards of entry in some subjects in order **to admit** more students. 14. It was exciting to me **to be admitted** to such company. 15. You're afraid that if you **admit the truth**, I'll think you were mixed up in this with Wegler. 16. Our new theatres can **admit** a great number of people. 17. But Auntie Mame was never one **to admit defeat**. 18. He smiled at her unconscious **admission** that she would have been happy Without Charles. 19. Consumption is a **wasting disease**. 20. Turn the water off, don't let it **waste**. 21. Many houses are being built on **waste land** outside the city. 22. **Waste** not, want not. (*proverb*) 23. I felt half faded away, like some figure **in the background** of an old picture. 24. The **backroom** on the first floor was prepared for her. 25. "Are you English?" I asked, perhaps tactlessly. "Rather. You don't think I look like an American, do you? **British to the backbone**, that's what I am." 26. We sat on the ground **with our backs against** the wall. 27. Have you any paper left? - Oh, that'll do, write **on the back of the map**. 28. They give you a look that says all

that can be said in a civilized community, and you **back out** promptly and shut the door behind you. 29. When people **say things behind your back**, there's nothing you can deny. 30. The work was heavy and **backbreaking**, but it had to be done.

B. 1. It **requires** the feminine temperament to repeat the same thing three times with unabated zest. 2. Truly this is all Becky asked of a man, all she **required**, that he'd have the power to make her laugh. 3. I should have remembered that when one is going to lead an entirely new life, one **requires** regular and wholesome meals. 4. He had replied to the telegram he had received that he **required** no help. 5. It gave Austin pleasure to read and memorize the great speeches whether they were **required** in the course or not. 6. Does he know **what is required of him?** 7. He didn't **refer to documents**, but answered out of his head. 8. He always **referred to her father** as Dr. Lambert. 9. I felt a certain shyness at **referring** to matters which were no concern of mine. 10. I murmured something polite that might equally **have referred to her last remark** or to the garden itself. 11. She made **no reference to our conversation** of the night before. 12. She seemed to be working in a **reference library**. 13. Excellent **references**, that's all we need. 14. Old Mrs. Ramage seems to take pleasure in **showing her temper**. 15. Linda **went dead white with temper** and disappointment. 16. Samuel had completely **got over his bad temper**. 17. In all sorts of political situations he had learned **to keep his temper**, to take advantage of men who lost theirs. 18. Her **temper** was beginning to rise again at the thought that this rude and impertinent man had heard everything. 19. Clark was a hospitable man, he liked **displaying** fruit on the sideboard. 20. The peacock **displayed** its fine tail feathers. 21. The English gave me a medal for having **displayed** what they called "conspicuous gallantry in the field". 22. Brodwen came bustling into lunch with a great **display** of gaiety. 23. Mary was already earning a **decent** wage as a clerk to Larkins. 24. I didn't know him well, but I felt that at heart he was **decent**, sound and healthy. 25. I kept going as I was until he was a **decent** distance behind me. 26. It was a short letter, a letter of passionate reproach, to my young standards, rather **indecent**.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. At twelve, he had been obliged to quit studies and go to work as a Western Union messenger boy. 2. Are the educational establishments for children any better in Australia? 3. All the teachers and pupils turned out to welcome the celebrity. 4. She has a nice voice, but she hasn't had any (special) education. 5. I was in possession of a better position which I didn't want to lose. 6. He knows how to show good points in his knowledge. 7. The boy was permitted to sit up a few hours, but he never used the privilege profitably. 8. I wonder at your capacity for facing facts. 9. The University accepted many oversea students last year. 10. She was short-sighted but hated to say it was true. 11. I don't deny I took several things from my uncle's drawer, but I won't have it called a theft. 12. The door opened to let in a tall thin man. 13. She absolutely believes his version and will listen to no other. 14. Percy is always so careful about money matters. He hates spending uselessly. 15. He was losing weight so much that he constantly seemed to need a smaller size. 16. The "natural method" of learning a language is admirable for infants and horribly useless and unprofitable for other people. 17. I don't see how you expect to recover strength if you don't take something nourishing into the system. 18. We all agreed we ought to support him. 19. You know, Thomas, I don't like discussing her in her absence.

B. 1. This kind of work-takes a lot of time. 2. He said they did not ask for documents. 3. Let's hope that no such terrible sacrifice will be asked of you. 4. There is no art, no skill needed for that sort of thing. 5. All the equipment necessary for experiments was simple. 6. I soon learned however that my services would be needed on the stage that evening. 7. The clerk had an excellent testimonial from former employers. 8. I was sent to the manager. 9. Don't speak about the matter again. 10. Does this remark concern me? 11. I'm sure she didn't mean it, she said it in a fit of anger. 12. I've never seen her fly into a rage. 13. She is a woman of a gentle disposition. 14. You would never have said such an absurd thing if you had not been angry and irritated. 15. I was used to his outbursts, but still I had to make an effort to remain calm. 16. Department stores show their goods in the windows. 17. She

managed to hold her emotions back when she was told of her son's illness. 18. He was always kind and considerate to me. 19. Put on some suitable clothes before you go out. 20. He gave us quite a good dinner. 21. Here I was looking forward to a good night's sleep.

4. Explain or comment on the following sentences:

1. He belongs to a new school of thought in linguistics. 2. I have known it since my school days. 3. He came home from school weeping, a bruise on his face. 4. At eighteen Andrew found himself alone, a first-year student at St. Andrew University, carrying a scholarship worth forty pounds a year, but otherwise penniless. 5. After dinner there is a period of recreation before afternoon school. 6. He did poorly in school. 7. Rain's arrival created a stir. The eyes of the School were turned away from the cricket field. 8. I had an advantage of course, because I knew everybody there. 9. They took advantage of our disadvantages with remarkable speed. 10. She shone to such advantage among the other teachers. 11. Because one man admits defeat, it doesn't mean that everybody else does. 12. Sam was admitted into his master's confidence. 13. I tried to spare you. You will do me the justice to admit that. 14. The fascists laid waste many towns and villages. 15. There is too much waste in the house. 16. Caroline had wasted herself in her hopeless devotion to a man who did not deserve it. 17. She looked at the girl and knew well that argument or reason would be wasted. 18. He is Russian to the backbone. 19. He said he would help us and then backed out. 20. I shall not go back on my word. 21. Can you say the alphabet backwards? 22. Why did you say the alphabet backwards? 23. Why did you keep back the fact? 24. I hope you will back my plan. 25. She always keeps in the background.

1. We require extra help, I think. 2. Haven't I done all that was required of me? 3. Everyone must fulfil the requirements of the law. 4. I'm sure documents are required there. 5. Anyway you're not required to see them again. 6. She had an infinite capacity for patience when patience was required. 7. Two hours would be required to assemble everybody. 8. The neighbour heard the little girl refer to the woman as "mother". 9. What I have to say refers to all of you. 10. Historians refer the fall of Rome to A.D. 410. 11. He referred his depres-

sions to his childhood illness. 12. All the parts have reference to one another. 13. You can give the landlord my respect, if you like, and tell him I hope his temper has improved. 14. Among the many excellent and decided qualities which characterized General Fesmond's wife, sweetness of temper was less obvious than the rest. 15. If Charles had inherited any of the qualities of the stern, fearless, hot-tempered soldier who had been his father... 16. Your younger son displays great intelligence. 17. He proudly displayed the variegated smears of paint on his heavy silk dressing gown. 18. The old man displayed an insatiable curiosity about the galleries and the painters who exhibited in them. 19. He *is* quite a decent fellow. 20. He has always treated me decently. 21. Salvia had not shown the decency of even a second of hesitation.

5. Choose the right word:

school(s) – schooling

1. Nursery ... are for those who haven't yet reached compulsory ... age. 2. Compulsory ... is divided into a primary and secondary stage. 3. Computers and microelectronics can assist in setting uniform ... tests. 4. When does compulsory... begin in England?

admit – accept

1. Please ... my most affectionate thanks and gratitude for your constant assistance and sincere interest in my every need. 2. According to the Universities' Central Council on Admission the Universities ... significantly more overseas students. 3. To their utter astonishment the picture was ... for the show. 4. The results of his theoretical investigations were ... as a valuable contribution.

require – demand

1. Teachers ... discipline. 2. The teacher ... that the pupil should stay at school after classes. 3. The strikers ... a rise. 4. Answer questions which... short answer.

anger – temper

1. Her eyes grew steady with ... , like old Jolyon's when his will was crossed. 2. Andrew reddened. But, making a great effort, he con-

quered his ... and his pride. 3. She was determined not to lose her
4. The greatest remedy for ... is delay.

decent - discreet (and their derivatives)

1. There was a ... tap at the door. 2. I didn't have anything to do with him apart from the work. He was always ... to me. 3. I'm not going to let... spoil a romantic story. 4. Carrie desperately needed ... clothes. 5. I've been afraid that he and Margaret would do something ... and bring disgrace upon the family.

6. Give English equivalents for the following phrases:

A. orta mekdep; alym; mekdepde öwrenmek; talyp hakyny almaga hukuk gazanmak; mekdepde okamak; horeografiya mekdebi; Gollandiýanyň surat mekdebi; mekdep-internady; artykmaçlygyň bolmak; bir zatdan peýdalanmak; peýdaly tarapy; agzalyga kabul etmek; instituta kabul etmek; äşgär etmek; ylalaşmak; ýalňyşyňy boýun almak; girmek üçin petek; giriş tölegi; instituta girmek üçin arza bermek; öz günäni boýun almak; solmak; boşatmak; çöllük; sözüni biderek zaýalamak; tygşytsyz; oňa arkaňy öwürmek; biriniň arkasyndan bir zatlar etmek; bilgeleşýin; ýeňse; sözünde tapylmazlyk; bir zady ýaşyrmak; işe berlen adam; goşulmazlyk; özüň barada maňa gürrüň ber.

B. bir zady kanagatlandyrmak; talaby ýerine ýetirmek; jogaby talap edýän hat; hödürlemek; sözlük; bir zada gatnaşmak; birine ibermek; bir zada gönükdirmek; özüni ele almak; gyzma häsiýet; keýpiň gowy bolmak; gaharly; çekilen suratlary goýmak; harydy görkezmek; edermenlik görkezmek; görkezmäge goýmak; gowy şertler; özüni gowy alyp barmak; tagamly günortanlyk.

7. Translate into English:

A. 1. Professor Waýt – uly alym. Onuň mekdebimize gelmegi biziň üçin uly buýsançdyr. 2. Men ony öňden bári tanaýaryn. Biz bir mekdepde okadyk. 3. Gyz talyp hakyny almaga hukuk gazandy we Italiýanyň sungatyny öwrenmegi başardy. 4. Mekdepde sapaklar 8³⁰-da başlanýar. 5. Ertir mekdepde okuw bolmaýar. 6. Oglanyň üsgürýänligi üçin, men ony okuwa goýbermedim. 7. Galan talyplaryň

arasynda onuň bir artykmaçlygy bar: ol öýünde inlisçe gepleşýär. 8. Onuň artykmaçlygynyň sebäbi, ol ähli talyplary tanaýar. 9. Siz men bu ýagdaýdan peýdalanar öýdüp, pikir etmeýärsiňizmi? 10. Bu köýnek ýönekeý bolsa-da, oňa gowy gelişýärdi. 11. Ol bizden pul alardan örän ulumsy we özüniň ulumsylygyny hem boýun alasy gelmeýär. 12. Instituta şu ýyl näçe talyp kabul edildi? 13. Bizi zala goýbermediler, sebäbi oýun eýýäm başlapdy. 14. Şu gün kluba biletli girmelidigini ýadyňdan çykarma. 15. Stadiona on üç müň adam sygýar. 16. Şeýle güýjüň biderek sarp edilendigi örän gyançly. 17. «Käbir adamlar teleýazgylary sagatlap görýärler, meniň pikirimçe bu wagtyňy biderek geçirmekdir» – diýip, Nikolaý aýtdy. – Meniň üçin gyzykly kitapdan gowusy ýok. 18. Ol şeýle ýadasa-da, günün biderek geçmändigine begendi. 19. Siz maňa dogryňyzy aýtmaly. Sizi goldamak üçin, bu ýeke-täk ýoldur. 20. Öz gepinden ýüz öwürýän adama ynanmak bolmaýar. 21. Maňa hemme zatlary aýdyp berseňiz gowy bolardy diýip, pikir edeňzokmy? 22. Olaryň daçalarynyň tokaýda bolup, ýoldan uzakdalygy onuň artykmaçlygydyr. 23. Bu arçanyň aňsamky asmanyň astynda owadanlygyna seretseňizläň! 24. Suratyň yzky planynda näme bardygyna düşüňemok. 25. Köne şahtada işlemek agyr we ýadawly boldy. 26. Meniň otagym öýüň töründedi.

B. 1. Makala erbet däl, ýöne köpräk mysal getirmek gerek. 2. Eliza basym olaryň öz kömegine mätäç bolmajagyny bilýärdi. 3. Diňe bir hat galdy, oňa bolsa jogap ýazmak hökman däl. 4. Biziň ýurdumyzda ilatyň ösýän isleglerini kanagatlandyrmak üçin hemme işler edilýär. 5. Ol başga ýere gidýänligi üçin, biziň çakylygymyzy ret etdi. 6. Bu instituta girmek üçin nämeleriň gerekdigini öňünden bilmek hökmandyr. 7. Siz özüňizden talap edilýän ähli zatlary ýerine ýetiren bolsaňyz, kyn ýagdaýa düşmezdiňiz. Onda sözlükleriň bolandygy sebäpli, meni redaktoryň ýanyna iberdiler. 8. Ol siziň hatyňyza salgylanmandyr öýdýärin. 9. Siziň daýyňyz gyzma häsiýetli. Ol özüne zyýan edilmegine ýol bermez. 10. Siz nädip bu bolgusyz ýagdaýy men goldaryn diýip, pikir edip bildiňiz?! 11. Stella saňa näme boldy? Sen partiýada utulsaň-da, özüňi ele almagy unutma. Bu gülkünç. 12. Wotler özüniň gaharly halda hiç bir möhüm zady çözme-

jegine söz beripdi. 13. Kerri dükanda duran satlyk köýnegi görenden soň, ony satyn almagy ýüregine düwdi. 14. Džeymsde howsalanyň alamatlaryny görmek aňsat däldi. 15. Tokaýda ýeke galyp, edermenlik görkezlenligiňizi men bilýärim. 16. Bu ýakymсыz adam bilen ýüzbe-ýüz bolmakdan bizi dyndyranyňyz gowy bolaýdy. 17. Her näme bolsa-da, ol hemmeleriň ýanynda maňa gowy garaýardy.

8. Review the Essential Vocabulary and use it in answering the following questions:

A. What do you say if: 1. your friend is in a better position because he knows two languages? 2. a school-leaver has successfully passed his institute entrance exams? 3. a student has been given a sum of money to enable him to study at a university? 4. too much stuff is thrown away in the house? 5. your friend fails to keep a promise? 6. you like the way a picture is displayed in a gallery? 7. you accept as true the fact that you are wrong? 8. you want to know all about the origin, social status and qualifications of a person? 9. you have spent a day uselessly?

B. What do you say if: 1. you need extra help? 2. you insist on having extra help? 3. a quick-tempered person becomes angry? 4. a person is always modest and respectable? 5. a person shows signs of anxiety? 6. a speaker makes use of his notes? 7. one's English is fairly good? 8. a student has an excellent record from his supervisor on school practice?

9. Respond to the following statements and questions using the Essential Vocabulary:

1. Why was his lecture so boring? Perhaps he consulted his papers too often. 2. What is a school-leaver to do if he wants to become a student? 3. How can you explain that it is so easy to do the shopping in this store? 4. What kind of person is he? He seems to treat everyone with respect and care. 5. Why do you think she is always in an angry state of mind? 6. Do you think that everything has been said about the matter? Are all facts known? 7. Why do you think Ann ignores her friend completely? 8. In what way can you describe consumption? 9. Would you call the lady extravagant? 10. Is the material sufficient

for the article? 11. Aren't you ashamed of discussing my affairs when I am not present? 12. Is the job accomplished properly? Can we let him go? 13. Why is her English so good? 14. Why are you still in two minds about taking the girl as a secretary?

10. Use the following words and word combinations in situations:

I shouldn't have taken advantage of her weakness. 2. How dare you? 3. I have a pretty good idea of the situation. 4. Don't display your ignorance in public. 5. I admit that I was wrong. 6. He did all that was required of him. 7. But the references were excellent. 8. She so easily flies into a temper! 9. She always displays anxiety when her daughter is out. 10. Schooling is compulsory for children aged from 5 to 16 in England.

11. Use the following words and word combinations in dialogues (to be done in pairs):

1. to take advantage of smth.; to admit; to display contempt for smb.; to feel frustrated; to play into smb.'s hands.

2. to require help; to display concern; to have the decency to admit; wasted efforts; an advantage over smb.; to back smth.

3. to keep in the background; excellent references; medical school; to be in a bad temper; to keep up one's temper; to display sympathy; to refer to smb.

12. Find in Text Three and copy out phrases in which prepositions 'of, 'on (upon)' are used. Translate the phrases into Turkmen.

13. Fill in prepositions:

1. Thus, ... the ten old Forsytes twenty-one young Forsytes had been born. 2. The blackberries tasted ... rain. 3. I didn't buy the piano to be sonated out... my house... an evening. 4. You are... the few who will be equal to it. 5. I wash my hands ... it. 6. Tom decided that he could be independent... Becky. 7. Vegetarians live... vegetables, fruit and nuts. 8. He planted the apple-trees ... the left and the pear trees... the right of the path. 9. The house was... fire. They thought it had been set... fire ... purpose. 10. There are goods ... sale in all the

shop- windows. You are very slow, why don't you hurry ... a bit?
 11. Help me ... with my coat. 12. The garage was built... a convenient site. 13. I stumbled ... something soft. 14. There was no objection ... the part... the owner ... the car. 15. ... the one hand I was, of course, glad; ... the other hand I was a little bit frightened. 16. The doctor was ... the point... leaving. 17.... reflection I gave up the idea. 18. He was arrested ... suspicion... murder. 19. The ghastly story made my hair stand ...end. 20. Come ...! Let's lock the trunk to be... the safe side. 21. The question wasn't even touched....

14. Translate the following sentences into English. Pay attention to the prepositions:

1. Köçäniň iki tarapynda-da dükanlar bar. 2. Onuň ýollanmasyny alyp, men dessine demirýol menziline ugradym. 3. Çynym bilen aýdýaryn, men muny etmedim. 4. Men näçe jan etsemde, şol aňsam aktýorlaryň çykyşyna ünsümi berip bilmedim. 5. Gapdaldaky tuta-waçdan ýapyşyň, sebäbi bu ýeri örän sypanjak. 6. Dowam ediberiň, men sizi ünsli diňleýärim. 7. Ýörişde hiç haçan bolmadym diýip, aýtjak bolýarsyňyzmy?! 8. Ýyly sentýabr gününde, çagalar birinji gezek mekdebe geldiler. 9. Hany, maňa sebediňde näme bardygyny görkez! 10. Anna garyndaşlary we dostlary özünden ýüz öwrenlerinde, erbet boldy. 11. Meri aňsamalaryna ýubka we onuň ýokarsyndan köýnek geýende, Jona ýaraýardy. 12. Munuň ýaly adamy tapmak örän kyn, olar ýalysy müňe biri. 13. Oba derýanyň demirgazyk tarapynda ýerleşýärdi. 14. Ol mydama meni telekeçi edesi gelýärdi. 15. Onuň ol gyz barada pikir etmeginiň özi hem akmaklykdy.

15. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen), b) Explain in English the meaning of each Proverb, c) Make up a dialogue to illustrate one of the proverbs:

1. It is the last straw that breaks the camel's back. 2. Experience keeps a dear school but fools learn in no other. 3. Haste makes waste. 4. Don't make a rod for your own back. 5. Don't tell tales out of school.

ENGLISH SCHOOLING

1. **Topical Vocabulary**
Types of schools: maintained (state), county, voluntary, nursery, primary, infant, junior, secondary, grammar, secondary modern, technical, comprehensive, all-through, two-tier, first, middle, upper, mixed (coeducational), single-sex, special, independent (fee-paying, private), pre-preparatory, preparatory, public, sixth-form college, tertiary college.

2. **Stages of education:** compulsory, pre-school, primary, secondary, further, higher.

3. **Education policy:** administration, schooling, full-time education, part-time education, tripartite system, class-divided and selective system of education, to sustain inequality of opportunity, to go comprehensive, the Department of Education and Science, Local Education Authorities (LEAs), to be responsible for national education policy, to run a school, to prescribe curricula or textbooks, the provision of schools, to provide maintained ' school education.

4. **Management:** Head Teacher (Master), Principal, Assistant Principal, Acting Head Teacher, staff, governing body, to have responsibility, to employ teachers, provide and maintain buildings, supply equipment, provide grants, appointment and dismissal of staff.

5. **Admission:** to admit, to allocate, to apply for admission, selective procedure, intelligence tests, substitute for the abolished 11 + exams, to measure inborn abilities, to have a time limit, to coach for, catchment area, without any reference to a child's ability or aptitude, to transfer (promote) from one class to another.

6. **Curriculum:** broad curriculum, academic course, non-academic course, vocational bias, foundation course, foundation subjects, to meet special interests, common curriculum, simplified curriculum, education with a practical slant for lower-attaining pupils, to be encouraged to do smth., the three R's, subject teaching, specialist teacher, to have set periods, remedial teaching.

7. **Examinations:** GCSE (exam); to sit for an exam; "A" level exam; Common Entrance Exam; to be set and marked by ... ; to hand

the papers out: examining board: grades. “pass” grade; resits and re-takes; unsuccessful pupil; to repeat the year; to pass an exam, to keep up with the group; to fall behind.

8. **Punishment:** corporal punishment, detention (after school or during the dinner hour), lines, exclusion from normal routine, exclusion from privileges (loss of privilege), collection of litter, suspension from school, withdrawal from lessons, setting extra work, putting “on report”, telling the parents.

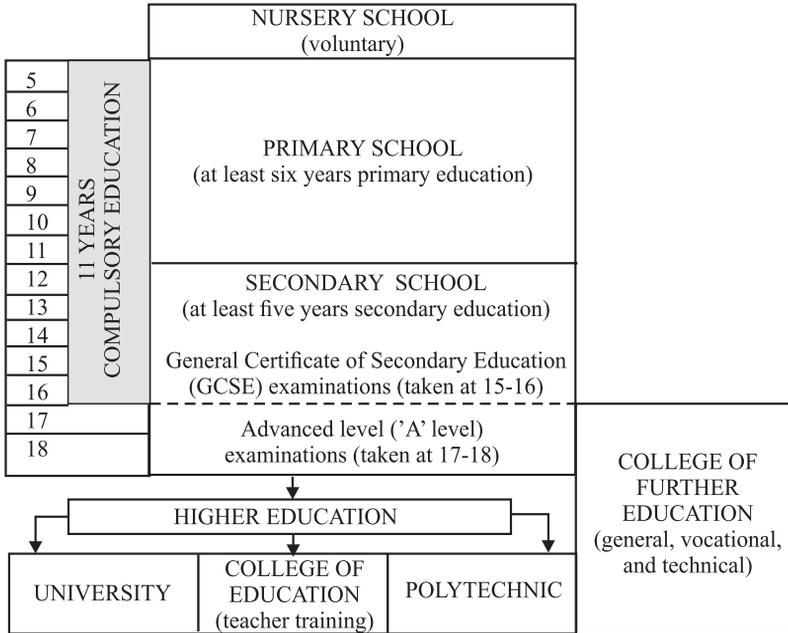


Fig. Primary and Secondary Education in England and Wales

1. Read the text for obtaining its information.

Education is compulsory from the age of five to sixteen, and there is usually a move from primary to secondary school at about the age of eleven, but schools are organized in a number of different ways. There is no law which provides for education of the underfives. In England about 47 per cent of three- and four-year- olds receive education in nursery schools or classes. In addition many children attend informal pre-school play groups organized by parents and vo-

luntary bodies.

For many years the education service has been characterized by change. The provision of maintained school education is the responsibility of local education authorities (LEAs). They employ teachers and other staff, provide and maintain buildings, supply equipment and materials, provide grants to students proceeding to further and higher education. The Department of Education and Science maintains overall control although local education authorities and head teachers have considerable powers in planning and administration. Plans were introduced into Parliament in 1988 for more centralized control, including a national curriculum for all schools.

Schools Maintained by the State. No fees are charged to parents of the children at maintained schools, and books and equipment are free. Schools supported from public funds are of two main kinds in England and Wales: county schools and voluntary schools. County schools are provided and maintained by LEAs wholly out of public funds. Voluntary schools, mostly established by religious denominations, are also wholly maintained from public funds but the governors of some types of voluntary schools contribute to capital costs. Nearly a third of primary and secondary maintained schools in England and Wales are voluntary schools, most of them Anglican or Roman Catholic. All children in county or voluntary schools receive religious education by law and take part in a daily corporate act of worship unless their parents choose otherwise.

Education within the maintained school system usually comprises two stages - primary education and secondary education.

Primary Schooling. Compulsory education begins at five when children in England and Wales go to infant schools or departments; at seven many go on to junior schools or departments. The usual age of transfer from primary to secondary schools is 11, but a number of LEAs in England have established “first” schools for pupils aged 5 to 8, 9 or 10 and “middle” schools covering various age ranges between 8 and 14.

Secondary Schooling. The publicly maintained system of education aims to give all children an education suited to their particular

abilities. Until the 1960s most children took an examination at the end of primary school (the Eleven Plus): those who passed it successfully went to grammar schools while those who did not went to secondary modern schools. A few areas especially in the south of England still have selective exams at the age of eleven, but about 90 per cent of secondary schools in Britain are now comprehensive.

They take pupils without reference to ability or aptitude and provide a wide range of secondary education for all or most of the children from their local area.

Special schools cater for a wide variety of handicap.

The Curriculum. The content of the secular curriculum in maintained schools in England and Wales is the responsibility of the LEA and of the schools' governors. In practice, responsibility is largely devolved on head teachers and their staff. The government has issued guidance on the curriculum for both primary and secondary school pupils. It considers that secondary pupils up to the age of 16 should follow a broad curriculum including English, Mathematics and Science, some study of the humanities including History, Religion and Physical education, and opportunities for both practical and aesthetic activities. Most pupils should also study a foreign language. A programme of development projects has been introduced to provide a more effective education with a practical slant for lower-attaining pupils who do not benefit fully from existing courses.

The school system

University and other higher education

'A' Levels: 15% pass two subjects or more

16-18

Sixth form

Only 45% continue with Full-time education after 16. The rest go to work or join employment training schemes

	6%	25%	14%
Independent ('public') schools		'A' Levels can be studied (a) In the sixth form of a secondary school (state or private) (b) In a separate Sixth Form College	Colleges of Further Education

11-16

Secondary General Certificate of Secondary Education/ Scottish certificate of Education

School

7%	84%		3%	6%
Independent fee-paying ('paying') school	State comprehensive school	They take children of all abilities from their local area	Grammar schools	Secondary modern schools
		Some areas are still at 11+ They take children Pass: go to grammar schools Fall: go to secondary modern school		
5-11 Primary Schools		Common Entrance	Can be either primary or Secondary or both Eleven Plus	
5%	95%			
Independent	State primary school	Independent fee-paying (preparatory) or 'prep' Schools prepare children for the Common Entrance Examination set by the Independent secondary school	Middle schools	
			Most primary schools are state-funded although many are run by the churches	

3-5
Pre-school education

47% of 3- and 4-year-old attend nursery schools or play groups. Most of these are part-time private schools
20% start school before the age of 5

(from Britain Explored by P. Harvey and R. Jones)

Independent Schools. Most parents choose to send their children to free state schools financed from public funds but an increasing number of secondary pupils attend fee-paying independent schools outside the school system. Many of these are boarding schools, which provide accommodation for pupils during term time. There are about 2,500 independent schools educating more than 500,000 pupils of all ages. They charge fees, varying from about £ 100 a term for day pupils at nursery age to £ 2,000 a term for senior boarding pupils.

Independent schools for older pupils - from 11, 12 or 13 to 18/19 - include nearly 500. They are sometimes confusingly referred to as

“public schools”¹ in England and Wales. Today the term is becoming less frequently used but refers to the mainly boys’ schools (which are increasingly admitting girls).

Preparatory schools prepare children for the Common Entrance Examination to senior schools. The normal age range is from seven plus to 11, 12 or 13, but many of the schools now have pre-preparatory departments for younger children.

Examinations. Since 1988, most sixteen-year-olds have taken the General Certificate of Secondary Education (GCSE) in five, ten or even fifteen subjects.

Pupils going on to higher education or professional training usually take ‘A’ level examinations in two or three subjects. These require two more years of study after GCSE, either in the sixth form of a secondary school, or in a separate sixth - form college. Other pupils may choose vocational subjects such as catering, tourism, secretarial or building skills. Subsidized courses in these subjects are run at colleges of further education.

School-leavers with jobs sometimes take part-time vocational courses, on day-release from work. School-leavers without jobs get no money from the government unless they join a youth training scheme, which provides a living allowance during two years of work experience.

2. Study the text of Ex. 1 p. 103 and the School System Scheme (p. 105) and get ready to answer these questions:

1. What stages of education are there in England and Wales? Which of them are compulsory? 2. In what institutions can children get pre-school education? 3. Do all primary and secondary schools in England and Wales belong to the state system? Don’t you think that independent schools sustain inequality in the field of education? 4. In what schools within the maintained system can children get primary education? 5. At what age are pupils usually transferred to secondary schools? How is it done in Russia? 6. What secondary schools

¹ The most notable public schools are Eton, Harrow, Winchester, Rugby. Oundle, Uppingham. Charterhouse. These schools are exclusive boarding schools, which train their pupils for leading positions in society.

maintained by the state do you know? Are all of them mixed? 7. What kind of education do grammar schools offer? 8. What does the term “comprehensive” imply? When did comprehensive education become a national policy? What are the proclaimed advantages of comprehensive schools? 9. What does the term “independent school” imply? What types of independent schools do you know? Which are the most notable public schools? What do they train their pupils for? 10. What are the principal examinations taken by secondary school pupils in England? What exams are taken at the age of 18?

3. Find in the text of Ex. 1 arguments to illustrate the following:

1. The system of education in England and Wales is complex and bewildering. 2. Administration of publicly provided schools is rather decentraized. 3. Comprehensive schools are the most progressive seconlary schools in England. 4. Sixth-form pupils get rather narrow socialist education.

4. Summarize the text of Ex. 1 specifying the following items:

1. The system of education in England and Wales. General principles.
2. Pre-school education. Primary education.
3. Comprehmsive system of secondary education vs selective system.
4. The sixth-form curricullum. Specialist study aimed at university entrance.

5. Use the Topcal Vocabulary in answering the following questions:

1. Do many children in England and Wales attend pre-school institutions? Wry? 2. Have all maintained schools equal opportunities to provide the same level of education? Prove your point of view. 3. How can you prove that in spite of all changes and alterations made diring the recent years the system of education in England and Wales is still class-divided and selective? 4. What are the British government’s education policies? What do you think of the man aim of the publicly maintained system of education which is officially stated as follows: “...to give all children an education suited to their particular abilities.” Do you think English educatiousts have objective criteria

to measure these abilities? 5. What's your opinion of the fact that administration of publicly provided schools is not centralized? What do you think of schools' freedom to choose textbooks, include various subjects into the curriculum, specify the material for learning, appoint and dismiss teachers? 6. What subjects are usually included in a primary school curriculum? What is the aim of primary education? What methods are used in primary schools? 7. What types of secondary school; are there in Britain? 8. Why do you think most children in grammar schools are from rich families? 9. How can you account for the fact that the percentage of those attending comprehensive schools is becoming a bit lower nowadays? 10. How can you account for the fact that independent schools (especially public schools) which are not very numerous are the most significant? 11. What is your opinion of the specialist preparation in the sixth form?

6. Give a brief talk on the main features of schooling in England and Wales. Use the Topical Vocabulary.

7. You are supposed to give a description of an imaginary primary or secondary school which is organized according to the English pattern. Don't forget to give your imaginary school a name, as English schools have names not numbers. The names are often geographical (taken from the name of the town, district, village or street in which the school is situated). Sometimes schools are named after a well-known person, e.g. Cedar Grove School, Mary Hampden junior School.

The following questions can be helpful:

1. What kind of school is it? What system of educational provision is in use locally for children aged 5-18?

2. What is the size of the school? (number of children of either sex, number of staff of either sex, age range of children, social background of the school's catchment area if this is clear-cut)

3. What buildings and amenities does the school possess? (How many classrooms are there? Is there a hall, a library, specialist rooms or areas, a staff room, playing fields? Are the buildings modern? Are there accommodation problems?)

4. How is teaching organized? (Streaming? Mixed ability grouping? Are classes generally taught as a single unit or is group work or individual work the norm? What about the physical organization of the classroom - do the children sit at desks, in groups at tables, randomly? Is the timetable fixed or flexible?)

5. What subjects are included into the curriculum? What is taught at the various age levels within the school? (Are specific subjects taught, or is teaching arranged in more general areas like, for example, Aesthetics, Physical skills, Communication?)

6. What forms of reward and punishment are normally used?

7. What testing is done in the school and what forms of records are kept? (Are staff meetings held to discuss children's progress or is this done informally? How are children and parents informed of progress?)

8. What system of examinations is used in the school?

9. In what way are parents involved with the school? (parents' meetings, parent-teacher association, parental help in or out of school)

10. What do the school's general aims appear to be?

8. Say how any of the schools described by your fellow-students (Ex. 7) compares with the school you yourself attended.

9. Team up with your fellow-student to discuss one of the following problems:

1. Pre-school and primary education in Turkmenistan and England.

2. Secondary education in Turkmenistan and England.

3. Examinations in Turkmenistan and England.

One of the students is supposed to play the role of an Englishman, who knows very little about schools in Turkmenistan. The other will represent a future teacher of English displaying much interest about pre-school institutions, primary and secondary education in England. Try and interrupt each other with questions to get some more information. Compare the two systems. Find their merits and disadvantages. Agree or disagree with your partner's statements if you feel like it (see Appendix). Use the Topical Vocabulary.

10. Read the following dialogue. The expressions in bold type show the ways of INSTRUCTING PEOPLE HOW TO DO THINGS. Note them down. Be ready to act out the dialogue in class.

Experienced Teacher: Jenny, I'm sorry to have kept you waiting.
What was it you wanted to talk to me about?

Beginner: Oh! I just don't know what to do.

E.T.: What's the matter?

B.: Well, you know, it's again the problem of discipline in my class. When the lunch bell rings everything becomes so awful, and the pupils so noisy. E. T.: Oh, come on! **First of all** pull yourself together. Try and look on the brighter side. It can't be as bad as that.

B.: Oh, honestly it is. The children slam their books shut, shuffle their feet, splash their paint-water and rush toward food and freedom, I'm at my wits' end. What should I do?

E.T.: **The first and most important thing I have to tell you** is that you should have fixed rules for your pupils. And **by the way, don't forget to** rehearse them at the beginning of each school year.

B.: To rehearse the rules at the beginning of the year? But how?

E. T.: **I really do recommend** that you state them calmly and dispassionately. When an electric buzzer shrills, your children should sit quietly in their places. While in the classroom they are not at the beck or call of mechanical noises. B.: Oh yes, yes certainly.

E. T.: **After you've done that** you should show them the way the books are closed not slammed in the respectful manner due to books. B.: Yes, of course.

E. T.: **The next thing you do** is to get them used to the following commands: "Attention please. The class will rise. The class is dismissed." **Make sure you remember** to avoid familiarity. **Be careful not to** have moods. You should always be a certainty, be predictable.

B.: I think I understand what you mean. I should be today what I was yesterday and will be tomorrow. E. T.: Right. And then within limits their behaviour will be also predictable.

11. Learn the cliches, instructing people how to do things:

First of all you ...

The first thing you have to do is ...

After you've done that you ...

The next thing you do is ...

Oh; and by the way, don't forget to ...

Make sure you remember to ...

Oh, and be careful not to ...

12. Use the cliches of Ex. 11 in the following situations:

1. The Home Economics teacher explains to the girls how to make a cup of tea.

The following expressions may be useful:

to fill the kettle, to boil the water, to warm the teapot, to put the tea in the teapot, to fill the pot with boiling water, to stir the tea, to leave the tea to brew for five minutes.

2. In the course of professional studies a lecturer helps a student teacher to arouse the class' interest in the subject.

The word combinations to be used:

to have informal classes, to express one's willingness to help, to apply oneself enthusiastically to some subject, to encourage smb. to express his views against the general background of textbook information, to stimulate smb.'s interest in school work, to use every device one can think of.

3. An experienced teacher gives a piece of advice to a probation teacher who finds some difficulty in teaching East London children the English language.

The word combinations to be used:

to feel at ease with smb., to blend informality with a correctness of expression, never to speak down to smb., to make the meaning sufficiently clear in context, to encourage smb., to ask for an explanation anytime one feels unsure.

4. The primary school principal who also trains teachers gives advice, a "bag of tools" which will enable the students to have control over unfortunate classes (difficult, badly-behaved classes).

The word combinations to be used:

to enter into the class as you wish, to start on time, to know in full the alibis of any late arrival, to allow no movement of furniture, to forbid squabbling over who sits where, to learn who is who, to use individual names as much as possible, not to talk for long periods, to require pupils to do a piece of work within their capability, to keep a note of those who are consistently without what they should have, to be strict but consistent, to finish in an orderly fashion.

- 13. Read the following text. Consider the penalties which are described in the extract. Do you think they will have a positive effect? Which of them would you use in class if any at all? Do you know any others? Do you think punishment in general should be used in teaching?**

Penalties Against the Fixed Rules

There was no need to waste time in preliminary admonitions. Miss Dove's rules were as fixed as the signs of the zodiac. And they were known. The penalties for infractions of the rules were also known. If a child introduced a foreign object - a pencil, let us say, or a wad of paper, or a lock of hair - into his mouth, he was required to wash out his mouth with yellow laundry soap. If his posture was incorrect he had to go and sit for a while upon a stool without a back - rest. If a page in his notebook was untidy, he had to rewrite it. If he emitted an uncovered cough, he was expected to rise immediately and fling open a window, no matter how cold the weather, so that a blast of fresh air could protect his fellows from the contamination of his germs. Again if he felt obliged to disturb the class routine by leaving the room for a drink of water (Miss Dove loftily ignored any other necessity) he did so to an accompaniment of dead silence. Miss Dove would look at him - that was all - following his departure and greeting his return with her perfectly expressionless gaze and the whole class would sit idle and motionless, until he was back in the fold again. It was easier - even if one had eaten salt fish for breakfast - to remain and suffer.

- 14. Discuss the text of Ex. 13 and the problem of punishment in pairs. One of the pair will insist that punishment should be abolished and never used in class, the other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Consider the following and expand on the items where possible.**

Should Punishment Be Used in Class?

F o r :

1. Punishment helps to do away with animal instincts such as greed, anger, idleness and discourtesy which lie in the depth of human nature.

2. It is impossible to bring up self - confident, strong- willed citizens without any punishment, as it keeps them under control.

3. The thing that distinguishes a man from a brute is not instinct but performance, and certain kinds of punishment help here a lot.

4. Not all kinds of punishment are acceptable, but it is inevitable as a phenomenon to control discipline.

5. The means of punishment is important, it should never be humiliating, never contemptuous. Children are not monsters, some of them simply go a little further than they intend.

6. It is not punishment itself that is important, but the threat that it represents (it keeps children from breaking the rules).

A g a i n s t :

1. It is no good to discipline children through fear.

2. Any punishment (corporal punishment in particular) humiliates a human being.

3. Teachers who punish their pupils do not care for children, they care only that children conform to the rules.

4. When one uses any kind of punishment he brings up (produces) cruel and heartless people.

5. Punishment leads to lies, as children would tell any lie to prevent the unpleasant act.

6. Punishment destroys a child's personality.

15. The extracts given below present controversial subjects. Team up with another student, work out arguments “for” and “against” and discuss the extracts in pairs. Use conversational formulas of agreement, disagreement, giving opinion (see Appendix).

A. Should a teacher take home his pupils’ work to check it?

“Don’t fall into the habit of bringing work home, Rick. It indicates a lack of planning, and you would eventually find yourself stuck indoors every night. Teaching is like having a bank account. You can happily draw on it while it is well supplied with new funds; otherwise you’re in difficulties. Every teacher should have a fund of ready information on which to draw; he should keep that fund supplied regularly by new experiences, new thoughts and discoveries, by reading and moving around among people from whom he can acquire such things.”

B. Should a teacher plan all the procedure of a lesson?

“The rest of that summer Miss Dove mapped her strategies in her bed-chamber. To represent a classroom she laid her father’s chess-board on a table by the north window. The squares were desks. The ivory men were children. For hours on end, moving them about the board, speaking to them in unequivocal terms, she did what might be called “practice teaching”. To the last detail she planned her procedure. The greeting to each class, as it entered the room, the ceremony of its dismissal, the rules and penalties and forms were all settled upon. The presentation of her subject matter was carefully considered.”

C. Should compulsory school attendance be abolished?

“We should abolish compulsory school attendance. Our compulsory school attendance laws once served a humane and useful purpose. They protected children’s rights to some schooling, against those adults who would otherwise have denied it to them in order to exploit their labour, in farm, shop, store, mine, or factory. Today, the laws help nobody, not the schools, not the teachers, not the children. To keep kids in school who would rather not be there costs the schools an enormous amount of time and trouble, to say nothing of what it costs to repair the damage that these angry and resentful prisoners do whenever they get the chance. Every teacher knows that any kid in

class who, for whatever reason, would rather not be there, not only doesn't learn anything himself but makes learning harder for anyone else. For many kids, not going to college, school is just a useless time-wasting obstacle preventing them from needed money or doing some useful work."

D. Should fixed curriculum be used in schools?

"Some harder reforms are required. Abolish the fixed, required curriculum. People remember only what is interesting and useful to them, what helps make sense of the world or helps them enjoy or get along in it. All else they quickly forget, if they ever learn it at all. The idea of the "body of knowledge", to be picked up at school and used for the rest of one's life, is nonsense in a world as complicated and rapidly changing as ours. Anyway, the most important questions and problems of our time are not in the curriculum, not even in the hot-shot universities, let alone the schools. Check any university catalogue and see how many courses you can find on such questions as Peace, Poverty, Race, Environmental Pollution and so on."

16. Role-Playing.

Formal Versus Informal Teaching

The group of students is divided into two teams, each of which performs the same role play. While discussing formal and informal styles of teaching be sure to show their advantages and disadvantages. Expand on the ideas of your character. Disagree with some participants and share the others' points of view. At the end of the conference you should come to a conclusion about, the desirable style of teaching in school. (May be done by a vote.) Comments from the class on each team's performance and the value of the different arguments are invited.

Situation: After studying the county reports on the work of formal/informal classes in secondary schools of the county the chief education officer who is at the head of the local education authority) holds a conference to discuss the most controversial issue in the area of "teaching style" that is to say: are "informal" styles of teaching more effective than "formal" ones?

Characters: *Mr. Bernard Hudson*, aged 33, an education officer, has no definite view of his own, he is in two minds after his inspection. Pupils seem to do better in terms of the basic skills in formal classes, the superiority of formal teaching for basic subjects is evident. Children taught in informal classes achieve lower academic outcomes but are more independent, cooperative, ask more questions seeking information, are better at nonverbal problem solving, are less frequently absent from classrooms. Much individualised instruction is used here.

1. *Miss Susan Curry*, aged 54, a Geography teacher in Stewart Comprehensive School. Stands for firmness, principle and authority. Never reduces learning to the level of entertainment. Organises her lessons well. Laughter is not her style. Ignores fashion. Responsibility is the air she breathes. She likes utilizing her strength to its utmost limits. Always shows her power. Likes making and keeping rules. Insists upon her pupils' even margins and correct posture, punctuality and industriousness.

2. *Mrs. Hilary Bell*, aged 42, a grammar school teacher. Likes her work and her school. Approves of its formality, its regard for order. Is used to working briskly, without a break. Writes in careful, legible script. Has cultivated felicity in the language. Never permits her pupils to use expressions which are inelegant, rude or improper. Always acts within reason. Reminds people of Mary Poppins, an English nanny from a fairy-tale with supernatural powers. Has the same effect on children. Keeps pupils on their toes. Discipline in her class is strict. Discourages movement during classes, pupil talk is forbidden. All the same shows much respect for her pupils.

3. *Mr. Mark Dawson*, aged 27, principal of Newlyn East Primary School. Believes in being friends with the children, in classroom democracy. Is charmed by his younger pupils. The infants are his pets. Likes to join in their games at break, to feel that they love him. In his lessons pupils take an active part. He lets children speak and think through speaking. Doesn't approve of Hilary Bell's didactic methods but admits that they work if a teacher is sincere since kids are fair. You can't fool them. If a teacher is doing a sincere job, they know it.

4. *Ann Bennett*, 21 year-old student teacher. Uses informal methods in her class. Movement during her class is allowed, any question is encouraged. Interruption of the lesson doesn't scare Ann. She comments on all marked work in the spirit of a teacher-learner dialogue. Likes to put problems and encourages their discussion either in pairs or groups. Though her class sometimes lacks discipline she is quite happy with her work, methods and pupils. Believes that in formal classes children won't develop an ability to think and feel for themselves. But her timing and planning are not perfect. Sometimes doesn't have time to explain and drill everything she is expected to.

5. *Mrs. Leonie Thorpe*, aged 67, a pensioner, former teacher of English. Thinks that there is no single right of handling classes or individual children. Each teacher should find his own way. Leonie's experience shows that certain formal ways of behaving in the classroom are more likely than others to lead to order. Is not sure that children can say and do as they please in the classroom. The more teachers take from children, the worse it gets. Thinks it is necessary to find some way to show them who's "Boss". But believes that an elderly and highly drilled class who know exactly what is expected of them at each point of the lesson may not always develop personal qualities. Thinks that friendliness and cooperation are required on any teacher's part.

17. Group Discussion. Give your own views on the problems below and speak against your opponents.

Topic 1. *Mixed-ability grouping in the classroom*

Talking points:

1. Mixed-ability group – the usual basis of classroom organization in Russia. Results.
2. Mixed-ability grouping – a controversial innovation for the English, having occurred partly as a reaction against streaming.
3. Introduction of mixed-ability groups in English primary schools (the dominant form of organization), the first and second years of secondary schooling (relatively unproblematic), later years of secondary school (cautious and tentative).

4. Considerations relating to preparing pupils for public examinations – a major obstacle to the introduction of mixed-ability groupings in senior years' of secondary school in England.

5. Mixed-ability grouping means harder work for teachers. English teachers' possible reactions. The ways to solve the problem used by Russian teachers.

6. Advantages and disadvantages of mixed-ability groups.

Topic 2. Is school a place for the imparting of knowledge (*understood as certain material to memorize*) or a place for the creation and development of a child's personality?

Talking points:

1. Children before school. Do they have opportunities to learn? Are they eager to find and figure things out? Inquisitive? Confident? Persistent? Independent? Have they achieved a degree of success without any formal instruction in school to help them solve the mystery of the language?

2. Learning – a passive or an active process on the part of a pupil? Don't teachers often make children feel that they are inadequate, worthless, unworthy, fit only to take other people's orders, a blank sheet for other people to write on? Isn't what we say about respect for the child in school usually opposed to what teachers do?

3. "To be wrong, uncertain and confused - is a crime; right answers are what the school wants" - the motto of certain (if not many) schools. Do children in such schools or classes acquire some undesirable habits? Do they not learn to dodge, bluff, fake, cheat, to be lazy, to be bored, to work with a small part of their mind, to escape from the reality around them into daydreams and fantasies?

Topic 3. Pupils' norms of behavior

(The document given below was produced by the Deputy Head of a large comprehensive school for discussion at a special staff meeting.)

Talking points:

1. Pupils should enter classrooms and sit down with books and pens ready for teacher to arrive unless the room has a notice on the door indicating that pupils should not enter until the teacher arrives.

2. a) Pupils should stand when teacher enters classroom (not compulsory for fourth and fifth years). b) Pupils should stop talking as soon as the teacher enters the class.

3. Anyone arriving after the teacher has started the lesson should wait at the front of the class until the teacher has asked for explanation.

4. Jackets should be removed as soon as the pupils have entered.

5. Anyone bringing a message to a class should wait at the front until asked by the teacher to speak. Only written notes should be accepted.

6. When the teacher is addressing the class nobody should raise his hand but not call out.

7. Any pupil wishing to answer a question or attract the teacher's attention should raise his hand but not call out.

8. Chewing should not be allowed since it prevents articulate speech and singing.

9. At the end of lessons pupils should not make any move to pack up or leave until teacher has given permission and the class should all sit quietly when they have packed until dismissed by teacher but teachers should not abuse this rule by detaining pupils so causing them to be late for their next lesson or, at the end of the day, a school bus.

Unit 4

SPEECH PATTERNS

1. He pointed **without looking ...**

Mr. Finch poured himself out some more tea, without asking me. And without waiting for her answer he turned and left us.

2. She hated it **more than ever.**

He felt better than ever.
Paul works harder than ever.
I love her more than ever.

3. **Why would anyone write** about school?

Why would I do a thing like that?
Why would she go to them? They dislike each other.

4. **The man isn't smart enough.**

She was lucky enough to get a job on television.
She's pretty enough to twist any man round her little finger.
He was kind enough to ask the same question every day.

5. **My father knows as much as my teacher.**

He likes swimming almost as much as his brother.
He worked as hard as the rest of the group.

6. **Tommy screamed with laughter.**

The audience shrieked with laughter.
She squealed with excitement.
Katie flushed with pleasure.

7. **How the kids must have loved it!**

How weak she must have been!
What a comfort you must have been to your mother!
How he must have loved her in the beginning!

EXERCISES

1. Complete the following sentences using the Speech Patterns:

I led him to the study without 2. She turned away without...
3. Pete ... than ever. 4. The weather ... than ever. 5. Why would

he ...? 6. Why wouldn't the girl...? 7. She was not clever enough 8. She was still young enough 9. The boy laughed as loudly as 10. She couldn't jump as high as11. He grew merry as a cricket and 12. The play was so comic that they 13. How tired she must...! 14. How they must...!

2. Paraphrase the following sentences using the Speech Patterns:

Why should he come bothering you when he is not invited? 2. She disappeared into the kitchen and did not notice the girl. 3. Now John plays the piano better than he ever had. 4. Mary speaks English better than she ever had. 5. Why will he wish to throw aside such an opportunity? 6. Why do I wish to go to the trouble of looking after him? 7. She was sufficiently clever to get what she wanted. 8. He was a nice kid sufficiently old to have his driver's license. 9. The boy laughed very noisily when he took a ride on a merry-go-round. 10. Kate was very pleased and her cheeks became red.

3. Make up two sentences of your own on each pattern.

4. Make up situations in dialogue form using the Speech Patterns (to be done in pairs).

Text four

The fun they had

By I. Asimov

A professor of biochemistry and a science writer, I. Asimov is well-known as science fiction writer as well. In 1957 he won the Edison Foundation award for *Building Blocks of the Universe*, and in 1960 the Howard W. Blakeslee award for *The Living River* in which he analysed the chemical composition of the blood and related it to other manifestations in our universe. He is also the author of *The Intelligent Man's Guide to Sciences*, an encyclopedic work covering in brief essay all of science for the layman. Besides all this, *Lucky Stars* and *The Pirates of the Asteroids* (1953), *The Kingdom of the Sun* (1960), *The End of Eternity* (1962) are only few science fiction books that came from under his pen.

Margie even wrote about it that night in her diary.

On the page headed May 17, 2157, she wrote, “Today Tommy found a real book!”

It was a very old book. Margie’s grandfather once said that when he was a little boy *his* grandfather¹ told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to - on a screen, you know. And then, when they turned back to the page before, it has been the same words on it that it had been when they read it the first time.

“Gee,”² said Tommy, “what a waste. When you’re through with the book, you just throw it away, I guess.”³ Our television screen must have had a million books on and it’s good for plenty more. I wouldn’t throw it away.

“Same with mine,” said Margie. She was eleven and hadn’t seen as many telebooks⁴ as Tommy had. He was thirteen.

She said, “Where did you find it?”

“In my house.” He pointed without looking, because he was busy reading. “In the attic.”

“What’s it about?”

“School.”

Margie was scornful. “School? What’s there to write about school? I hate school.”

Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

He was a round little man with a red face and a whole box of tools, with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn’t know how to put it together again, but he knew all right, and, after an hour or so, there it was again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn’t so bad. The part Margie hated most was the” slot where she had to put homework and test papers. She always had to write them

out in a punch code they made her learn when she was six years old and the mechanical teacher calculated the mark in no time.

The Inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs. Jones, I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten year level. Actually, the overall pattern of her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy. "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid.⁵ This is the old kind of school that they had hundreds and hundreds years ago." He added loftily, pronouncing the word carefully, "*Centuries ago.*"

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

"Sure, they had a teacher, but it wasn't a *regular* teacher. It was a man."

"A man? How could a man be a teacher?"

"Well, he just told the boys and girls things and gave them homework and asked them questions."

"A man isn't smart enough."

"Sure ⁶ he is. My father knows as much as my teacher."

"He can't. A man can't know as much as a teacher."

"He knows almost as much, I betcha. ⁷" Margie wasn't prepared to dispute that. She said. "I wouldn't want a strange man in my house to teach me."

Tommy screamed with laughter. "You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there."

"And all the kids learned the same things?"

“Sure, if they were the same age.”

“But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently.”

“Just the same they didn’t do it that way then. If you don’t like it, you don’t have to read the book.”

“I didn’t say I didn’t like it,” Margie said quickly. She wanted to read about those funny schools.

They weren’t even half-finished, when Margie’s mother called, “Margie! School!”

Margie looked up. “Not yet, Mamma.”

“Now!” said Mrs. Jones. “And it’s probably time for Tommy, too.” Margie said to Tommy, “Can I read the book some more with you after school?” “Maybe,” he said nonchalantly.

He walked away, whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right next to her bedroom and the mechanical teacher was on and waiting for her. It was always on at the same time every day, except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours.

The screen lit up, and it said:

“Today’s arithmetic lesson is on the addition of proper fractions. Please insert yesterday’s homework in the proper slot.”

Margie did so with a sigh. She was thinking about the old schools they had when her grandfather’s grandfather was a little boy. All the kids from the whole neighbourhood came laughing and shouting in the schoolyard, sitting together in schoolroom, going home together at the end of the day. They learned the same things, so they could help one another on the homework and talk about it.

And the teachers were people ...

The mechanical teacher was flashing on the screen:

“When we add the fractions $\frac{1}{2}$ and $\frac{1}{4}$ - “Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

EXPLANATORY NOTE

1. *Shis grandfather*: graphic means (italics, bold type, etc.) are very often used as expressive means of the language to enhance a part of the utterance in order to convey in written form the emphatic intonation of the speaker.

2. **gee** (*interj.*): a very common mild euphemism based on the first syllable of the word “Jesus”. Used to express surprise or the like. (*Russian*: Вот так так! Вот это да! Здорово!)

3. **I guess** (*Am. colloq.*): I think.

4. **telebooks**: authors of science fiction (SF) very often coin new words to describe advanced technology of the future. The term is used by I. Asimov in the meaning “books shown on a TV screen”.

5. **stupid** (*colloq.*): a stupid person.

6. **sure** (*Am. colloq.*): inevitably, without fail.

7. I betcha (*illit.*): I am sure.

8. 1/2 and 1/4 - one half and one quarter; 1/8 - one eighth; 1/3 - one third.

Essential vocabulary

Vocabulary Notes **stand** *vi* 1) to be in an upright position, *as* to stand still (straight, motionless); to stand with one’s back to smb.; to stand in one’s light; to stand leaning against smth., to stand in a line; to stand **on end** to rise up on the head as a result of fright or astonishment, *e.g.* His hair stood on end. **to stand out** to be outlined, to be prominent, *e.g.* The green roof stood out against the clear sky. His work stands out from that of the others, **to stand up for smb. (smth.)** to defend or support smb. (smth.), *e.g.* George stood up for precedent, **it stands to reason** it goes without saying, *e. g.* It stands to reason that we must do the job as well as possible. 2) to bear smth., *e.g.* Montmorency couldn’t stand George’s music. I cannot stand heat (pain, his jokes, the climate, etc.). **to stand one’s ground** to be firm, *e.g.* Everybody was against him, but he stood his ground. 3) to remain unchanged, *e.g.* The agreement stands. 4) to provide and pay for, *as* to stand treat (*/’*. pay the bill); 5) to support, *e.g.* We must stand by each other. 6) to be, *e.g.* He stands 6 foot in height, **to stand for** to mean, *e.g.* M.P. stands for Member of Parliament.

hate *vt* to have a strong dislike for; wish evil to; (*colloq.*) regret, *e.g.* My cat hates dogs. **I** hate troubling you (to trouble you).

hate *n* hatred; extreme dislike or ill-will, *e. g.* He was filled with hate for his enemy, **hateful** *adj* feeling, showing or causing hate, as a hateful crime, hateful glances, hateful lie. **hatred** *n* hate; strong ill-will; (*colloq.*) strong dislike, *e.g.* He looked at me with hatred in his eyes.

smile *vi/t* 1) to have a smile on one's face, *e.g.* He never smiles. What are you smiling at? Fortune has always smiled on (upon) him. 2) to express by smiling; drive away by smiling, *as* to smile away vexation (grief), *e.g.* He is not a man to smile away vexation.

smile *n* 1) the act of smiling; a smiling expression, *e.g.* There was a pleasant (cruel, ironical, *etc.*) smile on her face, **to be all smiles** to look pleased, *e.g.* The little boy's face was all smiles when he saw his new toy. 2) *pi.* favour, support, as to enjoy the smiles of fortune.

pat *vi/t* 1) to tap or hit smth. lightly (often as a sign of affection), as to pat a dog, *e. g.* Amy patted her shoulder with warmth. 2) to carry out the action of patting, make a patting sound, *e.g.* She patted the books into a neat pile. He patted his foot listening to the music.

pat *n* 1) a slight tap or stroke given with the open hand, *e.g.* He gave me a friendly pat on the shoulder. 2) a light sound made by striking lightly with smth. flat.

take *vi/t* 1) to seize or lay hold of with the hand(s), or with an instrument; to grasp, capture, *as* to take a person's hand, to take hold of smth., to take a man prisoner; 2) to accept; receive; buy regularly, *e. g.* He took the house for a year. Who took the first prize? I shall take a holiday tomorrow. He was taking a nap. You must take your chance. 3) to carry; remove; borrow without permission; steal, *e. g.* Take these letters to the post. He's always taking other people's ideas. 4) to go with; conduct; escort, *as* to take a guest home; 5) to feel; experience, *as* to take pride in one's work, to take an interest in politics; 6) to eat; drink; receive into the system, *e.g.* He took a deep breath. 7) to assume; presume; conclude; suppose; regard; understand, *e.g.* I took him to be an honest man. Do you take my meaning? We may take it for granted. 8) to assume a certain attitude, *e.g.* Take care what you

say. Did he take any notice of you? He has taken a dislike to me. She took her little brother to task. He took great pains to help me.

take after to resemble, *e.g.* Whom do you take after in your family?

take down 1) to pull down, take to pieces, as to take down an old building; 2) to write down from dictation, *e.g.* The postmistress began to take down the message.

take in 1) to receive, admit, as to take in lodgers; 2) to make smaller, reduce, *as* to take in a dress; 3) to understand, *as* to take in a lecture; 4) to deceive, cheat, *as* to be taken in when buying a watch.

take off 1) to remove, *as* to take off one's hat, coat; 2) to take one's departure, to set off, *e.g.* The plane took off from Croydon airport. 3) to leave, to depart (informal), *e.g.* Take yourself off.

take over to succeed to; assume control of (a business, management, duties, *etc.*), *e.g.* When shall you be ready to take over?

take to 1) to form a liking for, *e.g.* The baby was taken to her new nursemaid. 2) to fall into the habit of, *e.g.* He took to gardening when he retired.

take up 1) to occupy, *e.g.* The work takes up too much time. 2) to admit, *e.g.* The bus stopped to take up passengers. A sponge takes up water. 3) to continue; pursue further, *as* to take up one's story, **take up with** to associate with, *e.g.* She had taken up lately with June.

level *n* a flat area of surface; a degree of height (*lit.* and *fig.*), *as* to be above (below) sea-level; the level of knowledge (development); low (high, average, cultural, intellectual, economic, scientific) level; **to be on a level with smth. (smb.)**, *e.g.* The water in the river was on a level with the banks. His knowledge is quite on a level with a fourth-year student's, **on the level** (*collog.*) honest(ly), *e.g.* Is he on the level?

level *adj* 1) having a flat, horizontal surface, as level road, level ground; to make a surface level; 2) even, well-balanced, steady, *as* to speak in a level voice, *e.g.* He has a level head (is level-headed), *syn.* **flat.**

level *vt* 1) to make level or flat, as to level a building (a village, a city) to the ground, *e.g.* The German fascists levelled many villages to

the ground. 2) to bring to a horizontal position; to raise and aim, *e.g.* The hunter levelled his gun at the beast.

regular *adj* 1) unchanging, usual, habitual, as regular habits; to keep regular hours, *e.g.* He has no regular work. 2) following, or arranged according to a rule, a plan, or definite order; harmonious, *as* regular features, a regular figure; 3) properly qualified; recognized, trained, *as* a regular doctor; the regular army; 4) (*collog.*) through; complete, *as* a regular rascal.

regularly *adv* 1) in a regular manner, *as* a garden regularly laid out; 2) at regular intervals, constantly; habitually, *e.g.* He was practising regularly for the last two weeks.

scream *vi/t* 1). (of human beings, birds and animals) to give a loud, sharp cry, *esp.* of pain or strong emotion; (of human beings) to say in a shrill loud voice, *as* to scream in anger, to scream with laughter, *e.g.* The baby screamed all night. This parrot screams but does not talk. 2) (of wind, machines, *etc.*) to make a long loud shrill noise, *e.g.* The jets screamed overhead.

scream *n* a loud, shrill, piercing cry, expressing pain, fear, anger, *etc.*, *e.g.* The sound of the screams was loud enough for him to hear. **a (perfect) scream** (*collog.*) a person or thing that is very funny or ridiculous, *e.g.* "Reginald, you are now the head of the family." - "I know," I said. "Isn't it a scream?"

fit *vi/t* 1) to be the right shape or size (for); to be fit or suitable (for), *e.g.* This coat does not fit me. This key doesn't fit the lock. 2) to make suitable or ready; cause (a thing or person) to be of the right or suitable size, shape, condition, *etc.* (for), *as* to fit oneself for one's new duties; to fit a plank in a floor; **to fit smth. on** to put on (a coat, *etc.*) in order to make it fit, *e.g.* I am going to the tailor's to have my coat fitted on; **to fit in** to occupy or have a suitable or right position or relation, *e.g.* How will my arrangements for the holidays fit in with yours?

fit *adj* 1) suitable or suited (for); good enough (for), *e.g.* The man is not fit for the position. Do as you think fit. We must decide on a fit time and place. 2) proper, right, *e.g.* He didn't think fit to do what I suggested. 3) strong and well; in good health, *e.g.* I hope you're feeling quite fit. He has been ill and is fit for nothing.

love *vt I*) to have a strong affection or deep, tender feeling for; be in love with, *as* to love one's parents, one's country; 2) to have kind feeling towards, *e.g.* You ought to love children to become a teacher. 3) to be very fond of; enjoy, find pleasure in, *as* to love comfort (golf, seabathing), *e. g.* She loves to have (loves having) a lot of dogs round her. "Will you come with me?" - "I should love to."

love *n* 1) strong liking; friendliness, tenderness, *as* a love of learning; a love of one's country, unrequited love; **to give (send) one's love to** to give, send an affectionate greeting; **not to be had for love or money** impossible to get by any means; 2) a feeling of affection, passion or desire between the sexes; **to be in love (with)** to have this feeling, *e.g.* Learnder was in love with Hero, **to fall in love (with)** to begin to love; to be (to fall) head over heels in love (with) *syn.* **affection, devotion.**

Word Combinations and Phrases

to be through with	to read (look at) smth.
to give smb. a test in	over smb.'s shoulder
to take smth. apart	to get (be) adjusted to
to put smth. together	some more (of)
in no time	next to
	to flash smth. on a screen

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Four and mark the stresses and tunes. b) Repeat the text in the intervals after the model.
2. Put twenty questions to the text.
3. Copy out from Text Four the sentences containing the word combinations and phrases given on p. 116 and translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases (p. 130).

1. It may take a while to reach the end of that pile of work on Saturday. 2. I shall have nothing more to do with this fellow. 3. The teacher examined us in English. 4. He examines the class on their homework. 5. It's much easier to take the recorder to pieces than to join them correctly again. 6. The dining-room was empty, except for the table nearest to ours. 7. She put down the box of powder and turned her head round and looked back at me. 8. A piano stool should be made suitable to the height of the player. 9. I was surprised that they returned very quickly. 10. The mechanical teacher showed a new picture on the screen.

5. Translate the following sentences into English using the word combinations and phrases (p. 130):

1. Ol öz işini gutarandygy üçin örän şatdy. 2. Şu gün men öz synpyma inlis edebiýatyndan barlag iş berjek. 3. Ol muny özi bejerip başlandygyna öküdi. 4. Kāwagt çagalar oýnawaçlaryň ýasalyşyny görjek bolup olary döwýärler. 5. Men seredenimde itiň yzymdan ыл-гap gelyändigini gördüm. 6. Men siziň ýanyňyzda oturan adamyny, siziň tanaýandygyňyza şübhäm ýok. 7. Onuň gözleri garaňkylyga endik edipdi. 8. Haýyş edýärin maňa ýene-de ol barada gürrüň beräyiň.

6. Use as many of the word combination and phrases (p. 130) as possible in one situation.

7. Compose a short situation in a dialogue form for each of the word combinations and phrases (to be done in pairs).

8. Find in Text Four English equivalents for the following words, word combinations and phrases. Use them in sentences:

Gündelige bellemek; bir zady tamamlamak; kelläni ýaýkamak; onuň işleri ýaramazlaşýardy; kimdir birine seretmek; goluň kitaply; öý işlerini etmäge kömekleşmek; barlag işi.

9. Explain what is meant by:

1. On the page headed May 17, 2157 2. ... it was awfully funny to read words that stood still instead of moving the way they

were supposed to 3. When you are through with the book, you just throw it away, I guess. 4. What's there to write about school? 5. The part Margie hated most was the slot where she had to put homework and test papers. 6. ... the mechanical teacher calculated the mark in no time. 7. I think the geography sector was geared a little too quick. 8. Actually, the overall pattern of her progress is quite satisfactory. 9.... a teacher has to be adjusted to fit the mind of each boy or girl it teaches 10. They weren't even half-finished

10. Answer the following questions and do the given tasks:

1. The story by I. Asimov is science fiction. What facts in the Present-day life made him write it? Is it written to amuse the reader or to warn him against possible problems of the future? 2. What do you think of the role of different technical aids that modern technology puts at the disposal of the teacher? 3. What is the composition of the story? In what parts does it fall? Are the details well chosen? 4. Comment on the closing lines of the story. How are they connected with the preceding passages? Sum up the central idea of the story. 5. Account for the word "regular" and others being set off graphically. What effect is achieved by it? 6. Mark the features of colloquial speech in the story. 7. Make up a list of words and word combinations describing school procedures.

11. Retell Text Four a) close to the text; b) as if you were Tommy; c) as if you were Margie.

12. Write a summary of Text Four.

13. Act out dialogues between:

1. Margie and her grandfather talking about books.
2. Two children discussing the school of the future after reading Asimov's story.
3. Two foreign language teachers discussing the advantages and disadvantages of "a mechanical teacher" if compared to "a man teacher".

14. Choose a topic that interests you most and discuss it:

1. Teaching machines have come to stay.
2. Conceptions of the school of a non-distant and distant future which you know.
3. Science fiction as genre and its place in modern literature.
4. What other books, stories on the future of school and upbringing of children do you know? Sum up their main points.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.
2. Translate the following sentences into Turkmen. Pay attention to the words and word combinations in bold type:

A. 1. For a moment they **stood face to face** quite close to each other. 2. The soldiers **stood at attention** when the commander spoke to them. 3. Please help instead of merely **standing by**. 4. **I can't stand** people who laugh at other people. 5. It **stands to reason** that such things ought not to be done. 6. The police began throwing tear-gas bombs but the workers **stood their ground**. 7. Every time a car passed me, my hair **stood on end**. 8. The gray front of the house **stood out** well from the background of a rookery. 9. He usually **hates** town in August, but when there's some special reason he can **stand** it. 10. She flung the **hateful** piece of paper in the fire. 11. I have never seen such **hatred** in someone's eyes before. 12. He **smiled at** me over his cup of tea. 13. He considered me solemnly without the trace of a **smile**. 14. Robert gave him a **flat weak smile**. 15. His sister **smiled through tears**. 16. He continued **to pat** her gently on the shoulder. 17. I **patted** my hair in front of the looking-glass. 18. I **took great pains with** the planning of my lessons. 19. These are the terms. You can either **take them or leave them**. 20. He won't **take "no" for an answer**. 21. His voice is remarkably fine and he **takes great pride in it**. 22. She looked at me as if I **had taken leave of my senses**. 23. I had no suspicion that this new feeling **had taken root** so deeply. 24. We can **take it for granted** that Carton and Brown were the same man. 25. I could see

that he **was not** entirely **taken in** by my words. 26. Every one of my frocks must be **taken in** - it's such a skeleton I'm growing. 27. Mr. Angleby is **taking** over Mr. Erik's job as superintendent. 28. Then he **took to** walking along the street which she must pass through to get to the shops. 29. I could see by the thin line of Colonel Julyan's mouth that **he had not taken to** Favell.

B. 1. I can't shut the window from **ground level**. 2. At this elevation of more than a mile above **sea level**, Mrs. Adrian found it difficult to maintain a rapid pace. 3. The road ran straight for a long way through **level fields**. 4. And then his **level mind** turned and tried to see her point of view. 5. Her voice was **level**, dispirited and showed no interest. 6. Do you have **regular hours?** - I work when Doc works. 7. Dave ... is always urging me to take a **regular job**. 8. He rather liked her severe **regular features**. 9. What brings you here? You're not one of our **regulars?** 10. The truth **screamed in** their faces and they did not see it. 11. Somewhere across the lake sounded the thin **scream** of a woman. 12. Mildred stopped **screaming** as quickly as she started. 13. The dress they bought the next day ... **fitted her** slim body to perfection. 14. And Ava, **fitting her key into the lock** got into the room. 15. I'm ... just me. And the thing about being me is that I'd fit **into** the situation. 16. She also thought how well that part would **fit Maggie** on the stage. 17. They were all **fitting into** place, the jig-saw pieces. 18. I can't **fit in with** that theory of yours. 19. Ask him some questions and see what group he's fit for. 20. I'm always very **fit**, never had anything wrong with me in my life. 21. If she **loved** him she would wait for him through thick and thin. 22. I **love** the play, it's a brilliant piece of work. 23. She did not admit to herself that she was **falling in love**.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. I dislike the girl immensely. 2. Our previous arrangement remains unaltered. 3. I stick to my opinion no matter what is said. 4. I would strongly dislike any of you if you mistreat an animal. 5. His careful concealment of such an ill-will was a characteristic feature of a man of his iron self-restraint. 6. I have a strong dislike to people who laugh at me. 7. She asked me no further questions but gave Rosalind

an affectionate light tap on the shoulder. 8. She stooped to stroke her dog. 9. She had a passion for gardening. It is her pastime now. 10. I got to like him at first sight. 11. Don't you try this game on me, you won't deceive me. 12. The news was so overwhelming, I couldn't understand it at once. 13. The plane was starting off when he got to the airport. 14. These small houses are to be cleared away to make room for a new big building. 15. He formed a habit of cycling the 15 miles to Wallington. 16. She did not have a liking for living in the country as much as I had hoped she would. 17. I dropped medicine and began to study physics.

B. 1. At last he began to speak, his voice even and cold. 2. The water rose until it was as high as the river banks. 3. His well-balanced common sense was always soothing. 4. She went upstairs to accomplish her habitual work. 5. Today at the usual meeting, the question of your future was brought up. 6. A moment later they heard two people giving loud cries of pain from downstairs. 7. The bird gave a shrill cry as if it wanted to warn its mate of danger. 8. The ring was the right size for the third finger of her right hand. 9. Was the boat in a proper state to put to sea? 10. He is not good enough to wipe the shoes of Monique's father. 11. The book is out of print and I cannot get it by any means.

4. Explain or comment on the following sentences:

A. 1. She stands five foot two. 2. The arrangement stands. 3. Who's going to stand treat? 4. P. O. stands for post-office. 5. Stand this ladder against the wall. 6. He left the train on a morning when the thermometer stood at over a hundred in the shade. 7. They knew they would stand by each other in scrapes. 8. But Muriel, even if all thought her wrong, had taken her decision and stood her ground. 9. I hate the way he treats his sister. 10. For the first time in her life she felt she hated a woman. 11. Suzanne likes thrills, but she hates being uncomfortable. 12. She had beauty that endures and a smile that was not forgotten. 13. His polite smile froze on his lips. 14. I stood up straight, patting my hair into place. 15. She stopped abruptly and patted my arm. 16. Justice must take its course. 17. She was the kind of young woman

who could take care of herself with perfect ease. 18. So Elizabeth took herself to task very severely, and, of course, rather overdid it. 19. Eden believes in taking his time, in gathering other people's opinions. 20. You go back to that school and see whether you can take up where you left off. 21. And indeed it looked as though she took pains not to be alone with him. 22. I proposed to give up the scientific career and take to writing novels. 23. He gazed at Mrs. Septimus Small who took after James - long and thin. 24. He kept her after hours to take dictation. 25. What do you take me for? A complete fool? 26. ... Michael took him in from head to foot. 27. All women like to have attention paid to them, to be taken out, given a good time 28. I found that she had taken it for granted that my wife and I didn't get on.

B. 1. The bed was so high that, as I sat by its side, my face was on a level with his. 2. The old tramp steamer chugged gently and almost noiselessly over the soft level sea. 3. A man stepped out from behind one of the lorries and levelled a rifle. 4. Timothy's eyes left the fly and levelled themselves on his visitor. 5. She shifted the conversation to a less dangerous level. 6. Pason looked at him, with a level gaze. 7. The tables were on a level with each other. 8. "Do you want me to start screaming?" she asked angrily. 9. It's a scream the way the girls in his office have fallen for him. 10. Any one has a right to scream if he does not obtain a position, when he is fitted for it. 11. I should like to try on this dress. - Well, Madame, step into the fitting-room. 12. He tried a half-dozen keys before he found one that fitted the lock. 13. Sir Reuben had the place fitted up as a bedroom. 14. I have put most of the broken parts together but I can't fit this piece in. 15. Jane loves when you take her out for a ride in your car.

5. Translate the following sentences into English:

A. 1. Haýyş edýäriň, bir gyra aýrylyň! Siz maňa düşýän ýagtylygyň öňünde durýarsyňyz. 2. Hiç wagt şunuň ýaly ýuwaş adam öz hukugy ugrunda göreşer diýip, pikir etmezdim. 3. Bu üýtgeşmeleriň wagtlaýyndygy öz-özünden belli, haçanda ýolbaşçymyz gowulanyp işe gelende, biz öňki gün tertibimize geleris. 4. Ol bir ýere giderden

has ýarawsyz, ol uzak ýoly geçip bilmez. 5. Men özümiňkiniň dogrudygyna ynanýaryn, şonuň üstünde berk durjagymam aýdýaryn. 6. Men bu harplaryň nämäni aňladýandygyna düşünmeýärim. 7. Beýle zatlary ýüzüne aýtmaly, zyndan aýtmaly däl. 8. Ol netijesiz zatlary halamaýar. 9. Men Eddini ömrüm ötýänçä ýigrenerin. Meniň oňa bolan biparhlygym ýigrenje öwrüldi. 10. Täze ýyl arçasyny göreňde, çaganyň ýüzi ýagtylandy. 11. «Greg, sen meniň üçin şeýle bir güýmenje!» – diýip, uýasy göz ýaş bilen aýtdy. 12. Meni ýagşyň üçege degýän sesi gaharlandyrdy. 13. Ol tä ýoldaşy özünü dürseýänçä, onuň gerdenini mylaýymlyk bilen sypalady. 14. Ol kitaplary üsti-üstüne goýup gowulaşdyrdy. 15. Hanym Rolson ota ýetişmek üçin, hoşlaşyp gitdi. 16. Ol synpynyň iňlis dilini gowy bilýändigine buýsanýardy. 17. Irland çorbasyny bişirmek üçin dostlar jan etdiler. 18. Eneke çaganyň üstüniň hapalanandygyny görüp, oňa gaharly käýedi. 19. Çagalar kakasynyň olary gowy görüp läliksiretmegine adaty bir zat diýip düşünyärdiler. 20. Men sizi jigňize meňzetdim. Siz edil ekizler ýaly meňzeş. 21. Ol durmuşyny täzelejek bolup, surat bilen meşgullandy.

B. 1. Egerde biz öýden ýaralyny tapmasak, onda garry dogrusyny aýdypdyr, men oňa ynanýaryn. 2. Anna gepläp başlandan, onuň sesi sowuklanlygyny bildirdi. 3. Tom onuň elindäki sapaňçany alyp, Sandersa gönükdirdi. 4. Džeyn gaharlananda, onuň göni gaşlary birikdi. 5. Ol mydama asuda durmuşda ýaşaýardy we şähere seýrek gidýärdi. 6. Sen näme üçin özüňe hemişelik iş tapaňok?! 7. Ruf kümüş kagyzdandan bölek kesip, ony dolady. 8. Onuň bir ýere geýer ýaly köýnegi ýokdy. 9. Howa gezmelemek üçin gowy däl. 10. Tom örän alçak, ol niredede bolsa-da özüni aldyrýar.

6. Give English equivalents for the following words and phrases:

Öz-özünden mälim; goldamak; synaga döz gelmek (agyra, yssa); simwollaşdyrmak; sizi biynjalyk edýänim üçin gynanýan; gaharly garaýyş; erbet jenaýat; oňa hemişe şowlulyk ýaran bolýar; ýesir almak; ilkinji baýragy almak; töwekgelçilik etmek; buýsanmak; bar güýjüň bilen synanyşmak; irkilmek; geň galmak; deňizden ýokary ýada pes dereje; orta dereje; bir ugurda; dogurdanam; tekiz ýol; agras häsiýetli bolmak; tüpeň; çenemek; bir syhly ýüz; hemişelik iş; durup

bilmän gülmek; wäşi; geýip görmek; bir zada deň gelmek; amatly ýer we wagt; höwes bilen; salam aýtmak; hiç bir pula.

7. Give situations in which you would say the following:

1. She'd a sharp tongue and she'd stand up to anybody. 2. I can't stand it! 3. All right, if you want to stand up for him, it's nothing to me. 4. I've never seen such hatred in someone's eyes before. 5. I shall hate you till the day I die. 6. Never fear - I will take care of myself. 7. But it will take hours. 8. Easy, we didn't call that committee meeting; don't take it out on us. 9. Take a week to think it over. 10. He is a sound level-headed man. 11. I am sure she is on the level and has nothing in common with these people. 12. He is always urging me to take a regular job. 13. Yes, it all fits so far. But what does it mean? 14. Oh, it does fit me! And do you really think I look nice in it? 15. I love the book, it's a brilliant piece of work. 16. I'd love to come.

8. Make up and act out a dialogue using the word combinations and phrases:

1. to fit to perfection; to smile to oneself; to take it for granted; to put smth. into place; to stand out; to fall in love with.

2. to scream with laughter; level voice; to pat... affectionately; tolerant smile; I'd love to

3. to keep regular hours; to take to; to be taken aback; to take care of; to hate; it stands to reason; to stand one's ground, level-headed

9. Find in Text Four and copy out phrases in which the preposition or adverb 'up' is used. Translate the phrases into Turkmen.

10. Fill in "up" or "down" where necessary:

1. My sister was very ill and I had to sit... all night with her. 2. This little stream never dries 3. You have worked very well so far, keep it... 4. You have got the story all mixed 5. I brushed ...my recollections of the map of England. 6. I'll clear ... this mess. 7. A heavy snowfall held ... the trains from the North. 8. I came ... to the country cottage for the week-end. 9. They went... the squeaking

stair. 10. A red tractor crawled slowly ... and ... a large field. 11. Don't turn ... the corners of the pages of your books.

11. Translate the following sentences into English. Pay attention to the prepositions:

1. Irden sagat 5-de men eýýäm aýak üstüdedim we wagtymy ýitirmän işime başladym. 2. Paltoňyzy şu ýerde asyň, men sizi onuň otagyna ugradaýyn. 3. Men el ýaglygy galdyrdym. Bu siziňkimi? 4. Onuň ene-atasy ol çagaka aradan çykdy we ony daýzasy terbiýeledi. 5. Oglanjyk çekmäni çepbe-çöwürdi we onuň oýunjaklary ýene ýaýrady. 6. Men gijesi bilen ýatmadym, häzirem ýadawlygymdan ýykylyp barýan. 7. Geliň, şu baýryň üstüne çykalyň, ol ýerden derýa owadan görünýär. 8. Men özümi birhili duýýaryn, gowusy men gidip gyşaraýyn. 9. Men ýokardan seretmäni halamaýaryn, başym aýlanýar. 10. Gowusy, siz meniň salgymy kitapça ýazyň, sebäbi siz kagyzy ýitirmegiňiz mümkin. 11. Radionyň sesi gaty çykýar, pesräk goý.

12. a) Give the Turkmen equivalents for the following English proverbs and sayings, b) Make up situations to illustrate their meanings:

1. A friend's frown is better than a foe's smile. 2. An empty sack cannot stand upright. 3. Borrowed garments never fit well. 4. Faults are thick where love is thin. 5. Love will creep where it may not go.

CONVERSATION AND DISCUSSION

BRINGING UP CHILDREN

Topical Vocabulary

1. Basic principles: to bring up (raise) children, to avoid pitfalls, the formative years, to progress (regress) in one's development, stunted development, physical and mental development, to encourage a child, to let children grow naturally, to treat children like ..., to develop more quickly than previous generations, to gain independence

from parents, to grow up, to be mature, an effective approach, a peaceful and relaxed manner.

2. Basic qualities: love, security, care, affection, respect, patience, reassurance, happy home backgrounds, responsible adults, not to feel neglected, to be sensitive to one's feelings, to be too wise to argue, to speak firmly, to be consistent, to be fair, to have no favourites, to show much patience (plenty of love).

3. Handling children: to have full faith in, to keep anger under control, capacity to restrain anger, to cause enormous damage, not to force one's will on a child, to avoid labelling children (stupid, silly, foolish), to listen to children with understanding and sympathy, to win smb. over, to avoid statements (comments) which can create arguments and tension, to shake smb.'s confidence, to offend smb.'s self-respect, to prevent crises.

4. Atmosphere: friendly, not authoritarian, dignified, uncomfortable, embarrassing, an atmosphere of calm and quiet, to let steam off, to put fat in the fire, to lose one's temper, not to create tension(s), to be said in the heat of the moment.

5. Praise: direct praise of personality, realistic (idealized) picture of smb.'s personality, to exaggerate praise out of all proportion, to give a realistic picture of a child's accomplishments, to concentrate on a child's strength and not his weakness, to keep away from general remarks about anyone's personality.

6. Punishment: to scream and yell at, not to hit children, to be bound to lose, spanking, to cause mental illnesses (psychological damage), to beat the daylights out of smb., to shake the life out of smb., to be ashamed of oneself, the best way to criticize, to say nothing, a direct reprimand, to answer back, a beating, to lock children up, not to speak with a child deliberately, to ignore a child, an undesirable form of punishment, sarcasm, to work out all sorts of schemes for revenge, to tell smb. off (to give smb. a telling off).

7. Discipline. Behaviour. Manner: to discipline smb., a way of teaching politeness, to be punctual, to interrupt a conversation, to get quarrelsome, the art of living together, to lead to frayed nerves for days on end, to develop a conscience in smb., not a word of blame, not

to impose anything on children, to encourage inner development, to give children a choice, to heighten smb.'s self-confidence, a beneficial and corrective influence on smb., to leave a decision to the child, to teach smb. manners.

8. Children's reaction: to live up to smb.'s expectation, to do smth. on purpose, to have admonitions and warnings, to be encouraged to ask questions, to be curious and inquisitive, to learn by imitation, to feel part of the family, to hate questions which try to trap, to be pushed into making up lies, to choose between telling a lie or giving embarrassing answers, to appreciate smth, to become full of resentment, to become a nuisance (resentful, spiritless, delinquent).

1. Read the text for obtaining its information.

Parents are Too Permissive with Their Children Nowadays

Few people would defend the Victorian attitude to children, but if you were a parent in those days, at least you knew where you stood: children were to be seen and not heard. Freud and company did away with all that and parents have been bewildered ever since.

... The child's happiness is all-important, the psychologists say, but what about the parents' happiness? Parents suffer constantly from fear and guilt while their children gaily romp about pulling the place apart. A good old-fashioned spanking is out of the question: no modern child-rearing manual would permit such barbarity. The trouble is you are not allowed even to shout ... Certainly a child needs love ... and a lot of it. But the excessive permissiveness of modern parents is surely doing more harm than good.

Psychologists have succeeded in undermining parents' confidence in their own authority. And it hasn't taken children long to get wind of the fact. In addition to the great modern classics on child care, there are countless articles in magazines and newspapers. With so much unsolicited advice flying about, mum and dad just don't know what to do any more. In the end, they do nothing at all. So, from early childhood, the kids are in charge and parents' lives are regulated according to the needs of their offspring. When the little dears develop

into teenagers, they take complete control. Lax authority over the years makes adolescent rebellion against parents all the more violent. If the young people are going to have a party, for instance, parents are asked to leave the house. Their presence merely spoils the fun. What else can the poor parents do but obey?

Children are hardy creatures (far hardier than the psychologists would have us believe) and most of them survive the harmful influence of extreme permissiveness which is the normal condition in the modern household. But a great many do not. The spread of juvenile delinquency in our own age is largely due to parental laxity. Mother, believing that little Johnny can look after himself, is not at home when he returns from school, so little Johnny roams the streets. The dividing line between permissiveness and sheer negligence is very fine indeed.

The psychologists have much to answer. They should keep their mouths shut and let parents get on with the job. And if children are knocked about a little bit in the process, it may not really matter too much ... Perhaps, there's some truth in the idea that children who've had a surfeit of happiness in their childhood emerge like stodgy puddings and fail to make a success of life.

2. Answer the following questions:

1. What are modern psychological ideas in the field of bringing up children? 2. Why do you think the author of the text rejects them? 3. The author regrets the fact that parents are not allowed "even to shout". Do you think that shouting can lead to understanding and is good when speaking with children? Would you say that anger does nothing but harm? Give reasons for your answer. 4. What's your attitude towards "good old-fashioned spanking" and physical punishment in general? Don't you regard it as the line of least resistance which is resorted to when a parent is just too exhausted to think of better ways if dealing with a child? 5. What is the result of the undermined parents' confidence in their own authority according to the author's point of view? 6. Do you think doing nothing with children is the best solution? 7. To what results can lax authority lead? 8. Do you think that children should always obey their parents? What about par-

ents obeying their children to make them happy? 9. Would you agree with the author that extreme permissiveness is harmful for children and can result in negative development? 10. Two extremes discussed in the text do not seem to produce good effect. What do you think is important in order to have normal relations between parents and children? Is tolerance necessary?

3. Find in the text the arguments the author gives to illustrate the following:

1. impossibility to defend Victorian attitude to children; 2. parents' sufferings due to undermined confidence in authority; 3. harmful effect of excessive parents' permissiveness; 4. parents' decision to regulate lives according to children's needs; 5. parental laxity - dividing line between permissiveness and negligence; 6. people to blame.

Try and preserve the wording of the original. Add your arguments as well.

4. Summarize the text in four paragraphs showing that love and care so important in the process of bringing up children is not the same as permissiveness and negligence.

5. Use the Topical Vocabulary in answering the questions:

1. What is done in this country to make the child a responsible person? 2. What are the basic patterns of upbringing, both within the family and in collective situations? What roles do parents, school and age-segregated groups play in bringing up children? 4. What is the role of mother and father in a modern family? 5. Is a young mother more eager than previous generations to enroll her child in nursery? Why? 6. Do you consider grandparents and their influence important in the process of upbringing? 7. How does the regular school using the well-proven techniques of collective upbringing care for the individual needs of a child? 8. What is more important in the process of upbringing school (teachers, collective) or home (parents) background? 9. What home atmosphere encourages a child's development? 10. What are the best ways, in your opinion, to praise and punish a child? 11. Do you think child-care books necessary for young parents? What else can be helpful?

6. What solution can you offer for the following problems?

1. "To the average child his parents are kill-joys. They are always saying "No". No getting dirty, no jumping on the sofa, no running around naked, no hitting the little sister."

2. "Much more than a direct rebuke, sarcasm infuriates children. It makes them completely irrational and they direct all their energies to planning counter-attacks. They will be completely preoccupied with revenge fantasies. Sarcasm not only serves to deflate a child's standing in his own eyes but in the eyes of his friends as well."

3. "I don't like James to play with Paul next door. Paul uses very bad language, and James will pick it up. But Paul is James's best friend and he sneaks out and sees him very often. So I lock him up in the bathroom as a punishment. Sometimes I deliberately don't speak to him for hours on end."

7. Read the following dialogue between Mrs. Brent and Mr. Alden, a teacher. The expressions in bold type show the WAYS ENGLISH PEOPLE COMPLAIN. Note them down. Be ready to act out the dialogue in class.

A: Would you like another cup of tea or something?

B: Well, no... Thanks just the same.

A: **I am sorry to have to say this**, but what would our youngsters do without the youth centre? They'd be pretty lost, wouldn't they?

B: It's all right I suppose.

A: Er ... would you care to dance, Mrs. Brent?

B: Thank you ... but no. The music isn't of my generation. You know ... the generation gap. When I was young I'd never dared speak as our children do. Especially with a teacher present.

A: **We've got a bit of a problem here, you see**. It's part of my job to know people ... and especially young people ... as they are. And really the so-called generation gap is a myth you know. Teenagers aren't really so different. As a teacher I find them quite traditional in their attitudes.

B: **I'm sorry to disagree with you**, but look at the way they dress ... and their hair!

- A: I don't think you get the point. Those things are quite superficial. But basically their attitudes are very similar to those of our generation.
- B: **There is no excuse** for their language and you seem to approve of the kind of language we hear from our children.
- A: Now, I didn't say that. Anyway the concepts of "approval" and "disapproval" tend to over-simplify matters. Every generation creates its own special language just as it creates its own styles in clothes and music.
- B: **I'd like to point out** that the styles and habits of today's teenagers are so ... Well basically ... unacceptable.
- A: You mean unacceptable to you. In fact their clothes are very practical and very simple.
- B: I do wish you had a teenage son or daughter of your own, Mr. Alden.
- A: But I have more contact with them. You see, we have regular discussions. You could come and sit in sometime if you like. And you'll realize I think how traditional their attitudes are.

8. Answer the following questions:

1. What do you think of the problem of the generation gap?
2. Do you agree with all that is said in the dialogue? With which statements do you disagree? (In answering this you may use the formulas of agreement and disagreement. See Appendix.)
3. What is Mrs. Brent complaining about? Are her complaints justified?

9. Work in pairs. Take turns to make complaints about the following and to respond appropriately. Use the expressions and clichés of complaint and apology:

Expressions of complaint and apology: A direct complaint in English sounds very rude indeed. To be polite one usually "breaks it gently" and uses expressions like these before one actually comes to the point:

I wonder if you could help me...

Look, I'm sorry to trouble you, but...

I've got a bit of a problem here, you see ...
I'm sorry to have to say this, but...

It is usually better to break it gently like this than to say, for example: "Look here! I wish you'd arrive on time or I've just about had enough of your unpunctuality (of your coming late)."

The following expressions can also be used:

I have a complaint to make.
It's just not good enough. You must try to...
There's no excuse for doing it.
It's completely unjustified (unfair).
I'd like to point out that...
Next - and this is very serious - I feel that...
It gives us real cause for grievance.

Note: It is often not enough to just say "Sorry" and promise it won't happen again. You may need to apologize more profusely, like this:

Oh dear, I'm most awfully sorry.
I can't tell you how sorry I am.
I'm so sorry, I didn't realize.
I just don't know what to say.
I'm ever so sorry.

1. You find some pages torn out of a book. Complain to the librarian. 2. You have ordered the *TV Times* but you have been brought the *Radio Times*. Complain to the newsagent. 3. You have bought a colour TV set which is not correctly adjusted. Complain to the mechanic. 4. You can't sleep because of the noise made by people in the next door flat. Complain to the neighbour. 5. You booked a hotel room with a bath and have not been given it. Complain to the receptionist. 6. You don't know what to do about your pupils' discipline during your classes. Complain to the head teacher. 7. You can't make your child follow the doctor's orders and stay in bed. Complain to your mother. 8. You can't manage your children during bed-time. Complain to your husband. 9. Your child can't overcome his fear of animals. Complain to the doctor. 10. You think your 15-month-old child is backward (he's

so very quiet, he hardly moves, he can barely walk). Complain to the psychologist.

10. Work in pairs.

One of the students is supposed to be an eminent educationist and child-psychologist. The other is to play the role of an affectionate mother having a difficult teenage son who is always in a state of rebellion and resentment and regards his parents' anxiety over him as sheer interference. The psychologist should convince his visitor not to worry about her child and understand that his peculiar behaviour is due to adolescence. Advise her also not to give sympathy and advice but to show an interest in the child.

11. Read the following text. You can find in it some ways of teaching children responsibility. In fact the main problem is whether to leave final decisions to children, without criticizing them. You can find some arguments for this view in the text. Note them down.

Teaching Responsibility

Naturally, every parent is anxious to teach responsibility to their children. But responsibility cannot be imposed on children. It must grow from within. Children who are always told what to do may do their tasks very well, but they get little opportunity to use their own judgement and to develop a sense of responsibility. This only comes if they are given opportunities for choosing and deciding things for themselves.

A child is learning all the time. But if he is constantly criticized about his actions, he certainly doesn't learn responsibility. So the first lesson in inculcating a sense of responsibility is not to criticize.

Even if the answer to a child's request is a certain "Yes", it's so much better to leave the decision to the child. These are some of the ways in which you can build up their sense of responsibility and also heighten their self-confidence. Wherever and whenever you can, let them make the decisions themselves.

A child should be given the responsibility of choosing his own friends. But this is a delicate matter and needs careful handling. Obviously, it would be preferable for a shy child to have a friend who is an

extrovert. And friends can also help to exert a beneficial and corrective influence on each other. In spite of all this, a child should always feel that he is free to choose the friends he wishes.

Let the child spend his allowance his way. If he wants to spend the whole lot on chewing gum or toffee, it's his decision. Don't interfere. These are just some of many ways in which responsibility is taught.

12. Discuss the text in pairs. One of the pair will take the author's point of view and insist that children should be given opportunities to choose and decide things for themselves without any criticism on their parents' part. The other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Consider the following and expand if possible:

F o r :

(This column is to be filled by the students on the basis of Ex. 9. Consider also taking children into and advice are necessary. confidence.)

A g a i n s t :

1. Children have no experience. Parents' judgement and advice are necessary
2. Children will make mistakes (some of them dangerous) and at least sometimes they are sure to be in the wrong. Parents should explain such things to them, criticizing their actions.
3. The problem can be confusing and complicated for the child and even a simple one can be solved in the wrong way. Who will bear the consequences?
4. Children are too young to decide whose influence is good for them. They can't distinguish petty features in other children. So parents should guide their children's friendship.
5. Money is not to be wasted. Children don't realize its value and cannot use their own discretion in spending it.
6. Children can gain experience and responsibility taking after their parents, following other good examples.

13. The extracts given below present rather controversial subjects. Team up with another student, work out arguments “for” and “against” and discuss the extracts in pairs. Use conversational formulas (see Appendix).

A. Should a child be allowed to do **anything** he likes when he is ill?

“One of the worst tortures for a child is to stay in bed, especially when he is not terribly ill. So **anything** done to keep his mind occupied in some way will pay wonderful dividends. It will enable you to get on with your work and prevent your child being peevish and crotchety while he’s in bed.”

Should parents help their children with their homework?

“John must be a complete dud. He keeps on pestering me for help with his homework. But I can’t be bothered: I have a lot of housework. Besides I know nothing about teaching. How can I help John with his homework?”

Is play work for children?

“– I don’t know what to do about my George. He just plays the whole time. He wants to touch and grab everything. As for being inquisitive - my, he wants to know everything in the world.

– Play may be recreation for an adult, but for a child it is work. Through play George gains experience; he learns by playing. He may play doctor, soldier, policeman, lawyer. But through play, he exercises not only his body but also his mind.”

14. Role-Playing.

The Sitting of the Teachers’ Council

Situation: Teachers and other members of school personnel have gathered to discuss Oleg Ratnikov’s behaviour. Oleg Ratnikov, a 14-year-old youth is a pupil of the 7th form. He is not only notorious in his school, but his name is also known to many people in the district where he lives. Oleg always has his own way. Resents any advice. Talks back. Fights. Can tell lies. Seems to have lost interest in school. Quarrels with many classmates. Seems to be always to blame.

The members of the teachers' council should decide whether suspension from school is the only solution or whether there are any other alternatives. Ratnikov's parents are invited.

Characters:

1. *Peter Ratnikov*, Oleg's father, aged 45, an engineer. Spends all his spare time inventing. Always busy. Rather clever, full of sarcasm. No real contact with his son. Thinks that problems of bringing up children are for school to solve. His only method of communication with his son is his belt or a raised voice. Demands absolute obedience.

2. *Anna Ratnikova*, Oleg's mother, aged 40, a librarian. Lives in some imaginary world of her favourite fictional characters. Very Sny, with a mild character, a bit afraid of her husband, is under his thumb. Adores her son. Exaggerates his positive features (kindness, love for animals, ability to imagine, eagerness to help). Thinks all the rest are in the wrong.

3. *Elena Plavskaya*, aged 26, teacher of Russian Literature. Hates the boy. He is always "a pain in the neck", a real troublemaker. His language is awful. Sometimes you can barely understand what he says. His opinions are ridiculous. He makes fun of everybody, teachers included. Elena thinks it necessary to isolate Oleg, to prevent spreading his bad influence (shoulder-length hair, weird clothes, misbehaviour, etc.) on other pupils. Insists on Oleg's suspension from school.

4. *Rita Izmajlova*, aged 50, teacher of History, dislikes the boy's behaviour and attitude towards school, her subject, and his classmates. Is irritated by his lack of discipline, responsibility and manners. Tries to analyse his feelings and to find an explanation for such behaviour. Finds his influence on the class disastrous in many respects. Is not quite sure, but thinks that Oleg's suspension from school and further practical training will do more good for the boy than his staying on at school.

5. *Andrey Pavlov*, aged 45, a teacher of Biology, school Head Teacher. Has seen many cases of the type. Rather likes the boy, his devotion to his lessons, the interesting questions he asks. Thinks that Oleg is passing through a difficult period of his life. Is sure that he will get over it. Certainly he often behaves strangely, his moods are

always changing. It irritates both adults and classmates. In A. Pavlov's opinion Oleg needs more contact with his father. Thinks that Oleg has ambitions. Isn't it possible to give him some real responsibility? Oleg may rise to it.

6. *Zoya Zubina*, aged 22, a psychologist, a university graduate having just begun working. Thinks that parents and teachers must remember that Oleg is "shedding the dependence of childhood and entering into adulthood", where he has to be on his own. The thing to do is just to do nothing. You'll find that very difficult indeed: it requires a lot of will-power and tolerance. Make Oleg feel that you are **behind** him not **after** him. He certainly needs your presence, but doesn't want you to live his life for him. Help him - but stay in the background. Suspension from school is out of the question.

Note: The group of students is divided into two teams, each of which performs the same role play. While discussing Oleg's problems, try to understand each other's point of view, ask questions. Try and find the reasons for Oleg's behaviour. Disagree with some of the participants of the council sitting, support others' points of view, defend your opinion. Complain about some of Oleg's actions. At the end you should come to the conclusion as to whether or not to suspend Oleg from school. Comments from the class on each team's performance and the value of the different arguments are invited.

15. Group Discussion.

Give your own views on the problems below and speak in rebuttal of your opponent. If possible make complaints about certain points.

Topic 1. *Youth clubs*

Talking points:

1. Links between educational establishments and youth club activities.
2. Aims of a youth club.
3. Activities to be encouraged in a youth club.
4. Qualities for a youth club leader.
5. Membership.

6. The ways a youth club can interest a group of 16-year-olds with no apparent interests of their own.

Topic 2. *Children's interest in school*

Talking points :

1. Preliminary home preparation in reading, writing counting.
2. Proper climate at home.
3. Possibility of blaming teachers, school administration; criticism when children are present.
4. Admonitions and warnings given by parents before children start school.
5. Necessity to back teachers and school staff under all circumstances.
6. Cooperation between school and parents.

Topic 3. *Music lessons in the process of upbringing*

Talking points :

1. Music lessons - necessity of the time or parents' vanity?
2. The idea of a music education - to give a child an effective outlet for his feelings.
3. Parents' interest: a) a child's skill in reproducing melodies; b) the effect of music on a child's feelings.
4. Practising music. Whose responsibility?
5. Consideration of children's wish to have music lessons.
6. Important factors in developing children's interest in music.
7. Time and money spent on music lessons.

16. Comment on the following quotations:

1. Children begin by loving their parents. After a time they judge them. Rarely, if ever, do they forgive them (*O. Wilde*). 2. The childhood shows the man as morning shows the day (*J. Milton*). 3. It is a wise father that knows his own child (*W. Shakespeare*). 4. When children are doing nothing, they are doing mischief (*H. Fielding*).

Unit 5

SPEECH PATTERNS

1. **I can't do a thing with him. He won't take his pineapple juice.**

I can't do a thing with the boy. He won't let anyone come into the room.

I can't do a thing with her. She won't take the medicine.

2. **He had done some constructive thinking** since his last visit

I do the cooking myself.

He was doing some careful listening.

I've done enough reading for today.

3. **This was no ordinary case.**

William Strand was no ordinary human.

This was no petty offence.

It was no small achievement.

4. **The suggestion proved too much** for the patient's heart.

The letter proved to be of little consequence.

He had no premonition that this call would prove unusual.

5. **I just suggested it**, that's all.

We just thought it necessary to make the inquiries, that's all.

I just wanted to know, that's all.

I just don't feel like eating, that's all.

6. **Let's try and draw** that vase over there on the mantelpiece.

Try and behave better.

Let's try and get there on time.

Try and come, won't you?

7.

Good. Let's make it Monday, Wednesday and Friday.
--

Good. Let's make it next week.

Well. Let's make it Saturday then.

Why, let's make it four o'clock.

EXERCISES

1. Complete the following sentences:

1. Steve is awfully stubborn. Mother can't do He won't
2. Mary is as obstinate as a mule. I
3. Where did you find this brute of a dog? I ...
4. I wasted no time. I listened and I did
5. Where did you go for your holidays? Did you do any .. ?
6. Even the police were afraid of him. He was no
7. You seem to forget that we deal with no
8. There is something fishy about the whole thing. This is no
9. I'd never have believed that Jack would prove
10. The young actress had no premonition that the Performance
11. They had to leave India before the year was over. The climate
12. Why do you mind his coming so much? - I just... .
13. Don't be angry with me. I just... .
14. He is not to blame. He just... .
15. You know how much I look forward to your letters. Try and
16. It is a very difficult sound. Try and
17. The task is urgent. Try and
18. I'd like to suit your convenience. Let's make it....
19. It's a go then. Let's
20. Could you spare the time to come twice a week? - Sure. - Good. Let's

2. Translate the following into Turkmen:

1. You'd lose less time if you stopped talking and stamping your feet and did a little painting for a change.
2. Martin excused himself - he had to do some writing before dinner.
3. Mrs. Strickland did little typing herself, but spent her time correcting the work of the four girls she employed.
4. She was utterly astonished at being the one who was loved, not the one doing the loving.
5. Soames wanted to impress on Bosinney that his house must be no common edifice.
6. Gainsborough had a good ear for music and was no indifferent performer on the violin.
7. I was no timid girl to turn and flee simply because no one had made me welcome.
8. It was no mere assertion. She produced facts

and figures to support her contention. 9. I just became fascinated, that's all. Not the writing. He writes very technically. But the ideas, the way he correlates man and his environment...

3. Paraphrase the following sentences as in the models.

M o d e l : I think you ought to explain it.

I think it's up to you **to do the explaining.**

1. One afternoon Beatrice asked me if I rode and I explained that I had a little experience in riding but was far from proficient in the art.
2. Mrs. Kettle is not the kind of woman to wash her clothes herself.
3. Her eyes were red and swollen, it was clear that Mary had been crying.
4. I used to go fishing in my younger days.
5. He talked himself the time, and they thought he was stupid.
6. I've been thinking about it a good deal.

M o d e l : I am out of patience with him because he does not want to do his lessons.

I can't do a thing with him. He won't do his lessons.

1. I am at my wits' end, Paul refuses to go to school.
2. Like a naughty child Nelly refuses to listen to me and put on her winter coat.
3. Her mother despaired of persuading Mary to take up music.
4. No matter how hard I try I can't compel him to tell the truth.
5. Unfortunately I can't make her eat porridge in the morning.

M o d e l : We had no premonition that the trip would bring only disappointment.

We had no premonition that the trip **would prove so disappointing.**

1. I had not expected that the film might be so thrilling.
2. I'd never have believed that Jacob would turn out to be a hero.
3. Before the month was over Nick showed that he was a bright pupil.
4. I won't be surprised if Morris gives evidence of being an excellent scholar.
5. We abandoned the attempt as it became clear that the experiment was dangerous.

M o d e l : He showed very little skill.

He showed **no great skill.**

4. Make up two sentences of your own on each pattern.

1. I have very little respect for her. 2. This was an extraordinary case. 3. It was by no means a mere slip of the tongue. 4. He expressed his opinion in terms of anything but uncertainty. 5. Rebecca's dress excited admiration which was not at all small. 6. Hilary was a scholar of great ability (whose ability was not mean).

5. Translate into English using the Speech Patterns.

Rozmari sorady:

– Siziň puluňyz ýokmy?

Gyz:

– Ýok, hanym – diýip, jogap berdi we aglady:

Nähili täsin! Bu romandaky sahnalara meňzeş boldy. Ol ýönekeý garyp gyz däl. Belki, men ony öýe salaryn. Soňra, ol dostlaryna diýjek zadyny göz önüne getirdi. «Men ony ýöne öýe alyp barsam näme?» we ol daşyndan güledi:

– Siz bize çay içmäge gidersiňizmi?

Irdenki ertirlik ony özüne getirdi. Ol utanmagyny goýup, kürsä ýaplanyp ýatdy. Oňa seredip, bu gyzyň öňräk aglap oturanyna ynanmak kyndy. Rozmari ogrynça ony synlaýardy.

Birden, Rozmariniň adamsy otaga girdi, ötünç sorap, Rozmarini kitaphanaly jaýa çagyrdy.

– Maňa düşündir, ol kim? Bu nämäni aňladýar? – diýip, Filipp sorady.

Rozmari gülüp aýtdy:

– Men ony Kurzon Strit köçesinden alyp gaýtdym.

– Sen onuň bilen näme etjek bolýaň?

– Men onuň bilen myllakatly bolasym gelýär, ine şeýle.

Filipp haýal güledi:

– Emma, ol örän owadana?

– Owadan?!

Rozmari geň galdy:

– Sen şeýle pikir edýäňmi?

Ýene-de ýarym sagatdan Rozmari kitaphana otagyna yzyna geldi.

Men ýöne Smitt hanymyň biz bilen bu gün günortanlyk nahar edinmejekdigini aýtjak boldum. Men onuň bilen näme etjegimi bilmedim, ol hatda pulam alasy gelmedi.

(*K. Mensfildiň hekayasy boýunça*)

6. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

Text five

Art for heart's sake

By R. Goldberg

Reuben Lucius Goldberg (1883–1970), an American sculptor, cartoonist and writer was born in San Francisco. After graduating from the University of California in 1904 he worked as a cartoonist for a number of newspapers and magazines. He produced several series of cartoons all of which were highly popular.

Among his best works are *Is There a Doctor in the House?* (1929), *Rube Goldberg's Guide to Europe* (1954) and *I Made My Bed* (1960).

“Here, take your pineapple juice,” gently persuaded Koppel, the male nurse.

“Nope!” grunted Collis P. Ellsworth.

“But it’s good for you, sir.”

“Nope!”

“It’s doctor’s orders.”

“Nope!”

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs. “I can’t do a thing with him,” he told the doctor. “He won’t take his pineapple juice. He doesn’t want me to read to him. He hates the radio. He doesn’t like anything!”

Doctor Caswell received the information with his usual professional calm. He had done some constructive thinking since his last visit. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six. But he had to be kept from buying things. He had suffered his last heart attack after his disastrous purchase of that jerkwater railroad² out in Iowa. All his purchases of

recent years had to be liquidated at a great sacrifice both to his health and his pocketbook.

The doctor drew up a chair and sat down close to the old man. "I've got a proposition for you," he said quietly.

Old Ellsworth looked suspiciously over his spectacles.

"How'd you like, to take up art?" The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient's heart.

But the old gentleman's answer was a vigorous "Rot!"⁴

"I don't mean seriously," said the doctor, relieved that disaster had been averted. "Just fool around with chalk and crayons. It'll be fun."

"Bosh!"⁵

"All right." The doctor stood up. "I just suggested it, that's all."

"But, Caswell, how do I start playing with the chalk - that is, if I'm foolish enough to start?"

"I've thought of that, too. I can get a student from one of the art schools to come here once a week and show you."

Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and explained the situation. Livingston had just the young man - Frank Swain, eighteen years old and a promising student. He needed the money. Ran an elevator at night to pay tuition. How much would he get? Five dollars a visit. Fine.

Next afternoon young Swain was shown into the big living room. Collis P. Ellsworth looked at him appraisingly.

"Sir, I'm not an artist yet," answered the young man.

"Umph?"⁶

Swain arranged some paper and crayons on the table. "Let's try and draw that vase over there on the mantelpiece," he suggested. "Try it, Mister Ellsworth, please."

"Umph!" The old man took a piece of crayon in a shaky hand and made a scrawl. He made another scrawl and connected the two with a couple of crude lines. "There it is, young man," he snapped with a grunt of satisfaction. "Such foolishness. Poppycock!"⁷

Frank Swain was patient. He needed the five dollars. "If you want

to draw you will have to look at what you're drawing, sir."

Old Ellsworth squinted and looked. "By gum,⁸ it's kinda⁹ pretty, I never noticed it before."

When the art student came the following week there was a drawing on the table that had a slight resemblance to the vase.

The wrinkles deepened at the corners of the old gentleman's eyes as he asked elfishly,¹⁰ "Well, what do you think of it?"

"Not bad, sir," answered Swain. "But it's a bit lopsided."

"By gum," Old Ellsworth chuckled. "I see. The halves don't match." He added a few lines with a palsied hand and colored¹¹ the open spaces blue like a child playing with a picture book. Then he looked towards the door. "Listen, young man," he whispered, "I want to ask you something before old pineapple juice comes back."

"Yes, sir," responded Swain respectfully.

"I was thinking could you spare the time to come twice a week or perhaps three times?"

"Sure, Mister Ellsworth."

"Good. Let's make it Monday, Wednesday and Friday. Four o'clock."

As the weeks went by Swain's visits grew more frequent. He brought the old man a box of water - colors and some tubes of oils.

When Doctor Caswell called Ellsworth would talk about the graceful lines of the andirons. He would dwell on the rich variety of color in a bowl of fruit. He proudly displayed the variegated smears of paint on his heavy silk dressing gown. He would not allow his valet to send it to the cleaner's. He wanted to show the doctor how hard he'd been working.

The treatment was working perfectly. No more trips downtown to become involved in purchases of enterprises of doubtful solvency.

The doctor thought it safe to allow Ellsworth to visit the Metropolitan,¹² the Museum of Modern Art¹³ and other exhibits with Swain. An entirely new world opened up its charming mysteries. The old man displayed an insatiable curiosity about the galleries and the painters who exhibited in them. How were the galleries run? Who selected the canvases for the exhibitions? An idea was forming in his brain.

When the late spring sun began to cloak the fields and gardens with color, Ellsworth executed a god-awful smudge which he called "Trees Dressed in White". Then he made a startling announcement. He was going to exhibit it in the Summer show at the Lathrop Gallery!

For the Summer show at the Lathrop Gallery was the biggest art exhibit of the year in quality, if not in size. The lifetime dream of every mature artist in the United States was a Lathrop prize. Upon this distinguished group Ellsworth was going to foist his "Trees Dressed in White", which resembled a gob¹⁴ of salad dressing thrown violently up against the side of a house!

"If the papers get hold of this, Mister Ellsworth will become a laughing-stock. We've got to stop him," groaned Koppel.

"No," admonished¹⁵ the doctor. "We can't interfere with him now and take a chance of spoiling all the good work that we've accomplished."

To the utter astonishment of all three - and especially Swain - "Trees Dressed in White" was accepted for the Lathrop show.

Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. Young Swain sneaked into the Gallery one afternoon and blushed to the top of his ears when he saw "Trees Dressed in White", a loud, raucous splash on the wall. As two giggling students stopped before the strange anomaly Swain fled in terror. He could not bear to hear what they had to say.

During the course of the exhibition the old man kept on taking his lessons, seldom mentioning his entry in the exhibit. He was unusually cheerful.

Two days before the close of the exhibition a special messenger brought a long official-looking envelope to Mister Ellsworth while Swain, Koppel and the doctor were in the room. "Read it to me," requested the old man. "My eyes are tired from painting."

"It gives the Lathrop Gallery pleasure to announce that the First Landscape Prize of \$1,000 has been awarded to Collis P. Ellsworth for his painting, "Trees Dressed in White"."

Swain and Koppel uttered a series of inarticulate gurgles. Doctor Caswell, exercising his professional self-control with a supreme ef-

fort, said: “Congratulations, Mister Ellsworth. Fine, fine ... See, See ... Of course, I didn’t expect such great news. But, but - well, now, you’ll have to admit that art is much more satisfying than business.”

“Art’s nothing,” snapped the old man. “I bought the Lathrop Gallery last month.”

EXPLANATORY NOTES

1. **jerkwater** (*Am. colloq.*): small, unimportant.

2. **railroad** (*Am.*): railway. The lexical differences between the British and American English are not great in number but they are considerable enough to make the mixture of the two variants sound strange and unnatural. A student of English should bear in mind that different words are used for the same objects, such as **can, candy, truck, mailbox, subway** instead of **tin, sweets, lorry, pillar-box** (or **letter-box**), **underground**.

3. **Iowa** [ˈaɪəwə] or [ˈaɪwə] a north central state of the USA. The noun is derived from the name of an Indian tribe. Quite a number of states, towns, rivers and the like in America are named by Indian words, e.g. **Massachusetts, Illinois, Ohio, Kansas, Mississippi, Missouri, Michigan**.

4. **rot** (*si*): foolish remarks or ideas.

5. **bosh** (*si*): empty talk, nonsense.

6. **umph** [ʌmf]: an interjection expressing uncertainty or suspicion.

7. **poppycock**: foolish nonsense.

8. **by gum** (*dial*): by God.

9. **kinda**: the spelling fixes contraction of the preposition ‘of and its assimilation with the preceding noun which is a characteristic trait of American pronunciation.

10. **elfish**: (becoming rare) (of people or behaviour) having the quality or habit of playing tricks on people like an elf; mischievous.

11. **colored**: the American spelling is somewhat simpler than its British I counterpart. The suffix *-our* is spelled *-or*:

12. **the Metropolitan Museum of Art**: the leading museum in America, was founded in 1870. Its collections cover a period of 5,000

years, representing the cultures of the Ancient world and Near and Far East as well as the arts of Europe and America. Among the collections are the paintings, which include oils, pastels, water-colours, miniatures and drawings. There are over 5,000 exhibits, among which are the works of Italian, Spanish, Dutch, Flemish, German, French, English and American artists.

13. **the Museum of Modern Art:** a repository of art peculiar to the twentieth century, was opened in 1929. It has several departments among which are the department of architecture and design, the department of painting and sculpture, the department of photography.

14. **gob** (*si*): a mass of smth. sticky.

15. **admonish:** to scold or warn gently.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **relieve** *vt* 1) to lessen or remove (pain or distress), *e.g.* The remedy relieved his pain at once. Nothing could relieve her anxiety, **to relieve one's feelings** to make oneself feel better by using strong language, shedding tears, *etc.*, *e.g.* She burst out crying and that relieved her feelings, **to feel relieved** (to hear or at hearing, to see or at the sight of, to know smth.), *e.g.* They felt relieved to hear that he was safe. *syn.* **ease**, as to ease the pain of a wound; to ease a person's anxiety, *e.g.* This medicine will ease the pain quickly. 2) to take another's place on duty, as to relieve a sentry; 3) to take smth. from a person, *e.g.* Let me relieve you of your bag.

relief *n* lessening or ending of pain, anxiety, *etc.*, as to sigh with relief; to give (to bring) relief (no relief, some relief) to smb., *e.g.* The medicine brought (gave) him immediate relief. Tears brought her no relief. What a relief! *syn.* comfort, *e.g.* The news that her son was getting well and strong brought great comfort to her.

2. **art** *n* 1) creation of beautiful things, *as* a work of art; art-lover; art critic; genuine art; pretence of art; graphic art; applied art; folk art; the Fine Arts (painting, music, sculpture), *e.g.* I am interested in the new trends in art. 2) *pi.* the Humanities, *e.g.* History and literature

are among the arts. Bachelor (Master) of Arts (a university degree); 3) skill, craft, *e.g.* The making of such rafts has become a lost art.

artist *n* a person who practises one of the Fine Arts, esp. paintings, *as* a professional artist, amateur artist, *e.g.* Reynolds was the most prominent artist of his day.

artistic *adj* done with skill and good taste, as artistic skill; artistic taste; artistic person, *e.g.* Gainsborough was essentially an artistic person.

artificial *adj* 1) not natural, as artificial flowers (light, silk, *etc.*), *e.g.* Andrew Manson had to use artificial respiration to revive the baby. 2) not genuine or sincere, *e.g.* Her smile is so artificial that I don't trust her.

3. **draw** *vt/i* 1) to pull or cause to move from one place to another, *e.g.* Draw your chair nearer to the table. 2) to pull, to take out, *e.g.* He put his hand in his pocket and drew out a ring. 3) to make smb. talk *esp.* one who is unwilling to talk, *e.g.* It's very difficult to draw him out. 4) to attract, *e.g.* The exhibition is sure to draw crowds. 5) to get; to obtain, *e.g.* He draws his inspiration from nature. They drew different conclusions from the same facts. 6) to make lines on paper, *as* to draw Well; to draw in pencil; to draw a bunch of flowers, *e.g.* He drew a picture of his niece. I can draw a map of the area for you. 7) to move or come towards, *e.g.* The concert season is drawing to a close.

draw *n* something that attracts attention, *e.g.* The new play proved a great draw.

drawing *n* the art of making pictures; a picture, *e.g.* Turner left a vast mass of work, oil paintings, water-colours and drawings.

4. **picture** *n* 1) painting, drawing, sketch, *as* a picture gallery; in the foreground (background) of the picture, *e.g.* There is nothing of unusual interest in the subject matter of the picture. Every detail in the picture plays its part in the composition, *syn.* **piece**, *as* a flower piece, a conversation piece. 2) photograph, *e.g.* The picture I took of you last week turned out very well. 3) a perfect type, an embodiment, *e.g.* You look the picture of health. 4) a film, *e.g.* I like to see a good picture once in awhile.

picture *vt* 1) to make a picture, describe in words, *e.g.* The novel pictures life in Russia before the Revolution. 2) to imagine, *e.g.* I can't quite picture you as a teacher.

depict *vt* to make a picture of, *e.g.* Perov liked to depict the scenes and types of common life. *syn.* represent, portray, *e.g.* The picture represented two Italian women talking. Turner tried to portray the mood of the sea.

picturesque *adj* giving vivid impression of nature or reality; romantic, *e.g.* I wonder who lives in that picturesque cottage over there.

5. **paint** *n*, *e.g.* Constable sometimes used a palette knife to apply the paint instead of a brush.

paint *vt/i* 1) to put paint on, *e.g.* They painted the door white. 2) to make a picture by using paint, *as* to paint from nature, *e.g.* Ceremonial portraits were painted according to formula. Turner excelled in painting marine subjects. 3) to describe vividly in words, *e.g.* You are painting the situation too dark.

painter *n* an artist, as painter of battle-pieces, genre painter, landscape painter, portrait painter.

painting *n* 1) the act, art or occupation of laying on colours, *e.g.* Painting has become his world. 2) a painted picture, as an oil paintings, still life paintings, a collection of paintings, an exquisite piece of painting, *syn.* canvas, *e.g.* An oil-painting caught and held him ... he forgot his awkward walk and came closer to the painting, very close. The beauty faded out of the canvas.

6. **colour** *n* 1) as bright (dark, rich, cool, warm, dull, faded) colours, *e.g.* The dancers wore tight-fitting dresses of richly glowing colours, **colour scheme** combination of colours, *e.g.* Gainsborough's pictures are painted in clear and transparent tone, in a colour scheme where blue and green predominate. 2) materials used by painters, *e.g.* Turner constantly used water-colour for immediate studies from nature, **to paint smth. in (dark) bright colours** to describe smth. (un)favourably, *e.g.* The headmaster painted the school's future in bright colours. 3) the red or pink in the cheeks, *e.g.* She has very little colour today, **off colour** not feeling well; in low spirits, *e.g.* He's been feeling rather off colour lately.

colour *vt/i* 1) to become coloured, *e.g.* The leaves have begun to colour. 2) (*fig.*) to change in some way, to make a description more exciting, *e.g.* News is often coloured in newspapers.

coloured *adj* having colour, as cream-coloured; flesh-coloured; a coloured print; a multicoloured handkerchief, *e.g.* I'll make myself one white and one coloured dress for the summer. When they were wet the pebbles were multicoloured and beautiful.

colourless *adj* without colour; pale; (*fig.*) without interest or character, as a colourless story (person); *ant.* colourful, colouring *n* style in which the thing is coloured, as gaudy (subtle) colouring, *e.g.* His drawing is good but his colouring is poor.

colourist *n* an artist whose works are characterized by beauty of colour, *e.g.* As a colourist Gainsborough had few rivals among English painters.

7. **doubt** *n* uncertainty of mind; lack of certainty; a state of uncertainty, *e.g.* There is (there can be) no (not much, some, great, slight) doubt about it. I have no (not much, little, not the slightest) doubt that he will come. I have doubts as to his intentions, **no doubt** certainly, *e.g.* She will no doubt cope with the work.

doubt *vt/i* to be uncertain, *as* to doubt the truth of smth. (the facts, smb.'s ability to do smth., *etc.*), *e.g.* Do you doubt his honesty? **to doubt if (whether) smth. is correct (true, wrong, smb. will do smth.)**, *e.g.* I doubt whether he will come, **not to doubt that**, *e.g.* I don't doubt that he will come. Do you doubt that he will come?

doubtful *adj* uncertain; not definite; hesitating, *e.g.* The weather looks very doubtful. He's a doubtful character, to be (feel) doubtful *as* to, *e.g.* I'm doubtful *as* to what I ought to do.

8. **select** *vt* to pick out, *esp.* for its superior qualities, *as* to select a gift (a suitable person, the best singers, the most typical cases, the best samples, *etc.*), *e.g.* They selected a site for the monument, *syn.* **choose, pick**, *e.g.* The small girl chose the biggest apple in the dish. I picked this way because it was the shortest.

selection *n* choice; a collection of specially chosen examples, *as* natural (artificial) selection; selections from Shakespeare (Russian composers, *etc.*); poetry, prose selections; a good selection of pain-

tings (goods, *etc.*), *e.g.* This department store has a good selection of hats.

9. **size** *n* 1) a degree of largeness or smallness, *e.g.* It was about the size of a pea-nut. 2) one of a series of numbered classes, *e.g.* What size shoes (gloves, collar) do you wear? - Size 36 shoes. I want a hat a size smaller (larger). They bought him a coat a size (two sizes) too large (small) for him.

-sized *adj* (*in compounds*) having a certain size, as medium-sized; a life-sized portrait, *e.g.* I want medium-sized pajamas.

10. **effort** *n* trying hard, *as* a heroic (tremendous, last, strong, great, desperate, *etc.*) effort; continued (constant, vain) efforts, *e.g.* It was such an effort to get up on those dark winter mornings, **to do smth. with an effort (without effort)**, *e.g.* He collected himself with an effort. He lifted the box without effort, **to make an (every, no) effort**, *e.g.* I will make every (no) effort to help him. **to cost smb. much effort to do smth.**, *e.g.* It cost me much effort of will to give up tobacco, **to spare no effort(s)**, *e.g.* The police promised to spare no effort(s) in their search/in searching for the missing child.

Word Combinations and Phrases

to be in good (bad) shape
at a great sacrifice to one's health
to take up art (painting)
to avert a disaster
to look at smb./smth. appraisingly
a box of water-colours
a tube of oils
to send smth. to the cleaner's
to become involved in smth.

to execute a picture (a statue)
to exhibit (smth.) in a show a lifetime dream
a mature artist
to become a laughing-stock
to be accepted for the show
an inconspicuous place
to blush to the top of one's ears
the close of the exhibition
to award a prize (a medal)

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Five and mark the stresses and tunes.
b) Repeat the text in the intervals after the model.

- 2. Put fifteen questions to the text.**
- 3. Copy out from Text Five the sentences containing the word combinations and phrases given on p. 148 and translate them into Turkmen.**
- 4. Paraphrase the following sentences using the word combinations and phrases (p. 166).**

1. Pygmalion fell in love with a statue of Galatea which he had made in ivory, and at his prayer Aphrodite gave it life. 2. The art dealer looked at the picture trying to judge its worth but refused to commit himself. 3. Another of his ambitions – a cherished dream – was one day to have a library. 4. Is it possible to determine what works will be given prizes before the close of the exhibition? 5. There is no denying the fact that the pictures are well done technically. 6. Unfortunately I do not remember the name of the young artist who is giving an exhibition at the gallery. 7. When did Jane first begin to take an interest in painting? 8. Don't get mixed up in the quarrels of other people. 9. It's the maddest idea I've ever heard. It would make Alexander an object of ridicule. 10. She blushed furiously for shame. 11. You're in wonderful form, Diana. Where did you get that divine dress? 12. It's no use sending my clothes to be cleaned, they are past repair. 13. Our garden is in good condition after the rain.

- 5. Translate the following sentences into English using the word combinations and phrases given on p. 166.**

1. Gerstwudyň ýagdaýy erbetdi. 2. Ol halkyň öňünde «Gülkünç görünerin» diýip gorkýardy. 3. Siziň ynam bildirýän okuwçyňyz, eýýäm ýetişen suratkeş, meniň pikirimçe, biz onuň suratlaryny sergä näçe çalt çykarsak, şonça-da gowy bolar. 4. Karlton beýik alym boldy, öz saglygyny gaýgyrmady. 5. Gülkünç bolma, eger-de sen haty görünýän ýerde goýan bolsaň, onda men ony görerdim. 6. Jonn, ejesiniň özüni ýalan sözde tutandygy üçin utandy. 7. Pigmalionyň döreden heýkeliniň biçak owadan bolanlygy üçin, ol ony halady. 8. 1982-nji ýylda sergi ýapylanlygy sebäpli, şol wagt ýetişen suratkeş

Kuindji özünüň suratlaryny sergä çykarmajagyny aýan etdi. 9. Konstebl (woz sena) atly suraty üçin altyn medala eýe boldy. 10. Emin agzalar «Ýaş suratkeş – ajaýyp» diýen netijä geldiler we oňa 1-nji ýer berdiler.

- 6. Make up and practise a short situation using the word combinations and Phrases.**
- 7. Make up and act out a dialogue using the word combinations and phrases.**
- 8. Find in Text Five equivalents for the following words and phrases and use them in sentences of your own:**

to think over carefully; at the expense of one's health; to develop an interest in art; to prevent a great misfortune; a student likely to succeed; lower on one side than on the other; speak about smth. for a long time; to produce the desired effect; to get mixed up in smth.; to thirst for information; cherished dream; highly-skilled artist; object of ridicule or teasing; to caution against smth.; to one's great surprise; not easily seen or noticed; to move silently and secretly, usually for a bad purpose; to blush furiously; to give a prize; to speak quickly and sharply.

- 9. Find in Text Five English equivalents for the following phrases and write them out:**

1. Bu siziň üçin örän peýdaly. 2. Men onuň bilen näme etjegimi bilemok. 3. Ol bu soragy jikme-jik öwrendi. 4. Bu waka üýtgeşik boldy. 5. Men size bir zat teklip edesim gelýär. 6. Hassanyň ýüregi bu agrama çydamady. 7. Heläkçiligi ýoldan aýryp boldy. 8. Bu gyzykly bolar. 9. Meniň işim size hödür etmek. 10. Pul gazanmak üçin gijelerine kolledje liftýor bolup işledim. 11. Ol oňa baha beriji garaýyş bilen seretdi. 12. Geliň, şu kaminiň üstündäki wazanyň suratyny çekmäge synanyşalyň. 13. Stoluň üstündäki surat, daşdan wazanyň suratyny ýatladýardy. 14. Bu size ýaraýarmy? 15. Siz hepdede 2 gezek gelip bilersiňizmi? 16. Birinji we üçünji gün geliň. 17. Bejergi gowý geçýärdi. 18. Täze dünýä onuň göz önüne geldi. 19. Ol hemmäni öz arzy bilen geň galdyrdy. 20. Ýylyň iň iri sergisi, göwrümi boýunça iri bolmasa-da, manysy boýunça iridi. 21. Her bir ýetişen ussanyň

arzuwydy. 22. Surat görünmejek ýerde asyldy. 23. Ol geň galdyryjy, mylakatly we şadyýandy.

10. Explain what is meant by:

1. Doctor Caswell received the information with his usual professional calm. 2. He had done some constructive thinking since his last visit. 3. The old gentleman was in pretty good shape for a man of seventy- six. 4. All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocket-book. 5. The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient's heart. 6. But the old gentleman's answer was a vigorous "Rot!" 7. Collis P. Ellsworth looked at him appraisingly. 8. "There it is, young man," he snapped with a grunt of satisfaction. 9. He would dwell on the rich variety of colour in a bowl of fruit. 10. The treatment was working perfectly. 11. An entirely new world opened up its charming mysteries. 12. The old man displayed insatiable curiosity about the galleries and the painters who exhibited in them. 13. The lifetime dream of every mature artist in the United States was a Lathrop prize. 14. Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. 15. Young Swain sneaked into the Gallery one afternoon and blushed to the top of his ears when he saw "Trees Dressed in White", a loud, raucous splash on the wall. 16. As two giggling students stopped before the strange anomaly Swain fled in terror. 17. Swain and Koppel uttered a series of inarticulate gurgles.

11. Answer the following questions or do the given tasks:

1. How does the story begin? What does the word "Nope" (repeated three times) suggest? Complaining of Old Ellsworth his male nurse speaks in short abrupt sentences, four of which begin with the pronoun "he". What effect is achieved? 2. What can you say about the health and spirits of the old man? 3. Do you feel a ring of irony in the sentence "All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook"? What other cases of irony can you point out? 4. What interjections does Old Ellsworth use in his speech? What trait of his character do they emphasize?

5. What is the stylistic value of the slang words in the text? 6. Why did the wrinkles deepen at the corners of his eyes as Old Ellsworth spoke to Swain? How do you understand the word “elfishly”? 7. Whom did he call “old pineapple juice” and why? 8. What progress did the old man make in art? Why is he compared with a child playing with a picture book? What is said about the first drawings he made and the painting accepted for the Lathrop Show? Disclose the stylistic value of the simile “resembled a gob of salad dressing thrown violently up against the side of a house”. 9. How can you account for the inverted word order in the sentence “Upon this distinguished group Ellsworth was going to foist his “Trees Dressed in White”? 10. What is the implication of the verb “sneak” used to characterize Swain’s appearance at the exhibition? 11. How had Ellsworth changed since he took up art? Can you see any reflection of this change in his speech? 12. What sentences in the second part of the story suggest that Old Ellsworth was up to something? Comment on the sentence “An entirely new world opened up its charming mysteries”. 13. Why was it easy for Old Ellsworth to wind everybody round his finger? Do you think that a story like this could have happened in New York? 14. How is the profession of the author reflected in the story? Speak on the element of the grotesque and satire. 15. Why was the story entitled the way it was? An allusion to what doctrine is present here?

12. a) Find in Text Five three adjectives with the negative prefix ‘in-’ and use them in sentences of your own. b) Add the negative prefix ‘in-’ to the following stems and translate the words into Turkmen:

accurate, attentive, capable, cautious, complete, considerate, convenient, correct, decent, discreet, distinct, experienced, human, sensible, significant, sociable, visible

13. Comment on the American peculiarities of the text and find the Americanisms for the following:

small and unimportant; railway; to play with; lift; central part

14. Pick out from Text Five the verbs that introduce the direct speech. Comment on their usage and shades of meaning.

15. Pick out from Text Five sentences describing the main characters.

Give character sketches of Old Ellsworth, Doctor Caswell and Frank Swain.

16. Retell Text Five:a) close to the text; b) in indirect speech; c) as if you were one of the characters.

17. Give a summary of Text Five.

18. Make up a dialogue between:

Doctor Caswell and Judson Livingston about the old man.

The giggling students that stopped before “Trees Dressed in White”.

The old man and Frank Swain about art galleries and exhibitions.

Doctor Caswell and the old man about art and his appreciation of it.

19. Dramatize the story “Art for Heart’s Sake”. Be sure to bring the necessary accessories into the classroom. Discuss the value of the performances.

20. Use the following phrases from Text Five to describe a drawing lesson:

to arrange paper and crayons on the table; a box of water-colours; to draw a bowl of fruit; to talk of the graceful lines of; a rich variety of colour; to be lopsided; “If you want to draw you will have to look at what you’re drawing”; to blush to the top of one’s ears; to add a few lines with a steady hand; to select drawings for the exhibition; to award a prize

21. Use the following phrases from Text Five to describe an art exhibition (picture gallery):

a lifetime dream; to take up art; to display insatiable curiosity; to visit the exhibition; to grow frequent; to open up its charming mysteries; a rich variety of colour; mature artist; to be hung in a conspicuous place

Vocabulary exercises

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen. Pay attention to the words and word combinations in bold type:

A. 1. See at what intervals the guard is **relieved** at that bridge. 2. The thief **relieved** him of his watch. 3. Ann was grateful to him for **relieving** her of the other girl's presence. 4. Her husband was annoyed because nothing had been said to him before, and **relieved** his feelings by shouting back at Johnny. 5. It was rather a **relief** to have him out of the way. 6. Sooner than renounce their principles Kramskoi and twelve others resigned from the Academy of Arts. 7. From the beginning to the end of his life Turner's one paramount **artistic** aim was the representation of light and atmosphere. 8. You could tell that the flowers she was wearing were **artificial**. 9. In those days conversation was still cultivated as an art. 10. This is a convenient tool for **drawing** nails out. 11. The snail draws in its horns when it is frightened. 12. Mr. McIntosh has many interesting stories of his travels if you can **draw** him out. 13. Moths are **drawn** by a light. 14. Certainly his name would still be a great **draw** for bourgeois audiences. 15. Gainsborough is famous for the elegance of his portraits and his **pictures** of women in Particular have an extreme delicacy and refinement. 16. Going in and out of the court-room he was calm and courteous, the **picture** of rationality. 17. The **picture** was released three months later, and by that time they were back in New York. 18. Each of Gainsborough's portraits is distinct and individual, even though taken as a whole they **depict** an entire society in its significant manifestations. 19. In his "View Across the Thames" Turner has **represented** a scene looking directly into the rays of the afternoon sun, a condition which the human eyes normally cannot tolerate. With scientific precision he has **portrayed** the golden path of the reflection on the water and the sparkle of light on the wet lawn. 20. It was a strange situation, and very different from any romantic picture which his fancy might have **painted**.

B. 1. He stood watching the play of **colours** upon the water. 2. Before us, in this strange mountain world of grass, the **colours** were soft and delicate - fawns, pale greens, warm browns and golds. 3. The subject is neither pretty nor young, yet by subtle **colouring** and

a rhythmic flow of simple lines an extraordinary feeling of beauty is created. 4. I have little **doubt** that he will be as popular as he deserves here. 5. **Doubtless**, by this time, they are well on their way in quite another direction. 6. All this **doubt** and uncertainty made her very unhappy. 7. I **doubt** if he is going to get away with it. 8. A series of Italian views decked the walls, a connoisseur had **selected** them, they were genuine and valuable. 9. The party was admirably **selected**. 10. Joan sat down at the piano in front of the platform to play a **selection** from a musical comedy. 11. They are both of a **size**. 12. "I don't want a **life-sized** portrait of myself," answered the lad, swinging round on the music-stool. 13. They met Edgar coming out of the house in a G. I. khaki shirt three **sizes** too big for him. 14. As a result the town remained the same **size** for a hundred years. 15. A **fair-sized** maple tree stood in front of the girl's private school. 16. With an almost visible **effort** the young man regained his control. 17. He made an **effort** to rise but his legs wouldn't support him. 18. With a strong mental **effort** Sir Lawrence tried to place himself in a like dilemma.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. The doctor's treatment did not ease his pain. 2. It was a great comfort to know that the children were safe. 3. He felt himself somehow free of further responsibility. 4. I'm on duty until 2 p.m. And then Peter is coming to take my place. 5. The little boy said, "I can whistle with my mouth," and was eager to demonstrate his skill. 6. She has a kind of forced smile. 7. They know how to be pleasant. They've cultivated that accomplishment for centuries. 8. Her beauty attracted them as the moon the sea. 9. She crossed the room, pulled the curtains apart and opened those low windows. 10. I could not obtain any information from him. 11. Well known as it is, this is a painting one can go back to again and again, without coming to the end of its fascination. 12. Constable managed to paint the English countryside in all its moods. 13. You look an embodiment of health. 14. This doctor is a mild-looking man, not what I'd imagined at all. 15. I want to execute a really good, likeness of your father. 16. Dirk Stroeve had a taste for music and literature which gave depth and variety to his comprehension of pictorial art.

B. 1. She was a dull, undistinguished-looking little thing. 2. Donald blushed violently and then looked away. 3. Monet preferred transparent light tints. 4. She'd be pretty if her complexion weren't bad. 5. The flowers added freshness and brightness to the room. 6. It's quite certain. 7. I'm uncertain as to what we ought to do under the circumstances. 8. Harris's shirt was in a questionable taste. 9. I secretly distrusted the accuracy of both descriptions applied to one girl. 10. Having looked through the catalogue the scientist carefully chose the books which he needed for his research work. 11. The choice of paintings for the exhibition was admirable. 12. The bump on the boy's forehead was as big as a duck's egg. 13. He noticed that Strickland's canvases were of different magnitude. 14. I don't want to camp out and spend the night in a tent no bigger than a tablecloth. 15. She found it a strain to talk of anything else with Bart. 16. Please try and come. 17. The giant lifted up the big rock quite easily. 18. Pouring out the cod-liver-oil she wrinkled her nose in an attempt to keep her nostrils closed.

4. Explain or comment on the following sentences:

A. 1. He relieved Poirot deftly of his overcoat. 2. Mallory's chief reaction was one of relief: he would have hated to have to speak to him again. 3. But Hilary could not relieve himself of his own burdens in that way. 4. Have you heard the news? What a relief! 5. Your room is arranged very artistically. 6. The arts of the painter and sculptor had been employed to make the palace beautiful. 7. "Every portrait that is painted with feeling is a portrait of the artist, not of the sitter," said Basil Hallward. 8. It was not long before I found, to my own surprise, that the difficult art of fishing I was attempting had, indeed, a powerful fascination. 9. When it was over he drew a deep breath. 10. Beauty drew him irresistibly. 11. If the reporter could not get facts for his stories, he often drew on his imagination. 12. A considerate host always tries to draw a left-out guest into conversation. 13. Mr. Strickland has drawn the portrait of an excellent husband and father, a man of kindly temper, industrious habits, and moral disposition. 14. I haven't had my picture taken for years. 15. "Mousehold Heath"

is a magnificent picture by John Crome. It depicts a shepherd-boy and his dog with a few sheep on a piece of broken, tufted ground. 16. He pictured the house half-way to Plyn hill, ivy-covered and with a view of the harbour, and Janet waiting for him when the day's work was done. 17. Leonardo da Vinci loved to portray the smile and used it to give life and reality and the illusion of spiritual depth to his characters. 18. The man wasted no words, yet managed to paint a detailed and vivid picture of the nation's strength. 19. The Turkmen art students were anxious to paint national themes and to choose the subjects of their paintings themselves. Classical subjects did not appeal to them, for their hearts lay in realism and 'purpose' painting. 20. Cezanne would never have painted his exquisite pictures if he had been able to draw as well as the academic Ingres. 21. She painted his ingratitude in the blackest colours.

B. 1. He met her challenge with a bitter smile though all colour had left his face. 2. Tristram's face went stern as death, and he bit his lips, while his bride became the colour of the red roses on the table in front of her. 3. His reputation was a trifle off colour. 4. These pages form the record of events that really happened. All that has been done is to colour them. 5. Mr. Gaitskill never for a moment doubted his divine right to do, within the accepted limits, exactly what he liked. 6. The weather looks very doubtful. 7. I shouldn't like to live in such a doubtful neighbourhood. 8. Doris had now made it clear that she doubted the sincerity of Laura's deep affection for Conrad. 9. The whole art was to stay silent, to select one's time, and then pick off the enemies. 10. The boy's sailor-suit had been selected in the thrifty expectation of his "growing into it". 11. Books are often displayed on the counter to let the customers select what they like. 12. The man who had charge of the canoes was a tremendous fellow, brown all over, who had been selected for his strength. 13. He felt, as other men felt in her presence, a size larger than life. 14. Harris suggested that George never ought to come into an ordinary sized boat with feet that length. 15. We saw the ruins overgrown with creepers, half-buried in vegetation, but still gigantic in size. 16. I myself might have painted the portrait. The forlorn dark eyes gazed steadily back at me, sharing,

or at least understanding, as it seemed, my foolish boyish dreams. 17. The “Young Man” seems to gaze at us with such an intense and soulful look that it is almost impossible to believe that these dreamy eyes-are only a bit of coloured earth spread on a rough piece of canvas. 18. He made a gentle effort to introduce his friends into Bertolini society and the effort had failed. 19. Roy became aware that someone was approaching him, and pulled himself together with a strong effort. 20. He abandoned his fruitless efforts to sleep. 21. Lampton joined in the laughter but it was a considerable effort.

5. Choose the right word:

draw – paint

1. She placed the paper and pencil before me and told me I could ... anything I liked. 2. The picture was ... so that the eyes seem to follow you no matter where you are.

colours – paints

1. This possible picture she painted in glowing ... , until the child’s pathetic dark eyes glistened with pleasure. 2. If you want cornflower blue you’d better mix these two 3. The warm ... are red, yellow and orange.

picture – portray – represent

1. Roerich’s paintings for the Kazan railway station in Moscow ... combats between Russians and Tatars. 2. I could hardly ... Charlie in this role. 3. The great tragic actress is ... in her day dress. 4. The artist was concerned more with re-creating the radiance of Venice than with ... the solid structure of its monuments.

choose – select

1. Meg had ... her second daughter to accompany her to the wedding. 2. The books were specially ... to attract and develop the youthful mind. 3. Members of the committee were ... by election.

6. Give English equivalents for the following phrases:

Ýadawlygyny aýyrmak; agyryňy aýyrmak; bir zada ynanmazlyk; täze ýyl sowgadyny paýlamak; saglygyň nusgasy; iň gowy ýerine ýe-

tirijileri saýlamak; ululygy boýunça dürli-dürli; bir zadyň üýtgeşik görnüşlerine eýe bolmak; bir ölçeg uly; uly höwes bildirmek; birini gürlendirmek; birini rahatlandyrmak; ýalan gülki; ajaýyp adam; düşnüksiz jogap; öz duýgularyňy daşyna çykarmak; soňuna golaýlaşmak; zordan gürlmek; rahatlyk bilen dem almak; netije çykarmak; göz önüne getirmek; birini surata düşürmek; göwrümi boýunça bolmasa-da, manysy boýunça iň ullakan; bar güýjüňi gaýgyrmazlyk; surat çekmek; açyk owadan reňkler; öçük reňkler; surat mugallymy; sungatçy; suratkeş; sungat şahsy; ýiti; peýzažist; tebigy ýerler; suratyň ölçegi; suratkeşleriň sergisi; ýönekeý adamlaryň durmuşyňa sahna geçirmek.

7. Translate the following sentences into English:

A. 1. Oliver garşysyndaky adamyň ony tanamanlygyna begendi. 2. Nähili gowy, men aýaklarymy uzadyp bilýän. 3. Haçanda Şerlok Holms onuň işini boýnuna alanda, ýaş zenan begendi. 4. Täze derman oňa kömek etmedi. 5. Oskar Waýld «Sungat sungat üçin» diýen teoriýanyň wekilidi. 6. Bu zat sungata meňzänok-da, çäýnege meňzeýärdi. 7. Men hiç haçan bu suratyň öwreniji suratkeş tarapyndan çekilenligine ynanmazdym. 8. Dirhstrýow erbet suratkeş bolsa-da, ol sungata düşünýärdi, onuň bilen sergilere gatnaşmak örän ýakymlydy. 9. Goja negr öz lukmançylyk syrlaryny aýtmady. 10. Rozi tutyny aýryp, aýnadan seretdi. 11. Ýüzi şikesli adam, el ýaglygyny çykaryp, aýnadan seretdi. 12. Bular ýaly pýesa märekäni güýmemez. 13. Oglanjyk gowy surat çekýär, ýöne onuň ene-atasy onuň suratkeş bolmagyny islemeýärler. 14. Men maşgalamyň köne suratlaryny seretmegi gowy görýärin. 15. Çaga sagdyn. 16. Suratyň manysy ýönekeý, onda çopan oglanjygyň suraty çekilen. 17. Aýnanyň önünde oturan zenanyň suraty çekilen. 18. Leonarda da Winçi Mona Lizanyň suratyny çekip oturanda, ol aýdym diňläp otyrды.

B. 1. N. Rerih köp syýahat edýärdi. 2. Indiýada, Tibetde we bu ýerde gören reňkleri onuň suratlarynda peýda boldy. 3. Baha berijiler Geýnsbory suratkeş diýip hasaplaýardylar, ýöne ol özünü peýzažist hasap edýärdi. 4. Çaga bu gün näsag görünýär. 5. Djenen güýärdi, onuň gözleri ýaldyraýardy we çekgeleri gyzarýardy. 6. Biz bu amatly wagty öz peýdamyz üçin ulanmalydyrys. 7. Men onuň bu kitaby aljak bolýanlygyna güwä geçýärin. 8. Siz, bu adamyň

haklygy barada şübhelenýäňiz! 9. Onuň gykylyk turuzjagyna şüb-helenemok. 10. Täze ýyla gowy sowgatlar almaga wagtymyz bolmaz diýip pikir edýärin. 11. Alyjylar öz islän zatlaryny alyp biler ýaly önümler şeýle bir amatly goýlandy. 12. Ol gerek sözleri tapmak üçin haýallyk bilen gürleýärdi. 13. Ine, siziň ölçegiňizdäki aýakgaplar. 14. Maňa bir ölçeg kiçi ellik gerek. 15. Nätanyş öz jübüsinden kükürt gutusynyň ölçeginde bir zat çykardy. 16. Endrýu zordan özüni ele aldy. 17. Gynanmaň, siziň gören kynçylyklaryňyz öz ornuny tapar. 18. Onuň biziň gazetimizde işlemegini gazanmak maňa kyn boldy.

8. Review the Essential Vocabulary and answer the following questions:

1. How is one likely to feel on learning that the danger is averted? 2. What is the usual effect of a sedative? 3. What do we call a person with a university degree? 4. If the walls of the house are peeling off, what does the house want? 5. If a person deliberately emphasizes the gloomy aspects of the situation, what is he doing? 6. What do we say about a person who sticks at nothing to achieve his aim? 7. What is another way of saying that a person is pale? 8. How can we refer to a person who looks strong and healthy? 9. What often happens to the news in the tabloid press? 10. What do we call a person who is fond of the arts? 11. What do we call a person who practises one of the arts? 12. If an artist turns to nature for inspiration, what do we say about him? 13. Whom do we usually refer to as “Old Masters”? 14. What kinds of pictures according to execution do you know? 15. What do you value most in a picture? 16. Whom do we call a colourist? 17. Where are works of art displayed? 18. How do we usually refer to works of undisputed greatness in character and execution? 19. What do we call a painting of inanimate objects, fruit and flowers in particular?

9. Respond to the following statements and questions using the Essential Vocabulary:

1. I'll make every effort to come. 2. They are both of a size. 3. It's her own selection. 4. What a relief! 5. It's doubtless a work

of art. 6. How'd you like to take up art professionally? 7. I know, it's next to impossible to draw him out. 8. It's a great draw all right. 9. Why should you paint it in such dark colours? 10. There isn't the slightest doubt about it. 11. Unfortunately, it's a size too large. 12. What a nice colour you have got!

10. Use the following words and word combinations in situations:

1. tubes of oils; a box of water-colours; crayons; palette; to paint a picture; to doubt if; no ordinary painting; to depict; colours; cost smb. much effort; to sigh with relief;

2. a lifetime dream; to exhibit smth. in a show; selection committee; to be accepted for the show; to hang in an inconspicuous place; small in size; art critics; to be distinguished by a marvellous sense of colour and composition; a mature artist; to have no doubt; to excite some noticeable comment; to award a prize;

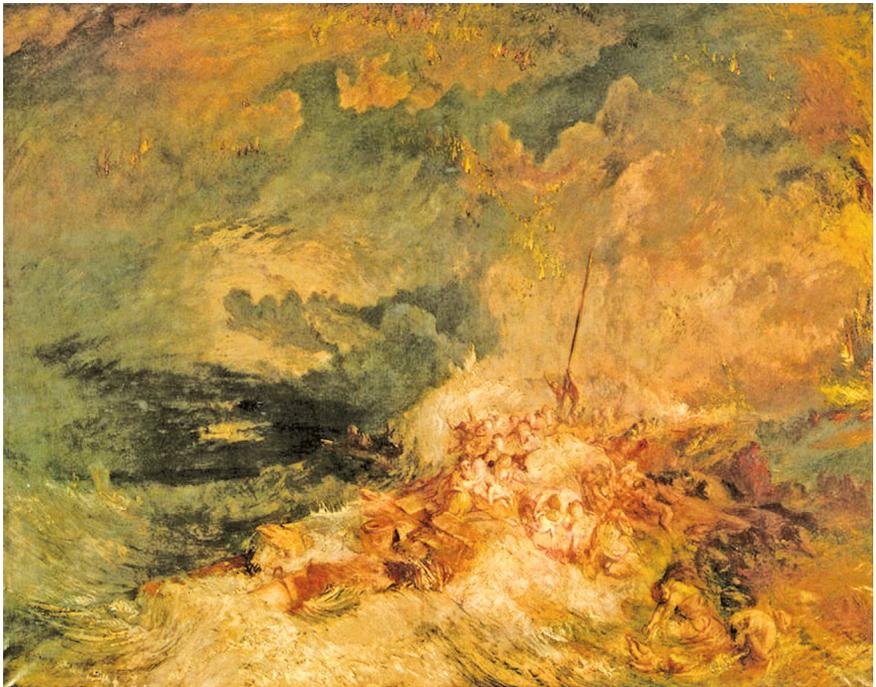
3. to have a painter for a neighbour; to display an insatiable curiosity about one's studio; to take advantage of the opportunity; to sigh with relief; to draw a curtain aside; a life-sized portrait; to paint against the background of smth.; glowing colours; to be drawn with utmost care and precision; to be lost in admiration; to become aware of smb.'s presence; to blush to the top of one's ears.

11. Find in Text Five and copy out phrases in which the prepositions or adverbs 'from', 'to', 'with' are used. Translate the phrases into Turkmen.

12. Fill in prepositions or adverbs:

1. This train starts ... Plymouth and goes ... London. 2. What country do you come ... ? 3. You must try to look ... the matter ... my point... view. 4. Stop that boy ... spoiling the book. 5. Johnson never made any provision ... the future, he just lived ... hand ... mouth. 6. ... time ... time I will examine you on the work you have done. 7. I know it... my own experience. 8. We must keep them ... getting to know our plans. 9. The speaker never referred ... his notes, he spoke ... memory. 10. His arrival was a surprise ... me. 11. Don't pay attention ... what he

is doing. 12. The guide drew our attention ... an old church, which was a fine specimen of Renaissance architecture. 13. It was rough ... the Atlantic and the girl had to keep ... her cabin. 14. The banquet drew ... its close. 15. The fact is, it never occurred ... me. 16. The chances are ten ... one. 17. Turner's colours were true ... nature. 18. The bus was filled ... the bursting point. 19. Everybody was scared almost ... death. 20. Mr. Wolfe took a great fancy ... his niece. 21. Sybil's father and mother might possibly object ... the marriage. 22. I am going ... home ... about three days. Of course, I shall take only the things I can't do 23. He is ... exception the best pupil I have ever had. 24. I know you will work hard, that goes ... saying.



J. M. W. Turner. Fire at Sea. 1834



Thomas Gainsborough.
Robert Andrews and Mary, His Wife. 1750



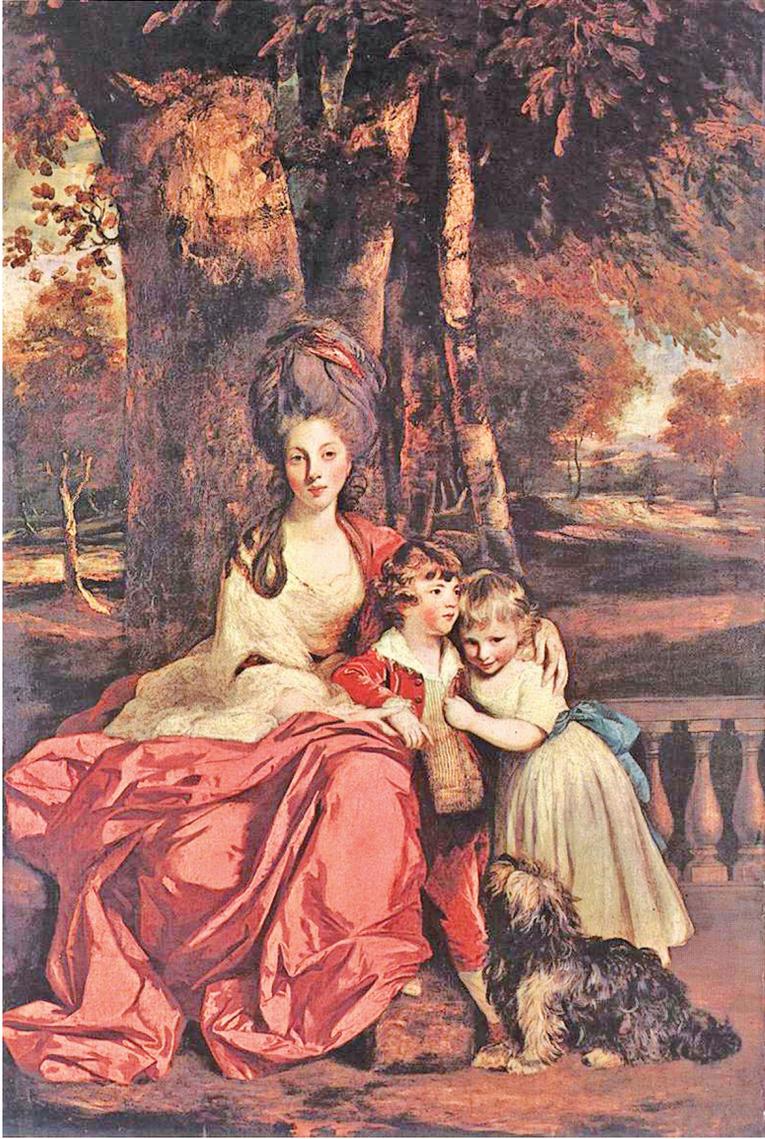
John Constable. The Haywain. 1821



Thomas Gainsborough
Jonathan Butall ("The Blue Boy"). 1770



Thomas Gainsborough
Mrs Sarah Siddons. 1783-1785



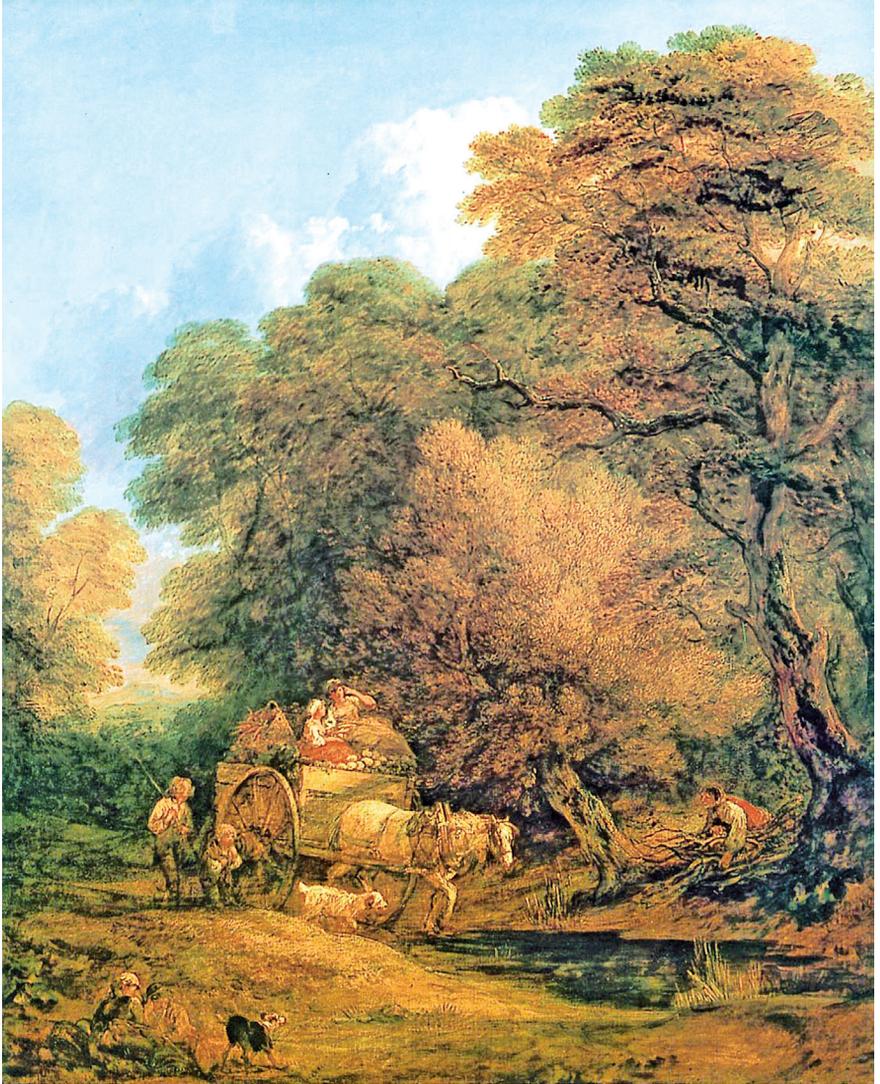
Sir Joshua Reynolds.
Lady Elizabeth Delme and Her Children. 1777–1780



John Constable. Dedham Lock and Mill. 1820



J. M. W. Turner. The "Fighting Temeraire" Tugged to Her Last Berth To Be Broken Up. 1839



Thomas Gainsborough
The Market Cart. 1786-1787



John Constable. The Cornfield. 1826

13. Translate the following sentences into English. Pay attention to the prepositions and adverbs:

1. Çöregi undan bişirýärler.
2. «Çagaňzyz okuwa goýbermeýänligiňiz örän gyanançly» diýip, Endrýu aýtdy.
3. Köplenç, suratkeşler we şahyrlar öz ylhamyny tebigatdan alýarlar.
4. Doganlar

biri-birine şeýle meňzeş weli, men olary tapawutlandyryp bilemok. 5. Eger men size bu maslahaty berýän bolsam, diýmek men ony öz tejribämde görenligimdir. 6. Bu surat maňa ýaraýar. 7. Gapy ýapyldy. 8. Gwendrlen özüniň Ernest bilen nikalaşýandygyny aýtdy. 9. Öz işiňe beýle sowuk-sala garamak bolmaz. 10. Siz gijä galanlygyňyz üçin, hojaýynyň öňünde ötüňç soramalydyňyz. 11. Dostlar, oňat syýahat geçirenligi üçin tost galdyrdylar. 12. Göwnüňize almaň! 13. Luiza mekdebe gitjek gününe biçäk garaşardy. 14. Ol nahar iýende, gazet okamagy endik etdi. 15. Öz işi üçin ol hiç zat alanokdy. 16. Maýkl birnäçe gezek Flera teklipl aýtdy. 17. Bu meseleleri ol basym çözüär. 18. Tüssesiz ot bolmaz.

14. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen), b) Explain in English the meaning of each proverb, c) Make up a dialogue to illustrate one of the proverbs:

1. When one loves his art no service seems too hard. 2. The devil is not so black as he is painted. 3. When in doubt leave it out. 4. Art is long, life is short. 5. That's a horse of another colour. 6. A thing of beauty is a joy forever. 7. Art lies in concealing art. 8. Art has no enemy except ignorance.

CONVERSATION AND DISCUSSION

PAINTING

Topical Vocabulary

1. Painters and their craft: a fashionable/self-taught/mature artist, a portrait/landscape painter, to paint from nature/memory/imagination, to paint mythological/historical subjects, to specialize in portraiture/still life, to portray people/emotions with moving sincerity/with restraint, to depict a person/a scene of common life/the mood of..., to render/interpret the personality of..., to reveal the person's nature, to capture the sitter's vitality/transient expression, to develop one's own style of painting; to conform to the taste of the period, to

break with the tradition, to be in advance of one's time, to expose the dark sides of life, to become famous overnight, to die forgotten and penniless.

2. Paintings. Genres: an oil painting, a canvas, a water-colour/pastel picture; a sketch/study; a family group/ceremonial/intimate portrait, a self-portrait, a shoulder/length/half-length/knee-length/full-length portrait; a landscape, a seascape, a genre/historical painting, a still life, a battle piece, a flower piece, a masterpiece.

3. Composition and drawing: in the foreground/background, in the top/bottom/left-hand corner; to arrange symmetrically/asymmetrically/in a pyramid/in a vertical format; to divide the picture space diagonally, to define the nearer figures more sharply, to emphasize contours purposely, to be scarcely discernible, to convey a sense of space, to place the figures against the landscape background, to merge into a single entity, to blend with the landscape, to indicate the sitter's profession, to be represented standing.../sitting.../talking..., to be posed/ silhouetted against an open sky/a classic pillar/the snow; to accentuate smth.

4. Colouring, Light and shade effects: subtle/gaudy colouring, to combine form and colour into harmonious unity; brilliant/low-keyed colour scheme, the colour scheme where ... predominate; muted in colour; the colours may be cool and restful/hot and agitated/soft and delicate/dull, oppressive, harsh; the delicacy of tones may be lost in a reproduction.

5. Impression. Judgement: the picture may be moving, lyrical, romantic, original, poetic in tone and atmosphere, an exquisite piece of painting, an unsurpassed masterpiece, distinguished by a marvellous sense of colour and composition.

The picture may be dull, crude, chaotic, a colourless daub of paint, obscure and unintelligible, gaudy, depressing, disappointing, cheap and vulgar.

1. Read the following text for obtaining its information:

Thomas Gainsborough was born in Sudbury, Suffolk, in 1727, the son of John Gainsborough, a cloth merchant. He soon evinced

a marked inclination for drawing and in 1740 his father sent him to London to study art. He stayed in London for eight years, working under the rococo portrait-engraver Gravelot; he also became familiar with the Flemish tradition of painting, which was highly prized by London art dealers at that time. “Road through Wood, with Boy Resting and Dog”, 1747 is a typical ‘genre painting’, obviously influenced by Ruisdael. In Many aspects this work recalls Constable’s “Cornfield”.

In 1750 Gainsborough moved to Ipswich where his professional career began in earnest. He executed a great many small-sized portraits as well as landscapes of a decorative nature. In October 1759 Gainsborough moved to Bath. In Bath he became a much sought-after and fashionable artist, portraying the aristocracy, wealthy merchants, artists and men of letters. He no longer produced small paintings but, in the manner of Van Dyck, turned to full-length, life-size portraits. From 1774 to 1788 (the year of his death) Gainsborough lived in London where he divided his time between portraits and pictorial compositions, inspired by Geiorgione, which Reynolds defined as “fancy pictures” (“The Wood Gatherers”, 1787). As a self-taught artist, he did not make the traditional grand tour or the ritual journey to Italy, but relied on his own remarkable instinct in painting.

Gainsborough is famous for the elegance of his portraits and his pictures of women in particular have an extreme delicacy and refinement. As a colourist he has had few rivals among English painters. His best works have those delicate brush strokes which are found in Rubens and Renoir. They are painted in clear and transparent tone, in a colour scheme where blue and green predominate.

The particular discovery of Gainsborough was the creation of a form of art in which the sitters and the background merge into a single entity. The landscape is not kept in the background, but in most cases man and nature are fused in a single whole through the atmospheric harmony of mood; he emphasized that the natural background for his characters neither was, nor ought to be, the drawing-room or a reconstruction of historical events, but the changeable and harmonious manifestations of nature, as revealed both in the fleeting moment and

in the slowly evolving seasons. In the portrait of “Robert Andrews and Mary, His Wife”, for example, the beauty of the green English summer is communicated to the viewer through the sense of well-being and delight which the atmosphere visibly creates in the sitters. Gainsborough shows the pleasure of resting on a rustic bench in the cool shade of an oak tree, while all around the ripe harvest throbs in a hot atmosphere enveloped by a golden light.

Emphasis is nearly always placed on the season in both the landscapes and the portraits, from the time of Gainsborough’s early works until the years of his late maturity: from the burning summer sun in “Robert Andrews and Mary, His Wife” to the early autumn scene in “The Market Cart”, painted in 1786–1787, a work penetrated throughout by the richness and warmth of colour of the season, by its scents of drenched earth and marshy undergrowth.

It is because his art does not easily fall within a well-defined theoretical system that it became a forerunner of the romantic movement, with its feeling for nature and the uncertainty and anxiety experienced by sensitive men when confronted with nature: “Mary, Countess Howe” (1765), “The Blue Boy” (1770), “Elizabeth and Mary Linley” (1772), “Mrs. Hamilton Nisbet” (1785).

The marriage portrait “The Morning Walk”, painted in 1785, represents the perfection of Gainsborough’s later style and goes beyond portraiture to an ideal conception of dignity and grace in the harmony of landscape and figures.

Gainsborough neither had not desired pupils, but his art - ideologically and technically entirely different from that of his rival Reynolds - had a considerable influence on the artists of the English school who followed him. The landscapes, especially those of his late manner, anticipate Constable, the marine paintings, Turner. His output includes about eight hundred 2 portraits and more than two hundred landscapes.

2. Answer the following questions:

1. How did Gainsborough start his career? 2. What is known about the Ipswich period of his life? 3. What kind of practice did

Gainsborough acquire in Bath? 4. What is a self-taught artist? 5. What do you know about the Flemish tradition (school) of painting? 6. What contribution did Van Dyck make to the English school of painting? 7. What are Rubens and Renoir famous for? 8. Why did Gainsborough place the sitter in direct contact with the landscape? 9. How is his conception of the relationship between man and nature reflected in the portrait of “Robert Andrews and Mary, His Wife”? 10. What distinguishes “The Market Cart”? 11. What do you know about the portrait of Jonathan Buttall (“The Blue Boy”)? 12. Who was Sir Joshua Reynolds? What role did he play in the history of English art? 13. How did Constable and Turner distinguish themselves?

3. Summarize the text in three paragraphs specifying the contribution Gainsborough made to the English arts.

4. Use the Topical Vocabulary in answering the questions:

1. What service do you think the artist performs for mankind? 2. Historically there have been various reasons for the making of pictures, apart from the artist's desire to create a work of visual beauty. Can you point out some of them? 3. How does pictorial art serve as a valuable historical record? What can it preserve for the posterity? 4. There are certain rules of composition tending to give unity and coherence to the work of art as a whole. Have you ever observed that triangular or pyramidal composition gives the effect of stability and repose, while a division of the picture space diagonally tends to give breadth and vigour? Be specific. 5. The painter who knows his own craft and nothing else will turn out to be a very superficial artist. What are some of the qualities a true artist must possess? 6. Why does it sometimes happen that an artist is not appreciated in his lifetime and yet highly prized by the succeeding generations? 7. The heyday of the Renaissance is to be placed between the 15th and 16th centuries. Artists began to study anatomy and the effects of light and shadow, which made their work more life-like. Which great representatives of the period do you know? 8. What national schools of painting are usually distinguished in European art? 9. Classicism attached the main importance to composition and figure painting while romanticism laid stress on personal and emotional expression, especially in colour and dra-

matic effect. What is typical of realism/impressionism/cubism/expressionism/surrealism? 10. What kinds of pictures are there according to the artist's theme? 11. Artists can give psychological truth to portraiture not simply by stressing certain main physical features, but by the subtlety of light and shade. In this respect Rokotov, Levitsky and Borovikovsky stand out as unique. Isn't it surprising that they managed to impart an air of dignity and good breeding to so many of their portraits? 12. Is the figure painter justified in resorting to exaggeration and distortion if the effect he has in mind requires it? 13. Landscape is one of the principal means by which artists express their delight in the visible world. Do we expect topographical accuracy from the landscape painter? 14. What kind of painting do you prefer? Why?

- 5. Give a brief talk about an outstanding portrait painter. Choose one you really have a liking for.**
- 6. You are an expert on an outstanding landscape painter. Note down about five pieces of factual information and five pieces of personal information. Your fellow-students will ask you questions to find out what you know about it.**
- 7. Make a note of the title of the picture that is reasonably well known. Tell the others in the group about the picture. See if they can guess the title.**
- 8. You are an expert on the Peredvizhniki/the Society of Travelling Art Exhibitions. Your partner is a foreigner who is completely ignorant of this period in Turkmen history.**
- 9. A painting can be studied on several levels and from a variety of perspectives. Here are a few examples of how pictures can be described, analyzed, interpreted and evaluated. Use the following texts for making imaginary dialogues about the pictures and act them out in class.**

A

“Lady Elizabeth Delme and Her Children” by Reynolds is a typical family group portrait in the Grand Style of English portrait painting. Lady Delme was the wife of a member of Parliament and

belonged to the privileged class of the landed nobility. Here, with an air of apparently casual informality, she is shown on the terrace before her country-house, while behind stretch the broad acres of her family estate.

Reynolds has taken care that the gestures, facial expressions, and poses of his subjects are appropriate to their age, character, and social status. “The joy of a monarch,” Dryden once wrote, “for the news of a victory must not be expressed like the ecstasy of a harlequin on the receipt of a letter from his mistress.” So, in this portrait, Lady Delme is dignified and gracious, secure in the knowledge of her beauty and wealth. Her son John, aged five, as if sensing the responsibilities of manhood, gazes sternly toward the distant horizon. Her other son, Emelias Henry, in unmasculine skirts as befits his three years, is coy and winsome. The fourth member of the group, the unkempt Skye terrier, is the embodiment of loyal affection. Note the simplicity of the pyramidal design and the low-keyed colour scheme. These features were for Reynolds symbols of dignity and good taste.

B

The “Mrs. Sarah Siddons” by Gainsborough has the distinction of being not only a remarkable work of art, but a unique interpretation of a unique personality. It is not only one of the artist’s finest portraits, but also one of the best of the many likenesses of the great tragic actress, who sat to most of the celebrated masters of her day. It was painted in 1783 - 1785, when the queen of the tragic drama was in her twenty-ninth year and at the zenith of her fame.

An enthusiastic admirer who saw it in the Manchester exhibition of 1857 wrote as follows: “The great tragic actress, who interpreted the passions with such energy and such feeling, and who felt them so strongly herself, is better portrayed in this simple half-length in her day dress, than in allegorical portraits as the Tragic Muse or in character parts. This portrait is so original, so individual, as a poetic expression of character, as a deliberate selection of pose, as bold colour and free handling, that it is like the work of no other painter.

C

“Dedham Lock and Mill” (1820)

This is a brilliant example of Constable’s view painting at its complete maturity. The salient features of the landscape are treated in sharp relief - even those not strictly necessary - yet they merge perfectly under a serene, perfect light. This painting contains, in synthesis, all the elements of landscape which Constable loved best: the river, the boats, the soaked logs, the river vegetation, the sun shining through the foliage of the tall trees, the scenes of rural life and, above all, Dedham Mill. The cultural origins of this work are apparent in the traditional composition, in the use of chiaroscuro, in the way the landscape fades into the distance, after the Dutch manner, and in the complex, laboured palette. The compact tree mass in the foreground is blocked in against a sky filled with movement, reflected in the calm and transparent waters over which plays a pallid sun, as we find in Ruisdael.

D

For Constable I have an affection that goes back to my earliest recollections. In the first years of my childhood, there hung in the halls of my father’s house a large steel engraving of “The Cornfield”. Often in the long hot summers of the Middle West, I used to lie on the floor, gazing for hours into this English landscape carried from the dry and burning world around me into a vista of blessed coolness, thick verdure, dampness and everlasting peace. I lived in that picture. To me it was more beautiful than a dream: the boy, flat on the ground drinking from a running brook; the sheep dog waiting patiently with turned head; the ambling flock; the old silent trees; the fat clouds reeking moisture ...

Some years later, when I went to London to study pictures, I saw “The Cornfield” and many others by Constable, and my first impressions were confirmed. In his grasp of the stable, one might almost say formidable, repose that man feels in the presence of nature, and in communicating the spiritual contentment induced by companionships with nature, Constable is the master of the English school.

E

Constable never travelled outside England. He was slow to develop as an artist, and slow to become famous. In all these things he was the very opposite of Turner. If he was Wordsworthian in his attitude to nature, Turner was Byronic. The elements which seem so domesticated in Constable's pictures are at their most extreme and battling in Turner's grandest pictures. The large "Fire at Sea" depicts man's hopeless fight amid storm and disaster. Human beings are literal flotsam in a raging sea. Turner himself actually experienced the "Snowstorm: Steamboat off a Harbour Mouth" in which wind and snow and spray sport with the unfortunate steamboat until it is barely visible except for a straining mast. There is a tremendous exhilarating terror in this moment when all nature's forces are unleashed. Something of the same drama is in "Rain, Steam, and Speed", where the glowing train forces its way over the high viaduct through the driving mist and rain - and here man is winning through, thanks to the newly invented steam engine. But Turner's intense receptivity to nature's moods made him able to capture also moments of utter tranquility. In the "Evening Star" there is nothing but the merging of sea and sky, day and night, as evening slowly sucks the colour from things; and only the diamond point of the single star shines out, caught tremblingly on the dark water. The same poignancy hovers about "The Fighting Temeraire" in which between dusk and day an old ship is tugged to its last berth. The ghostly hulk floats over the calm glassy sea, and the sun sinks like a bonfire in the west, seeming a symbol of the life that is ended, stirring us to a quite irrational sadness for days gone by. Such is Turner's poetry.

10. Select a reproduction of a portrait painting and discuss it according to the following outline:

1. The general effect. (The title and name of the artist. The period or trend represented. Does it appear natural and spontaneous or contrived and artificial?)

2. The contents of the picture. (Place, time and setting. The age and physical appearance of the sitter. The accessories, the dress and

environment. Any attempt to render the personality and emotions of the model. What does the artist accentuate in his subject?)

3. The composition and colouring. (How is the sitter represented? Against what background? Any prevailing format? Is the posture bold or rigid? Do the hands (head, body) look natural and informal? How do the eyes gaze? Does the painter concentrate on the analysis of details? What tints predominate in the colour scheme? Do the colours blend imperceptibly? Are the brushstrokes left visible?)

4. Interpretation and evaluation. (Does it exemplify a high degree of artistic skill? What feelings, moods or ideas does it evoke in the viewer?)

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

12. Give an account of your own visit to a picture gallery.

13. Communication Work:

a) Get your fellow-student to give you information about his/ her favourite museum. Try to get as many details as you can.

b) You are a novice teacher getting ready to take your charges to the Tretyakov Gallery/the Russian Museum/the Hermitage. Ask for advice and suggestions from an expert.

c) Persuade your partner to agree with your opinion that life is made much more colourful if you regularly visit art exhibitions.

d) One of you has recently returned from England. The other is questioning him/her on the impressions of the National Gallery/ the Tate Gallery.

e) The great value of visiting a museum and studying works of art first-hand is that one becomes aware of the qualitative difference between original art and photographic reproductions. Work in pairs and enlarge on this statement.

14. Read the following dialogues. The expressions in bold type show the WAYS ENGLISH PEOPLE EXPRESS LIKES AND DISLIKES. Note them down. Be ready to act out the dialogues in class:

- Isn't that lovely?
- **What a dull picture! Why, there's no colour in it.**
- That a dull picture! **Why, it's beautiful, it's perfect,** if it had any more colour it would be wrong.
- But I don't think so. Each to our own opinion, dear Simon.
- ... Forgive me, darling. To lose my temper because you **didn't like** that picture, how childish!
- Yes, you were funny; I have never seen you like that before, quite a baby, Simon. If I really thought you liked that thing, Simon, I'd begin to wonder at your taste.
- But I did like it. I haven't seen a picture for years I have liked so much.

* * *

They paused before the prizewinner.

- **I think that one's got something.** For once I believe that I'd agree with the judges.
- I hate it like hell.
- What don't you like about it?
- Everything. To me it's just phoney. No pilot in his senses would be flying as low as that with thermonuclear bombs going off all around.
- It's got good composition and good colouring.
- Oh, sure. But the subject's phoney.

15. Discussing and evaluating things often involves stating your preference. Here are some ways of expressing likes and dislikes. Notice that you need to be very polite when criticizing things in English - even speaking to someone you know quite well.

Expressing likes

I like ... very much indeed.

I (really) enjoy...

I've always liked/loved ...

There's nothing I like/enjoy more than ...

I'm (really) very fond of ...

... is (really) terrific/great, *etc.*

It's too lovely for words.

Expressing dislikes

(I'm afraid) I don't like ...

I've never liked ..., I'm afraid.

... is not one of my favourite ...

I (really) hate...

I think ... is pretty awful/really unpleasant.

I'm not (really) very keen on ...

... is ghastly/rubbish.

I can't say... appeals to me very much.

I must say I'm not too fond of...

16. Work in pairs. a) Find out each other's feelings about these subjects. Use the cliches of likes and dislikes:

1. An art book for a birthday present. 2. Snapshots from a family album. 3. Pupils' drawings for the school exhibition. 4. Your grandma's picture postcards. 5. A guided tour of a museum. 6. Landscape painting. 7. Impressionism. 8. Genre painting. 9. Animals in art. 10. Still life.

b) Report your partner's opinion to the students in another group.

17. Read the following text. Find in it arguments for including popular arts in the art curriculum and against it. Copy them out into two columns (I - "for", II - "against"):

A new issue in aesthetic education today has to do with the choice of art examples to use in the classroom, specifically, whether they should be restricted to recognized works of fine art or allowed to include such art forms as posters, album covers, billboards, and particularly cinema and television.

Since the popular arts are a reflection and product of popular culture, exploring the popular culture should be a valid method of inquiry. Popular arts are already a part of the children's lives and they enable the teacher to "start where the kids are". Further, they facilitate the responses the children are already having with their preferred art

forms rather than imposing adult middle class standards on them. We know also that art which students encounter in schools - the official or high art embodied in the official curriculum - stands in an adversary relation to the media of popular entertainment. A critical analysis of the forms reflected in popular art is imperative if we want to elicit meaningful dialogue about art.

Not all writers in art education have taken a positive position in regard to the popular arts. An opinion exists that fine art objects are the only objects with the power to impart a markedly aesthetic aspect to human experience. Certain scholars “refuse to cheapen art’s magnificent and supreme excellence by comparing it to comic strips and other essentially vulgar commodities”, claiming that popular culture was the result of the public’s inability to appreciate high art. Even those who recognize popular arts as art forms suggest that the schools should go beyond them, because “serious art” makes more demands on the viewer.

Some art educators argue that concepts of fine art and popular art are relative and that the distinction between the two is slight if not illusory. What we see in art museums and art galleries includes a lot of different things from all over the world, from cultures and periods of time in which the concept of art, as we know it, did not exist. In their original contexts, such objects often served a variety of functions, such as magical, ritualistic, narrative, or utilitarian but almost never aesthetic.

It is well known that many of the things we regard so highly today, such as Gothic cathedrals, El Grecos, Rembrandts, Goyas or Cezannes, were ignored or scorned at different periods of time. Many things we ignore or scorn today, such as the work of the French or Royal Academies in the 19th century, were at one time highly regarded. A work’s reputation can be affected precipitously by the accident of reattribution. A highly regarded Rembrandt, subsequently discovered to be not by Rembrandt drops in value immediately. The same thing can happen in reverse. Finally, there are cases in which objects have lost not only their monetary and intrinsic value, but also their status as art objects because they are fakes.

- 18.** Discuss the text in pairs. One partner will take the optimistic view and insist that popular arts should be included in the art curriculum. The other will defend the opposite point of view.

Consider the following:

F o r :

1. The differences between popular and fine art are often matters of classification.

2. Popular art facilitates the aesthetic experience and therefore is appropriate for study in the field of art education.

3. The content of the popular arts is of relevance to the students and, through art criticism, can lead to a more penetrating analysis of these and other art forms.

4. The popular arts allow students to talk about emotionally meaningful experiences.

5. They can aid the student's understanding of his culture as well as the cultures of other peoples.

6. Once the teacher is able to establish a trusting relationship and a rapport with his students, the students might be more responsive to the forms of art which the teacher wishes to introduce.

A g a i n s t :

1. Fine arts in each epoch supplied the models from which the rules and principles were derived.

2. Fine arts are more noble, more worthy than all the other opportunities available for visual aesthetic experience around us.

3. Tastes should be developed through images of high artistic culture, whereas works of popular culture as a rule meet consumer's tastes.

4. Excellent, or fine art is better than poor art for providing students with a strong personal and cultural awareness.

5. A lot of popular art is debased and meretricious.

6. We have no right to "condemn" students to the easily comprehensible forms of popular art. Any student can develop an appreciation of the fine arts.

7. The habit of looking at good pictures is in itself a means by which taste can be formed.

19. Role-Playing.

The Thing They Need

Situation: A group of students from a teacher training institute now on school practice and their instructor are discussing what sort of social event to organize for the pupils of form 9 “A”. In the course of the discussion opinions differ. You must decide whose arguments sound more convincing.

Characters:

1. *Anna K.*, aged 23, is fond of pictorial art and suggests visiting the town’s art gallery where the works of M.Vrubel are on display at present (“Pan”, “The Swan Princess”, “Seated Demon” among them). The harmonious combination of the fantastic and the real, the gorgeous colour schemes are sure to appeal to the pupils of form 9 “A”. What they want is something noble and worthy, an uplifting experience.

2. *Victor M.*, aged 25, does not share Ann’s enthusiasm for classical art. He has nothing against it personally but thinks that teenagers need a different kind of artistic experience, something that they can possibly share in. He wants to take the pupils to a pop concert to be held in the near future not far from the school. According to him young people prefer pop to the classical arts. It is closer to their own experience of life, and provides an emotional outlet and release. Picture galleries are for elderly spinsters with nothing to do.

3. *Katherine L.*, aged 51, resents Victor’s outburst and tells of her own school days: they used to visit the Tretyakov Gallery every week and studied the art of the famous Russian painters of the 18th and 19th centuries. A professional artist showed them round the Gallery. It was all thanks to this very artist that she fell in love with classical art. She remembers as if it were yesterday the joy of listening to his lively descriptions of the subtleties of the composition and colour combinations. It is unacceptable to her that the younger generation should be allowed to remain indifferent to such a wealth of classical heritage.

4. *Marina K.*, aged 24, listened with pleasure to the views of her supervisor K. L. and couldn’t agree more. She suggests inviting a spe-

cialist from the Museum of Fine Arts to give a lecture on the history of English painting. She had been present at the lecture on the French impressionists and loved every minute of it. The slides were a dream. “English painters” might be great fun too. She knows the telephone number and offers to do it herself.

5. *Alexandra T.*, aged 23, is rather sceptical about Marina’s project. Experience tends to show that pupils from 9 “A” make a point of not participating in any of the schools activities, they are unlikely to be attracted to something so sophisticated and dry as a lecture on art, slides or no slides. She puts forward the idea of a film, perhaps even about a painter, but not on any account a lecture.

6. *Helen B.*, aged 23, admits she is no great art specialist herself, nevertheless she believes in handing down one’s cultural heritage from one generation to the next. Why not take the pupils on an excursion to Abramtsevo, the former estate of the famous art-patron Mamontov, where Korovin and Vrubel worked on stage decorations and Valentin Serov painted his famous “Girl with Peaches”. Even if the pupils fail to appreciate the works of art, a day in the open air is sure to do them a world of good.

7. *Lucy B.*, aged 24, does not care for fine arts and is not ashamed to admit it. 9 “A” has worked hard all year. How can one expect them at the end of term to continue taking an active interest in serious, heavy subjects such as classical art. What they need now is diversion, relaxation, a chance to unwind. Why not organize a picnic, perhaps on bicycles. She knows some fine woods not too far away where they could escape from the bustle of the city and play volleyball, badminton or whatever.

20. Group Discussion.

Topic 1. *Is the appreciation of pictures
a special faculty which only a few can possess?*

Talking points:

1. The excellency of style is not on the surface, but lies deep. It is the florid style which strikes at once. There is no need to be ashamed of one’s apparent dullness.

2. The habit of looking at good pictures is in itself a means by which taste can be formed and the scope of one's enjoyment widened and developed.

3. The acquisition of good taste is a matter of time. Painting in this respect does not differ from other arts (poetry, music).

Topic 2. *A great painting enriches our experience of life, just as a great poem does or a great musical composition*

Talking points:

1. The more we look at it the more it reveals and this is not necessarily because of the amount of detail and incident it contains.

2. Great painters make us see and think a great deal more than the objects before us, they teach us to look at a scene through their eyes, with something of their own imagination.

3. The masterpieces of painting, like the masterpieces of music and poetry transform experience; they are an inexhaustible source of beauty which derives from the originality of the artist's outlook, his capacity for combining form and colour into a harmonious unity.

Topic 3. *"Aesthetic effects" make art especially engaging and illuminating*

Talking points:

1. Mood: Often works of art project powerful moods, the moods of people or animals, or even the moods of landscapes, buildings. The viewer who misses this paradoxical capturing of character in mere paint loses much of the value that art offers.

2. Motion: This includes not only renderings of objects in motion - the horse race, a hunting scene but also qualities of motion in a metaphorical sense. Novice viewers see the energy of depicted action in a Delacroix but not the equal energy in the brush strokes of a Van Gogh, or the upyearning of the elongated figures in an El Greco.

3. Symptoms and reinforcers: These are tactics that intensify an effect without really having anything to do with the effect. For instance, an artist might arrange the light in a painting so that shadows

fall upon the face of a sad person; a bright background might intensify a figure's sadness by contrast, or a dark one intensify it by concordance.

Unit 6

SPEECH PATTERNS

1. **You tricked that blockhead out of them.**

George always managed to trick Tom out of some money.
At the market I was cheated out of three roubles.

2. **I am not to be trifled with.**

I am not to be shouted at.
He is not to be interfered with.
She is not to be laughed at.

3. **Lady (giving way to her temper).**

Never give way to your despair.
She gave way to her tears.
Don't give way to panic.

4. **Who are you that you should presume to speak to me in that coarse way?**

Who are you that you should shout at me?
Who is she that we should wait for her?
Who is he that he should order us about?

5. **The moment he takes them, she hurries across to the other side of the room.**

The moment he saw Jane, he rushed to her.
The moment she turns up, send for me.
The moment you need me, I'll come.

6. **It will cost you nothing to give it to me.**

It cost him a lot of trouble to help us.

It required me much effort to move the furniture.

It will take you little time to do the job.

7. **It has been sent to you out of sheer malice.**

I did it out of despair.

She acted out of fear.

He contradicted her out of sheer spite.

8. **Then why not send it to her husband?**

Why not go there at once?

Why not open the window?

Why not tell her the truth?

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. Why did you give Ann the tickets? - She tricked 2. It was only when I came home that I noticed that I had been 3. Why on earth are you shouting? I'm not 4. It's no concern of yours. I'm not.... 5. She was making every effort not.... 6. It was the first time he 7. She must have realized she was wrong. She just stuck to her point 8. She isn't really interested in my affairs. She asked 9. You're in no condition to speak to her now. Why not ...? 10. It's a splendid opportunity for us to get together. Why not...?

2. Suggest the beginning matching the end using the Speech Patterns:

1. ... that you should shout at me? 2. ... that he should interfere in my affairs? 3. ... I'm free, I'll let you know. 4.... he comes, tell him I'm in the library. 5. ... an hour or so to do the job. 6. ... about 2,000 roubles.

3. Paraphrase the following using the Speech Patterns:

1. She made me give her the letter saying that she already had your permission to read it. 2. It was the first time he lost his temper with her. 3. She hated crying in public. 4. Why does she think that she can keep everyone waiting? 5. Why does he think that everyone should always stand up for him? 6. As soon as he stirred, the dog growled. 7. As soon as George started playing the banjo, Montmocracy began howling. 8. I should never have thought you'd be so long about answering my letter. 9. One must have skill to make a fire in the rain. 10. I did it because I was sorry for her. 11. You needn't stay just to be polite. I'll be perfectly all right alone. 12. Don't you think you should be frank if you want my advice? 13. You can always sell your piano if you don't really need it.

4. Complete the answers:

1. Why do you dislike Jim so much? - He's dishonest. He can easily 2. Are you still angry with her? - I am. She 3. What did she answer I wonder? - She didn't... . 4. Did the girl cry when she fell? - She didn't 5. Shall we go and help him? - No, he said he was not 6. I'm at my wits' end what to do. - Oh, come, don't 7. Do you think he'll take the news calmly? - Oh, no, he's sure 8. Why didn't you tell Janet that you disapproved of her decision? - How could I? Who do you think I ... ? 9. Who are we waiting for now? - Jane. She 10. I'm afraid I shan't manage to drop in on her. - But you live next door to her. It 11. Shall I wait for you? - If you will. It'll... . 12. Why won't you come? She invited you, didn't she? - She did, but it was only.

5. Make up two sentences of your own on each pattern.

6. Translate into English using the Speech Patterns:

Bir gezek Alek dynç günü lyža gidýänligimizi aýtdy. «Biz öýde köp wagtymyzy geçirýäris. Geliň, 10-15 km-i ylgap geçeliň, bu köp wagtymyzy almaz, emma biz bütün hepdäniň dowamynda özümizi oňat duýarys» – diýdi.

Men diýlen wagtda wokzala gelemde, platformada birnäçe adamlaryň ota garaşanyňy gördüm, ýöne olaryň içinde Alek yok-

dy. Men: «Bir sebäp bilen gijä galýandyr» diýip, oňa garaşmagy makul bildim.

Sowuk şemal meni üşetdi we men Alega gaharlanyp başladym. Edil men gaýtmaga hyýallanan wagtym, Alek geldi we sagadyna tow bermedigini aýtdy. Men ol hakda näme pikir edýänligimi we özümiň beýle adamlardan däldigimi aýtdym. Biz ahyry ugradyk, ýöne ikimi-ziňem keýpimiz ýokdy.

Biz otludan düşenimizden soň, tokaýa tarap ugradyk. Men öňde, Alek bolsa yzdady. Ol: «Seniň yza galmazlygyň üçin» – diýdi.

Bütün gije gar ýagdy. Garly ýodajyk ýokdy. Maňa birinji ýöremek kyndy. «Gel ikimiz ýerimizi çalşaly, sen gowy lyžnik» diýdim. Ýöne Alek islemedi. Ol maňa bahyllyk edýär diýip pikir etdim. Ýöne, az salymdan yzyna seredenimde, onuň zordan ýöräp gelýänini gördüm. Hemme zat aýan boldy, ol lyžada ýöräp bilmeýärdi. Men onuň bilen gidenime öküdim. Sebäbi, ol aldawçy eken.

7. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

Text six

The man of destiny

By G. B. Shaw

George Bernard Shaw (1856-1950), a prominent playwright, was born of an impoverished middle-class family in Dublin where he attended a college. In 1876 he started working as a journalist in London. He became a socialist in 1882 and in 1884 joined the Fabian Society, an organization of petty bourgeois intellectuals. In 1879 G.B. Shaw took up writing plays, in which he criticized the vices of bourgeois society.

Bernard Shaw is famous for his brilliant dialogues, foil of witty paradoxes and often bitterly satirical.

In his play *The Man of Destiny*¹ (1895) he depicts Napoleon as a practical business-like man who makes his career at the cost of human lives.

Bernard Shaw was a friend of the Soviet Union which he visited in 1931.

A little inn in North Italy. Napoleon has just put under arrest the lieutenant who arrived without the letters and dispatches he had been sent for, saying that an unknown youth had tricked him out of them.

The Lady's voice (*outside, as before*): Giuseppe!

Lieutenant (*petrified*): What was that?

Giuseppe: Only a lady upstairs, lieutenant, calling me.

Lieutenant: Lady! It's his voice, I tell you.

The Strange Lady steps in. She is tall and extraordinarily graceful with a delicately intelligent face: character in the chin: all keen, refined, and original. She's very feminine, but by no means weak.

Lieutenant: So I've got you, my lad. So you've disguised yourself, have you? (*In a voice of thunder, seizing her wrist.*) Take off that skirt.

Lady: (*affrighted, but highly indignant at his having dared to touch her*): Gentleman: I appeal to you (*To Napoleon.*) You, sir, are an officer: a general. You will protect me, will you not?

Lieutenant: Never you mind him, General. Leave me to deal with him.

Napoleon: With him! With whom, sir? Why do you treat this lady in such a fashion?

Lieutenant: Lady! He's a man! the man I shewed² my confidence in. (*Raising his sword.*) Here, you -

Lady (*running behind Napoleon and in her agitation clasping to her breast the arm which he extends before her as a fortification*): Oh, thank you, General. Keep him away.

Napoleon: Nonsense, sir. This is certainly a lady and you are under arrest. Put down your sword, sir, instantly. I order you to leave the room.

Giuseppe (*discreetly*): Come, lieutenant. (*He opens the door and follows the lieutenant.*)

Lady: How can I thank you, General, for your protection?

Napoleon (*turning on her suddenly*): My despatches: come! (*He puts out his hand for them.*)

Lady: General! (*She unvoluntarily puts her hands on her fichu³ as if to protect something there.*)

Napoleon: You tricked that blockhead out of them. You disguised yourself as a man. I want my despatches. They are there in the bosom of your dress under your hands.

Lady (*quickly removing her hands*): Oh, how unkindly you are speaking to me! (*She takes her handkerchief from her fichu.*) You frighten me. (*She touches her eyes as if to wipe away a tear.*)

Napoleon: I see you don't know me, madam, or you would save yourself the trouble of pretending to cry.

Lady (*producing an effect of smiling through her tears*): Yes, I do know you. You are the famous General Buonaparte.⁴

Napoleon (*angrily*): The papers, if you please.

Lady: But I assure you - (*He snatches the handkerchief rudely.*) General! (*Indignantly.*)

Napoleon (*taking the other handkerchief from his breast*): You lent one of your handkerchiefs to my lieutenant when you robbed him. (*He looks at the two handkerchiefs.*) They match one another. (*He smells them.*) The same scent. (*He flings them down on the table.*) I am waiting for my despatches. I shall take them, if necessary, with as little ceremony as I took the handkerchief.

Lady (*in dignified reproof*): General: do you threaten women?

Napoleon (*bluntly*): Yes. (*Holding out his hand.*) Yes: I am waiting for them.

Lady: General: I only want to keep one little private letter. Only one. Let me have it.

Napoleon (*cold and stern*): Is that a reasonable demand, madam?

Lady (*relaxed by his not refusing point blank*): No, but that is why you must grant it. Are your own demands reasonable? thousands of lives for the sake of your victories, your ambitions, your destiny! And what I ask is such a little thing. And I am only a weak woman, and you a brave man. What is the secret of your power? Only that you believe in yourself. You can fight and conquer for yourself and for nobody else. You are not afraid of your own destiny. You teach us what

we all might be if we had the will and courage: and that (*suddenly sinking on knees before him*) is why we all begin to worship you. (*She kisses his hands.*)

N a p o l e o n (*embarrassed*): Tut! Tut! ⁵ Pray rise, madam.

L a d y : My Emperor!

N a p o l e o n (*overcome, raising her*): Pray! pray! No, no: this is folly. Come: be calm, be calm. (*Pettingher,*) There! there! my girl.

L a d y (*struggling with happy tears*): Yes, I know it is an impertinence in me to tell you what you must know far better than I do. But you are not angry with me, are you?

N a p o l e o n : Angry! No, no: not a bit. Come: you are a very clever and sensible and interesting woman. (*He pats her on the cheek.*) Shall we be friends?

L a d y (*enraptured*): Your friend! You will let me be your friend! Oh! (*She offers him both her hands with a radiant smile.*) You see: I shew my confidence in you.

This incautious echo of the lieutenant undoes her: Napoleon starts; his eyes flash; he utters a yell of rage.

N a p o l e o n : What!!!

L a d y : What's the matter?

N a p o l e o n : Shew your confidence in me! So that I may shew my confidence in you in return by letting you give me the slip with the despatches, eh? Dalila, Dalila,⁶ you have been trying your tricks on me; and I have been as gross a gull as my jackass of a lieutenant. (*Menacingly.*) Come: the despatches. Quick: I am not to be trifled with now.

L a d y (*flyinground the couch*): General -

N a p o l e o n : Quick, I tell you.

L a d y (*at bay, confronting him and giving way to her temper*): You dare address me in that tone.

N a p o l e o n : Dare!

L a d y : Yes, dare. Who are you that you should presume to speak to me in that coarse way? Oh, the vile, vulgar Corsican adventurer comes out in you very easily.

N a p o l e o n (*beside himself*): you she-devil! (*Savagely.*) Once more, and only once, will you give me those papers or shall I tear them from you? - by force!

L a d y : Tear them from me: by force!

The Lady without speaking, stands upright, and takes a packet of papers from her bosom. She hands them politely to Napoleon. The moment he takes them, she hurries across to the other side of the room; sits down and covers her face with her hands.

N a p o l e o n (*gloating over the papers*): Aha! That's right. (*Before he opens them, he looks at her and says.*) Excuse me. (*He sees that she is hiding her face.*) Very angry with me, eh? (*He unties the packet, the seal of which is already broken, and puts it on the table to examine its contents.*)

L a d y (*quietly, taking down her hands and shewing that she is not crying, but only thinking*): No. You were right. But I am sorry for you.

N a p o l e o n (*pausing in the act of taking the uppermost paper from the packet*): Sorry for me! Why?

L a d y : I am going to see you lose your honor.

N a p o l e o n : Hm! Nothing worse than that? (*He takes up the paper.*)

L a d y : And your happiness.

N a p o l e o n : Happiness! Happiness is the most tedious thing in the world to me. Should I be what I am if I cared for happiness. Anything else?

L a d y : Nothing.

N a p o l e o n : Good.

L a d y : Except that you will cut a very foolish figure in the eyes of France.

N a p o l e o n (*quickly*): What? (*He throws the letter down and breaks out into a torrent of scolding.*) What do you mean? Eh? Are you at your tricks again? Do you think I don't know what these papers contain? I'll tell you. First, my information as to Beaulieu's⁷ retreat. You are one of his spies: he has discovered that he had been betrayed, and has sent you to intercept the information. As if that could save

him from me, the old fool! The other papers are only my private letters from Paris, of which you know nothing.

L a d y (*prompt and business-like*): General: let us make a fair division. Take the information your spies have sent you about the 'Austrian army; and give me the Paris correspondence. That will content me.

N a p o l e o n (*his breath taken away by the coolness of her proposal*): A fair di - (*he gasps*). It seems to me, madam, that you have come to regard my letters as your own property, of which I am trying to rob you.

L a d y (*earnestly*): No: on my honor I ask for no letter of yours: not a word that has been written by you or to you. That packet contains a stolen letter: a letter written by a woman to a man: a man not her husband: a letter that means disgrace, infamy -

N a p o l e o n : A love letter?

L a d y (*bitter-sweetly*): What else but a love letter could stir up so much hate?

N a p o l e o n : Why is it sent to me? To put the husband in my power?

L a d y : No, no: it can be of no use to you: I swear that it will cost you nothing to give it to me. It has been sent to you out of sheer malice: solely to injure the woman who wrote it.

N a p o l e o n : Then why not send it to her husband instead of to me?

L a d y (*completely taken aback*): Oh! (*Sinking back into the chair.*) I - I don't know. (*She breaks down.*)

N a p o l e o n : Aha! I thought so: a little romance to get the papers back. Per Bacco,⁸ I can't help admiring you. I wish I could lie like that. It would save me a great deal of trouble.

L a d y (*wringing her hands*): Oh how I wish I really had told you some lie! You would have believed me then. The truth is the one thing nobody will believe.

N a p o l e o n (*with coarse familiarity*): Capital! Capital! Come: I am a true Corsican in my love for stories. But I could tell them better than you if I set my mind to it. Next time you are asked why a letter

compromising a wife should not be sent to her husband, answer simply that the husband wouldn't read it. Do you suppose, you goose, that a man wants to be compelled by public opinion to make a scene, to fight a duel, to break up his household, to injure his career by a scandal, when he can avoid it all by taking care not to know?

L a d y (*revolted*): Suppose that packet contained a letter about your own wife?

N a p o l e o n (*offended*): You are impertinent, madam.

L a d y (*humbly*): I beg your pardon. Caesar's wife is above suspicion.⁹

N a p o l e o n : You have committed an indiscretion. I pardon you. In future, do not permit yourself to introduce real persons in your romances.

L a d y : General: there really is a woman's letter there. (*Pointing to the packet.*) Give it to me.

N a p o l e o n : Why?

L a d y : She is an old friend: we were at school together. She has written to me imploring me to prevent the letter falling into your hands.

N a p o l e o n : Why has it been sent to me?

L a d y : Because it compromises the director Barras! ¹⁰

N a p o l e o n (*frowning; evidently startled*): Barras! (*Haughtily.*) Take care, madam. The director Barras is my attached personal friend.

L a d y (*nodding placidly*): Yes. You became friends through your wife.

N a p o l e o n : Again! Have I not forbidden you to speak of my wife? Barras? Barras? (*Very threateningly, his face darkening.*) Take care. Take care: do you hear? You may go too far.

L a d y (*innocently turning her face to him*): What's the matter?

N a p o l e o n : What are you hinting at? Who is this woman?

L a d y (*meeting his angry searching gaze with tranquil indifference as she sits looking up at him*): A vain, silly, extravagant creature, with a very able and ambitious husband who knows her through and through: knows that she had lied to him about her age, her income, her

social position, about everything that silly women lie about: knows that she is incapable of fidelity to any principle or any person; and yet cannot help loving her - cannot help his man's instinct to make use of her for his own advancement with Barras.

N a p o l e o n (*in a stealthy coldly furious whisper*): This is your revenge, you she-cat, for having had to give me the letters.

L a d y : Nonsense! Or do you mean that you are that sort of man?

N a p o l e o n (*exasperated, clasps his hands behind him, his fingers twitching, and says, as he walks irritably away from her to the fireplace*): This woman will drive me out of my senses. (To her.) Begone.¹¹

L a d y (*springing up with a bright flush in her cheeks*): Oh, you are too bad, Keep your letters. Read the story of your own dishonour in them; and much good may they do you. Goodbye. (*She goes indignantly towards the inner door.*)

EXPLANATORY NOTES

1. **The Man of Destiny:** Napoleon regarded himself as an instrument in the hands of destiny.
2. **shew, shewed:** show, showed - in standard English.
3. **fichu** (*Fr.*) [fi'ʃu:]: woman's triangular shawl of lace for shoulders and neck.
4. **Buonaparte:** Bonaparte [bnapa:t].
5. **Tut! Tut!** [tʌt]: an exclamation of contempt, impatience or annoyance.
6. **Dalila** [di'laite]: a biblical name used as a symbol of a treacherous, faithless woman.
7. **Beaulieu Jean Pirre** ['bju:li]: Commander-in-chief of the Austrian army in Italy defeated in 1796 by Napoleon.
8. **Per Bacco** (*Lat*): I swear by god. Bacchus: in Greek and Roman mythology god of wine and revelry.
9. **Caesar's wife is above suspicion:** the words ascribed to Julius Caesar [dʒu:lʒəs 'sɪ:zə].

10. **Barras Paul:** a reactionary politician, a member of the Directory which governed France at that time.
11. **Begone:** go away.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **character** *n* 1) mental or moral nature, *e.g.* He is a man of fine (strong, weak, independent) character. In order to know a person's character we must know how he thinks, feels and acts. They differ in character. 2) the qualities that make a thing what it is, as the character of the work, soil, climate, *etc.*; 3) moral strength, *e.g.* He is a man of character. Character-building is not an easy thing. 4) a person in a play or novel, as the characters in the novel; good (bad, important) characters, *e.g.* Many characters of the novel are real people, others are fictional. 5) a person who does something unusual, *e.g.* He's quite a character. 6) a description of a person's abilities, *e.g.* He came to our office with a good character.

characteristic *adj* showing the character of a thing, *as* the characteristic enthusiasm of the youth, *e.g.* It's characteristic of her.

characterize *vt* to show the character of, *e.g.* His work is characterized by lack of attention to detail. The camel is characterized by an ability to go for many days without water.

2. **threat** *n* 1) a statement of an intention to punish or hurt, *e.g.* Nobody is afraid of your threats. 2) a sign or warning of coming trouble, danger, *etc.*, *e.g.* There was a threat of rain in the dark sky.

threaten *vt/i* 1) to give warning of, *e.g.* The clouds threatened rain. 2) to seem likely to come or occur, *e.g.* He was unconscious of the danger that threatened him. 3) to use threats towards; **to threaten to do smth.**, *e.g.* Andrew threatened to report the incident to the authorities, **to threaten smb. with smth.**, *e.g.* The criminal threatened his enemy with death.

threatening *adj* full of threat, *as* a threatening attitude (voice); to give smb. a threatening look.

3. **sink (sank, sunk)** *vi/t* 1) to go slowly downward; to go below the horizon or under the surface of water, *e.g.* The sun was sinking in the west. Wood does not sink in water. The ship sank. The drowning man sank like a stone. 2) to become lower or weaker, *e.g.* My spirits sank. Having displayed his cowardice, he sank in our estimation. 3) to fall; to allow oneself to fall, *e.g.* He sank to the ground wounded. She sank into the chair and burst into tears.

sink *n* a basin with a drain, usually under a water tap in a kitchen, *e.g.* Put the dirty dishes into the kitchen sink and ask your sister to help you to wash up.

4. **sense** *n* 1) any of the special faculties of the body, *e.g.* The five senses are sight, hearing, smell, taste and touch. 2) a feeling, understanding, *as* a sense of duty (humour, beauty, proportion, time, security, danger, pain, cold, *etc.*), *e.g.* He has a strong sense of duty. 3) *pi.* a normal, ordinary state of mind, *as* in one's right senses, *ant.* **to be out of one's senses** to be insane, *e.g.* Are you out of your senses that you talk such nonsense? 4) intelligence; practical wisdom, *e.g.* He is a man of sense. He has plenty of sense (common sense). There is a lot of sense in what he says. There is no sense in doing it. What's the sense of doing that? 5) a meaning, *e.g.* in a strict (literal, figurative, good, bad) sense, *e.g.* This word cannot be used in this sense, **to make sense** to have a meaning that can be understood, *e.g.* I cannot make sense of what he is saying, *ant.* **to make no sense**, *e.g.* It makes no sense.

sensitive *adj* easily hurt, *as* to have a sensitive skin; to be sensitive to pain (other people's suffering, blame, criticism); to be sensitive about one's physical defects.

sensible *adj* reasonable, *as* a sensible fellow (idea, suggestion), *e.g.* That was very sensible of you.

5. **cautious** *adj* careful, *e.g.* A cautious thinker does not believe things without proof. Be cautious when crossing a busy street, *ant.* **careless, indiscreet.**

caution *n* carefulness, *e.g.* When you cross a busy street you should use caution.

caution *vt* (against) to give a caution to, *e.g.* The teacher cautioned us against being late.

precaution *n* a measure to avoid risk or to bring success, *e.g.* They took precautions against the flood.

6. **slip** *vt/i* 1) to slide, to glide; to escape from, *e.g.* The tablecloth slipped off the table. The fish slipped out of his hands. 2) to lose one's balance, *e.g.* She slipped and would have fallen if I had not steadied her. 3) to forget, *e.g.* The name has slipped my attention (my memory, my mind). 4) to go unnoticed, quickly or quietly, *e.g.* He slipped out of the house unnoticed. She slipped away for half an hour or so. Happiness slipped by me. 5) to make a careless mistake, *e.g.* He slips in his grammar. 6) to pull on or off quickly, *e.g.* He hurriedly slipped on (off) his clothes. 7) to put into, *e.g.* She slipped the letter into an envelope and sealed it.

slip *n* 1) a narrow strip of paper, *e.g.* May I use this slip of paper to mark a page? 2) fault, a slight mistake in speech, writing or conduct, *as* a slip of the tongue; a slip of the pen; 3) a sudden slide; **to give smb. the slip** to avoid him or escape from him.

slippery *adj* so smooth (wet or polished) that it is hard to stand on, *e.g.* It's so slippery today, please be careful!

slippers *n pi.* shoes for indoor wear.

7. **bitter** *adj* sharp; tasting like quinine; painful; severe, *as* bitter words (complaints, disappointment); a bitter smile (remark, wind, enemy), *e.g.* Her lips twisted into a bitter smile. A bitter wind beat into the face.

bitterly *adv* 1) with bitterness, *e.g.* He laughed bitterly. "How could you be so blind?" she said bitterly. 2) very, *e.g.* It was bitterly cold. *syn.* **bitter** (*colloq.*), *e.g.* It was bitter cold.

8. **stir** *vt/i* 1) (*vt*) to move around, *esp.* with a spoon; mix thoroughly, *as* to stir tea (coffee, porridge); 2) (*vt*) to cause to move, *e.g.* The wind stirred the leaves, **not to stir a finger** to make no effort to help, *e.g.* What kind of friend is he? He wouldn't stir a finger to help me. **not to stir an eyelid** to show no surprise or alarm, *e.g.* It's amazing how calmly Ruth took the news: she did not stir an eyelid. 3) (*vt*) to move, to be in motion, *e.g.* It was so still, not a leaf stirred. Nobody stirred in the house.

9. **injure** *vt* to hurt; to do harm or damage to, *as* to injure one's health (part of the body, smb.'s feelings, reputation, *etc.*); to injure smth. accidentally (badly, seriously, slightly, *etc.*); to be injured in an accident (in a fire, in the war, *etc.*).

injured *adj* insulted, hurt, *as* smb.'s injured pride (feelings, look, tone, voice, *etc.*).

injury *n* harm, damage, *as* to receive (suffer) an injury (injuries) to the head, to the back, *etc.*

10. **revenge** *vt/t* to pay back evil or injury for, *as* to revenge an insult (an injustice), *e.g.* He swore to revenge the insult, **to revenge oneself on (upon) a person** to inflict injury on another in return for injury done to oneself, *e.g.* Yago revenged himself on Othello, **to be revenged** to revenge oneself, *e.g.* She was revenged but that brought her little satisfaction.

revenge *n* the act of paying back evil for evil; **to have/get/take (one's) revenge on (upon) smb.** to revenge oneself on (upon) smb., *e.g.* I'll have my revenge on you for what you did. **to do smth. in revenge** to injure smb. paying back evil, *e.g.* Andrew was aware that the man might do much harm in revenge.

revengeful *adj* desiring revenge, *as* revengeful people.

Word Combinations and Phrases

to disguise oneself	to refuse pointblank
to be under arrest	to break down
to smile through one's tears	to make a scene
to rob smb. of smth.	to try one's tricks on smb.
to fling smth.	to be beside oneself
to cut a foolish figure	to go too far
to intercept information	to make use of smb. (or smth.)
to be taken aback	

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Six and mark the stresses and tunes, b) Repeat the text in the intervals after the model.
2. Put twenty questions to the text.

- 3. Copy out from Text Six the sentences containing the word combinations and phrases given above. Translate them into Turkmen.**
- 4. Paraphrase the following sentences using the word combinations and phrases given on p. 219.**

1. Brown was held as a prisoner for a month. 2. On his first day in New York John's money was stolen and he had no one to turn to for help. 3. Aren't you ashamed of throwing stones at the dog? It hasn't done you any harm, has it? 4. I asked him to join us, but he wouldn't. 5. "No use trying to cheat me. I see you through," said Nick. 6. I found Bret mad with anger, he was evidently in no state to listen to reason. 7. Nothing you say will compel me to do it. 8. You know how proud and touchy he is, he would rather keep in the background than show himself in a ridiculous light. 9. "It was awfully mean of him to seize the letter that was not meant for him," said Janet. 10. Taken unawares, she lost her presence of mind. 11. When she was left alone, her nerve failed her and she cried bitterly. 12. We evidently can't agree on this point, but why shout in public? 13. That's saying too much, so far we don't know anything for certain. 14. The way Ann is exploiting her sister's kindness is really shameful.

- 5. Make up and practise a short situation using the word combinations and Phrases (p. 219).**
- 6. Make up and act out a dialogue using the word combinations and phrases (p. 219).**
- 7. Find in Text Six equivalents for the following words and phrases and use them in sentences of your own:**

womanly; to make an earnest request to smb.; to hold tightly; not to let go near; to face smb. in a hostile way; to stretch out one's hand; to take away; to seize; to be exactly alike; in an impolite manner; a strong desire for fame; to feel respect and admiration for smb.; in a difficult position; to face smb. boldly; to stand in an erect position; to give smb. away to the enemy; loss of good name; not showing respect; obviously frightened.

8. Explain in English what is meant by the following phrases and sentences:

1. character in the chin. 2. keen, refined and original. 3. Never you mind him, General. 4. Leave me to deal with him. 5. Producing an effect of smiling through her tears. 6. in dignified reproof. 7. This incautious echo of the lieutenant undoes her. 8. Dalila, Dalila, you have been trying your tricks on me. 9. The vile, vulgar Corsican adventurer comes out in you very easily. 10. Gloating over the papers. 11. Bittersweetly. 12. I am a true Corsican in my love for stories. 13. Caesar's wife is above suspicion. 14. You have committed an indiscretion. 15. You may go too far. 16. Do you mean that you are that sort of man?

9. Answer the following questions or do the given tasks:

1. What do you know of Bernard Shaw and his place among the English playwrights? 2. What is the historical and social background of the play "The Man of Destiny"? 3. Comment upon the nature of Shaw's long stage directions. Are they typical of his art? 4. What do you know of Julius Caesar? Of Paul Barras? 5. Write out from the text all the phraseological units. Comment on their stylistic value and suggest neutral equivalents. 6. Why is Dalila a symbol of a treacherous woman? 7. Pick out the elements (lexical and syntactical) of colloquial speech and comment on them. 8. Find in the text sentences containing repetition and syntactical parallelism. What is the effect achieved? 9. Write out from the text all the adverbs formed from adjectives by adding the suffix *-ly* and translate them into Russian. Which of them are epithets? 10. The following words are bookish: 'affrighted', 'unvoluntarily', 'reproof', 'enraptured', 'tranquil', 'confronting (him)'. What are their synonyms in colloquial English? 11. Pick out metaphors from the text and comment on them. 12. How do the following words of the Lady characterize Napoleon? a) "Thousands of lives for the sake of your victories, your ambitions, your destiny!" b) "The vile, vulgar Corsican adventurer comes out in you very easily." c) "Caesar's wife is above suspicion." d) "You became friends through your wife." e) "A vain, silly, extravagant creature, with a husband

who ... cannot help his man's instinct to make use of her for his own advancement." 13. How do the following remarks made by Napoleon characterize him? a) "I see you don't know me, madam, or you would save yourself the trouble of pretending to cry." b) "I am waiting for my despatches. I shall take them, if necessary, with as little ceremony as I took the handkerchief." c) "I am not to be trifled with now." d) "I am a true Corsican in my love for stories." e) "Next time you are asked why a letter compromising a wife should not be sent to her husband, answer simply that the husband wouldn't read it." 14. How does Napoleon's attitude towards honour and happiness and his fear of looking ridiculous characterize him? 15. What is the Lady like as shown through her words, actions and the author's remarks? 16. What kind of person is Napoleon according to Bernard Shaw?

10. Retell Text Six in indirect speech.

11. Give a summary of Text Six.

Compare the two points of view on Napoleon. Are they different or similar? Which point of view do you share?

Vocabulary exercises

- 1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.**
- 2. Translate the following sentences into Turkmen. Pay attention to the words and word combinations in bold type:**

A. 1. What nonsense people talked when they said you could tell **character** from faces. 2. She was usually cast for **character parts**. 3. The portrayal of the two **characters** is built on the contrast between appearance and reality. 4. His behaviour seemed **out of character**. 5. It had never occurred to him that after 25 years of complete happiness his **character** would gradually lose its strength. 6. But it is not at all **characteristic of** him. 7. But it was a new kind of moodiness, with tears **threatening**. 8. Knowing that danger **threatened**, the sentry was on the alert. 9. As for this man, there was no sign that the **threats** would come to anything. 10. Drunken drivers pose a grave **threat** to

road users. 11. Mrs. Davis was boiling a pot of grub. She bade us sit down, stirred the pot and then **sank** into a wicker chair. 12. He looked at her and **his heart sank**: she seemed to be in one of her moods and would not concentrate on what he was saying. 13. I knew that Fred was untrustworthy, but I'd no idea **he'd ever sink to doing** a thing like that. 14. Robert had learnt a valuable lesson if he **had the sense to hold on to it**. 15. The beauty of the picture stirred in me a most enthusiastic **sense of admiration**. 16. A strange **sense of loss** came over him. 17. **Common sense** told her it was useless at this stage to say anything about what she had seen yesterday. 18. Agnes was one of those **sensitive** types who go through life looking for any offence left lying about for the taking. 19. There was a sudden **sense of strain** in the atmosphere. 20. Do have **some sense of proportion**, Martin. 21. One could always appeal to Carlyon's **sense of humour**. 22. "You're a very **sensible** boy," Mr. Bowles said approvingly. 23. It was useless arguing with Jan. One couldn't **talk sense** into her. 24. When Ned was angry he lost his **sense of the ridiculous**.

B. 1. She was in a queer spirit and I was **cautious** enough not to insist on my offer. 2. **Caution** visibly held him back. 3. I've already seen enough to insist that ordinary **precautions** be taken. 4. So far his interview with Mike had proceeded **cautiously** - on both sides. 5. It seemed that **caution** was the one virtue he recognized. 6. I was in my room when Paul **slipped in**, his eyes shining. 7. He knew he'd gone out on some errand and it absolutely **slipped his memory**. 8. Lucy **slipped** quickly out of bed and went along the passage to her sister's room. 9. I dreamed of dreadful abysses amongst which I was wandering knowing that a slip of the foot meant death. 10. She moved to the door, and **slipped home** the little bolt. 11. He tore the slip of paper in two, and tossed it into the fire. 12. **It was no mere slip of the tongue** that had caused Branwell to make that gross error. 13. Mrs. Reed looked frightened; her work **had slipped from** her knee. 14. He laughed again, and it struck me that his laugh was unusually **bitter**. 15. There was a terrible **bitter** row over George's going to college. 16. He thought of June and her dead mother, and the whole story, with all his old **bitterness**. 17. When he turned there was bitter ha-

tred in his face. 18. Asleep dog **stirred** in the shade and opened a cautious eye as he passed. 19. He poured out coffee for us both and began **stirring** his slowly, thoughtfully. 20. It was a summer morning full of stir and life. 21. He hurried to Mr. Dombey's room, **stirred** the fire, put the chair ready. 22. For long times he settled down, and in those times he **would not stir a finger** to lift a guinea a yard off. 23. Washington was humming with excitement like a **stirred** wasps' nest. 24. Our fates were linked together. I could not **injure** him without injuring myself. 25. Women forgive **injuries**, but never forget slights. 26. When you testified at the trial, you did not point out that Jackson received his **injury** through trying to save the machinery from damage. 27. Reggie sighed, and his round face was plaintive with the melancholy of an **injured** child. 28. She wanted to go away and cry and hate Constance and think of impossible but terrific ways of **taking her revenge on** her. 29. George Sand **revenged herself upon** the poet Musset for writing "He and She" by publishing the novel "She and He".

3. Paraphrase the following sentences using the Essential Vocabulary:

A. 1. She is not, I think, an interesting personality. 2. The writer's skill in creating vivid and original images is combined with the refinement of language and style. 3. The people depicted by the writer are all very much alike. 4. His conversation was typical of a retired officer. 5. Look at the clouds. It looks like raining. 6. The teacher said he was going to punish the pupil unless he did his homework properly. 7. Jap dropped into a chair, looked at me and tapped his forehead significantly. 8. His voice had risen, but now it dropped almost to a whisper. 9. At last he subsided into heavy slumber. 10. You are her friend - in the best meaning of the word. Surely that gives you special privileges. 11. The drugs had relieved the pain and she was left with a feeling of great fatigue. 12. Nora never made scenes. She was reasonable enough to know that they would only irritate Roger. 13. The truth was too obvious, and Julia had too much intelligence to miss it. 14. I think she behaved with great practical wisdom. 15. He never warned me about that until yesterday.

B. 1. My friend and I moved quietly out of the room. 2. We knew what you intended to do and we took measures. 3. I meant to give the book back to you this morning, but in the heat of our discussion, it had escaped my memory. 4. She put her hand into his and gave him her old smile. 5. It must be awful to see year after year pass by and live in a place where nothing can happen. 6. His life had been a severe struggle against every sort of difficulty. 7. Gorky's death was a heavy loss to all the people. 8. His failure to pass the examination was a painful disappointment to him. 9. She was afraid to make the slightest movement for fear she might waken the child. 10. Poetry, like music, excited him profoundly. 11. He had no pity, and her tears aroused no emotion, but he didn't want hysterics. 12. "There!" he would say in a hurt tone. "Now the nail's gone." 13. Isn't it a bit too hot for sunbathing? - Not for me. I like it hot. The sun can't do me any harm. 14. The doctor thought that the wound was inflicted by a heavy blow from some blunt instrument. 15. She is vindictive to anyone who has hurt her. 16. He told Kate that, in practical affairs, paying back evil for evil was a luxury he could not afford. 17. That was how he could inflict injury on those people in return for their mockery. 18. Ann knew she could get even with them, but she no longer felt angry.

4. Explain or comment on the following sentences:

A. 1. Is that likely from what you know of his character? -Very unlikely. 2. His appearance did not answer his true character. 3. I like the way the actor reveals the character. 4. The old gentleman was decidedly a character. 5. I know that Blanche has a quick temper. It's part of her strong character. 6. The writer's favourite character is a man who is poor and alone in the world. 7. His style is characterized by great laconism. 8. The father threatened to cut the boy off with a shilling if he disobeyed him. 9. We had had cloudy days before, but not dull days, threatening rain. 10. Who was the "her" they were talking about? My heart sank: me. 11. "But why should they get so damned suspicious?" Miller asked. "It doesn't make sense to me, boss." 12. He was able to look after her and that was a comfort. In fact he gave a sense of support to all who were near him. 13. He

was sensible enough to accept the inevitable. 14. I think she behaved with great sense. 15. Come on, let's talk sense. 16. You're ridiculously oversensitive. Everyone is sure to welcome you. 17. No sense in catching cold. Put on your sweater. 18. He has an immense sense of his own importance. 19. She broke in: "We cannot be too cautious of how we talk before children." 20. When he returned, he said the doctor ought to see her, if only as a precaution. 21. Mrs. Eberly always took precautions against being exposed to draughts.

B. 1. She slipped the ring on her finger and stretched out her arm to have a better look at his present. 2. The minutes slipped by into an hour. 3. "If you make another slip of the tongue, it will be the last," said the examiner. 4. He slipped off his boots and coat and slid into the water. 5. The bitter cold of late autumn, unprepared for and unforeseen, is more bitter than the cold of winter. 6. He reproached me bitterly for not having let him know. 7. "But that wasn't much improvement," he said with a quiet and bitter sarcasm. 8. I was so utterly exhausted that I couldn't stir hand or foot. 9. Hallward stirred in his chair as if he were going to rise. 10. In her day she had made a great stir in the little world of London. 11. Do not let the children injure the bushes in the park. 12. He received injuries to his head in the accident. 13. Why should she always have an injured look? 14. The doctor said that sort of thing might injure the girl's mentality for life. 15. In taking revenge a man is but equal to his enemy, but in passing it over he is superior. 16. The young peasant swore to revenge himself upon the man who had insulted his sister. 17. His grief and sense of loss were replaced by a desire for revenge.

5. Choose the right word:

caution - warn

1. His friends ... him against approaching danger and ... him against running into it. 2. We ... her against speaking rashly and ... her of the consequences. 3. I ... him against being late. 4. The boys must be ... not to go skating on the pond: the ice is too thin.

stir - move

1. He held his breath, afraid ... 2. ... aside, please. 3. He wouldn't ... a finger to help anyone. 4. He is able ... anyone to action. 5. His

kind attitude ... me to tears. 6. She was afraid ... not to wake up the children.

injure - damage

1. The crops were ... by a storm. 2. He was ... in the war. 3. Lots of buildings were ... by the earthquake. 4. He was the only one to escape from the train wreck without... . 5. The car was ... in an accident.

6. Review the Vocabulary Notes and answer the following questions:

1. What do you say of a person who is easily influenced by others? 2. What do you say of a person who often does strange or unusual things? 3. What do you call people who are easily hurt? 4. What do you call people who desire for revenge? 5. What do some people do if they want to pay back evil? 6. What's paying back evil called? 7. What would you do if you didn't want to show your sorrow? 8. What must be done during an epidemic? 9. How must one walk along a street slippery with ice? 10. What may happen if one is not cautious? 11. What may happen if one slips and falls? 12. What kind of shoes are usually worn at home? 13. What kind of people cannot see a good joke? 14. What is another way of saying "This is typical of him"? 15. What do you call a basin with a drain in the kitchen? 16. What kind of person would you ask for advice?

7. Respond to the following statements and questions using the Essential Vocabulary:

1. One can never know what to expect of her. 2. Why on earth did you employ him? He won't stir a finger to do the work properly. 3. Do you think it was mere chance that she wouldn't stay and finish the job? I won't have you doing it! 4. One always has to wait for Ann. 5. Why are you asking me for advice? 6. Do you understand what he said? 7. Why didn't you ring me up last night? 8. You look frozen. Is it as cold as that? 9. Wasn't she surprised to hear the news? 10. I hear he's in hospital. What's the matter with him? 11. Whatever made her say such a thing? Was she angry with you? 12. You ought to have stood your ground. 13. I'm through with my work. 14. Aren't you ashamed? 15. What a boring party, I wish I were at home. 16. You're hours late! What's the matter? 17. I hear he's dropped hockey.

8. Use as many word combinations from the Essential Vocabulary as possible in one situation.

9. Use the following words and word combinations in dialogues:

1. Two girls are discussing the plot of a play or story, (the main character, to intercept information, to take precautions, to trick smb. out of smth., a slip of the tongue, not to stir an eyelid, the moment he ... , an injured air, to give smb. the slip)

Two first-year students are talking of their impressions of the college, (the character of, to caution against, characteristic of, to give way to, why not?)

10. Find in Text Six and copy out phrases in which the prepositions (or adverbs) 'out', 'out of' and 'into' are used. Translate the sentences into Turkmen.

11. Fill in prepositions or adverbs where necessary:

1. Norman is He'll be back... an hour or so. 2. "Let's forget the quarrel and be friends," he said holding ... his hand. 3. Let's get... the car and stretch our legs. 4. I really can't walk ... such a rate. I'm quite ... breath. 5. I remember that I was scared ... my wits then, but the details have faded ... my memory. 6. ... respect to her feelings you ought to be discreet. 7. The door won't lock. All the locks in this cottage are ... order. 8. Are you ... your senses to act like this? 9. The lady succeeded ... tricking the lieutenant... the despatches. 10. Are you ... your tricks again? You'll drive me ... my senses. 11. The first introduction of French ... English dates from the time ... the Saxon kings. 12. American slang is forcing its way... English. 13. It's good to be able to turn sorrow ... joy. 14. Why did you burst... the room ... so much noise? 15. He sat staring... the fire.

12. Translate the following sentences into English. Pay attention to the prepositions and adverbs:

1. Ağsamlyk şagalaňy bolup durka, Ruf bildirmän öýden çykyp gitdi. 2. Men siziň ýazan zadyňyza düşünişip, öýden çykyp gitdim. 2. Men siziň ýazan zadyňyza düşünişip bilemok, siziň hatyňyz gaty ýaramaz. 3. Gün örän gowy boldy, bizem şäherde galanymyza

puşman etdik. 4. Gözüm görmesin, ýüregimdenem gitsin. 5. Keýt gözi ýaşly ýylgyryp, şeýle diýdi: «Meni bagyşla, men gaty aladaly». 6. Ol şäherden daşda ýaşaýar, işine barmak üçin oňa bir ýarym sagat gerek bolýar. 7. Siz betbagtçylyga duçar bolduňyz. Şonda men sizi goramadym diýip aýtmaň. 8. Gidişligiň aýrylanlygyny bileninden, Keýt aglap başlady. 9. Jim otaga girip, eline bir zat alyp, bir minutdan öýden çykyp gitdi. 10. Indi olar howpdan daşda bolanlary üçin, arkaýyn dem alyp bilýärdiler. 11. Ol bir aý bäri çykanok. 12. Gapy ýapylanok, gulp döwlen (bozulan) bolaýmasa. 13. Jedel edip durmak onuň häsiýetine meňzänok.

13. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen), b) Make up situations to illustrate their meanings:

1. It is sink or swim. 2. Caution is the parent of safety. 3. Who has never tasted bitter, knows not what is sweet. 4. A threatened blow is seldom given. 5. Better the foot slip than the tongue. 6. Between the cup and the lip a morsel may slip.

14. Write an essay on one of the following topics:

1. A Russian national hero of the war of 1812.
2. A play by B. Shaw on Russian stage.

CONVERSATION AND DISCUSSION

FEELINGS AND EMOTIONS

Topical Vocabulary

1. Positive **feelings**: admiration, enthusiasm, excitement, elation, joy, love, pride, zest.
2. Negative **feelings**: anger, annoyance, irritation, anxiety, despair, humiliation, embarrassment, tension, envy, hate, jealousy, fear, shame, guilt, rage, terror.
3. Emotional **condition**: a) to feel good, to feel fine, to feel great, to feel pride and joy, to be bright and happy, to be in

a good mood; b) to feel bad, to feel uneasy/anxious/lonely/scared/miserable/ guilty, to feel put upon, to be upset, to be tense and jumpy, to be furious, to be in a bad temper.

4. **Display of emotions:** to express/hide/disguise/control/reveal/relieve one's feelings, to cope with one's feelings, an outlet for one's feelings, to get angry at smth./smb., to let off steam, to burst out laughing/crying, to behave calmly and coolly, to take one's irritation out on smb., to throw tantrums, to scream and yell at smb., to keep/lose one's temper, to fly into a rage.

1. Read the following text for obtaining its information:

One day you feel good and the next you feel bad, and between those two poles are compressed all the joys of heaven and the anguish of hell. The events that prompt feelings, the justification for the feelings, even the reality of the perceptions that lead to them are all unimportant. It is the feeling that counts.

Despite its importance, there is an incredible amount of confusion about feelings and emotions in both the minds of the public and the attention of the "experts". "Emotion" is the general term which encompasses the feeling tone, the biophysiological state, and even the chemical changes we are beginning to understand underline the sensations we experience; "feeling" is our subjective awareness of our own emotional state. It is that which we experience; that which we know about our current emotional condition.

Feelings, particularly the complex and subtle range of feelings in human beings, are testament to our capacity for choice and learning. Feelings are the instruments of rationality, not - as some would have it - alternatives to it. Because we are intelligent creatures, we are capable of, and dependent on, using rational choice to decide our futures. Feelings become guides to that choice. We are not just passive responders, as some lower life forms are, to that which the environment offers us. We can avoid certain conditions, select out others, and anticipate both and, moreover, via anticipation we can even modify the nature of the environment. Feelings are fine tunings directing the ways in which we will meet and manipulate our environment.

Feelings of anxiety, boredom, tension and agitation alert us to the sense of something wrong, and, more importantly, by the subtle distinctions of their messages they indicate something of the nature of the impending danger and direct us to specific kinds of adaptive manoeuvres to avoid, prevent, or change the incipient threat. Feelings of guilt allow us to model our behaviour against certain ideals and register when we have moved away from these ideals, or have not yet achieved them. If there is a common ingredient to the various sources and forms of pleasure, the only one that can be identified is that they all seem to contribute to an enhanced sense of self. Pleasurable events either intensify our sense of ourselves or enlarge our view of ourselves. Joy stems from an altered sense of self and, in turn, alters our view of our world and the way we are viewed.

2. Answer the following questions:

1. How do you understand the statement “it is the feeling that counts”? 2. Why is it difficult to classify sensations and what terms are suggested in this article? 3. How does “emotion” differ from “feeling”? 4. Do you agree that feelings are “the instruments of rationality, not alternatives to it”? 5. How do feelings of anxiety, boredom, tension and agitation serve adoptive purposes? 6. Of what importance are feelings of guilt? 7. What do the positive feelings have in common? 8. How do pleasurable events affect our feelings?

3. Summarize the text in two paragraphs emphasizing the importance of emotions and feelings in our life.

4. Use the Topical Vocabulary in answering the questions:

1. Why do people have emotions and feelings? What good are they? 2. What emotions and feelings are usually classified as positive and negative? Is there a strict border line between them? 3. If you have a look at the topical vocabulary list, you’ll notice that it deals with painful feelings and emotions rather than joyous ones. How can you account for it? 4. The first and simplest pleasure is the pleasure of our senses. How can you illustrate the joys of taste, smells, sounds, and sights? 5. There are various sources of pleasure such as discovery, the immersion of ourselves in an activity, confrontation with nature

and the thrill one gets in all cooperative effort, to mention but a few. Which of these gives you the most joyous experience? 6. It isn't always easy for us to keep our temper when things go wrong. What do you do or say to let off steam? 7. When we don't care one way or the other about something, we can be really boring. What is the best way to make someone take an interest?

- 5. Make a list of some of the things which have happened to you that really made you angry. Imagine they have all happened today. Tell your friend about them. Use the Topical Vocabulary.**
- 6. You have been asked to give a talk to all the students in the school about the meaning of feelings and the propriety of their public expression. The magazines and brochures you wanted haven't arrived. The talk begins in ten minutes. You haven't prepared it well enough. You can't get out of it now. Tell your friend.**
- 7. There are different degrees of anger and different ways of showing it. Read the following text and comment on it:**

If we could listen in on classrooms without being seen, we would hear many kinds of anger being expressed by teachers. One teacher frequently screams and yells at her children. Another furiously bangs on his desk. A third teacher throws an eraser across the room. Another sarcastically insults a child. One teacher grabs a child furiously and shakes him. One teacher slaps a child; another raps children on the knuckles. Many angry threats are heard: "I'll show you who 'is the boss'. Don't talk to me that way." One teacher is furiously tearing up papers, another charges back and forth across the front of the room, letting off steam.

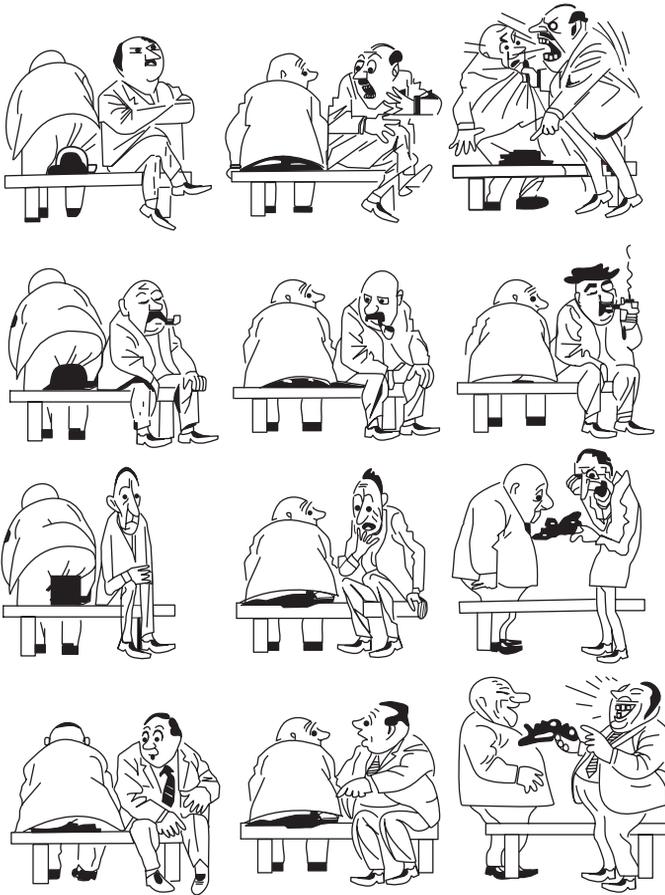
- 8. The teacher can't but react emotionally to what is happening in class. Read the following text and comment on the feelings involved:**

I've had to learn how free I could be. That's the hardest thing for a new teacher. At first everybody worked. I thought, man, this is neat - everybody does what they're told. Then I thought, what a bore. It's no fun. And I got a little too free. Now I know they can sense when I start setting my jaw even before I know I'm doing it. They know where to settle it down. The hardest thing for me was to learn how to balance teacher control and class freedom.

9. We cannot always be bright and happy. Sometimes we have moods of depression or sadness. It's been one of those days - tell your friend about these events which have made you feel really depressed:

1. You've lost your purse. 2. You've got to buy a present. 3. You got very wet in the rain because you left your umbrella at home. 4. You've got an exam tomorrow and you're going to fail. 5. You've just had a row with your girlfriend (or boyfriend).

10. Have a close look at this cartoon by Bidstrup. How do different people react to one and the same incident? What type of temperament does their reaction reveal?



The Four Temperaments

11. Very often an expression of anger on the part of children is met by punishment from parents and teachers. Enlarge on the humour of the cartoon.



“I’ll teach you to hit other children.”

12. Read the following dialogues. Observe the WAY PEOPLE TALK ABOUT THEIR FEELINGS:

- What’s the matter? You don’t look well.
- I’m rather worried.
- What about?
- My exam.
- Oh! Is that all?
- I feel very nervous.
- Don’t worry about it. Try to look on the bright side of things.

* * *

- **I just can’t stand** that Robbins boy.
- Millie is having one of her days, and **it’s driving me crazy**.
- I wonder what I can make for supper tonight.
- Today **is just one of those days**.
- Oh, **you poor thing**, I had him last year, and he is impossible.

* * *

- I've made up my mind. We're going to Estonia for the holidays.
- How marvellous!
- I've got a whole month off this year!
- A whole month. That's **terrific**.
- We'll leave in early June.
- **Good!** Are we taking the bicycles?
- The bicycles? Oh no, we're going on a package tour.
- Oh no!
- And I thought we'd take aunt Ann with us.
- **Oh heavens! Do we have to?**

13. Work in pairs. Use cliches dealing with moods and feelings.

Joy and enthusiasm:

Great/That's great!

Marvellous! Terrific! Fantastic!

How wonderful! How exciting! How thrilling!

A n n o y a n c e :

How annoying! What a nuisance! What a bore!

That's just what I needed! I've just about had enough of...

D i s t r e s s :

I'm worried. I just don't know what to do ...

I feel terrible. I've got a lot on my mind.

I don't feel at all happy. I'm fed up.

I can't take much more of this.

I n d i f f e r e n c e :

I can't say I'm interested.

I couldn't care less.

Please yourself.

I don't mind what you do.

The whole thing bores me to death.

R e a s s u r a n c e :

Cheer up. Take it easy.

Don't you think you're over-reacting a bit?

There's no need to get so upset.
Don't let it get you down.
It's not as bad as all that, surely?
Oh, come on, it's actually quite interesting.
I see what you mean, but on the other hand ...

1. One of your flat-mates (room-mates) is always listening to records of opera on your hi-fi. Last night it woke you up at 2 a. m. You hate opera. Also, he/she never does his/her share of the washing-up and cleaning. Tell your friend how angry you are.

2. Your friend is late and in a bad temper. Find out what's the matter and try to calm him/her down.

3. You have a toothache. And a headache. It's Sunday. And it's pouring with rain. And your girlfriend/boyfriend has left you. You had an argument and she/he left the city and you can't contact her/him to make it up. Tell your friend about it.

4. This time it's your friend who's depressed. Ask what's wrong and listen sympathetically. Try to cheer your friend up. Perhaps offer some advice or suggest something to take your friend's mind off his/her problems. When your friend seems happier discuss what you did with the rest of the class.

5. You feel fine today. It's a sunny day and you're enjoying yourself. Your friend doesn't seem so cheerful, though. Find out what the matter is and be sympathetic.

6. Try to interest your friend in these plans: going to the cinema; spending some time studying together; reading a good book you've just read; helping you with some shopping; watching TV this evening; going to a museum.

When you have succeeded in arousing his/her interest, discuss what you did with the rest of the class.

7. Listen to your friend's ideas and pretend to be indifferent. All your partner's plans seem really boring to you. Even talking to other people in the class bores you to death.

- 14. Read the following text. Find in it arguments for accepting anger as normal and against it. Copy them out in two columns (I - “for”; II - “against”).**

Anger is Normal. Or Is It?

In terms of frequency of expression, anger is normal. It exists everywhere and is in all of us. But most teachers and parents find it difficult to accept anger as normal and inevitable. The real issue for the teacher and parent becomes the question of how to deal with anger in oneself.

The pressures on us to control or hide our anger are very powerful. Teachers ask, “Will this be held against me as a sign of incompetence or immaturity?” Other concerns are: “What will the kids tell their parents?” and “Will this get back to the principal?” Teachers, in addition, have real concern for their children: “Will a child become frightened? Will it damage him in some way?” or, even more upsetting, “Will the child get angry at me, become rebellious, and no longer like me as a teacher?”

These concerns are so real that most teachers try to hide their anger. The results of this are quite predictable: at best the teacher who is straining to keep in anger is tense, irritable, and impatient; at worst the anger slips out in sarcasm or explodes in a rage of accumulated fury.

Some teachers report that they never get angry in the classroom. In further discussions with teachers regarding situations or behaviour which typically arouses anger some teachers recognize all the signs of anger, but actually did not feel anger in the classroom. But usually an observer or the children in the classroom recognize the signs of anger. Certain teachers are more successful at hiding anger, but unless anger is in a mild form, it will be out one way or another.

How do children react to anger? All of us, as we recall our own childhood experiences in school, can remember instances of teachers expressing anger in the classroom. Though children frequently face anger from adults, they do not always adjust to it in ways that foster their own growth and learning. Teachers report that children often react with confusion; they’re bothered, or their faces appear troubled.

Some children are especially sensitive and hurt at the teacher's anger, and a few children are even frightened. Sarcasm or biting remarks that touch areas of special concern for children can be remembered with special misery for many years.

15. Discuss the text in pairs. One partner will take the view that anger is normal on the part of a teacher. The other will defend the opposite point of view:

16. Role-Playing.

The class is divided into four groups. Each group is in a different mood.

Group A. You are all in a bad temper.

Group B. You are all depressed

Group C. You are all in a good mood.

Group D. You are all bored and indifferent.

When each group has established its mood by talking together, everyone goes round the class talking to different people. Try to make the people you meet share your mood! At the end tell everyone what you did and how successful you were. Did anyone manage to change your mood?

17. Group Discussion.

Topic 1. *Negative feelings seem to change character with intensity*

Talking points:

1. A certain amount of fear can almost be fun.
2. Pregame anxiety for a competitive athlete, while still anxiety is an excitement he often relishes.
3. Shame and guilt are essential for the development of some noble qualities such as generosity, unselfishness, duty.
4. Many teachers recognize that the excitement of anxiety and challenge is the very zest of teaching.

Topic 2. *Emotions are perfectly permissible*

signs of the healthy body's response to distress

Talking points:

1. When we feel anger, physical tension develops spontaneously, automatically. We need to release this tension through action of some kind - to run, bang, even to hit.

2. Anger that is expressed spontaneously clears the air, can both remove the tension and the disturbing cause.

3. Accumulation of irritation, annoyance and stress leads to headaches, sickness of various kinds and proverbial ulcers.

4. People's inner feelings have no claim to public recognition. We have a responsibility – not only to the social unit, but also to our personal dignity – to keep “it” in.

Topic 3. *Who has never tasted bitter, knows not what is sweet*

Talking points:

1. The fact of succeeding despite difficulties excites us, contributes to our self-confidence and self-esteem.

2. A removal of pain or revival of hope makes us feel good.

3. Most things that involve great pleasure also involve sweat, toil, perseverance and agony.

4. Satiation and easy gratification ultimately destroy pleasure.

Unit 7

SPEECH PATTERNS

1. **I have always hesitated to give advice.**

I hesitated to ask him for help.

He didn't hesitate to take such a big risk.

Don't hesitate to refuse the offer if you don't like it.

2. How can one advise another **unless one knows** that other as well as one knows himself?

They won't accept your plan unless you alter it.
You'll fail unless you work hard.
Unless I'm mistaken, he's an artist.
Unless he's done the work properly, I shan't accept it.

3. He **had some difficulty in lighting it.**

I have some difficulty in understanding spoken German.
She had some difficulty in finding the house.
We had some difficulty in selecting a present for her.
I had some difficulty in writing an essay.

4. He **gave an apologetic laugh. I had not given him** more than **a cursory glance.**

The girl gave a deep sigh.
Jim gave a loud cry (groan).
She gave me a critical look.

5. **It's precisely** what they are going to do.
That's what I've got to look forward to.
That's all I've got to look forward to.

This is precisely what I object to.
That's what they've got to expect.
That's all they've got to hope for.

6. He was dressed in a blue suit **a good deal the worse for wear.**
This is an old coat, but it is **none the worse for wear.**

The road is a good deal the worse for the rain.
We are none the happier for learning the truth.
I like you none the worse for being frank.

7. He looked to me as though **he knew a good bottle of wine when he saw it.**

He knows a good book when he sees it.
The man knew a good painting when he saw it.
I know a good play when I see it.

8. You could not **have imagined a more delightful person to drink a glass of wine with.**

I can't imagine a better place to have a rest in.
I don't know a worse place to go for holidays to.
He never saw a more interesting person to speak with.

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. Caution made Jim hesitate to 2. He did not hesitate to 3. I shan't touch upon the subject unless 4. No use discussing the matter with me unless 5. We thought we knew Italian having studied it from books, but we had some difficulty 6. It's not always easy to teach children to read. Some children have special 7. The door was so narrow that we had some 8. With so many other things to occupy my mind, I had not given Wilson 9. The two old gentlemen were obviously displeased with the interruption. They gave us a 10. I'm not astonished at his refusal to help us at all. That is precisely 11. Now it's quite evident that we shan't be able to finish the work on time. That's 12. I know that he's sorry about what happened, but I am none 13. The boy is naughty, but I like him none 14. I think it only fair to tell you that that's all 15. He's a connoisseur of art and he surely knows a good painting when 16. This young actress has got real talent. I assure you I know a good actress when 17. You cannot imagine a more delightful person to.... 18. If you're in need of advice, you cannot find a better person to

2. Suggest the beginning matching up the end:

1. ... to go further because he was afraid. 2. ... to refuse if you think the plan is unwise. 3. ... we ought to have a good trip there. 4 ... we shan't get home before dark. 5. ... in getting the information. So don't fret. 6. ... in understanding what she said because of her bad French. 7. ... , seemed to hesitate and then walked on. 8. "... a ring, it's urgent." 9. ... what it's going to be if we can't find some better explanation. 10. ... what you expected a teacher to be. 11 ... for knowing the truth. 12. ... for being frank and straightforward. 13. ... to hope for. 14. ... when he heard it. 15. ... to have a chat with. 16. ... to work with.

3. Paraphrase the following sentences using the Speech Patterns:

1. He seemed unwilling to give advice, afraid of responsibility, I think. 2. Don't be shy of calling if you need me. 3. If I'm not mistaken, this is but a temporary job. 4. Don't do anything if you don't hear from me. 5. We're going on a hike next Saturday, if the weather does not turn out nasty. 6. I always find it difficult to remember dates, they just slip my memory. 7. It was rather difficult for me to understand the article. 8. He laughed apologetically and said, "So that's it. How on earth did you guess the truth?" 9. Tom shrugged his shoulders. "What next, I wonder?" 10. The landlady looked critically at the three young men and closed the door in their faces. 11. At seeing me Jovella sighed with relief. 12. It's just the thing I was afraid of. 13. If I had my time over again, I should act exactly in the same way. 14. I did not like the boy less for being a bit naughty. 15. Wealth did not make him happier in the least. 16. "I'm aware that that's my only hope," said the man. 17. "Is there nothing else for me to look forward to?" asked Cora. Allan made no comment. 18. Soames was a good judge of paintings. 19. He is a well-read person and a real connoisseur of French poetry. 20. I'm fond of the Ashgabat. I don't think there is a better district to live in. 21. He thinks there is no better place to have a rest in than Scotland.

4. Respond to the following statements and questions using the Speech Patterns:

1. Why on earth didn't you turn to me for help at once? 2. Do you think it's absolutely necessary for me to come? 3. Do you think here's anyone else who knows about it? 4. You're an hour late. I thought you would never come. 5. How did you manage to get the book? It's no longer on sale. 6. Did the girl scream when she was given an injection? 7. I hear he's had a bad fall. 8. Will you let him know of the change in our plans? 9. I think I must have the matter out with her. 10. Whatever makes you go to this village every summer? 11. I'm only asking you to dust the flat. 12. Are you sure the painting is worth buying? 13. Is this young poet really a promising one? 14. Would you advise me to wait a little?

5. Translate the following sentences into English using the Speech Patterns:

1. Sýu gapynyň tutgujyny tutup durup, otaga girip bilmän durdy. 2. Eger size meniň kömegim gerek bolsa, utanman islän wagtyňyz jaň edäýiň. 3. Men ýalňyşmaýan bolsam, ýygnagy birinji güne geçirdiler. 4. Eger ol doly bolmasa, men myhmanhanada galardym. 5. Bize bu köçäni tapmak aňsat düşmedi, sebäbi ol meýilnamada ýokdy, ony hiç kim bilenok. 6. Men bu makalany köp wagtlap, terjime etdim, sebäbi tehniki terminleriň atlary maňa kyn düşdi. 7. Genri uludan dem alyp, şeýle diýdi: «Bu iş beýle kyndyr diýip, hiç pikir etmeýärdim». 8. Enn gazetdaky makalalara göz gezdirip, ony aýryp goýdy. 9. – Men oňa hemme zady aýdyp berdim – siz şony etmeli dälđiňiz. 10. – Bu ýaşiği ýeke götermeli dälđiň! – Maňa hiç zat bolmady. 11. Siz gün uzyn jaň etseňizem, oňa düşüp bilmersiňiz, ol trubkany galdyranok. 12. Jim şu zatlara bil baglap boljakdygyny gowy bilýärdi. 13. Saňa aýtmaly zatlaryň hemmesi şular. Sen muňa çynyň bilen gararsyň diýip pikir edýärin. 14. Kiril köne zatlary gowy saýgarýar. Siz ondan wazanyň bahasyny soramaly ekeniňiz. 15. Bular ýaly gyzkly gürleşýän adamlary birinji sapa görýän.

6. Make up two sentences of your own on each pattern.

7. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

Text seven

The happy man

By Somerset Maugham

William Somerset Maugham (1874-1966), a well-known English novelist, short-story writer, playwright and essayist, was the son of a British diplomat. He was educated at King's School in Canterbury, studied painting in Paris, went to Heidelberg University in Germany and studied to be a doctor at St. Thomas Hospital in England. Although Somerset Maugham did not denounce the contemporary social order, he was critical of the morals, the narrow-mindedness and hypocrisy of bourgeois society. It was his autobiographical novel *Of Human Bondage* (1915) and the novel *The Moon and Sixpence* (1919) based on the life of the French artist Paul Gauguin, that won him fame. Somerset Maugham was also a master of the short story.

Somerset Maugham's style of writing is clear and precise. He does not impose his views on the reader. He puts a question and leaves it to the reader to answer it. When criticizing something he sounds rather amused than otherwise.

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of the politicians, reformers and suchlike who are prepared to force upon their fellows measures that must alter their manners, habits, and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows himself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable and who am I that I should tell this one and that how

he should lead it? Life is a difficult business and I have found it hard enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. But there are men who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. Sometimes men have said to me, what shall I do with my life and I have seen myself for a moment wrapped in the dark cloak of Destiny.

Once I know that I advised well.

I was a young man, and I lived in a modest apartment in London near Victoria Station.¹ Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

“Certainly.”

I led him into my sitting-room and begged him to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go off his hat. When he had satisfactorily achieved this feat I asked him if I should not put it on a chair for him. He quickly did this and while doing it dropped his umbrella.

“I hope you don't mind my coming to see you like this,” he said. “My name is Stephens and I am a doctor. You're in the medical, I believe?”

“Yes, but I don't practise.”

“No, I know. I've just read a book of yours about Spain and I wanted to ask you about it.”

“It's not a very good book, I'm afraid.”

“The fact remains that you know something about Spain and there's no one else I know who does. And I thought perhaps you wouldn't mind giving me some information.”

“I shall be very glad.”

He was silent for a moment. He reached out for his hat and holding it in one hand absent-mindedly stroked it with the other. I surmised that it gave him confidence.

“I hope you won’t think it very odd for a perfect stranger to talk to you like this.” He gave an apologetic laugh. “I’m not going to tell you the story of my life.”

When people say this to me I always know that it is precisely what they are going to do. I do not mind. In fact I rather like it.

“I was brought up by two old aunts. I’ve never been anywhere. I’ve never done anything. I’ve been married for six years. I have no children. I’m a medical officer at the Camberwell Infirmary.² I can’t stick it any more.”

There was something very striking in the short, sharp sentences he used. They had a forcible ring. I had not given him more than a cursory glance, but now I looked at him with curiosity. He was a little man, thick-set and stout, of thirty perhaps, with a round red face from which shone small, dark and very bright eyes. His black hair was cropped close to a bullet-shaped head. He was dressed in a blue suit a good deal the worse for wear. It was baggy at the knees and the pockets bulged untidily.

“You know what the duties are of a medical officer in an infirmary. One day is pretty much like another. And that’s all I’ve got to look forward to for the rest of my life. Do you think it’s worth it?”

“It’s a means of livelihood,” I answered.

“Yes, I know. The money’s pretty good.”

“I don’t exactly know why you’ve come to me.”

“Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain?”

“Why Spain?”

“I don’t know, I just have a fancy for it.”

“It’s not like *Carmen*, you know.”

“But there’s sunshine there, and there’s good wine, and there’s colour, and there’s air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English doctor in Seville.³ Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainty?”

“What does your wife think about it?”

“She’s willing.”

“It’s a great risk.”

“I know. But if you say take it, I will; if you say stay where you are, I’ll stay.”

He was looking at me intently with those bright dark eyes of his and I knew that he meant what he said. I reflected for a moment.

“Your whole future is concerned: you must decide for yourself. But this I can tell you: if you don’t want money but are content to earn just enough to keep body and soul together, then go. For you will lead a wonderful life.”

He left me, I thought about him for a day or two, and then forgot. The episode passed completely from my memory.

Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether there was an English doctor in the town. He said there was and gave me the address. I took a cab and as I drove up to the house a little fat man came out of it. He hesitated when he caught sight of me.

“Have you come to see me?” he said. “I’m the English doctor.”

I explained my errand and he asked me to come in. He lived in an ordinary Spanish house, with a patio,⁴ and his consulting room which led out of it littered with papers, books, medical appliances, and lumber. The sight of it would have startled a sguemish patient. We did our business and then I asked the doctor what his fee was. He shook his head and smiled.

“There’s no fee.”

“Why on earth not?”

“Don’t you remember me? Why, I’m here because of something you said to me. You changed my whole life for me. I’m Stephens.”

I had not the least notion what he was talking about. He reminded me of our interview, he repeated to me what we had said, and gradually, out of the night, a dim recollection of the incident came back to me.

“I was wondering if I’d ever see you again,” he said, “I was wondering if ever I’d have a chance of thanking you for all you’ve done for me.”

“It’s been a success then?”

I looked at him. He was very fat now and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good-humour. The clothes he wore, terribly shabby they were, had been made obviously by a Spanish tailor and his hat was the wide-brimmed sombrero of the Spaniard. He looked to me as though he knew a good bottle of wine when he saw it. He had a dissipated, though entirely sympathetic, appearance. You might have hesitated to let him remove your appendix, but you could not have imagined a more delightful creature to drink a glass of wine with.

“Surely you were married?” I asked.

“Yes. My wife didn’t like Spain, she went back to Camberwell, she was more at home there.”

“Oh, I’m sorry for that.”

His black eyes flashed a bacchanalian smile. He really had somewhat the look of a young Silenus.⁵

“Life is full of compensations,” he murmured.

The words were hardly out of his mouth when a Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful, appeared at the door. She spoke to him in Spanish, and I could not fail to perceive that she was the mistress of the house.

As he stood at the door to let me out he said to me:

“You told me when last I saw you that if I came here I should earn just enough money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I’ve enjoyed myself. I wouldn’t exchange the life I’ve had with that of any king in the world.”

EXPLANATORY NOTES

1. Victoria Station: a railway terminus in the southern part of London.

2. Infirmary: a hospital; sick quarters at school.

3. Seville [‘sevil]: a town in the province of Andalusia [ˌeendaˈluːzja] in the south of Spain.

4. **patio** [ˈpætiən]: an open courtyard within the walls of a Spanish house.

5. **Silenus** [sarˈli:nəs]: a Greek mythological character, the tutor and companion of Dionysus [ˌdaɪˈnaɪsəs], the God of wine.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **confide** *vi/t* 1) to feel trust in smb., *e.g.* I can confide in him. 2) to tell secrets to, *e.g.* He confided his troubles (secret, plans, fears) to me.

confidence *n* 1) strong trust, *e.g.* I have no confidence in such people (in his ability, in his opinion). He enjoys everybody's confidence. What she says does not inspire confidence. I shan't betray your confidence. She took me into her confidence. 2) assurance, belief that one is right or that one will succeed, *e.g.* He has too much confidence in himself (self-confidence). His lack of confidence is most annoying. His comforting words gave me confidence. 3) secret which is confided to smb. (*often in pi*), *e.g.* I listened to the girl's confidences with a mixed feeling of pity and disapproval.

confident *adj* 1) sure, *e.g.* We were not confident of success. 2) showing confidence, *as* a confident manner, smile, voice, tone.

confidential *adj* private or secret, *as* confidential information, matter, correspondence, voice, *etc.*

2. **start** *vi/t* 1) to begin to move; to set out; to begin a journey, *as* to start early (late, at 6 p.m., *etc.*); to start on a trip (a journey, an excursion) for the mountains; 2) to begin to do smth., *as* to start work (business, conversation); to start working, running, crying; 3) to cause, to enable, to begin, *e.g.* How did the war (the fire, the quarrel) start? 4) to set going, *as* to start a car (a motor, a newspaper); 5) to make a sudden movement (from pain, shock, *etc.*), *e.g.* He started at the noise.

starting-point *n* a place at which a start is made, *e.g.* The incident turned out to be a starting-point that set everything afloat.

start *n* 1) the act of starting, *as* the start of a race; at the journey's start, *e.g.* That gave her a start in life, **from the start** from the very beginning, *e.g.* Everything went wrong from the start, **from start to finish.**, *e.g.* This is the whole story from start to finish. 2) a sudden movement caused by pain (shock, *etc.*), *e.g.* He sprang up (awoke) with a start. You gave me a start, **I** must say. **by fits and starts** irregularly, *e.g.* Research work cannot be done by fits and starts.

3. **confuse** *vt* 1) to mistake one thing or person for another; to mix up, *as* to confuse names (words or persons); to confuse facts (dates), *e.g.* They look so much alike that I always confuse them. Old people often confuse dates and figures. 2) to make a person feel uncomfortable, *e.g.* Everybody's attention confused her and she was at a loss for words. *syn.* **embarrass; to be (feel, seem, get) confused (embarrassed)**, *e.g.* He seemed a trifle confused (embarrassed).

confusion *n* 1) the state of being confused; disorder, *as* to lie (be, be thrown about) in confusion, *e.g.* His things lay in confusion on the sofa. His thoughts were in confusion. He remained calm in the confusion of battle, *syn.* mess; 2) shame, embarrassment, *e.g.* His confusion was obvious. 3) mistaking one thing for another, *as* the confusion of sounds, letters.

confusing *adj* embarrassing, *e.g.* An examiner must not ask confusing questions (not to put the student out). Don't ask embarrassing questions (not to make one uncomfortable).

confused *adj* 1) embarrassed, *e.g.* The girl looked confused. 2) inconsistent or muddled, *e.g.* His tale (answer) was confused. He was unable to put his confused ideas into shape.

4. **drop** *vt/i* 1) to allow to fall, *as* to drop a glass (a handkerchief, *etc.*); to drop bombs; to drop a letter in a pillar-box (a coin in a slot); 2) to give up, to stop doing smth., *as* to drop one's work (studies, a habit); to drop smoking, *e.g.* Let's drop the argument (the subject). 3) (used with many different meanings) *as* to drop a subject; to drop a person at some place; to drop a line; to drop (smb.) a hint (on smth.); to drop one's voice (eyes); to drop one's friends; to drop anchor; 4) to fall to the ground, to the floor, into smth., *as* to drop with fatigue; to drop into a chair; to drop on (to) one's knees; to drop dead; leaves

(apples, blossoms) drop, *e.g.* It was so quiet, you might have heard a pin drop. 5) to become less or smaller or weaker, *as* the temperature, the wind, one's voice, prices may drop; **to drop in** to see smb. at some place, *e.g.* Several friends dropped in to tea. **to drop off** 1) to go away, become fewer, *as* one's friends (customers, the doctor's practice) may drop off; 2) to fall asleep, *e.g.* He dropped off during the performance, **to drop behind** to fall behind, *e.g.* The two girls dropped behind the rest of the party.

drop *n* 1) a small round portion of liquid, a small quantity of liquid, *as* drops of water (perspiration, rain, *etc.*); to drink smth. to the last drop, take ten drops a day; 2) sudden fall, *as* a sudden (unexpected, sharp, slight) drop in prices (temperature, *etc.*).

5. **mind** *vt* 1) to attend to or take care of, *e.g.* Mind your own business. Please, mind the baby (the fire). 2) to obey, *e.g.* The child won't mind his granny. 3) to be careful of, *e.g.* Mind the step (the dog). Mind! There is a bus coming. Mind the traffic rules. 4) to object to, be afraid of, *e.g.* Do you mind my smoking (if I smoke)? - I don't mind it a bit. (Yes, I mind it very much.) Would you mind closing the window? - Never mind (an answer to an apology).

mind *n* 1) intellectual faculties, *as* the great minds of the world; to be in one's right mind, *e.g.* Makhtumkuly was one of the greatest minds of the world of his time. Are you in your right mind to say such things? 2) memory or remembrance, *as* to come to one's mind; to bear in mind, *e.g.* The incident gradually came to my mind. Bear in mind that you are to be here at six sharp. 3) one's thoughts, opinions, wishes, *as* **to make up one's mind** to come to a decision, *e.g.* I've made up my mind and I'll stick to my decision, **to change one's mind.**, *e.g.* I won't change my mind whatever is said, **to be in two minds** to hesitate, *e.g.* I'm in two minds and can't give you a definite answer now. **to speak one's mind** to say what one thinks, *e.g.* Don't beat about the bush, speak your mind, **to give a person a piece of one's mind** to tell him frankly what one thinks of him, *e.g.* I shall give you a piece of my mind, unpleasant *as* that may be. **to have a (no) mind to** to be disposed to, *e.g.* She had no mind to answer such questions, **to have smth. on one's mind** to be anxious about smth., *e.g.* She seemed to have something on her mind and could not concentrate.

-minded *adj* in compounds having the kind of mind indicated, as absent-minded, fair-minded, broad-minded, narrow-minded, *e.g.* She is very absent-minded and always leaves her things behind.

6. **practise** *vt* 1) to do regularly, *as* practise early rising, a method of work; to practise what one preaches, *e.g.* If only he'd practised what he'd preached! 2) to pursue the profession (of a lawyer or a doctor), *as* to practise law, medicine, *e.g.* It has been long since I practised medicine. 3) to do again and again, *as* to practise tennis, the piano, *e.g.* She practises the piano for an hour every day.

practice *n* 1) action as opposed to theory, *e.g.* The method is rather simple in practice, and very effective, **to put into practice** to carry out, *as* to put into practice a theory, a plan, an idea, a suggestion, *e.g.* The theory seems right, but we must think of how to put it into practice. 2) systematically repeated action, as much, regular, constant, sufficient practice, *e.g.* What you need is more practice. Look how precise the movements of the worker are, practice shows, **to be in (out of) practice** to be able (unable) to do smth. well, *e.g.* I used to be a good chessplayer, but I'm out of practice now. 3) habit or custom, *e.g.* It was then the practice (or a common practice). After supper Dad went for a walk as was his usual practice. 4) the work of a doctor or a lawyer, *e.g.* Doctor N. has retired from practice. Manson had a large practice. He was a young lawyer with no practice at all.

practitioner *n* practising doctor or lawyer, *e.g.* Andrew Manson worked as a general practitioner.

practical *adj* useful, *as* practical advice, results, benefit, help, matters, use, application, considerations, difficulties (difficulties in putting smth. into practice), *e.g.* It's of no practical use. There were practical difficulties. They used to play practical jokes on each other and neither ever got offended.

practically *adv* virtually, *e.g.* Practically everyone was willing to help.

7. **odd** *adj* 1) (of numbers) not even, *e.g.* 1, 3, 5 are odd numbers. 2) used of one of a pair when the other is missing, *as* an odd shoe or glove; 3) used of one or more members of a set when separated from the rest, *as* two odd volumes of an encyclopaedia; 4) extra, over, *as*

thirty odd years, fifty and some odd miles; 5) occasional, not regular, *as* odd jobs; 6) strange, not ordinary, surprising, *as* an odd person (way, manner; look, appearance, behaviour), *e.g.* How odd!

Note: *strange, odd and queer* are synonyms; *strange* means out of the natural order of things; *odd* refers to what one does not ordinarily see and is surprised at; *queer* implies some doubt as whether all is well, *e.g.* a queer feeling, a queer affair.

oddly *adv* in an odd manner; **oddly enough** strange to say, *e.g.* Oddly enough, she did not turn up at the party.

odds *n pl.* the chances in favour, *e.g.* The odds are against us. **odds and ends** remnants, *e.g.* What's to be done with all these odds and ends of the paper?

8. **concern** *n* 1) that in which one is interested, *e.g.* It's no concern of mine. It's my own concern. What concern is it of yours? 2) anxiety, worry, *as* the teacher's concern over the pupil's progress.

concern *vt* 1) to have to do with, *e.g.* That doesn't concern you at all. As far as I'm concerned He is said to be concerned in this affair. (He is said to be mixed up in this affair.) 2) to be busy with, interest oneself in, *e.g.* Don't concern yourself with other people's affairs. I'm not concerned about details. 3) to take trouble about, *e.g.* Lord Illingworth had never been concerned about his son.

concerned *adj* anxious, *e.g.* He has a very concerned look. *ant.* **unconcerned.**

concerning *prep* about, regarding, *e.g.* Montmorency manifested great curiosity concerning the kettle.

9. **sympathy** *n* a fellow-feeling, a feeling of pity, *as* to arouse (show, express) sympathy, *e.g.* You have my sympathies. I have no sympathy with (for) idle people. I feel some sympathy for her, she is unhappy.

sympathize *vt* to be interested in and approve of, *e.g.* I sympathize with you (your ambition to be a writer).

sympathetic *adj* 1) quick to understand and share other people's feelings, *e.g.* A good doctor is always sympathetic, *anf.* **unsympathetic**; 2) having or showing kind feeling towards others, *e.g.* I felt grateful to her for her sympathetic words.

sympathetically *adv* kindly, *e.g.* She smiled sympathetically.

10. **fail** *vi/t* 1) not to succeed, *e.g.* My attempt has failed. I tried to convince him, but failed. The maize failed that year. 2) not to pass, *as* to fail in mathematics, in an exam; 3) to break down, to die away, to let down, *e.g.* His courage failed him. His heart failed him. His sight (health) was beginning to fail him. I'll never fail you. Words failed me. 4) to neglect, omit, *e.g.* He never fails to write to his mother. Don't fail to let me know. I fail to see your meaning. I could not fail to perceive who she was.

failure *n* 1) lack of success, *e.g.* Success came after many failures. His efforts ended in failure. 2) a person who fails, *e.g.* She was a complete failure as an actress.

Word Combinations and Phrases

to alter manners (habits, points of view, plans, one's

way of living, a dress)

a ring at the bell (a knock at the door)

to reach out (up, down) for smth.

to have a fancy for smth.

to keep body and soul together

to drive up to a house (come up to the door)

to be littered with books (papers, lumber, *etc.*)

to have not the least notion (of smth.)

to remind smb. of smth.

a dim recollection

shabby clothes (house, man, street)

to be (feel, make oneself) at home somewhere

to exchange smth. (for smth.)

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Seven and mark the stresses and tunes, b) Repeat the text in the intervals after the model.
2. Put fifteen questions to the text.
3. Pick out from Text Seven the sentences containing the word combinations and phrases given on p. 254 and translate them into in writing.
4. Complete the following sentences using the word combinations and phrases (p. 254):

1. When one is no longer young, it is not an easy thing ... one's habits. 2. The coat is a size too large for you, you must 3. I'm tired of ... my plans every time you change your mind. 4. She had scarcely finished speaking before there was a ... and a knock. 5. Without a word she ... pen and paper. 6. Lora ... the letter, but the man was quick enough to catch hold of it. 7. She daren't even ... the switch lest the movement should wake him. 8. Clare is easily carried away; when she ... she cannot think of anything else. 9. Some more cake? - - Thank you, I have quite ... chocolate cake. 10. Dave had to do all kinds of odd jobs that came his way to 11. The moment David saw the car ... the house, he rushed out to meet his friends. 12. I found myself in a room ... books, papers and all kind of lumber. 13. I'm at my wits' end. I have not... of where to look for him. 14. I have ... what he's hinting at. Do his words make sense to you? 15. I wish you ... , it just slipped my mind. 16. The moment he mentioned the incident, a ... came back to me. 17. The clothes the man wore were terribly ... , but that evidently did not bother him. 18. Ed had some difficulty in finding the place, a ... building in an evil- smelling slum. 19. Let's ... for you to have a better view of the stage. 20. The three friends ... a glance. They were unanimous in their disapproval. 21. They ... ideas before reaching a decision. 22. If you don't ... me of it, I'll forget. 23. Her friendly sympathetic smile made me

5. Paraphrase the following sentences using the word combinations and phrases (p. 254):

1. A number of things happened to me and caused a change in the course of my life. 2. English spelling is appalling, but in time it will be partially changed. 3. He heard the bell ring and went to open the door. 4. She held out her hand to take the letter. 5. Dobbin stretched out his hand and caught the vase before it fell to the floor. 6. Jane's salary was hardly sufficient to make both ends meet. 7. I saw a cab approach and stop at the door of my house. 8. There were test - tubes and phials scattered about on the table. 9. He was left alone in the unkempt study with books, papers and what not thrown about. 10. I haven't the faintest idea of what you're talking about. 11. I have only a vague idea of the street I used to live in. 12. It was a poor, ill-furnished small

bedroom. 13. The man was wearing a much worn grey suit. 14. The boy did not feel at ease in such a splendid house.

6. Translate the following sentences into English using the word combinations and phrases:

1. Siz hiç özünüzi goramaýarsyňyz. Öz durmuşyňyzy üýtgetme-seňiz, siz kesellärsiňiz. 2. Men gitmäne taýýar, diňe bir köýnegi üýt-getmek galýar. 3. Olar oturgyja oturanlaryndan, gapy gaty ses bilen kakyldy. 4. Ed haty almak üçin elini uzatdy, ýöne Kler oňa berjegini-bermejegini bilmän durdy. 5. – Siz näme üçin bu kartinany satyn aldyňyz? – Bu meniň göwnüme ýarady. Nämesi erbet? 6. Öýüň ýanyna tiz kömek awtoulagy gelip durdy, lukman ýokaryk gitmäne howlukdy. 7. Men sizi ýeterlik bilýän, siziň planlardan ýüz döndermejeginizi hem bilýän. Başgalaryň pikirlerini hem diňläýmeli, ony birazrak üýt-getseňem bolýala. 8. «Belkäm bu iş gowy däldir» diýip, Ella gynançly aýtdy. Ýöne bu iş maňa ähli zatlary soňlamana mümkinçilik berýär. 9. Onuň ýazuw stoly hemişe kitaplardan we kagyzlardan dolup durýar. 10. Bu guraly nädip ulanmaly, hany, instruksiýany okap göreli. 11. Men ertir bu meseläni anyklajak bolaryn, ýöne haýyş, maňa ýatladyň. 12. Biziň ýollarymyz ters düşdi öýdýän. Men menziliň nirededigini hiç bilip bilemok, biz ol ýerde bir eýýäm bolmalydyk. 13. Meniň çala ýadyma düşýär, kesellän wagtyň maňa uly gyz doganym seredýärdi. 14. Öň geýlen kostýumynda Martin özüni oňaysyz duýýardy, ol gelmedik bolsa gowy bolardy. 15. Men şu kita-by başgasyna çalşasym gelýär, mümkin bolsa. 16. Men onuň bilen duşuşmadym, ýöne biz bir gezek söz alyşypdyk.

7. Make up and practise a short situation using the word combinations and phrases.

8. Make up and act out a dialogue using the word combinations and phrases:

1. An acquaintance of yours is asking you for a piece of advice, which you hesitate to give, (to have some difficulty in smth., to hesitate, unless, to have not the least notion, to decide for oneself).

2. You are late for a house-warming party. Apologize to the hostess, (early enough, I had hardly ... when, to reach (out) for, to have

some difficulty in smth., to open the door to smb., to come up to, a dim recollection, to alter one's habits)

3. Your plans for a trip to the South are ruined. You're complaining about that to a friend of yours, (to alter plans, to feel at home, it is precisely what, none the worse for, not to know a better place to ...)

9. Find in Text Seven equivalents for the following:

to tell people how to live; of the same kind; to thrust smth. on smb.; to exchange news and ideas by speech or writing; sometimes; to release one's hold of; a totally unknown person; hanging loosely; to swell out; to be ready; to slip one's memory; a slight illness, fastidious

10. Find in Text Seven English equivalents for the following:

Özüni gowy tanamazlyk; ýeke-täk bina; gowy maslahat bermek; kiçeldilen saç; özüň çözmek; lukmançylyk enjamlar.

11. Explain what is meant by the following phrases:

1. to communicate by conventional signs; 2. an irreparable mistake; 3. a total stranger; 4. without letting go off his hat; 5. to be in the medical; 6. to stick smth.; 7. to give somebody a cursory glance; 8. a means of livelihood; 9. to give up a good safe job for an uncertainty; 10. to keep body and soul together; 11. to have a trifling indisposition; 12. a squeamish patient.

12. Answer the following questions and do the given tasks:

1. What do you know of Somerset Maugham? 2. What do you think of his stories and novels? 3. Who is the narrator of the story "The Happy Man"? 4. What can you say about the structure of the story? 5. What conclusions as to Somerset Maugham's attitude towards life and relations between people can you draw from the first passage? Do you share his views? 6. Translate the following sentences from the first passage into Russian, paying attention to the metaphors: a) "Each of us is a prisoner in a solitary tower." b) "But there are men who flounder at the journey's start." c) "I have been forced to point the finger of fate." d) "I have seen myself for a moment wrapped in the dark cloak of Destiny." Explain how the metaphors contribute to the

vividness of narration. 7. Point out three metaphors and three epithets used by the author to characterize Stephens and comment on them. 8. Give synonyms of colloquial style to the following literary words: 'to flounder', 'hazardous', 'content', 'a trifling indisposition', 'errand', 'to perceive'. 9. What words and phrases are used to describe Stephens at the beginning and at the end of the story? How can the reader gather that Stephens was happy in Spain? What was it that attracted him to Spain? 10. How does the author draw the main character: by describing him or by showing him through his actions and conversation? 11. Find evidence in the story that the author sympathized with Stephens. What traits of character did the doctor possess that appealed to the author? 12. How would you explain the title of the story? 13. What is the message of the story and by what devices did the author achieve the effect?

13. Retell Text Seven close to the text.

14. Give a summary of Text Seven.

15. Discuss Stephens's idea of happiness.

16. Make up and act out a dialogue between two friends discussing what happiness is.

Vocabulary exercises

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.

2. Translate the following sentences into Turkmen. Pay attention to the words and word combinations in bold type:

A. 1. **Confide in me**, and all will be well. 2. He had to make sure that she would not be likely **to confide** the whole story to Gervase, which she might do. 3. Kayerts was moved almost to tears by Wallace's kindness. He would, he said, by doing his best, try **to justify his confidence**. 4. Doubtless he realized that something was in the wind, but I did not think it necessary to **take him fully into my confidence**. 5. He **inspired universal confidence** and had an iron nerve.

6. Turning towards her he saw a glimmer of understanding come into her eyes, and he quickly smiled **to give her confidence**. 7. It had become his second nature **to listen to confidences** and not to offer them. 8. Mr. Pyrrre, what I am about to tell you is in the strictest **confidence!** You do understand that, don't you? 9. During the war Bret was sure she had never worried about him, she was perfectly **confident** of his coming back unhurt. Her **confident** letters had made him lonely. 10. He hurried up the basement stair and out of the house, **and started running** along the street. 11. He **started** the motor and the boat swung away from the dock. 12. Everyone assumed **from the start**, just as I did myself, that Gilbey was a writer. 13. I told him the whole story **from start to finish**. 14. Finally, **with a start**, he aroused himself from his reverie. 15. The luxury of the house **embarrassed** Dolly and made her feel badly dressed, out of place and timid. 16. Miss Brown poured out her story, going back to points she had forgotten, getting **confused** and repeating herself. 17. The accident threw the traffic into **confusion**. 18. There was just awkward **embarrassment** in not knowing how to react to such a curious outbreak. 19. I noticed he'd **dropped** his Yorkshire accent. 20. He had developed the habit of **dropping in** on her sometimes during the week to discuss the latest news. 21. "You can **drop me** at Darlinghurst if you don't mind." Magda pulled the car abruptly. 22. Constance bit back her desire to tell Miss Chetond **to mind** her own business. 23. I've never been the nery type who **minds** the dark or being alone in an empty house. 24. She had a passion for cars - in fact, she said, she had always been **mechanically - minded** and used to drive a sports car. 25. **At the back of his mind** there lurked an uneasy sense of danger. 26. He had gone **through these movements in his mind** so often that he now acted purely automatically. 27. Miller was not a very good driver really. He went in fits and starts as if he could not **make up his mind** where he was going. 28. He **had half a mind** to walk out of the hotel, leaving everything behind.

B. 1. He qualified as a doctor, though he never **practised**. 2. Dad always **practised** what he preached; and we respected him greatly. 3. "At any rate their efforts to teach us handicrafts were not

a success,” said Jim. “As usual the theory was right, but the **practice** went wrong.” 4. He’s never been up against any of the first-rate players and it would be wonderful **practice** for him. 5. He took an angry look at Mr. Crabben, but it was impossible to suspect that young man of a **practical joke**. 6. Marjorie and Dorothy shared a natural intimacy, being closer together in age, so Phyllis was **the odd** one. 7. She had been feeling the weight of her **eighty-odd** years moving slower, talking less. 8. She had apologized for having to give up the **odd jobs** she had done for them. 9. I did not listen to them attentively, I only heard some **odds and ends**. 10. “Death is nothing to be afraid of,” he said, “I think about it every day of my life.” “You’re very odd,” she said, “I try never to think about it at all.” 11. I had that **queer** feeling that one sometimes has when sitting in an empty room that one is not by oneself. 12. **What concern is it of yours?** - This is the least of **my concerns**. I just wanted to help. 13. Philip looked at the kid **with some concern**. What sort of man was he going to be, he wondered. 14. But I recommend you not to repay his hospitality by taking his wife’s side against him in a matter that **doesn’t concern you**. 15. Just why, I wanted to think about it, **to concern myself with it** in any way, I wasn’t clear about. 16. She was tortured by an irresistible and ill-bred curiosity **concerning** the identity of the visitor. 17. He walked past them **with as unconcerned an air** as he could assume. 18. Her holiday had done her good, but she **was concerned about him**, his lack of appetite and haggard look. 19. She looked round nervously, but everybody **was too concerned** with his or her own reaction to the news to observe the reactions of anybody else. 20. They got small thanks for their **sympathy**. 21. I understood for the first time how Father felt about his garden. I wondered how often and how obviously I’d shown my **lack of sympathy** at his enthusiasm about it. 22. Campion felt that it was impossible **not to sympathize with her**, even if her point of view was not altogether his own. 23. The reporters looked back, the coroner ordered silence, the shocked public **made sympathetic murmurs**. 24. His reputation had been built on the fact that he often succeeded where other doctors **had failed**. 25. He had never known fear and could not recall a time when his nerves **had**

failed him. 26. He held out his hand, and for a moment speech **failed** him. Then he rose to the occasion. "Pleased to meet you," said Mr. Burt. 27. He tried jokes, but John **failed** to manage even a routine smile. 28. Do you think I'm a **failure** as a writer? - **Failure's** a thing you measure at the end of a life. You **haven't failed** yet - not till you give writing up or die.

3. Paraphrase the following sentences using your active vocabulary:

A.1. The words were hardly out of her mouth when she wished she had not told Ann her secret. 2. It is equally wrong to trust all and none. 3. His assurance of success was infectious. 4. You seem to be very sure of his ability. 5. Now she seemed to linger at table, evidently inclined to have a heart-to-heart talk. 6. I wonder if there is anything that can make him a bit less sure of himself. 7. You are making a mistake: you're taking me for somebody else. 8. Everybody was made uncomfortable by the turn of the talk. 9. Her things are always thrown about in a mess. 10. She put the coin in the slot and took up the receiver. 11. Since I have taken the case up, I mean to give up everything in order to see it through. 12. For the time being let's stop the argument. 13. "After a certain age," said aunt Ann, "one gets a liking for falling asleep at improper moments." 14. The boy just won't obey his mother. 15. Who will look after the children when you're away? 16. And again she was unable to tell whether he would have objected or not. 17. Don't forget that you must be back before twelve. 18. He seemed about to deny everything but thought better of it. 19. But here was a man who sincerely did not care what people thought of him.

B. 1. How long has he been working as a lawyer? 2. The plan seems good to me, let's think how best to carry it out. 3. It was a habit with Father to have the magazines bound as volumes. 4. Strange to say it was Johnny who settled everything. 5. You do say ridiculous things sometimes. 6. There are some mighty suspicious things going on here. 7. She said she had nothing to do with it. 8. The mother's worry over her daughter's poor health kept her awake all night. 9. "The matter affects the interest of a friend for whom I'm acting,"

said the lawyer. 10. Why do you interest yourself in other people's affairs? 11. Nothing was said about the matter. 12. He has a very worried look today. 13. The boy seemed to be more interested in food than in the conversation. 14. Her heart went out to him in understanding. 15. I smiled at her to show my affectionate understanding. 16. He had kindly understanding eyes and the manner of one who had done a little suffering of his own accord. 17. He was sure that he would be successful this time. 18. Robert felt that the guilt was partly his own, that he had let him down as a human being. 19. I cannot see the humour in it. 20. I don't believe you know what lack of success is.

4. Explain or comment on the following sentences:

A. 1. He had a suspicion that Stella did not take her father into her confidence. 2. You could not have imagined a more trustworthy person, he enjoyed everyone's confidence. 3. I hesitated before making the decision: the offer did not inspire confidence. 4. It might give him confidence in himself to let him try. 5. She could always draw confidences from a heart of stone. 6. Did he know enough of real life to speak with confidence on anything? 7. I'm a lawyer. A client's communications are confidential. 8. She rose and silently started for the exit door. 9. When he returned to London, he started a little restaurant in Soho. 10. The untidy room of the first-floor in Baker Street had been the starting-point of many remarkable adventures. 11. You must have confused me with someone else. 12. He was never embarrassed, always ready with some glib explanation. 13. He was left in a state of confusion and despair. 14. Some Englishmen drop their h's. 15. He was not a man who let a thing drop when he had set his mind on it. 16. Once more he seemed to drop a curtain between himself and the others in the room. 17. He seems to have dropped most of his friends. 18. Drop me a line when you are away. 19. The last thing I heard as I was dropping off to sleep was Mr. Lendow's voice saying goodnight to Carol. 20. Will you mind my luggage while I go and find out? 21. So I decided to mind my own business and to say nothing about what I had seen. 22. The children mind her like trained seals. 23. "Mind how you go

or you'll knock your head," Lucas warned him. 24. They did not seem to mind each other's presence in the least. 25. And then, being a fair-minded man, he looked at the other side of the question. 26. I tried to concentrate, but my mind wouldn't work properly. 27. "I have a logical mind," she returned, "which you have not and never will." 28. His eyes, when they looked at you directly, gave you the feeling that they were seeing right through your mind. 29. His name had conveyed nothing to me; perhaps it was kept in mind only by journalists. 30. Keep in mind the purpose of your speech and speak to the point. 31. I tried to get my mind on my drawing, and did a few lines; but it was no use. 32. It just didn't come to my mind. 33. If Melody could not make up her own mind - well, it must be made up for her. 34. I wasn't in two minds and acted quickly. 35. I've got a good mind to quit.

B. 1. The new doctor had only a small practice. 2. It is the practice of this surgeon to give local anaesthetics whenever possible. 3. The odds are against this football team. 4. But oddly enough, though so much alike, they detest each other. 5. There were several things about it all that struck me as queer. 6. Everybody was filled with concern when news came that Father was seriously ill. 7. Laura and Linda exchanged concerned glances. 8. I knew those concerned and was eager to learn the whole story. 9. I know him well enough to be sure that he is not concerned in the affair. 10. As practising physicians we're naturally concerned with the professional standards you maintain here. 11. Andrew dropped his eyes, sympathizing, yet hardly knowing what to say. 12. Dottie remained silent, merely watching him sympathetically. 13. Angela was oppressed by a sense of injustice, but her mother was unsympathetic. 14. His mission was ending and he felt that he had failed. 15. My eyesight has been failing me for some time. 16. During the anecdotes he never failed to laugh at exactly the right point. 17. The pilot could not fail to see us there on the open beach. 18. I'll expect to see you both. Without fail. 19. He was a failure in whatever he did. 20. How do you explain his failure to come?

5. Choose the right word:

confuse - embarrass (or their derivatives)

1. Keep still for a minute, you're only ... me. Let me think.
2. I was ashamed; I was hot with 3. She watched Roy so closely that he felt... . 4. "I don't like solicitors. They ... me," said Elsie. 5. My eyes, resting on him curiously, caused him no 6. Most people who stutter are very ... about it. 7. I had better explain. I can understand how ... you are. 8. Her eyes reflected the ... of her mind.

odd - queer

1. It was certainly an ... pair and everyone stared at them. 2. There was something ... about the way his temperature ran below normal. 3. Something woke me up. Some sound. There are so many ... noises in London. 4. It's ... wanting to eat an ice in this weather. 5. He must have done it. He has been acting ... lately. 6. He has an ... way of walking with his feet turned in slightly. 7. The front-door bell resounded ... in the empty rooms. 8. He noticed that Crale was looking very ..., but he did not yet know how seriously ill he was.

to be concerned in - to be concerned with – to be concerned about

1. There were rumours that Ned had once been ... something crooked. 2. I felt pretty sure that she was genuinely ... my health. 3. I am not... the details. 4. Your vocation is quite a different one, doctor. You are ... people. 5. I am really ... you. 6. The neighbours did not suspect that the nice-looking young man was ... the crime.

6. Give English equivalents for the following words and phrases:

Kimdir birine ynanmak; bir zady kimdir birine ynanmak (gürrüň bermek); ynamdan peýdalanmak; ynandyrmak; üstünlige ynanmak; daga gezelenje gitmek; ylgap gitmek; dawa etmek; başdan aýaga çenli; ilkibaşdan; çekinjeň bolmak; kesgitsiz jogap; ýadawlykdan ýaña ýykylyp barmak; kimdir biriniň öýüne barmak; temperaturanyň birden pese düşmegi; ikirjiňlenmek; durmuşa ornaşdyrmak; täk san;

20-denem köp ýyl; aladaly görnüşde bolmak; nebis agyryjy ýagdaý-da bolmak; kimdir birini halamak; duýgudaşlyk bildirýän ýylgyryş; şowsuz tamamlanmak.

7. Translate the following sentences into English:

A. 1. Ol öz meýillerini hiç kime ynanmaýardy. Bu sorag onuň özüniň çözmeli soragydy. 2. Eger-de siz maňa doly ynanan bolsaňyz, onda mümkin bu ýakymсыzlyklar bolmazdy. 3. Beýik Watançylyk urşunyň başlanan wagtyndan başlap, onuň iň agyr günlerinde-de adamlaryň ýeňşe bolan ynamy mizemezdi. 4. Oňa ynam bildirip boljakdygy hakynda men siziň bilen doly razylaşýaryn, ýöne gürrüň munda däl. Gürrüň, men ony kömek sorar ýaly derejede gowy tanamaýanlygymda. 5. Islendik çalaja seslerde-de Keýt tisinginip, öz sagadyna seredýardi, ýöne welin wagt hamala duran ýalydy. 6. Olar örän gowy adamlar. Men ilki başdan olarda özümi edil öz öýümde ýaly duýdum. 7. Gapyny kakdylar. Maýkl tisinginip oýandy. 8. Hemmeler oňa bile-sigelijilikli seretdiler, ýöne bul ony birjikde geňirgendirmedi. 9. Men bu senäni belläp almasam, ýatda saklap bilmerin. Men hemişe seneleri we sanlary çalşyryň. 10. Faşistler asuda halky aýaman, şäherlere we obalara bombalary oklaýardylar. 11. Siziň tanşyňyz bu gün gelermi? – Mümkin, ol gijiräk geler. 12. Şu dermandan 10 damjany ýyly suwly bulgura damdyryň we onuň bilen bokurdagyňyzy çäýkaň. Bu size kömek eder. 13. Gelen badyňyza birnäçe setirleri maňa ýazyp beriň. 14. Men saçak ýazýançam siz çaga seredip bilersiňizmi? 15. Seresaplylyk bilen ýörän, bu ýerde ýol örän hapadyr. 16. – Siz meniň bilen ýeriňizi çalşarsyňyzmy? – Baş üstüne. 17. – Siz howanyň bu duýdansyz sowamagyna nähili garaýarsyňyz? – Men sowukdan heder edemok, diňe ýagyş ýagmasa bolýar. 18. Bill sabyrsyzlyk bilen: “Ol gelen badyna men oňa ählizady aç-açan ýüzüne aýdaryn. Ol eýýäm birinji gezek bizi garaşdyryp goýanok” – diýdi.

B. 1. Men köp wagt bäri tejribe bilen meşgullanamok, şol sebäpli size kömek berip bilmerin öýdýän. Ýöne şu ýerden gaty uzak bolmadyk ýerde bir lukman ýaşaýar, siz şoňa ýüz tutsaňyz gowy bolardy. 2. Bu meýilnamany ýerine ýetirenimizde, biziň kynçylyklara duçar bolmagymyz ähtimal. 3. Haçanda ahyrsoňy onuň hekaýalar ýygýndysy

neşir edilip, bir günün içinde satylanyndan soňra, Jon ikerjiňlenmän lukmançylygy taşlap, edebiyat bilen meşgul boldy. 4. Maňa ýalbaryp oturmaň. Men özümiň talabanlyk ýagdaýda däldigimi gowy bilýärim. Men köp wagt bäri türgenleşmedim we konsertde çykyş edip bilemok. 5. Gural tejribede ulanyşa girizilmezinden ozal, inžener onuň üstünde baş ýyldan gowrak wagt bäri işleýär. 6. Bilmedim, ol siziň göwnüňize ýararmyka? Ol örän özboluşly adam. 7. Siz bu meniň işim däl diýip bilersiňiz, ýöne siz çyndanam çilim çekmegiňizi bes etmegiňiz gerek, siz şeýlebir üýtgärsiňiz. 8. Siz bu çözgüdiň hemmelere dahyllydygyny göz önünde tutuň. 9. Gertruda öz adamsynyň hiç hili kanunbozmalara ukyply däldigine berk ynanýardy, şonuň üçinem ol onuň bu işde bardygyna ynanyp bilenokdy. 10. Men Ýelenanyň saglygy hakynda aladalanýaryn. Gynansagam, men oňa hiç hili täsir edip bilemok. Ol lukmanyň ýanyna barasy gelenok. 11. Häzirki wagtda meni ownuk zatlar gyzyklandyranok, bu işe soňrak serederis. 12. Ene-atasy onuň aktrisa bolmak baradaky arzuwuny goldamaýardylar. 13. Biziň oňa nebsimiz agyrýardy we onuň durmuşyny ýeňilleşdirmek üçin mümkin bolan ähli zatlary edýärdik. 14. Ol onuň duýgudaşlyk bildirýän sözlerine we çyn ýürekden edip biljek kömegine minnetdardy. 15. Ol näme bilen meşgul bolsa-da, daş-töwereginde bolup geçýän zatlary görmegi başaryardy. 16. Meni aldaýmaň, men size garaşaryn. 17. Entek men size hiç hili kesgitli zat aýdyp bilemok. Men sorag-ideg etdim, ýöne olar şowsuz tamamlandy. 18. Tejribäniň başa barmandygy ony ruhdan düşürmedi, ol iru-giç özüniň üstünlik gazanjakdygyna ynanýardy. 19. – Biz haçan ýygnaşarys? – Duşenbe günü sagat altyda ýygnaşalyň. Hökman geliň. Biz size garaşarys.

8. Respond to the following statements and questions using the Essential Vocabulary:

1. Why did you tell Ann about it? Can't you keep your mouth shut? 2. I wonder if I should be telling you all this. 3. I'll make a mess of the job, I'm afraid. 4. What's so funny about the story? 5. How did you manage to read all these books in two months? 6. Whatever did you go to the cinema for if you were really so pressed for time? 7. Why are you going to bed so early? 8. What's the matter? Did I scare you? 9. But surely you ought, to remember her name. 10. Why

didn't she answer the question I wonder? 11. When are we to expect you? 12. Tomorrow I'm going to Spain, for a month. 13. Why were you cross with the boy? 14. Excuse me for bothering you. 15. You will stick to your decision, won't you? 16. Can't you give me a definite answer now? 17. I'm sorry, but I really cannot concentrate. 18. Do sing for us, will you? 19. I hear Fred has quitted his work. What's he doing? 20. Why did you not interfere? You might have prevented the quarrel. 21. What made John drop his studies? 22. You ought not to reproach her, she's upset as it is. 23. Did you manage to persuade him to change his mind?

9. Make up and practise a short situation using the Essential Vocabulary:

to start on a trip; a ring at the bell; to drop in; to remind smb. of smth.; to have some difficulty in doing smth.; to hesitate to do smth.; to sympathize with; to fail smb.; to make up one's mind

10. Make up and act out conversations using the Essential Vocabulary:

1. to be concerned about; to have not the least notion; by fits and starts; to mind one's business; from the start; to resist the temptation; to drop the subject; that's precisely what...

2. to have a fancy for; to have a mind to; to mind smth.; I can't imagine a worse place to ... ; to be in two minds; to change one's mind; to put into practice

11. Find in Text Seven and copy out phrases in which the prepositions (or adverbs) 'at', 'for', 'by' are used. Translate the phrases into Turkmen.

12. Fill in prepositions or adverbs:

1. The country was ... peace then; now it is ... war. 2. He is always ... his worst when fighting against difficulties. 3. ... first sight I thought you were his brother. 4. You won't get anywhere by shouting ... him. 5. You can quit your work ... a fortnight's notice. 6. The boy is very good ... football. 7. This was sold ... 4d a pound, but that was really... a loss not... a profit. 8. ... recreation there was boating and swimming. 9. Can't say I care ... that kind ... art myself, but there's no accounting ... tastes. 10. Don't judge a man ... his clothes. 11. What do you mean

... taking my bag? - I'm sorry, I took it ... mistake. 12. These apples are sold ... weight. 13. He is paid ... the hour. 14. I know him ... sight, but not to speak to. 15. He is ... far the best teacher I have ever had. 16. It wasn't... us to judge him hard. 17. Ned took a cold shower and felt the better ... it. 18. He repeated the conversation he had heard word ... word. 19. Will you please change the book ... another one? 20. Don't ask me ... advice. You must decide ... yourself.

13. Translate the following sentences into English. Pay attention to the prepositions:

1. Oglanlar öz ýoldaşlaryna gar atýardylar. 2. Otaga girmezden ozal gapyny kakmalydy. 3. Şol aňşam Jorjuň keýpi örän gowudy we ol öz degişmeleri bilen hemmämizi güldürdi. 4. Her nämede bolsa biz oňa howp abanyandygyny bilýäris. 5. Goja özüne günäleriň adalatsyz ýöňkelmeginden ýaña gaharlydy. 6. 31-nji sahypanyň ýokarky setirindäki birinji sözlemde ýalňyşlyk bar, şony düzediň. 7. Şeýle aradaşlykdan men hiç zat saýgaryp bilemok. 8. Men bu otluda gitmerin. Ol ýary gije ugrayar, bu bolsa örän oňaysyz. 9. Renni öz maksadyny tutuş maşgala nahar wagtynda ýygnanşanda aýtjakdygyny takyk kesgitledi. 10. Sagadyň ilkinji sesinde ol ýerinden böküp turdy we geýnip başlady. 11. Ol örän köne maşyndy we biz sagatda 40 mil tizlik bilen ýöreýärdik. 12. Awçy laçyny nyşana aldy we atdy. 13. Ony uly adam hasap etmek kyndy: onuň ýaşı 16-dan uly däl. 14. Meniň häzir wagtyň ýok, ýöne men bu soragy anna gününe çenli gijä galman anyklajak bolaryn. 15. Ilkibaşda bu kitap meniň üçin gyzykly däl ýaly göründi, ýöne soň ol meni şeýle bir özüne çekdi, hatda men ondan aýrylyp hem bilmedim. 16. Eger-de siz bolmadyk bolsaňyz biz wagtynda barardyk. 17. Watany üçin janyndan geçýän adamlar öz watandaşlarynyň ýüreginde ebedilik galýandyrlar.

14. a) Give Turkmen equivalents for the following English proverbs and sayings (or translate them into Turkmen), b) Make up and act out dialogues to illustrate the meaning of the proverbs:

1. An open door may tempt a saint. 2. The last drop makes the cup run over. 3. Practise what you preach. 4. He who would catch fish must not mind getting wet. 5. The face is the index of the mind.

15. Write an essay on one of the following topics:

1. A man who was happy.
2. How a piece of advice changed my life.

CONVERSATION AND DISCUSSION

TALKING ABOUT PEOPLE

Topical Vocabulary

1. Virtuous (good) characteristics: affable, amiable, good-natured, good-humoured, kind, kind-hearted, communicative, sociable, friendly, modest, discreet, generous, considerate, attentive, thoughtful, earnest, sincere, enthusiastic, calm, quiet, composed, self-possessed, honest, merciful, impartial, just, patient, forbearing, sympathetic, respectable, cordial, broad-minded, witty, intelligent, dignified, capable, benevolent, philanthropic, scrupulous, consistent, easy-going, affectionate, devoted, loyal, courageous, persevering, industrious, hard-working, sweet, gentle, proud.

2. Evil (bad) characteristics: ill-natured, unkind, hard-hearted, reserved, uncommunicative, unsociable, hostile, haughty, arrogant, dashing, showy, indiscreet, unscrupulous, greedy, inconsistent, tactless, insincere, hypocritical, false, vulgar, double-faced, indifferent, dispassionate, fussy, unrestrained, dishonest, cruel, partial, intolerant, conceited, self-willed, wilful, capricious, perverse, insensible, inconsiderate, servile, presumptuous, deceitful, harsh, sulky, sullen, obstinate, coarse, rude, vain, impertinent, impudent, revengeful.

1. Read the text for obtaining its information.

Girlhood of Anna Brangwen

Anna Brangwen is one of the protagonists of the novel which tells a life story of the Brangwens, the farm-people. The men spent their lives in hard toil, the women dreamt about “the supreme life” for their children. And it was not money, it was education and experience.

In the given below extract Anna's school-years are described. The writer presents a true picture of the problems that a young girl faces in life.

Anna became a tall, awkward girl... She was sent to a young ladies school in Nottingham.

And at this period she was absorbed in becoming a young lady. She was intelligent enough, but not interested in learning. At first, she thought all the girls at school were ladylike and wonderful, and she wanted to be like them. She came to a speedy disillusion: they failed and maddened her, they were petty and mean. After the loose, generous atmosphere of her home, where little things did not count, she was always uneasy in the world, that would snap and bite at every trifle.

A quick change came over her. She mistrusted herself, she mistrusted the outer world. She did not want to go on, she did not want to go out into it, she wanted to go no further.

“What do **I** care about that lot of girls?” she would say to her father, contemptuously, “they are nobody.”

The trouble was that the girls would not accept Anna at her measure. They would have her according to themselves or not at all.

So Anna was only easy at home, where the common sense and the supreme relation between her parents produced a freer standard of being than she could find outside.

At school, or in the world, she was usually at fault, she felt usually that she ought to be slinking in disgrace. She never felt quite sure, in herself, whether she were wrong or whether the others were wrong. She had not done her lessons: well, she did not see any reason why she **should** do her lessons, if she did not want to. Was there some occult reason why she should? Were these people, schoolmistresses, representatives of some mystic Right, some Higher Good? They seemed to think so themselves. But she could not for her life see why a woman should bully and insult her because she did not know thirty lines of “As You Like It”. After all, **what** did it matter if she knew them or not. Nothing could persuade her that it was of the slightest importance. Because she despised inwardly the coarsely working nature of the mistress. Therefore she was always at outs with authority. From

constant telling, she came almost to believe in her own badness, her own intrinsic inferiority. She felt that she ought always to be in a state of slinking disgrace, if she fulfilled what was expected of her. But she rebelled. She never really believed in her own badness. At the bottom of her heart she despised the other people, who carped and were loud over trifles. She despised them, and wanted revenge on them. She hated them whilst they had power over her.

Still she kept an ideal: a free, proud lady absolved from the petty ties, existing beyond petty considerations. She would see such ladies in pictures: Alexandra, Princess of Wales, was one of her models. This lady was proud and royal, and stepped indifferently over small, mean desires: so thought Anna, in her heart. And the girl did up her hair high under a little slanting hat, her skirts were fashionably bunched up, she wore an elegant, skin-fitting coat.

She was seventeen, touchy, full of spirits, and very moody: quick to flush, and always uneasy, uncertain. For some reason or other, she turned to her father, she felt almost flashes of hatred for her mother. Her mother's dark muzzle and curiously insidious ways, her mother's utter surety and confidence, her strange satisfaction, even triumph, her mother's way of laughing at things and her mother's silent overriding of vexatious propositions, most of all her mother's triumphant power maddened the girl.

She became sudden and incalculable ... the whole house continued to be disturbed. She had a pathetic, baffled appeal. She was hostile to her parents, even whilst she lived entirely with them, within their spell.

(From "The Rainbow" by D. H. Lawrence)

2. Answer the following questions:

1. What do we learn about Anna's relationship to the girls at school in Nottingham? 2. In what kind of environment did the girl grow up? How did it contribute to her personal development? 3. Was Anna a disciplined and hard-working pupil at school? How can you account for her lack of interest in learning? 4. What do you think is an essential conflict in the girl's character? What made her mistrust the outside world? 5. Was the girl entirely or partially right when despi-

sing her schoolmistresses, “who carped and were loud over trifles”? 6. Why did she turn to a royal ideal to satisfy her ego? 7. How did Anna’s attitude to her parents change at the age of seventeen? What do you think are the reasons for it? 8. What were the most remarkable traits of Anna’s character that made her unlike the girls of her age? 9. How can you apply the information you obtained from the story to the problems which you are facing or will have to face as a future parent (a teacher)?

3. Find in the text the arguments to illustrate the following:

Anna Brangwen was not what we call a “problem” child, but a child who was just having, problems like most young people of her age. Try and preserve the wording of the original. Add your arguments as well.

4. Summarize the text in four paragraphs specifying the role of the family background and school experience in the moulding of a person’s character.

5. Use the Topical Vocabulary in answering the following questions:

1. What kind of person will never arrest anyone’s attention? (take a risk, spend more than he can afford, take anything to heart, lose his temper, do a silly thing, disobey instructions, waver in the face of danger, fail his friend)

2. What kind of people are often lonely? (are usually surrounded by friends, are easily forgotten, are quick to see the point, think only of themselves, feel uneasy in company, keep their thoughts to themselves, easily lose their patience, enjoy other people’s confidence)

3. What kind of people are called good mixers, poor mixers, colourful, discreet, just, business-like, levelheaded, sympathetic, revengeful, squeamish, persistent, haughty, humble, placid, broad-minded, vulgar, vain, ambitious?

4. What do you call a person who can’t keep a secret? (can appreciate a piece of art, feels deeply, pokes his nose into other people’s affairs, intrudes his views on others, is always sure of himself, is mostly in high spirits, gets annoyed easily, keeps on forgetting things, is unlike others, says what he thinks, has no moral principles)

5. What traits of character would you appreciate in a wife (a husband), a mother (a father), a son (a daughter), a bosom friend? What traits would you detest most?

6. What traits of character are required to make a good teacher, a good doctor, a good lawyer, a good journalist? What traits might prevent one from becoming a good specialist in those fields?

6. Give a character sketch of a person you know and like (dislike). Use the Topical Vocabulary. Remember: The sketch should be informative and convincing enough. A mere outward description of a person is not a character sketch. You should present a sort of critical analysis and pass your own well-grounded judgement of a personality.

Outline for a Character Sketch

(Personal Identification)

1. Appearance: age, height, weight, build of figure, face, hair, eyes, complexion, clothes.

2. Background: family, education, profession or occupation.

3. Likes and dislikes: with regard to people, tastes, hobbies and interests.

4. Character, temperament, disposition.

5. Conclusion.

7. You are asked to tell a group of students about your favourite fictitious (literary, film) character. Describe the character in about fifty words. Use the Topical Vocabulary and the Outline for a Character Sketch of Ex. 6.

8. Work in pairs. Discuss real people or fictitious characters you find interesting. Bring out clearly their most prominent individual traits. One of the students is supposed to describe a person he/she likes, the other a person he/she dislikes. Try and interrupt each other with questions to get sufficient information about the characters you speak about. Use the Topical Vocabulary and the Outline for a Character Sketch of Ex. 6.

Model:

A: I want to tell you about Peter who is by far the most affable man from all I know. I can speak about him unreservedly. He is honest and generous, he is a man of high morals. Moreover, he is everyone's favourite

B: I am not as enthusiastic about people as you are. I do not take people for what they look and sound. I try to size them up according to their deeds. That's why I pass my judgement only on second thought. Very often some little things make us change our opinion of a person for the worse

9. Speak about the most striking traits of people's characters. Consider the following:

1. Your favourite traits of character in a person.
2. The traits of character you detest.
3. Your own chief characteristics.

10. Read the following interview. The expressions in bold type show the way English people describe themselves and other matters. Note them down. Be ready to act out the interview in class.

TV interviewer: In this week's edition of "Up with People" we went into the streets and asked a number of people a question they just didn't expect. We asked them to be self-critical ... to ask themselves exactly what they thought they lacked or - **the other side of the coin** - what virtues they had. Here is what we heard.

Jane Smith: Well... I ... I don't know really ... it's not the sort of question you ask yourself directly. I know I'm good at my job ... at least my boss calls me hard-working, conscientious, efficient. I am a secretary by the way. As for when I look at myself in a mirror as it were ... you know... you sometimes do in the privacy of your own bedroom ... or at your reflection in the ... in the shop window as you walk up the street... Well... then I **see someone a bit different**. Yes ... I'm **different in** my private life. And that's probably, my main fault I should say... I'm not exactly - Oh, how shall I say? - I suppose I'm not coherent in my behaviour ... My office is always in order ... but my flat! Well... you'd have to see it to believe it.

Charles Dimmock: Well ... I'm retired, you know. Used to be a secondary school teacher. And ... I think I've kept myself... yes, I've kept myself respectable - that's the word I'd use - respectable and dignified the whole of my life. I've tried to help those who depended on me. Perhaps you might consider me a bit of a fanatic about organization and discipline - self-discipline comes first-and all that sort of thing. But basically I'm a good chap ... not too polemic ... fond of my wife and family... That's me.

Arthur Fuller: Well... when I was young I was very shy. At times I... I was very unhappy ... especially when I was sent to boarding-school at seven. I didn't make close friends till ... till quite late in life ... till I was about... what... fifteen. Then I became quite good at being myself. I had no one to rely on ... and no one to ask for advice. That made me independent ... and I've always solved my problems myself...

11. Answer the following questions:

1. Does the self-criticism of each of the participants of the interview reveal anything about personality and attitudes? 2. Would these people be different when described by their relations or friends? 3. What differences do you notice between the people answering the questions of the interviewer?

12. When you describe people you either criticize or praise them. When you criticize you normally try to find faults rather than positive traits of character but it certainly does not exclude the expression of praise. Here are some comments that people make when they are invited to analyse and judge:

I think I'd much prefer to ... ; nothing like as good (bad) as ... ; that's what I thought... ; and that's another thing; there's much variety in ... ; to be similar in ... ; there's a tremendous number of differences in ... ; to have little (much) in common.

Use the cliches in the conversations of your own when you are welcome with your criticism of people.

13. Work in pairs. Read the extracts and expand on the idea that: “Every man is a bundle of possibilities.” You are to sum up the characters described. You may be of a similar or a different opinion of the human types presented below. Consider the strong and the weak traits of characters. Your judgement should be followed by some appropriate comment:

1. Where she found the time, and still managed to “practically run that big house” and be the president of her class ... , a skilled rider, an excellent musician (piano, clarinet), an annual winner at the country fair (pastry, preserves, needlework, flower arrangement) - how a girl not yet seventeen could have such a wagon-load, and do so without “brag”, with, rather, merely a radiant jauntiness, was an enigma the community pondered, and solved by saying, “She’s got character. Gets it from her old man.” Certainly her strongest trait, the talent that gave support to all the others, was derived from her father: a fine-boned sense of organization. Each moment was assigned; she knew precisely at any hour, what she would be doing, how long it would require.

2. You are a man of extreme passion, a hungry man not quite sure where his appetite lies, a deeply frustrated man striving to project his individuality against a backdrop of rigid conformity. You exist in a half-world suspended between two superstructures, one self-expression and the other self-destruction. You are strong, but there is a flaw in your strength, and unless you learn to control it the flaw will prove stronger than your strength and defeat you. The flaw? Explosive emotional reaction out of all proportion to the occasion. Why? Why this unreasonable anger at the sight of others who are happy or content, this growing contempt for people and the desire to hurt them? All right, you think they’re fools, you despise them because their morals, their happiness is the source of your frustration and resentment. But these are dreadful enemies you carry within yourself - in time destructive as bullets. Mercifully, a bullet kills its victim. This other bacteria, permitted to age, does not kill a man but leaves in its wake the hulk of a creature torn and twisted; there is still fire within his being but it is kept alive by casting upon it fag-gots of scorn and hate. He may successfully accumulate, but he does

not accumulate success, for he is his own enemy and is kept from truly enjoying his achievements.

3. What wasn't too appealing was the idea of using family as a crutch, and right at the outset. He couldn't bear the thought of hearing for the rest of his life, "Of course, if was Julian gave him his state ...". But of more significance was the damage that accepting something like this could do to his individuality. Not only would he never respect himself if he just stepped into a job and rose solely on the basis of personal privilege, but how would he ever realize his own potential if he was going to be treated like one of those rich kids who were just coddled up the ladder of success their whole life long?

4. It was our friend's eye that chiefly told his story, an eye in which innocence and experience were singularly blended. It was full of contradictory suggestions; and though it was by no means the glowing orb of a hero of romance, you could find in it almost anything you looked for. Frigid and yet friendly, positive yet sceptical, confident yet shy, extremely intelligent and extremely good-humoured, there was something vaguely defiant in its concessions, and something profoundly reassuring in its reserve ... Decision, salubrity, jocosity, prosperity seem to hover within his call: he is evidently a practical man....

14. Read the following text. Find in it arguments "for" and "against" the problem under discussion. Copy them out into two columns.

Happiness Is This Shape ...

There is a large number of intriguing conclusions contained in the study of happiness - what causes it and what doesn't - which has just been concluded by two psychologists. They have analysed the replies of as many as 52,000 people.

The people who replied to their questionnaire were younger, better educated and more affluent than average, so their replies may not be absolutely typical to everyone. They varied in age from 15 to 95 and their answers were so diverse that the two interviewers believe that they have enough material to see what is related to happiness, and what isn't.

The general level of happiness of people proved the thorniest problem to assess. Some of the people answered that they had been

happy once. At the same time many were constantly thinking about happiness, weekly or daily. Can anyone really be happy when they are thinking about it so often?

The scientists were interested in 16 aspects of people's lives and how important each was in contributing to general happiness. For single people being happy depends on having congenial friends, a satisfying work and love life and also some sort of recognition by others for what they are doing. For married couples the important things seem to be somewhat different.

The wife gets her happiness chiefly from her family life. The husband is more concerned with personal growth and development.

The psychologists also asked a number of questions about people's childhoods to see if there was anything in that which was associated with being happy.

The major surprise was that few childhood experiences predicted with any certainty whether someone would be happy as an adult. And many people who came through bad early and teenage years are perfectly happy as adults.

Happiness, conclude the psychologists, is more a matter of **how** you regard your circumstances than of **what** the circumstances are.

15. Discuss the text in pairs. One of the pair insists that happiness is more an attitude to life than the state of things, the other defends the opposite viewpoint. Be sure to provide sound arguments for whatever you say. Consider the following aspects in relation to your idea of happiness:

friends and social life; job or primary activity; being in love; recognition, success, personal growth; financial situation; house or apartment; attractiveness; health, physical condition; city you live in; recreation; being a parent; marriage; partner's happiness.

16. The extracts given below present rather complicated subjects. Team up with another student, work out arguments "for" and "against" and discuss the extracts in pairs. Use conversational formulas of Ex. 12.

A. Does every life have its critical moments and situations that determine the entire future of a person or the future of many others?

Some men and women risk comfort and security, and even their lives, to venture into the unknown or to follow an unconventional course of conduct. They may do so for any one of a number of reasons. They may desire to benefit mankind, to gain knowledge, to increase understanding, to gain wealth or power for themselves or their country, or to prove to themselves that they can do what seems impossible.

B. How does reading contribute to our understanding and judgement of people?

Reading often increases our understanding of people because the individuals we meet in novels resemble so closely, or differ so much, from persons with whom we are acquainted in real life. The conduct of a fictitious character, like that of real people, results from such emotions as greed, ambition, fear, love, self-sacrifice, jealousy, hatred, revenge, patriotism, civic pride and the desire to reform the society.

C. Do people today measure up in courage and endurance to the people of earlier generations?

Few great people have had to contend with as many obstacles to success in life as Christopher Columbus. He had a lively curiosity about the heavens and the earth, he read widely about astronomy and navigation. He needed indomitable will and courage to fight for his ideas against ignorance and prejudices of his time. He convinced the Spanish rulers that an expedition to find a new westward commercial route to India would bring Spain unlimited power and wealth. The task of carrying out such an expedition called for tremendous determination, courage, and resourcefulness. Only these qualities enabled Columbus to overcome the dangers and hardships of the voyage into the unknown. Columbus was in essence, a great man, whose broad vision, faith in his ideas, and extraordinary abilities led to outstanding achievements in spite of very adverse circumstances.

D. Should people fight adverse circumstances and obstacles or should they surrender to them?

Hellen Keller was able to lead an active useful life in spite of being blind and deaf from early childhood. Such a triumph over adversity calls for almost superhuman perseverance, courage, resourcefulness. With the help of her devoted teacher Ann Sullivan Macy, the girl was

able to overcome her crushing handicaps and make herself a figure of international renown. Other persons, struck such a cruel blow by fate, might have chosen to withdraw from life. Not so the dauntless Helen! She travelled abroad, she championed social and economic rights for women; she worked for world peace; she aided movements to help the unfortunate and underprivileged. And more than anything else, by the mere example of what she was able to achieve, she gave hope and courage to untold thousands who might otherwise have given up to despair.

17. Role-Playing.

The People We Choose

Situation: It's an emergency sitting of the Editorial Board of the "Teachers" Newspaper". There is a vacancy to be filled. The newspaper needs a new correspondent to report for the paper in the "Family and School" feature. You are members of the Editorial Board with conclusions to make about some particular applicants. The list of applicants has been rather long. After a heated discussion only two apparently eligible people remain on it: a professional journalist who has worked for about 20 years for a children's magazine and a former teacher of literature who has made up her mind to change occupation after having worked at a secondary school for about 15 years. Both the applicants are mature people and know their trades. In the course of discussion opinions differ: two members of the staff are for the journalist, two others are for the teacher.

Characters:

Student A: Editor-in-Chief, presides at the sitting, a talented journalist, has spent his whole life in the paper, knows a good thing when he sees it, doesn't show his attitude to the applicants during the discussion. In the long run he has to bring forth his decision because the opinions differ much. His opinion turns out to be reasonable, convincing and fair.

Students B, C, D, E: members of the Editorial Board, experienced journalists, enthusiasts of their paper, devoted to the problems of upbringing and schooling, have worked together for a long period of time.

They study the personal sheets and records of the applicants, make suggestions and try to formulate valid reasons why the journalist/the teacher should be employed by the paper. Such important items as professional experience, age, interests and traits of character are taken into account. As a result of the discussion, they produce various judgements mainly connected with the personal qualities of the applicants. Thus two members are in favour of the journalist, two others are in favour of the teacher. They point out advantages and disadvantages of either employment, giving warnings based on personal experience where possible.

Note : The group of students is divided into two teams. Each team performs the same role play. While discussing the virtues and imperfections of prospective reporters they show a different outlook in regard to their jobs and problems they face in life. At the end of the sitting the better applicant is chosen.

18. Group Discussion.

Give your views on the problems listed below and speak in rebuttal of your opponent.

Topic 1. *What are the essential factors that help mould a person's character?*

Talking points :

1. Background and environment: with regard to family, friends and acquaintances.
2. Educational possibilities: with regard to schooling, further education of any type, interest in learning.
3. Cultural standards: with regard to literary, musical, artistic tastes, abilities and ambitions.
4. Circumstances: adverse and favourable.

Topic 2. *What are the ways and means by which a person's character is revealed and estimated?*

Talking points :

1. Appearance.
2. Speech characterization.

3. Manners and attitudes.
4. Likes and dislikes: with regard to people and things.

Topic 3. *What is the role played by personal traits of character in choosing a profession?*

Talking points:

1. Psychological types suitable for work in different trades.
2. Psychological tests and professional (vocational) guidance.
3. Success or failure caused by personal traits in a chosen profession.

Unit 8

SPEECH PATTERNS

1. **Frank Ashurst and his friend Robert Carton were on a tramp.**

They were on a hike.

We shall go on an excursion tomorrow.

I shall start on a tour next Sunday.

He will set out on a trip early in the morning.

2. **According to their map they had still some seven miles to go.**

We have two hours to while away.

They still have a lot to do.

Jane still has two exams to take.

He has letters to mail.

3. **Both were (as) thin as rails.**

The boy is really as obstinate as a mule.

She was as good as her word.

You're as sulky as a bear, what's the matter?

And let me tell you he is as cross as two sticks.

4. Carton **was like some primeval beast. She looked like a wild flower.**

He looked like a huge bear.
The cloth looks like silk.

5. Carton's hair **was a kind of dark unfathomed mop. Passing through a sort of porch...**

It was a sort of box.
It was a kind of game.
We spent the night in a sort of hut.

6. Perhaps he **struck her as strange.**

The whole affair strikes me as queer.
The suggestion struck him as tempting.
That I found nobody at home struck me as odd.
Her question struck me as naive.

EXERCISES

1. Complete the following sentences using Speech Patterns 1, 2, 3, 4:

1. We saw lots of interesting things when we were 2. It's too late to start 3. Will you go with them ...? 4. I am busy now, I have 5. It was growing dark and they still had 6. I shan't be free till July 1, I have 7. Both brothers are tall and as 8. In the father's presence the boys are as 9. The twins are as 10. With her close-cropped hair she 11. She is under 20, but she 12. The water in the lake was so warm that it was 13. She was a small, pretty woman with a complexion that was 14. The cloud was now spreading across the sky, it was 15. I had a good look at the picture yesterday and I think it is 16. I don't know the rules, but I think it's 17. This is the house where the writer lived, now it is 18. I'm not sure of the meaning of the term, perhaps it's

2. Paraphrase the following sentences using Speech Patterns 5, 6:

1. I had a vague suspicion that he was cheating. 2. The vines formed a poor (inadequate) roof. 3. I didn't know the game they were playing. 4. It was a deserted hut that could give them some shelter. 5. She had something resembling a hat on her head. 6. The whole affair seems to me a bit queer. 7. That I found nobody at home seemed to me odd. 8. The excuse he gave seemed to me ridiculous. 9. He seems to me a person well - read in literature. 10. He turned the car towards a large house that seemed to be typically Swiss.

3. Make up two sentences of your own on each pattern.

4. Translate the following sentences into English using the Speech Patterns:

1. Bu waka biz Kawkazda syáhahat eden wagtymyzda bolup geçdi. 2. Biz Londona gelen badymyza dessine gezelenje gitdik. 3. Toýdan soň Maýkl we Fler toý syáhahatyna gitdiler. 4. Daçada abatlaýyş işleri tamamlandy diýen ýaly, diňe poly reňkläýmek galdy. 5. Çyra öçen wagtynda, men ýene on sahypany okamalydym. 6. Duýdansyz tupan turan wagtynda, geologlar ýene-de üç gün lagerde galmalydylar. 7. Keselden soň Jon edil çöpe dönen ýaly horlanypdy. Emma ol eýýäm özümi gowy duýýaryn diýýärdi. 8. Geň zat, bu çagalar näme üçin myhmançylykda edil mumly ýüpek ýalyka, öýde welin edesi gelyän zatlaryny edýärler? 9. Ekizekler edil iki almany deň bölen ýaly biri-birine meňzeşdiler we hatda olaryň ejesi hem olary tapawutlandyryp bile-nokdy. 10. Ol örän sowatly adam. Onuň bilen gürleşeniňde, edil ensiklopediýa okap oturan ýalydy. 11. Gyzjagaz ir wagt ejesiz galyppy, uly aýal dogany onuň ejesiniň ýerini tutupdy. 12. Dagda geçirilen bu aý ajaýyp bir düýş ýalydy. 13. Olaryň daçasynada eýwana meňzeş bir zat bardy, ýöne ol entek doly gurnalmadykdy. 14. Bu tagamyň näme zatdygyndan meniň habarym ýokdy. Belki-de, bu batyrma ýaly zatdyr? 15. Bu diňe dagyň depesinde tapyp bolýan güldür. 16. Biz ol öýüň ýanyna baranymyzda, onuň aýnalarynyň garaňkydygyny görüp geň galdyk. 17. Ol örän seresaply we ikerjiňlenýän adam ýaly bolup görüldi. 18. Meniň pikirimçe, ol sungatyň hakyky bilermeni.

5. Make up and act out in front of the class suitable dialogues using the Speech Patterns.

Text eight

The apple-tree

By John Galsworthy

(Extract)

John Galsworthy (1867-1933), a prominent English novelist, playwright and short-story writer, came from an upper middle-class family. He was educated at Harrow and Oxford and was called to the Bar. His first novel (*From the Four Winds*) was published in 1897, but it was *The Man of Property* that won him fame. Among his numerous novels *The Forsyte Saga* and *A Modern Comedy* are the most prominent. They give a truthful picture of English bourgeois society at the end of the 19th and the beginning of the 20th centuries. *The Apple-Tree* (1917) is one of the most popular long short stories written by John Galsworthy.

On the first of May, after their last year together at college, Frank Ashurst and his friend Robert Garton were on a tramp. They had walked that day from Brent, intending to make Chagford¹ but Ashurst's football knee² had given out, and according to their map they had still some seven miles to go. They were sitting on a bank beside the road, where a track crossed alongside a wood, resting the knee and talking of the universe, as young men will. Both were over six feet, and thin as rails,³ Ashurst pale, idealistic, full of absence; Garton queer, round-the-corner,⁴ knotted, curly, like some primeval beast. Both had a literary bent; neither wore a hat. Ashurst's hair was smooth, pale, wavy; and had a way of rising on either side of his brow, as if always being flung back; Garton's was a kind of dark un-fathomed mop. They had not met a soul for miles.

"My dear fellow," Garton was saying, "pity's only an effect of self-consciousness; it's a disease of the last five thousand years. The world was happier without."

Ashurst did not answer; he had plucked a blue floweret, and was twiddling it against the sky. A cuckoo began calling from a thorn tree. The sky, the flowers, the songs of birds! Robert was talking through his hat.⁵ And he said:

“Well, let’s go on, and find some farm where we can put up.” In uttering those words he was conscious of a girl coming down from the common just above them. She was outlined against the sky, carrying a basket, and you could see that sky through the crook of her arm. And Ashurst, who saw beauty without wondering how it could advantage him, thought: “How pretty!” The wind, blowing her dark frieze skirt against her legs, lifted her battered peacock tam-o’-shanter; her greyish blouse was worn and old, her shoes were split, her little hands rough and red, her neck browned. Her dark hair waved untidy across her broad forehead, her face was short, her upper lip short, showing a glint of teeth, her brows were straight and dark, her lashes long and dark, her nose straight; but her grey eyes were the wonder - dewy as if opened for the first time that day. She looked at Ashurst - perhaps he struck her as strange, limping along without a hat, with his large eyes on her, and his hair flung back. He could not take off what was not on his head, but put up his hand in a salute, and said:

“Can you tell us if there’s a farm near here where we could stay the night? I’ve gone lame.” “There’s only one farm near, sir.” She spoke without shyness, in a pretty, soft, crisp voice.

“And where is that?”

“Down here, sir.”

“Would you put us up?”

“Oh! I think we would.”

“Will you show us the way?”

“Yes, sir.”

He limped on, silent, and Garton took up the catechism.⁶

“Are you a Devonshire girl?”

“No, sir.”

“What then?”

“From Wales.”

“Ah. I *thought* you were a Celt, so it’s not your farm?”

“My aunt’s, sir.”

“And your uncle’s?”

“He is dead.”

“Who farms it, then?”

“My aunt, and my three cousins.”

“But your uncle was a Devonshire man?”

“Yes, sir.”

“Have you lived here long?” “Seven years.”

“And how d’you like it after Wales?”

“I don’t know, sir.”

“I suppose you don’t remember?”

“Oh, yes! But it is different.”

“I believe you!”

Ashurst broke in suddenly:

“How old are you?”

“Seventeen, sir.”

“And what’s your name?”

“Megan David.”

“This is Robert Garton, and I am Frank Ashurst. We wanted to get on to Chagford.”

“It is a pity your leg is hurting you.”

Ashurst smiled, and when he smiled his face was rather beautiful.

Descending past the narrow wood, they came on the farm suddenly - a long, low stone-built dwelling with casement windows, in a farmyard where pigs and fowls and an old mare were straying. A short steep-up grass hill behind was crowned with a few Scotch firs,⁷ and in front, an old orchard of apple trees, just breaking into flower, stretched down to a stream and a long wild meadow. A little boy with oblique dark eyes was shepherding a pig, and by the house door stood a woman, who came towards them. The girl said:

“It is Mrs. Narracombe, my aunt.”

“Mrs. Narracombe, my aunt” had a quick, dark eye, like a mother wild-duck’s, and something of the same snaky turn about her neck.

“We met your niece on the road,” said Ashurst, “she thought you might perhaps put us up for the night.”

Mrs. Narracombe, taking them in from head to heel, answered:

“Well, I can, if you don’t mind one room. Megan, get the spare room ready, and a bowl of cream. You’ll be wanting tea, I suppose.”

Passing through a sort of porch made by two yew trees and some flowering-currant bushes, the girl disappeared into the house, her peacock tam-o’-shanter bright athwart that rosy-pink and the dark green of the yews.

“Will you come into the parlour and rest your leg? You’ll be from college, perhaps?”

“We were, but we’ve gone down⁸ now.”

The parlour, brick-floored, with bare table and shiny chairs and sofa stuffed with horsehair, seemed never to have been used, it was so terribly clean. Ashurst sat down at once on the sofa, holding his lame knee between his hands, and Mrs. Narracombe gazed at him...

“Is there a stream where we could bathe?”

“There’s the strame ⁹ at the bottom of the orchard, but sittin’ down you’ll not be covered!”

“How deep?”

“Well, it is about a foot and a half maybe.”

“Oh! That’ll do fine. Which way?”

“Down the lane, through the second gate, on the right, an’ the pool’s by the big apple tree that stands by itself. There’s trout there, if you can tickle them!”

“They’re more likely to tickle us!”

Mrs. Narracombe smiled. “There’ll be the tea ready when you comeback.”

The pool formed by the damming of a rock, had a sandy bottom; and the big apple tree, lowest in the orchard, grew so close that its boughs almost overhung the water; it was in leaf and all but in flower - its crimson buds just bursting. There was no room for more than one at a time in that narrow bath, and Ashurst waited his turn, rubbing his knee and gazing at the wild meadow, all rocks and thorn

trees and field flowers, with a grove of beeches beyond, raised up on a flat mound. Every bough was swinging in the wind, every spring bird calling, and a slanting sunlight dappled the grass. He thought of Theocritus,¹⁰ and the river Cherwell,¹¹ of the moon, and the maiden¹² with dewy eyes,¹³ of so many things that he seemed to think of nothing; and he felt absurdly happy.

EXPLANATORY NOTES

1. **to make Chagford:** to reach Chagford – a town in Devonshire.

2. **Ashurst's football knee:** the knee that Ashurst hurt in playing football.

3. **thin as rails:** It is a stable set-expression, somewhat hackneyed and trite. The list of suchsimiles in English is fairly long. They do not create fresh and vivid images, but are frequently used by the writers as they are easily understood and grasped by the reader.

4. **round-the-corner:** absent-minded.

5. **was talking through his hat:** was talking nonsense.

6. **took up the catechism;** continued questioning smb. closely.

7. **Scotch fir:** common North European pine.

8. **we've gone down** (at Oxford and Cambridge): we've left the University.

9. **strame, sittin', an':** dialectical forms in Devonshire and Wales.

10. **Theocritus** [θɪ:ˈŋkrɪtəs]: 270 B. C. Greek pastoral poet.

11. **the river Cherwell** [ˈtʃə:wəl]: a river in Oxfordshire.

12. **maiden** (*chiefly liter.*): a girl, a young unmarried woman.

13. **He thought of Theocritus, and the river Cherwell, of the moon, and the maiden with dewy eyes:** This is an enumeration, the members of which belong to different spheres. This stylistic device is used by the writer to reveal the character's feelings and meditations.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **track** *n* 1) a mark left by someone or smth. that has passed, *as* the tracks of an animal (a car); to leave tracks, to follow the tracks of; tracks in the snow (in the sand); **to be on the track of smb.** to be in pursuit of smb., *e.g.* The police were on the track of the thief, **to cover up one's tracks** to conceal one's movements, *e.g.* The man was sure he had covered up his tracks. 2) a path, a narrow rough road, *as* a track through a forest (a field); a narrow, hardly visible track; **the beaten track** the usual way of doing things, *e.g.* Andrew was not a person to follow the beaten track, **to keep (lose) track of** to keep in (lose) touch with, *e.g.* You should keep track of current events. 3) a set of rails on which trains or trams run, *as* a single (double) track.

2. **outline** *n* 1) lines showing shapes or boundary, *as* an outline map (of Africa, Europe, *etc.*); the outline (outlines) of a building (trees, mountains), *e.g.* Lanny could hardly make out the outlines of the big house in the dark. 2) a general statement of the chief points of smth., *as* an outline of a composition (a lecture, a book); **in outline** done roughly, told briefly, *e.g.* Bosinney showed Soames the design of the house in outline. I can tell you the article in outline.

outline *vt* to give the main points of, *as* to outline a certain historical period (events, *etc.*); **to be outlined against smth.** to stand out against smth., *e.g.* She was outlined against the sky.

3. **rough** *adj* 1) (of surfaces) uneven, irregular, coarse, *as* rough paper, a rough road, rough hair; 2) moving or acting violently, not calm, mild, or gentle, *as* a rough sea, a rough crossing, a rough day, a rough child, rough luck; 3) unskilled; incomplete, not perfect, *as* a rough sketch, a rough translation; **a rough diamond** an uncut diamond; *fig.* a good-hearted but uncultured fellow; 4) (of conduct or speech) rude; uncivil, *as* rough reply, rough words; **a rough tongue** rude angry speech; 5) (of sounds) harsh, discordant, *as* a rough voice; *syn.* **coarse, rude, harsh.**

4. **eye** *n* 1) the part of the body with which we see, *e. g.* We see with our eyes. It was so interesting that I couldn't take (keep) my eyes

off it. **to keep an eye on** to watch carefully, *e.g.* Cook asked me to keep an eye on the meat while she was away, **to open a person's eyes to smth.** to bring it to his notice, *e.g.* His words opened my eyes to their relations. **to make eyes at (a person)** to look lovingly at; **to see eye to eye with a person** to see smth. in the same way, agree entirely with, *e.g.* I regret I don't see eye to eye with you on that subject, **the apple of one's eye** thing or person dearly loved, *e.g.* His daughter is the apple of his eye. **with an eye to** with a view to, hoping for, *e.g.* I didn't come here for pleasure but with an eye to business, **to close one's eyes to** to refuse to see, *e.g.* You should close your eyes to her misbehaviour, **to run one's eyes over (through)** to glance at, examine quickly, *e.g.* He quickly ran his eyes over the page, **to have an eye for** to be able to see well or quickly, *as* to have an eye for beauty; 2) a thing like an eye, *as* the hole in the end of a needle, an electronic eye.

eye *vt* to watch carefully, *as* to eye a person with suspicion.

5. **wonder** *vt/i* 1) to be anxious to know, *e.g.* I wonder who he is (what he wants, why he is late, whether he'll come, if it is correct, how you can be so tactless as to say that...). Who is he I wonder? What does he want I wonder? 2) to be surprised, *e.g.* I wonder at your saying that.

wonder *n* cause of surprise; a remarkable thing, *e.g.* Manned flights to space are the wonder of modern science. Her eyes are the wonder. A wonder lasts but nine days, (proverb) She had worked unsparingly at this task. It is no wonder that she overstrained herself. He refuses to help, and no wonder.

6. **limp** *vi* to walk lamely as when one leg or foot is stiff, injured, *as* to limp on one's right (left) foot, *e.g.* Ashurst was limping along. The man limped on. The wounded soldier limped off the battlefield.

limp *n* (*usu. sing, with ind. art.*) a lame walk, *as* to walk with a limp; to have a bad limp.

lame *adj.* 1) not able to walk properly, *as* a lame man (child, horse); to be lame in the right (left) foot; to go lame; **a lame duck** a disabled person (a failure); 2) unconvincing; unsatisfactory, *as* a lame excuse (argument, story, explanation), *e.g.* His explanation sounded lame.

7. **put** *vt/i* 1) to place, *e.g.* Put more sugar in your tea. Put the book in its right place, the flowers into water, a mark against his name. George put an advertisement in a newspaper. 2) to cause to be in a certain position or state, *e.g.* Jim was put to prison. Put yourself in my place. Put it out of your mind. Let's put the documents in order. The new manager put an end to the slack discipline. She knew how to put him at his ease. 3) to express in words, *e.g.* I don't know how to put it. I wouldn't put it that way. I've put it badly. To put in black and white. I'd like to put a question to you. 4) to subject, *as* to put smb. to expense, inconvenience, test.

With postlogues

put aside to save, to move smth. away, *e.g.* Put aside the book. The man put aside some money for a rainy day.

put away to set aside, as to put away one's things, books, a letter.

put back to replace, to move backwards, *e.g.* The clock was 5 minutes fast and he put back the hands. Put the dictionary back on the shelf, please.

put down to write down, *e.g.* Put down my address.

put down to to explain the cause, *e.g.* The flu was put down to damp weather.

put in to speak in favour, as to put in a word for a friend.

put off to postpone, *e.g.* Never put off till tomorrow what you can do today. The meeting was put off till Monday (for two days), **put**

off to escape doing smth. by making excuses, *e.g.* She tried to put me off with a jest (promises, excuses).

put on to assume or to pretend to have; to increase, *e.g.* His modesty is all put on. She went on a diet, not to put on weight. We must put on the pace, otherwise we'll be late.

put out to cause to stop burning; to confuse or annoy, *e.g.* Put out the candle (the fire, the lamp, the gas). He was very much put out by the unexpected delay.

put through to put in communication with smb. by telephone, *e.g.* Put me through to the manager, please.

put up to raise or to provide food and lodging or to lodge, *e.g.* The boy put up his hand eager to answer the teacher's question. We shall put up at an inn for the night. The landlady agreed to put us up if we did not mind to share one room.

put up with to bear, *e.g.* I can't and won't put up with all this noise.

8. **shy** *adj* uncomfortable in the presence of others, *as* a shy person (boy, girl); a shy smile, *e.g.* Amelia wasn't shy of showing George her affection.

shyness *n*, *e.g.* She spoke without shyness.

shyly *adv*, *e.g.* She dropped her eyes shyly.

9. **stretch** *vt/i* 1) to extend or draw; to strain to the utmost, *e. g.* Silk socks stretch, woollen ones shrink. They stretched a wire across the road. He rose, stretched himself and made for the bathroom. He stretched out his hand with the letter, **to stretch one's legs** to exercise one's legs after a long period of sitting. Let's go for a stroll to stretch our legs. 2) to lie at full length, *e.g.* He stretched himself out on the lawn.

stretch *n* an unbroken period of time; **at a stretch** without stopping, *e.g.* He drove the car five hours at a stretch.

outstretched *adj* stretched or spread out, *e. g.* His outstretched hand remained in the air.

10. **hold (held, held)** *vt/i* 1) to have and keep fast in or with the hands, *e.g.* He was holding a book in his hands, **to hold on (to smth.)** to keep one's grasp, *e.g.* Robinson was holding on to a branch. 2) to keep or support oneself in a certain attitude, *e. g.* Hold your arms out. Hold your head up. **to hold out one's hand** to stretch out, *e. g.* Annie held out her hand with a little package in it. **to hold smth. back (from)** to keep secret, *e.g.* You should hold back this news from them for a while. 3) to contain or be able to contain, *e.g.* A paper bag will hold sand, but it won't hold water. Sea water holds many salts in solution. 4) to restrain, *e.g.* I held my breath and listened, **to hold off** to keep at a distance, *e.g.* Hold your dog off. 5) to bring about; to conduct; to take part in, *as* to hold a meeting (examination, lecture, trial, *etc.*), *e.g.* The meeting will be held on Monday. They are going to hold

a trial there. 6) to remain the same; to last; to continue, *e.g.* How long will the weather hold? **to hold together** to remain united, *e.g.* Hold together and you won't be defeated.

hold *n* the act, manner or power of holding, *as* to catch (get, take, have, keep, lose) hold of a thing or a person, *e.g.* He caught hold of the rope and climbed on board.

Word Combinations and Phrases

after their last (first, second) year	with one's eyes on smb. or smth.
together at college (the university, <i>etc.</i>)	(with one's hair flung back)
according to smth. (their map, my watch, their orders or instructions, her words, <i>etc.</i>)	show smb. the way
smooth hair (forehead, surface, board, paper skin, road, sea)	to break in (into a conversation)
to break into flower	to hurt or pain smb. (My leg is hurting me, hurts.)
to be in leaf (in flower)	to take smb. in from head to heel
	to get smth. ready
	there's no room for
	one at a time

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Eight and mark the stresses and tunes. b) Repeat the text in the intervals after the model.
2. Put twenty questions to the text.
3. Pick out from Text Eight the sentences containing the word combinations and phrases given on p. 294 and translate them into Turkmen.
4. Paraphrase the following sentences using the word combinations and phrases:

1. After they both graduated from the university they made up their minds to go to work in the North. 2. To judge from his words he is not to blame. 3. The pebbles on the beach were polished and shiny. 4. The calm sea looked empty and hostile. 5. We drove down the even gravel drive and out of the white gates. 6. The woman stood leaning

against the wall staring at him. 7. He stood stock-still unable to take his eyes off the painting. 8. Thank you for pointing out the way to us. 9. I wish you wouldn't interrupt us. 10. Sorry for interrupting. 11. The back hurt me so I couldn't sleep. 12. She walked on without complaining though her foot hurt her terribly. 13. She examined him from the top of his tidy hair to the points of his polished shoes. 14. It will take me half an hour to prepare everything. 15. Have a rest while I make the spare room ready. 16. The trees will soon be with the leaves out. 17. What can be more delightful to the eye than a cherry tree with its buds ready to open. 18. I did not go with them as all space in the car was occupied.

5. Translate the following sentences into English using the word combinations and phrases (p. 294):

1. Haçanda olar uniwersitetiň birinji kursuny tamamlanlarynda, eýýäm olar gowy dostdular. 2. Gözükdirijä laýyklykda biz lageri syýahatçylar gelýänçä, birinji iýuna çenli taýýarlamaýy. 3. Meniň sagadyndan çen tutsaň, çagalary ýatyrmary wagt bireýýäm boldy. 4. Biziň gezelenjimiz örän asuda geçdi. 5. Ýol tekizdi we biz desine menzile baryp ýetdik. 6. Oglanjyk maşyndan gözünü aýyrman seredip durdy. Eger-de ony şonda aýlanmaga alaýsadylar! 7. Onuň saçlary ýönekeýje yzyna atylyp goýlandy, bu hem oňa örän gowy gelişipdi. 8. Biz başga bir tarapa gidýän bolaýmasak, geliň kimdir birine dükana çenli ýoly salgy bermegi haýyş edeliň. 9. Men siziň gürrüňiňiziň arasyna goşulýanym üçin bagyşlaň, ýöne men hökmany suratda siz bilen häzir güleşmeli. 10. Dün aşam meniň dişim şeýle bir agyrdy welin, men hatda ýatyp hem bilmedim. 11. “Siziň niräňiz agyrýar?” – diýip lukman sorady. 12. Öý bikesi olary boýdan-başa synlady we diňe şondan soň olary öýüne çagyrdy. 13. Men baş minutyň içinde ähli zady taýýarlaryň. 14. Janly haýatda güller açylyşyp, howany ýakymly ysardan doldurypdy. 15. Syratly osinalar gülläp otyrdylar. Olar tä ýaprak çykýança gülläýärdiler. 16. Otagda ýene bir kürsi üçin ýer ýok. Bu ýer şonsuzam zatdan doludy. 17. Mugallym çagalara hemmesiniň birden güremezligini haýyş etdi, sebäbi olaryň näme isleýändiklerine düşünmek kyndy.

6. Make up and practise a short situation using the word combinations and phrases.

7. Make up and act out dialogues using the word combinations and phrases.

8. Explain what is meant by the following:

1. Frank Ashurst and his friend Robert Garton were on a tramp.
2. resting the knee and talking of the universe. 3. like some primeval beast. 4. a kind of dark unfathomed mop. 5. Robert was talking through his hat. 6. And Ashurst, who saw beauty without wondering how it could advantage him ... 7. He could not take off what was not on his head. 8. Garton took up the catechism. 9. something of the same snaky turn about her neck. 10. He felt absurdly happy.

9. Answer the following questions and do the given tasks:

1. In what key is the extract written: is it matter-of-fact, dramatic, lyrical, pathetic? 2. What kind of text is it? Is it a narration, a character-drawing or a dialogue? 3. What is the author's method in portraying personages? 4. What are the predominant figures of speech in depicting nature? 5. What helps to create a vivid picture of spring? 6. What role does the word "maiden" play in conveying Ashurst's state of bliss? 7. Account for different ways of expressing comparisons in the text. Analyse their structure and stylistic function. 8. Find some examples of epithets in the text. Discuss their stylistic value. 9. Point out the features of colloquial speech in the dialogue between the young men and Megan. 10. Point out instances of non-standard speech. Give the correct forms. 11. Point-out the adjectives in the text, classifying them according to sense into literal and figurative. 12. Define the stem from which the adjective "curly" is derived. Pick out from Text Eight the adjectives formed in the similar way.

10. Retell Text Eight: a) close to the text; b) as if you were Ashurst.

11. Give a summary of Text Eight.

12. Make up dialogues between:

1. Ashurst and Garton about their first impressions of the farm and its inhabitants.
2. Mrs. Narracombe and Megan about putting up the young men for the night.

Vocabulary exercises

1. Study the Vocabulary Notes and translate the illustrative examples into Turkmen.
2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. The path turned to a **rocky track** which brought them out on the main road. 2. How much do you know of your friend Pyle? - Not very much. **Our tracks cross**, that's all. 3. To say that he **had hidden his tracks** would be untrue. He **had made no tracks to hide**. 4. We saw the **outlines** of the tower in the distance. 5. The old oak-tree was beautifully **outlined** against the blue sky. 6. And in a few simple words he **outlined** Ann's appeal to him. 7. The soles of his feet were **rough** and callous from walking. 8. Losing two sons in the war was **rough** on her. 9. How well can this truck take **rough** ground? 10. The table is made of **rough** planks. 11. Here's a **rough** draft of my speech. 12. It's the one point on which Harry and I do not **see eye to eye**. 13. He **caught my eye** and hurried into explanations. 14. I can assure you that I never **set eyes upon him**. 15. He moved a little farther along the road **measuring the wall with his eye**. 16. You'd better stay here and **keep an eye on him**. I'll ring up the police. 17. We had coffee. - **No wonder** you're wakeful. 18. **Wonders** are many, and nothing is more **wonderful** than man. 19. He knew that Robert had not sent for him to talk about the weather, and **wondered** when he was coming to the point.

B. 1. You'll easily recognize him; he **walks with a slight limp**. 2. I think he **was born lame**. 3. June always fussed over her **lame ducks**. 4. I pulled myself together, made some **lame explanations** and we went downstairs together. 5. You must have heard of **Limp-**

ing Lucy - a lame girl with a crutch. 6. **Put a mark against the names** of the absent pupils. 7. You can't have done such a dreadful thing as **to put off going** there for our sake. 8. The news **put an end to our hopes**. 9. Can you **put up some extra guests** for the night? 10. He was evidently unused to the society of writers and we all tried in vain **to put him at his ease**. 11. I telephoned my friends **putting off** the small **party** I had arranged for the evening. 12. "I haven't thought about it lately," he wanted to add, "not since I met you," but an odd **shyness** held him back. 13. She is very shy by nature. 14. He is **shy of showing** his emotions. 15. Now I have lost my timidity and **shyness** with strangers. 16. He is tall and spare and **holds himself well**. 17. Just for the moment there was a terrible temptation **to hold his tongue** as his visit to them was not known by anyone. 18. She went on speaking desperately seeking **to hold his arrested attention**. 19. Her youth being over, what did **the future hold for her?** 20. It was comparatively cool, and I was glad **to stretch my legs** after the long voyage. 21. He got up, **stretched himself**, and leant over the window sill. 22. He **stretched out** his long thin hands to the blaze, aware of relief from tension. 23. The girl **stretched** her neck and peeped over the edge of the fence.

3. Paraphrase the following sentences using your Essential Vocabulary:

A. 1. I'm afraid I've completely lost touch with him. 2. She stumbled along the steep path that led up the hill. 3. The man was sure he had well concealed his movement. 4. The mystery bored him and he could not follow the plot. 5. The hounds were in pursuit of the fox. 6. I know I've done wrong. 7. The quaint ancient castle stood out against the dark sky. 8. The student was asked to give the main points of the historical event. 9. She had told me in her letters the main facts of her life. 10. The sea is not calm today. 11. His rude manner frightened the children. 12. Should the weather be windy do not think of riding. 13. What he told me made the true state of affairs known to me. 14. I hope we see the matter in the same way. 15. I never saw her before. 16. She gave me a loving look. 17. His words made me understand their plans. 18. You should look after the children when they are play-

ing. 19. He was quick to see a pretty girl. 20. A half-indignant mutter arose about him, but he refused to see or listen to it.

B. 1. Television is one of the remarkable things. 2. It's not surprising that your words sent her temper up. 3. I'm surprised at her saying that. 4. I'm anxious to know what she told you. 5. Melody doubted if she would ever find the courage to dare to confide in Sarah. 6. This is an unconvincing argument, it does not prove anything. 7. How would you express this in French? 8. The outbreak of dysentery was attributed to bad drinking - water. 9. I'll speak on your behalf, I promise. 10. His modesty is not genuine. 11. He was very much worried by the loss of the document. 12. Let's postpone our hiking tour until the weather is better. 13. Don't hesitate to ring me up any time. I'll be in the whole day. 14. She held out her fragile hand to her cousin and touched his wife softly with the other. 15. He lay full length on the settee and watched the canary hop about in its cage. 16. Hurst parish extends over miles of sandy lowland and sandstone hill. 17. The meeting took place in the hospital dining-room. 18. He had been careful to be silent on the subject. 19. She did not know whether or not to stretch out her hand.

4. Explain or comment on the following sentences:

A. 1. I lost all track of time. This was wonderful. 2. He had covered his tracks to the last inch. 3. You're on the wrong track. 4. It was that that put our friend on the track of what had happened. 5. I hope you don't expect me to keep track of all the details? 6. The dim white outline of her summer dress was all that I could see. 7. I begin to see - not what you would like me to see - the outlines of a face and form - but the outlines of a mind. 8. He was prepared to take the rough with the smooth. 9. Mrs. Steptoe believes in treating poor relations rough. 10. Hance was an old man with a rough tongue and compassionate eyes. 11. She shook hands very firmly, looking me straight in the eyes. 12. Do you mind running your eye over these accounts? 13. Well, I don't suppose there's hope of opening your eyes to the realities of life. 14. The image of the girl rose before his eyes. 15. She sees everything through her mother's eyes. 16. She told me the article in outline, but

I read it myself. 17. He outlined the events of those stirring days. 18. I can never get over the wonders of modern science. 19. The Christmas tree, of what they had never seen the likes, filled them with admiring wonder. 20. Finch wondered if he should embrace the boy - give him a hug and a kiss. 21. It's a wonder you got here at all. 22. The X-ray treatment has worked wonders with him.

B. A lean old gentleman rose from his chair and limped forward to meet him. 2. He tried to put me off with promises. 3. This will put me to considerable expense. 4. I can't put up with this noise any longer. 5. Don't put on that air of injured dignity. 6. He tried to put the incident out of his mind. 7. I think in those days we were a little shy of our emotions. 8. I thought if we had spent one evening alone together perhaps he wouldn't be too shy to ask me of his own accord another time. 9. He is capable of speaking 24 hours at a stretch. 10. Wet railway tracks stretched into the desolate distance. 11. The future stretched in front of us, unknown, unseen. 12. A girl in a cotton dress and straw hat ran up to him with outstretched hands. 13. You have the air of one who holds all the cards. 14. She can hold her own with anyone and she never stands any nonsense. 15. Can I suggest an alternative solution that will hold water? 16. I'd like to be able to hold up my head in this town.

Choose the right word:

shy - timid

1. A bold man by nature, he was as ... as a boy in the presence of women. 2. "The soup is beastly!" old Osborne roared, in answer to a ... look of inquiry from his daughter.

shy - self-conscious

1. She was obviously wearing her best clothes and had the ... wooden smile on her face. 2. The girl looked at the man with a ... smile.

rude - rough

1. Though ... in manner and speech the old soldier was at heart kind and considerate. 2. Squire Western was ... to the servants and the women of his household.

rough - coarse

1. The surface of the stone is It needs polishing. 2. The fire gleamed on the ... - white tablecloth.

6. Translate the following sentences into English:

A. 1. Biziň otlymyz başinji ugurda, ýör tizräk. 2. Tazy çuň gara çümüp çykyp, towşanyň zyzndan kowup barýardy. 3. Ol öňden geçilip ýören ugur boýunça gidýän adam däl. 4. Men onuň gürrüniň ujuny ýitirdim we şonuň üçin onuň näme diýýänligine düşüniş bilmedim. 5. Demir ýol ugurlarynyň aňyrsynda tä gözýetime çenli uzayan meýdan ýatyr. 6. Ine, meniň nutugymyň gysgaça meýilnamasy. Belki-de, siz oňa ser salarsyňyz? 7. Gynansagam, meniň ýanymda ol makala ýok-da. Ýöne eger isleseňiz men size onuň mazmunyny gysgaça gürrüň bereýin? 8. Ýol sansyz-sajaksyz tekerleriň zyzndan ýaňa бүдүр-сүдүрди. 9. Erkek kişi gaty matadan tikilen gysga palto we şlypasyzdy. 10. Zenanyň elleri kir we gap-gaç ýuwmandan ýaňa çorlap gidendi. 11. Men size işi garalamada ýazmaklygy maslahat bermezdim, ony göçürmäge wagtyňyz bolmazlygy ähtimal. 12. Gynansagam, kakam we men bu soraga dürlüçe garaýarys. 13. Oňa bir zad-a bolupdyr, sen ony biraz synlap gör. 14. Ol sanawa derrew göz gezdirdi we ol ýerde öz adyny gördi. 15. Ol akyllý suratçy we reňkleri dessine görýär. 16. Gurjak şeýle bir enaýydy we lin, gyzjagaz ondan gözüni aýyrman seredýärdi. 17. Men şu işe doly düşünmek maksady bilen şu ýere geldim. 18. Inňäniň gözi kiçijik bolany sebäpli, ol inňä sapak ötürip bilmedi. 19. Oglanjyk mugallymyň gözüne seretdi we gürlmegini bes, etdi. 20. Sowukdygyny geň görüp oturmaly däl, aýna açyk ahyryn. 21. Lukman näme üçin lukmançylyk tejribesinden ýüz öwürdikä? 22. Şeýle derejede biedep bolup bolýarmyka, hiç düşüniş bilemok.

B. 1. – Siz näme üçin sag aýagyňyzy agsakladýarsyňyz? – Men typyp, aýagymy agyrtým. 2. Tim gyzyň ýörände agsaklaýandygyny görüp galdy. 3. Ol özüniň gijä galanyny aklajak bolup, haýsydyr bir biderek wakany oýlap tapdy. 4. Goja samandan edilen gaty ýassygy düzedişdirdi we üstüne ýorganyny çekdi. 5. Siziň ruçkaňyz barmy? Men siziň salgyňyzy ýazyp almasam, ýatdan çykararmykam diýip

gorkýaryn. 6. Meniň ähli zadym taýyn. Işiňi goý we agşamlyk edinmäge geç. 7. Gyş eşiklerini aýyrmaly, ýogsam olary güýe zaýalar. 8. Men onuň şowsuzlyklarynyň ählisini onuň özüne bolan ynamsyzlygy bilen düşündirýärim. 9. Men ony gowy tanaýaryn we onuň şol işden baş çykarjakdygyna ynanýaryn. Ony birine tabşyrmaly, ýogsam bu işi başga birine tabşyrmaklary ahmal. Ol bolsa ony gyzyklandyrýar. 10. Biz doly pikirlenmän, siziň bu teklibiňizi kabul edip bilmeris. Geliň, çözüdi ertire çenli goýalyň. 11. Kakam: “Men seniň ýaltalygyň bilen razylaşamok. Sen bu işi şu gün etmeli” – diýdi. 12. Maňa ol gyz akylly, ýöne ýygra bolup görüldi. 13. “Ine, siziň otagyňyz. Eger-de size bir zat gerek bolsa, utanmaň, meni çagyraýyň” – diýip, öý bikesi aýtdy. 14. Men oňa ýüzlenemde gyz hasam utandy. 15. Bu ýüň joraplar öte giripdir, olary bir zat edip süýndürüp bolmazmyka? 16. Anna iki bagyň arasyndan ýüp geçirdi we oňa kirlerini asyp başlady. 17. Finli ýapynjasyny çyg ota düşedi we ol ýerde gyşardy. 18. “Men olaryň näme üçin kazyýet barlagyny meniň ýanymda geçirmelidiklerini bilemok” – diýip, jenap Uaýt aýtdy. 19. Sen şol torbaňa alma salsaň, göterjegine ynamyň barmy? 20. Ol demini saklady we diň saldy. 21. Bu wagtlaýynça maýyllykdyr. Beýle howa uzak bolmaz. 22. Şol wagt oglanjyk ýüpi goýberdi we ýere ýykyldy.

7. Give English equivalents for the following phrases:

yz galdyrmak; zzyňy galdyrmazlyk; leç bolan ugur; gözýetimde görünmek; hüžžeren saçlar; garalma; bir zada seretmek; kimdir biriniň gözünü bir zada açmaklyk; lak atmak; nämedir bir zada üns bermezlik; haýsydyr bir zada düşünmek; sag (çep) aýagyňa agsaklamak; paşmadyk aklanma; kelläňden çykarmak; çykdaýylara girizmek; ýaraşmak; utanjaň ýylgyrys; aýaklaryňy ýazmak; arakesmesiz; eliňi uzatmak; bir zady gizlemek; bir zatdan tutmak.

8. Give situations in which you would say the following:

1. I have still a lot to do. 2. My head is as heavy as lead. 3. Don't you keep track of current events? 4. And how did you get hold of the chance? 5. It's right in so far as I'll continue to hold my tongue. 6. What a lame kind of explanation! 7. She is the apple of my mother's eye. 8. You and me do not see eye to eye on this point. 9. Why do you

never put things in their right places? 10. Put yourself in my place. 11. I don't know how to put it. 12. Put in a word for me. 13. I think a lot of that is put on. 14. Will she ever come, I wonder! 15. Wonders will never cease! 16. It's doing wonders for me!

9. Make up and act out dialogues on the suggested topics using the given words and word combinations:

1. A young couple discussing whether they could afford buying a car. (to put aside (money), to go on a trip, to be like nothing else on earth, to have a good rest, to put smth. out of one's mind, a restful life, to put smb. to expenses, to put off)

2. Two friends have lost their way in the forest, (to follow a track through the forest, according to, to strike smb. as, to look like, the outline(s) of, to wonder, to hurt smb., to go lame, to show smb. the way, to stretch oneself)

3. Two tenth-form pupils are discussing what institute to enter, (a bent for, to be aware of, to wonder at, to put smth. out of one's mind)

4. Two friends on a tramp discussing the landscape, (to be conscious of, a rough day, to have an eye for, to wonder at, to break into flower)

10. Make up and practise short situations using the following words and word combinations:

1. rough sea; to put out; to catch hold of smth.; to limp

2. to keep an eye on; lame excuse; to put on; to hold smth. back

3. to cover up one's tracks; with an eye to; to wonder at; to run one's eyes over

4. rough day; to follow the tracks of; at a stretch; to be outlined against

11. Find in Text Eight and write out phrases in which the prepositions or adverbs 'up', 'down' are used. Translate the phrases into Turkmen.

12. Fill in prepositions or adverbs:

1. My sister was very ill and I had to sit ... all night with her.

2. This little stream never dries 3. You have worked very well so

far; keep it 4. You have got the story all mixed 5. The house was burnt ... before the fire-brigade came. 6. The sleeves of my dress are too short. I must ask the tailor to let them ... an inch. 7. We can't buy that car just yet, but we are saving 8. ... dinner I'll wash 9. Sit... , there is plenty ... room ... everyone. 10. Your coat collar is ... the back, shall I turn it... ? 11. Don't stand ... a high tree during a thunderstorm. 12. I can't use my office now it is ... repair. 13. I did this ... orders. 14. ... the circumstances I will not give you any extra work. 15. He is ... age and cannot be allowed to be independent.

CONVERSATION AND DISCUSSION

MAN AND NATURE

Topical Vocabulary

1. **Natural resources and attractions:** minerals, (fresh) water-supplies (reservoirs), floods, rainfalls, vegetation, greenery, woodland(s), forestry, wildlife, animal kingdoms (population), flora and fauna, arable land (soil), cultivated land, open land, "green" belts, recreation areas, coastal areas, country (national) parks, clear landscapes, public open spaces.

2. **Environment and man:** to link man to nature, to adapt to environment, to be preoccupied with economic growth, unrestricted industrialization, the sprawl of large-built areas, industrial zoning, to upset the biological balance, to abuse nature, to disfigure (litter) the landscape, ecology, ecosystem, to be environment-conscious, to be environment-educated.

3. **Environmental destruction and pollution:** land pollution, derelict land, industrial wastes, the byproducts of massive industrialization, to dump waste materials on land, extensive use of agrochemicals, the denudation of soil, the toxic fall-outs of materials, water pollution, a dropping water level, to face the freshwater supply problem, depletion of water resources, the disruption of water cycle, marine

pollution, oil spillage, air (atmospheric) pollution, the air pollution index, to produce foul air, to exhaust toxic gases (fuel), combustion of fuel, concentrations of smoke in the air, dust content in the air, radiation, high (low) radioactivity, to store (disperse) radioactive wastes, noise offenders (pollutants), merciless killing of animals, destruction of animal habitats.

4. Nature conservation and environment protection: a global imperative for environment, global environmental security, to preserve ecosystems, to create disaster-prevention programmes, to harmonize industry and community, plants and people, conservation movement, to preserve woodlands, to protect and reproduce animal (fish, bird) reserves, to fight pollution, to install anti-pollution equipment, to minimize noise disturbance, to reduce pollution, to dispose garbage (litter, wastes) in designated areas.

1. Read the following text for obtaining its information.

Environmental Protection – Nationwide Concern

As a highly industrialized state Britain cannot ignore the problem of environmental protection. The practical results of the state policy in environmental protection include the development of technology to control atmospheric (air) and water pollution, agricultural pollution control, the study of man's influence on the climate, the forecasting of earthquakes and tsunamis, the biological and genetic consequences of pollution, protection of rare and vanishing plants and animals as well as a whole lot more.

The Control of Pollution Act 1974, which applies to England, Scotland and Wales, sets out a wide range of powers and duties for local and water authorities, including control over wastes, air and water pollution and noise, and contains important provisions on the release of information to the public on environmental conditions.

The main risks of land pollution lie in the indiscriminate dumping of materials on land, careless disposal of pesticides and chemicals, fall-out of materials from the atmosphere and the deposition of

materials from flood- water. The use of sewage sludge on farms, too, involves risks as well as benefits to the land.

The Government encourages the reclamation and recycling of waste materials wherever this is practicable and economic in order to reduce imports and to help to conserve natural resources. Industry already makes considerable use of reclaimed waste materials such as metals, paper and textiles. In an increasing number of areas there are “bottlebanks” where the public can deposit used glass containers.

There has been a steady and significant improvement in water quality: the level of pollution in the tidal Thames has been reduced to a quarter of the 1950s level and 100 different kinds of fish have been identified there. Discharges of polluting matter into rivers, lakes, estuaries and some coastal waters are already controlled by law.

Control of marine pollution from ships is based largely on international conventions drawn up under the auspices of the International Maritime Organization, a United Nations agency with head-quarters in London. In dealing with spillages of oil or chemicals at sea the main treatment method is to spray dispersant from aircraft or surface vessels, and emergency cargo transfer equipment is available to remove oil from a damaged tanker.

Considerable progress has been made towards the achievement of cleaner air and a better environment, especially in the last 20 years or so. Total emissions and average concentration of smoke in the air have fallen by 80 per cent. London no longer has the dense smoke-laden “smogs” of the 1950s and in central London winter sunshine has been increasing since the 1940s when average hours a day were about 40 per cent less than at Kew in outer London; the levels are now virtually the same.

Transport is one of the main offenders in noise pollution, and control measures are aimed at reducing noise at source, through requirements limiting the noise that aircraft and motor vehicles may make, and by protecting people from its effects.

In Britain radiation resulting from industrial and other processes represents only a small fraction of that to which the population is exposed from the natural environment. Nevertheless, that fraction is

subject to stringent control because of possible effects on health or longer-term genetic effects.

Various methods are used to store radioactive wastes, depending primarily upon their physical form and radioactivity. Wastes of sufficiently low radioactivity are dispersed safely direct to the environment. For those of higher radioactivity a comprehensive, international research programme is being carried out with government assistance and with the participation of the nuclear industry into methods of treatment, storage, transport and disposal.

2. Answer the following questions:

1. What are the major environmental problems confronting Britain today? 2. What powers and duties for control authorities are set out by the Control of Pollution Act 1974? 3. What measures are taken to fight land pollution? 4. What are the main treatment methods applied to reduce water pollution? 5. What facts prove that a certain progress has been made towards cleaner air? 6. What operational measures have been introduced to reduce noise disturbance? 7. What operational measures have been introduced to store radioactive wastes? 8. What do you think are the responsibilities of nature conservation authorities and voluntary organizations in Britain? 9. Why do you think people should be concerned about protecting environment from pollution and from destruction of natural resources?

3. Summarize the text in three paragraphs specifying the necessity of fighting environmental pollution on a wide scale.

4. Use the Topical Vocabulary in answering the following questions:

1. What are the major environmental issues confronting humanity today? 2. What is the global imperative for environment as you see it? 3. Why are many people concerned about ecology today? Why do we say that every man should be environment-conscious and environment-educated? 4. On what basis should the “man-nature” relationship function? 5. What are the steps undertaken by the governments (authorities) of many countries to protect environment? 6. What do you know about the practical results of the international cooperation,

in environmental protection? 7. How does the state control nature conservation and environmental protection in our country? 8. What role should mass media play in environmental protection?

- 5. Give a short newspaper review on one of the major issues of environmental protection. Refer to the Topical Vocabulary. Remember that your review should appeal to the interests and attitudes of the intended reader. It can be neutral, descriptive, emotional. Choose the facts to prove your viewpoint. Reproduce your story in class.**

M o d e l :

Wild Flowers and the Law

All the protection that the law can effectively give to our wild flowers is likely to be provided by the Wild Plants Protection Bill, which is due for its second reading in the Lords shortly. If the Bill reaches the Statute Book, as is probable, it will become an offence to sell, offer or expose for sale any wild plant that has been picked or uprooted, and for anyone other than an authorized person wilfully to uproot any wild plant. Picking of wild flowers will not be prohibited unless they are sold, or are included in the Bill's schedule of rare species. The Bill has rightly been widely welcomed because so many of Britain's wild plants are already in danger of disappearing, and it is high time that the law recognized the need for their conservation. It would, however, be self-deception to suppose that the Bill by itself can provide the protection that is needed. Measures of this kind, which are concerned with the actions of individuals, either greedy or ignorant, in remote and lonely places, are extremely difficult to enforce. If our rare plants are to be saved, only the greatest vigilance, in and outside the nature reserves, will save them.

- 6. You are asked to tell a group of foreign students (schoolchildren) about the nature conservation and environment protection in your country. You should cover the subject in about fifty words. Use the Topical Vocabulary.**

- 7. Work in pairs. Discuss any of the environmental problems of today. You may speak about nature conservation in regard to nature destruction, environmental protection in regard to pollution. One of the students is supposed to introduce a subject of mutual interest, the other student disagrees with his partner's viewpoint on the subject under discussion. Use the Topical Vocabulary.**

M o d e l :

A: I must admit I'm mostly interested in the nature-man relationship. I think it is the core item of the environmental protection policy. We should be environment-conscious to foresee the ill-effects of unrestricted industrialization and urbanization. I see these problems as a global imperative for environmental protection today. I am all for fighting pollution and against destruction of nature by man ...

B: I don't share your fears. You paint the situation black. I can hardly see any unfavourable connection between urbanization, on the one hand, and pollution, on the other. Could you possibly explain what you mean by "the nature-man" relationship?

- 8. Speak about the after-effects of environmental pollution and nature destruction. Consider the following:**

1. Destruction of wildlife. 2. Land pollution. 3. Water pollution. 4. Air pollution. 5. Noise disturbance. 6. Radioactivity. 7. Unrestricted industrialization.

- 9. During the last 20 years environmental protection has become a vital necessity for people. What do you think has stimulated man's interest in the problems of environment? Consider the following and expand on the points which you think especially significant:**

1. The problems of environment include a wide range of burning issues: nature destruction and pollution, extermination of wildlife on global scale, endangering human health with industrial wastes, *etc.*

2. There are the by-products of massive industrialization confronting all great industrial countries with the most serious problem of environment mankind ever faced, that of pollution.

3. The "green belts" not only provide restful relaxation, they are regarded as important allies in the battle against air pollution.

4. Among the simple but far disappearing blessings is the smell of clean fresh air and the good taste of pure water.

5. How the problem of pollution has been and is being tackled has a great deal to do with politics and social initiative.

6. One of the great problems grappled with in the plans for economic and social development is how to harmonize industry and community, plants and people.

7. Pollution has to do with the giant enterprises which advance industries and abuse natural resources.

8. Read the following dialogue. The expressions in bold type show the WAYS OF CHECKING UNDERSTANDING. Note them down. Be ready to act out the dialogue in class:

– **What I can't make out is why** you're so ... so keen on our going to the country. **Why on earth should we choose to live** out in a village ... even if it is a popular village?

– **Isn't that clear?** After all these years in London I would have preferred the smell of clean fresh air and the good taste of pure water ... and greenery... and

– Stop talking through your hat. You've never been a lover of fresh air. You said it choked you. **Why is that...** that now you insist that your love of nature is boundless, you adore the countryside ... **when in fact...** You know that I'd much prefer to be in the town and

– But I do like the country ... or to be more exact I'd like to move to the country ... if only

– **If only what?** You sound as if **you've made it a point** to tease me!

– If only ... well... if only we lived somewhere that would make it all possible and worthwhile. Never mind. Any place out of town is good enough, I suppose. There'll be fields and trees and whatnot nearby.

– You are so carried away with the idea. Well, your personal likes and dislikes are making you anything but practical.

– All right, all right. I'd much prefer to travel back and forth to London every day than be ... **How does it go?**

... “Cabin’d, cribb’d, confin’d” ...

– That’s all very well to take that romantic attitude. **You know** ... you think you can get out of everything ... Wriggle out of any argument ... by quoting Shakespeare. What about my preferences? You are being selfish, you know.

– Selfish? **Do you really mean it?** I admit I’d like to be sort of free to do as I like. I’ve wanted to go to the village ever since I married you. But you’ve always preferred to live in London and be boxed in by a thousand other houses, surrounded by a thousand faceless neighbours. No ... let’s go for the village.

10. Discussing things often involves giving instructions to people. If you give instructions to someone you will probably need to check as you go along that your listener understands, like this:

Alright so far? Are you with me? Is that clear? Do you see what I mean? That’s right. Now ... Got that? Good! Now ... Fine! Now ... Sorry, but I don’t quite see why you have to ... Sorry, can you say that again, please? Sorry, but I’m not quite clear on ...

Use cliches of checking understanding in making conversations of your own.

11. Work in pairs. Read the statements and expand on them. You may be of the similar or different opinion on the subject. Your comment should be followed by some appropriate speculation on the suggested point:

1. Everybody’s talking about pollution. Pollution is what happens when things we eat, the place we live in and the air around us are made dirty and unhealthy by machines and factories.

2. Men do not realize that a forest is more than a collection of trees. It is a complex community of plant and animal life. In a living forest two opposing forces are constantly at work: growth and decay. The growth of new trees balances destruction by insects, plant diseases, and occasional storms. But man’s unrestricted cutting of timber disturbs this natural balance.

3. National forests and national grasslands are managed for many uses, including recreation and the continuing yield of such resources as wood, water, wildlife, honey, nuts and Christmas trees.

4. Factories pay for the water they use, but in our homes we only pay to have water. After that we can use as much as we want. Apparently we lose every day enough water for the whole town. Finally what we have left in our rivers we make so dirty that we can't use it.

5. Some scientists believe that, if airlines operate a large number of supersonic airplanes, their engines may inject so much water vapour into the upper atmosphere that there will be many more clouds, more of the sun's heat will be prevented from reaching the earth, and the earth's temperature will drop - this might change the climate of the whole world, with very serious results.

6. Europe is such an industrialized area that it sends about 20 million tonnes of sulphur into the air every year. There is an old saying in English: "What goes up, must come down." This 20 million tonnes is picked up by the wind. Most of it is carried some distance, often to another country. Each nation in Europe produces hundreds of thousands of tonnes of poison each year, and then sends it abroad.

7. Read the following text. Find in it arguments for protecting natural resources of your country. Think of the arguments that can be put forward in favour of the opposite viewpoint than that reflected in the text. Copy the arguments out into two columns (I - "for", II - "against"):

The True Story of Lake Baikal

It should be pointed out that the outcry about the threat of pollution faced by Baikal came from every section of society. How to protect Baikal was the subject for widespread debate. There was some difference of opinion between those who one-sidedly emphasized industrial production and those who insisted that the basic balanced approach had to be adhered to.

Baikal first faced such problems almost 200 years ago when its shores were settled and crop farming and cattle breeding developed, and timber was felled. The floating of loose timber, particularly, polluted its waters. The pollution problem grew, especially after the war

because of the accelerated development of industry and the rise of cities in Siberia.

Did the answer lie in shutting down all existing enterprises and all production in Baikal's vicinity? Was it necessary that Baikal's vast treasures of forest, its power resources, mineral deposits and fertile soil lie untapped to protect its purity? Scientists reject the approach of the conservationist purists who contend that only by leaving nature untouched can environment be protected and pollution controlled. After considerable scientific study and debate the conclusion was Baikal's beauty and purity could be maintained at the same time that its rich resources were tapped. Baikal can provide both material wealth and beauty to the country.

The answer lies in the rational use of Baikal resources, in guaranteeing its protection from pollution and despoliation.

12. Answer the following questions:

1. Why do you think the subject of Lake Baikal was very much in the news? 2. What posed a danger to the lake and its riches? 3. Do you agree with the conservationist purists that nature should be left untouched "in its virgin loveliness"? 4. What is meant by the rational use of natural resources in general and in reference to Lake Baikal in particular?

13. Discuss the text and the problem under study in pairs. One of the students takes a basically balanced viewpoint that Lake Baikal should be used rationally for industrial and recreational needs, the other student defends a purists' idea that to preserve natural wealth we should leave it untapped. Be sure to provide sound arguments for whatever you say. Work out arguments "for" and "against".

14. Role-Playing.

What Must We Care About to Prevent Disaster?

Situation: A group of tourists is on a river voyage down the Volga. They enjoy excursions to numerous natural attractions and places of interest. Now they are on their way to a new automobile

plant that comprises the manufacture of commercial vehicles, and parts and components. Once a beautiful countryside, now it's a developed industrial area. The conversation centres around the future of the district. Then it takes a more general turn. The subject under discussion is environmental protection. There is some difference of opinion between those who one-sidedly emphasize industrial production and those who insist that a rational balanced approach should be adhered to.

C h a r a c t e r s :

1. *Professor Pyotr Pavlov*, aged 53, a specialist on afforestation, believes that by A.D. 2000 we will have destroyed natural environment because of the sprawl of large cities, reduction of open spaces, extermination of wildlife. Thinks that unrestricted urbanization will let the man down posing a danger to his health, choking him with pollutants. The very existence of human race as a biological species is threatened. Urgent steps should be taken by mankind to rescue the Earth and its inhabitants from a foreseeable disaster.

2. *Doctor Oleg Firsov*, aged 44, a professional naturalist and a science-fiction writer. Tries to warn people against the threat presented to natural environment by the by-products of industrial development. Says that science and technology progress has reached such a level of development that it endangers all living matter: plants, animals, people. A comprehensive survival programme should be worked out by specialists engaged in various spheres of science and economy.

3. *Helen Strogova*, aged 32, a science-popular films producer. Likes animals, keeps pets at home. She blames people for ruining animal habitats, inflicting pain and suffering on animals in scientific and medical experiments. In her TV series on animal life raises the problems confronting animals resulting from the nature destruction. Reminds people that lots of species are known to us only by hear-say, others are gradually vanishing. Believes that by the application of a rational conservation programme many problems can be solved.

4. *Anton Kravtsov*, aged 45, a leading specialist in the field of aircraft engineering industry, thinks that people benefit from the advanced technology: new materials have been invented, new industrial

technologies have been introduced, and these are helping to improve our daily lives. Seldom goes to the country for a breath of fresh air, doesn't see beauty in a landscape. Believes that the 21st century belongs to absolute reason. People should take all the ill-effects of industrialization for granted.

5. *Olga Smirnova*, aged 28, a postgraduate, a devoted student of medicine. Though a lover of nature doesn't see any harm in medical experiments in which there's a great amount of animal lives waste. She is convinced that animal experiments serve a direct scientific purpose and are justified in terms of the gain to human life. She says that people campaigning against vivisection do not seem to realize that the good state of health and freedom of disease is largely due to animal experiments.

6. *Igor Timoshin*, aged 37, a promising specialist in the field of oil refinery processes, an enthusiastic director of a giant industrial enterprise. Believes that oil exploration should be encouraged with the objective of maximizing economic production for the future. Says that though the natural mineral resources are not likely to enlarge a man should do his best to take the lion's share of what the land possesses. His primary goal is oil production, and environmental protection comes secondary.

7. *Marina Larionova*, aged 60, a famous seascape painter, participates in the campaign against the unrestricted sea exploration. Reminds of the very beginning of life on the Earth. Says that man owes much to the Ocean and should preserve its reserves. She doesn't think that man-made substitutes benefit humanity very much. Besides economic gains there should be moral obligations that any environment-conscious person should observe. It's very important to make people environment-educated at an early age to reduce the damage inflicted to the environment.

Note : The group of students is divided into two teams, each of which performs the same role-playing game. While discussing the problems pertaining to environmental protection they show different approaches to the issues under discussion, speak about things of mutual interest, disagree with some of the participants or share the others'

point of view. Comments from the class on each team's performance and the estimate of the different arguments are invited.

15. Group Discussion.

Give your views on the problems pertaining to natural environment.

Topic 1. *What role does natural environment play in our life?*

Talking points:

1. Nature and the man's love of it.
2. Man as a constituent part of nature.
3. Pets and plants in our life.

Topic 2. *Is it a vital necessity to protect natural environment from destruction and pollution today?*

Talking points:

1. Ill-effects of unrestricted industrialization and the sprawl of large-built areas: a) foul air; b) polluted water; c) noise disturbance; d) overpopulation; e) disfigured landscapes and land pollution.
2. Extermination of wildlife - upsetting of the biological balance: a) destruction of animal habitats; b) removal and destruction of plants and trees; c) unprecedented killing of animals for economic, scientific and individual purposes.

Topic 3. *What do you know about the measures taken to control environmental pollution and to fight destruction of wildlife?*

Talking points:

1. International cooperation in environmental protection.
2. Mass media in the fight against pollution and for nature conservation: a) newspaper comments and reviews; b) TV programmes; c) science-popular films.
3. Ecology - the science of how the living things are related to their environment.
4. Voluntary organizations' and individuals' participation in the nature conservation movement.

APPENDIX

TACTIC SUGGESTIONS TO STUDENTS ON WRITING SUMMARY AND ESSAYS SUMMARY

A summary is a clear concise orderly retelling of the contents of a passage or a text and is ordinarily about 1/3 or 1/4 as long as the original.

The student who is in the habit of searching for the main points, understanding them, learning them, and reviewing them is educating himself. The ability to get at the essence of a matter is important. The first and most important step in making a summary is reading the passage thoroughly. After it write out clearly in your own words the main points of the selection. Subordinate or eliminate minor points. Retain the paragraphing of the original, unless the summary is extremely short. Preserve the proportion of the original.

Change direct narration to indirect whenever it is possible, use words instead of word combinations and word combinations instead of sentences. Omit figures of speech, repetitions, and most examples. Don't use personal pronouns, use proper names.

Do not introduce any extra material byway of opinion, interpretation or appreciation.

Read the selection again and criticize and revise your words.

Narrative essay

In narrative essays you are required to tell a story or write about an event.

Instructions

1. You must do all you can to make your essay interesting. To achieve this it is necessary to include incident and details which are drawn from everyday life or which you have imagined. Once you've found something definite to say your essay will be interesting to read.

2. Unity. Just as it is important to connect your sentences within a paragraph, you should make sure that your paragraphs lead on naturally to each other. Do not repeat yourself. Make sure that every paragraph adds something new to the essay.

3. Balance and proportion. The length of a paragraph will depend on what you want to say. However, do not let yourself be carried away by fascinating but unimportant details. Never

4. Do not address the teacher or make comments on what you want to say like “I do not like the subject and do not know how to begin ...” or “...and now it is time to finish my essay”, *etc.*

5. It is absolutely necessary to read your work through when you have finished writing. While doing so keep a sharp look out for grammatical mistakes.

6. After you’ve finished your essay choose a suitable short tail. Make sure that it has to do with the subject, but it shouldn’t give the reader too much information.

Planning

It is always best to tell things the way in which they happened. Your first paragraph should set the scene. The most exciting part of your story should come at the end, on the way you’ll keep the reader in suspense.

The general outline for stories should be as follows:

Before the Event.

The Event.

After the Event.

Before working on your plan try to decide what the main event will be so that you can build up your story round it. It is not always necessary to make out a full detailed plan. But it is wise to note a few ideas under each heading so that you have a fairly clear picture of what you are going to say before you begin writing. Remember that a plan is only a guide.

Examine carefully the following plan:

Title: The Stranger on the Bridge.

Main Event: Late at night a man climbs over a wall surrounding a big house.

Plan:

Before the Event:

1. Midnight: bridge - cold - dark.

2. Frank on bridge. Someone approaching. Effect on him.

3. Steps come nearer. Frank turns to look.
4. Pretends to stop - sees stranger: description. The Event:
5. Conversation: man wants information.
6. Frank suspicious: why? Follows. Outside the house. Lights, man over wall. After the Event:
7. Frank now sure - telephone box.

Note: 1 - 7 - numbers of paragraphs in the essay.

Descriptive Essay

Planning. In descriptive essay there is no underlying “story” to hold your composition together so it is necessary to think of a central idea to which everything you describe can be related.

In descriptive writing there is no single event which will keep the reader in suspense as there is in a story. Whether or not your essay will be exciting to read will depend entirely on the interesting details you include. In your first paragraph you should consider the subject in general and deal with details in the paragraphs that follow. Your description may take the form of a personal impression or may be purely imaginary.

The general outline for descriptive essay should be as follows:

Introduction.

Development.

Conclusion.

It is absolutely necessary to make out a plan noting but a few ideas under each heading. In this way you will avoid repeating yourself.

Examine carefully the plan below:

Title: A Walk on Sunday Morning.

Central Idea: A day spent in the city can be quite so interesting as one in the country.

Plan:

Introduction.

1. Decision to spend day in the city: square - gardens.

First impressions.

Development.

2. Arrival at square: people - pigeons - statue. Incident: boy and pigeons.

3. Leave square. Public Gardens: different atmosphere.

4. Pond most interesting. Various boats.

5. Rest. Join crowd-man-model of ship.

Conclusion.

6. Midday. Leave for home. Surprise that city could be so pleasant.

Write an essay on one of the following subjects (write a plan, for your teacher to refer to it if necessary):

The Conquest of Space.

An Imaginary Journey in a Balloon.

The Man or Woman you Would Like to Marry.

Sleeping in the Open.

The Crowd outside a Cinema.

A Thunderstorm.

The Indoor Game you Like Best.

A Trip down a Big River by Boat.

Conversational formulas

Expressing and reacting to opinions

True ... but...

This is my way of looking at it.

I think it goes further than that... a lot further.

Yes, you're right.

Well, you see what I mean.

That's one way of looking at it. But...

Yes, if you like ...

You may be right... All the same ...

Just a minute...

Come of fit...

James thinks that...

In Margaret's opinion...

Margaret feels that...

His view is ...

Group discussion

If you ask me ...

Wouldn't you say that...

Don't you agree that...
As I see it...
I'd like to point out that...
I sometimes think that...
Would you agree that...
Do you think it's right to say that...?
I didn't quite follow what you mean, I'm afraid.
I don't quite see what you mean, I'm afraid.
I don't quite see what you are getting at.

Narrative technique

What happened to' him was ...
What he did was ...
You can guess how he felt.
What do you think he did?
Imagine my surprise when he ...
You'll never guess what happened next.
He wondered/He tried to find out/He hinted that...
Did I ever tell you about the time I... That reminds me of the time I...
Funny you should mention this, because something similar happened to me once ...
Anyway...
As I was saying ...
To get back to the story ...
To cut a long story short...
Anyway, what happened in the end was ...

Agreement

Yes, I agree entirely here.	I fully agree
I couldn't agree more. You know, that's exactly what	I am of the same opinion.
I think. Yes, that's true.	It stands to reason.
That's my way of looking at it too.	It really looks like that.
	I won't deny that.
	That's a fine way of putting it.

What you say is perfectly true.
It goes without saying that...

That's a good point.
That's just what I was
thinking.

DISAGREEMENT

There may be something in
what you say
I see your point but...
You don't seem to realize that ...

It's not at all the same thing.
On the surface of it really is
but...
On the one hand ...

... but that's not the point...
Not in the least!
Just the other way round!

On the other hand ...
Well, I'm not so sure.
Well, I wouldn't go quite
that far...

I can't possibly...
I shouldn't say so.
I've got some reasons to
disagree.
I've got an argument to oppose.

far...
I wouldn't say that exactly.
It might be right but...
That's totally unfounded.
You can't be serious.

Instructing people how to do things

First of all you ... Oh, and by the way, don't forget to ...
The first thing you have to do is Make sure you remember to ...
After you've done that you ... Oh, and be careful not to do ...
The next thing you do is...

Expressing complaints

I'm sorry to have to say this ...
We've got a bit of a problem
here, you see ...
I'm sorry to trouble you, but...
There is no excuse for ...
I'd like to point out that...
I wonder if you could help
me...
I have a complaint to make...

It's just not good enough. You
must try to...
It is completely unjustified
(unfair).
It gives us real cause for
grievance
Next and this is very serious -
I feel that

Expressing apology

Oh dear, I'm most awfully sorry. I'm sorry I didn't realize
I can't tell you how sorry I am. I'm ever so sorry
I just don't know what to say. Excuse me if...
You'll excuse me, won't you,
if if you don't mind my asking.

Expressing likes and dislikes

I

I like ... very much indeed.
I (really) enjoy...
I've always liked/loved...
There's nothing I like/enjoy more than ...
I'm (really) very fond of...
... is (really) terrific/great/lovely.
It's too lovely for words.
I haven't seen ... for years I have liked so much.

II

(I'm afraid) I don't like ...
I've never liked ... , (I'm afraid). ...
is not one of my favourite ...
I (really) hate ...
I think ... is pretty awful/really unpleasant.
I'm not (really) keen on ...
... is ... ghastly/rubbish ...
I can't say ... appeals to me very much.
I must say I'm not too fond of...
What a dull/boring ... Why, there's no ... in it.

Dealing with moods and feelings

Joy and enthusiasm:
Great/That's great/Terrific.
A n n o y a n c e :
How annoying! What a nuisance! What a bore!

That's just what I needed!
I've just about had enough of...
I just can't stand ...
... is driving me crazy (mad).

D i s t r e s s :

I'm worried I just don't know what to do ...
I feel terrible. I've got a lot on my mind.
I don't feel at all happy. I'm fed up.
I can't take much more of this.

I n d i f f e r e n c e :

I can't say I'm interested.
I couldn't care less.
Please yourself.
I don't mind what you do.
The whole thing bores me to death.

R e a s s u r a n c e :

Cheer up. Take it easy.
Don't you think you're over-reacting a bit?
There's no need to get so upset.
Don't let it get you down.
It's not as bad as all that, surely?
Oh, come on, it's actually quite interesting.
I see what you mean, but on the other hand ...

EXPRESSING OPINION

I think I'd much prefer to ... ; nothing like as good (bad) as ... ; that's what I thought... ; and that's another thing; there's much variety in ... ; to be similar in ... ; there's a tremendous number of differences in ... ; to have much (little) in common ...

CHECKING UNDERSTANDING

Alright so far! Are you with me? Is that clear? Do you see what I mean? That's right. Now..., got that? Good! Now.... Fine! Now... Sorry, but I don't quite see why you have to Sorry, can you say that again, please? Sorry, but I'm not quite clear on...

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*Aly Gurbanow, Lyudmila Gurbanowa,
G. Atayewa*

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Redaktorlar	<i>O. Pirnepesowa, O. Artykowa</i>
Surat redaktory	<i>G. Orazmyradow</i>
Teh. redaktor	<i>O. Nurýagdyýewa</i>
Korrektorlar	<i>M. Atanyýazowa, M. Agageldiyewa</i>
Neşir üçin jogapkär	<i>F. Nurgeldiyewa B. Atajanow</i>

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