

ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ В.Н.КАРАЗІНА

Факультет іноземних мов

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ANALYTICAL READING: FIELDS OF VISION

ПІДРУЧНИК
З АНАЛІТИЧНОГО ЧИТАННЯ
ДЛЯ СТУДЕНТІВ І КУРСУ

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імені В.Н. Каразіна

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Підручник
з аналітичного читання
для студентів I курсу

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Підручник призначений для аудиторної та самостійної роботи студентів першого курсу факультетів іноземних мов у межах засвоєння програми практичного курсу англійської мови, аспект «Аналітичне читання». Мета підручника полягає в ознайомленні студентів зі зразками класичної англійськомовної літератури, вдосконаленні навичок читання, перекладу та обговорення текстів, розширенні словникового запасу студентів, подальшого формування діалогічного та монологічного мовлення, опануванні ключовими поняттями та методами лінгвістично-літературного аналізу.

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Підручник «Analytical Reading: Fields of Vision» призначений для викладання аспекту «Аналітичне читання» студентам 1-го курсу кафедри англійської філології факультету іноземних мов Харківського національного університету імені В.Н. Каразіна. Цей аспект практичного курсу англійської мови розраховано на 80 годин (32 години аудиторних занять і 48 годин самостійної роботи студентів). Структура підручника повністю відповідає робочій програмі навчальної дисципліни «Англійська мова», що складена відповідно до освітньо-професійної програми підготовки бакалаврів за спеціальністю «035 філологія», спеціалізацією «Германські мови і література».

Аспект «Аналітичне читання» є одним із базових аспектів навчання англійської мови, поряд із практикою усного / писемного мовлення та граматикою. Він викладається протягом усіх років підготовки бакалаврів за зазначеною спеціальністю, а цей підручник методично забезпечує перший етап його опанування студентами, які вивчають англійську мову протягом першого року навчання (два семестри). У межах цього аспекту не тільки розвиваються мовні вміння та навички студентів, але й формуються підвалини їхньої загальнофілологічної освіченості.

Підручник містить п'ять уроків, кожний з яких складається із двох частин, перша з яких (Language Focus) скерована на розвиток мовленнєвих навичок і вмінь студентів, а друга (Literary Focus) – на формування навичок літературно-лінгвістичного аналізу англійськомовного художнього тексту. Перша частина кожного уроку (Language Focus) містить, по-перше, базовий текст (сучасна англійськомовна проза/драма) з коментарем (Notes), в якому пояснюються культурно-мовні реалії, що зустрічаються у тексті, по-друге, активний вокабуляр до тексту (Vocabulary), в якому наведено мовні одиниці у типових контекстах їхнього застосування та їхні українськомовні та російськомовні еквіваленти, по-третє, низку лексичних та лексико-граматичних вправ (Exercises), спрямованих на засвоєння активного вокабуляру. Друга частина уроку (Literary Focus) складається з теоретичного коментарю, що

пояснює базові поняття літературно-лінгвістичного аналізу, прикладів аналізу англійськомовної прози (Sample Analysis) із застосуванням відповідних понять, а також низки завдань, спрямованих на самостійний літературно-лінгвістичний аналіз художніх творів у межах поданого теоретичного матеріалу.

Така структура уроку передбачає доцільність його опанування у три етапи, кожний з яких має власний мовний та літературно-лінгвістичний фокуси.

Першим етапом є читання, переклад рідною мовою і переказ тексту та теоретичне опанування змісту базового літературно-лінгвістичного поняття і аналіз випадків його реалізації в розглядуваному тексті. Робота над текстом розпочинається з його прочитання в контексті коротких бібліографічних відомостей про автора тексту, після чого здійснюється вибірковий переклад тексту. Студенти не лише перекладають активні лексичні одиниці у контексті, але й виконують завдання з приведення дефініцій слів і словосполучень англійською мовою і їх інтерпретації у зазначеному контексті. Далі слідує переказ тексту, який сприяє активації його опорних одиниць. Літературно-лінгвістичний аналіз тексту на цьому етапі передбачає опанування змісту засадничих літературознавчих понять, наприклад, *theme* (тема твору), *message* (ідея твору), *chronotop* (хронотоп), *character type* (тип персонажу) та їхню ідентифікацію в аналізованому тексті.

Змістом другого етапу є засвоєння активного вокабуляру тексту, наведеного у таблицях, що структуровано подають самі одиниці, їхні українсько- та російськомовні еквіваленти, а також приклади контекстного вжитку з перекладом українською та російською мовами. Літературно-лінгвістичний фокус другого етапу передбачає аналіз зразків літературно-лінгвістичного аналізу літературних уривків з відомих художніх творів британської та американської літератури та виконання вправ на розвиток навичок самостійного аналізу текстів.

Третім етапом є виконання лексичних і лексико-граматичних вправ на закріплення активного вокабуляру уроку. Літературно-лінгвістичний фокус цього етапу передбачає літературно-лінгвістичний аналіз текстів, запропонованих для самостійної роботи студентів, аналіз індивідуального авторського стилю, порівняння уривка аналізованого твору з фабулою, ідеєю і мораллю інших творів цього автора, застосування відповідного методу літературного аналізу до розглядуваного тексту, підготовку студентами індивідуальних та групових доповідей щодо етично-моральної проблематики аналізованого літературного твору.

Підручник включає термінологічний глосарій, в якому упорядковано всі теоретичні поняття літературно-лінгвістичного аналізу з визначеннями (Glossary of Literary Terms). Це забезпечує ефективність застосування підручника під час повторення матеріалу курсу та самостійної роботи студентів.

UNIT 1

LANGUAGE FOCUS

MY FAIR LADY

*adapted by Alan Jay Lerner**

ACT I: Scene VII

"My Fair Lady" is a very popular musical adaptation of Bernard Shaw's "Pygmalion".¹ It was first produced with the book and lyrics by Alan Jay Lerner and music by Frederick Loewe.

The main character, Henry Higgins, a well-known phonetician, meets a flower-girl Eliza Doolittle outside Covent Garden.² He is struck by her Cockney accent³ and he bets his friend Colonel Pickering that he can teach her "proper English" and can pass her off for⁴ a lady at the Embassy garden party.

(At the rise of curtain: The stage is filled with ladies and gentlemen at Ascot,⁵ all dressed for the occasion. Mrs Higgins enters and bows politely to one or two as they go off.⁶ Almost immediately Higgins enters, dressed in tweeds.)

Higgins: *(to himself)* I don't know where the devil they could be.⁷ *(He sees his mother and comes to her.)* Oh, darling, have you seen Pickering? My, you do look nice⁸. *(Kisses her)*

Mrs Higgins: I saw Colonel Pickering, and Henry dear, it's most shocking. I've heard you've brought a common flower-girl from Covent Garden to my box at Ascot.

Higgins: Oh, darling, she'll be all right. I've taught her to speak properly, and she has strict orders as to her behaviour. She's to keep to two subjects: the weather and everybody's health — sort of 'fine day' and 'how do you do'.⁹ Help her, darling, and you'll be quite safe.¹⁰

Mrs Higgins: Safe? To talk about our health in the middle of a race?

Higgins: (*impatiently*) Well, she's got to talk about something.

Mrs Higgins: Henry, you're not even dressed properly.

Higgins: I changed my shirt.

Mrs Higgins: Where is the girl now?

Higgins: (*seeing them*) Ah!

Mrs Higgins: Ah, Colonel Pickering, you're in time for tea.

Pickering: Thank you, Mrs Higgins, may I introduce Miss Eliza Doolittle?

Mrs Higgins: (*extending her hand politely*) My dear Miss Doolittle.

Eliza: How kind of you to let me come. (*She says it properly and Higgins is happy.*)

Mrs Higgins: Delighted,¹¹ my dear. (*Introducing*) Mrs Eynsford-Hill. Miss Doolittle.

Mrs Eynsford-Hill: How do you do? Eliza: How do you do?

Mrs Higgins: (*introducing*) Lord and Lady Boxington. Miss Doolittle.

Lord and Lady Boxington: How do you do?

Eliza: How do you do?

Mrs Higgins: (*introducing*) And Freddy Eynsford-Hill.

Eliza: How do you do?

Freddy: How do you do?

Higgins: Miss Doolittle?

Eliza: Good afternoon, Professor Higgins.

(Higgins motions for her to sit down, and she looks at him. He pantomimes sitting down and she does. They all sit down. Tea is served.)

Freddy: The first race was very exciting, Miss Doolittle, I'm so sorry you missed it.

Mrs Higgins: *(hurriedly)* Will it rain do you think?

Eliza: The rain in Spain stays mainly in the plain. But in Hertford, Hereford and Hampshire hurricanes hardly ever happen.¹²

Freddy: Ha, ha, how awfully funny.

Eliza: What is wrong with that, young man? I bet I got it right.

Freddy: Smashing!

Mrs Eynsford-Hill: I do hope we won't have any cold weather. It brings so much influenza.

**Alan Jay Lerner* is a contemporary American playwright, He attracted the attention of Broadway with his screenplays after World War II. He wrote a number of musicals. His work “An American in Paris” won him an Academy Award.

The author of “Pygmalion” *George Bernard Shaw* (1856-1950) an Irish dramatist and critic, a brilliant representative of critical realism and most celebrated English satirist of the XX century. His works attack social conventions, religion, morality, social snobbery and, in particular, the politics and diplomacy of Great Britain. He is the author of such well-known plays as “Widower's Houses”, “Caesar and Cleopatra”, “Major Barbara” and others.

NOTES

1. **Pygmalion** [pɪɡ 'meɪlɪən] – (з грецької міфології) скульптор, який закохався у створену ним статую прекрасної дівчини Галатеї. Афродита оживила статую, і Галатея стала дружиною Пігмаліона.

2. **Covent Garden** ['kəʊvənt 'gɑːdn] – Лондонський королівський оперний театр, поруч із яким знаходився квітковий та овочевий ринок із тією ж назвою.

3. **Cockney** – неграмотне мовлення, діалект, на котрому розмовляють лондонці у бідних кварталах Іст-Енду.

4. **pass her off for (smb)** – видати її за когось.

5. **Ascot** [æskət] – Ескот – містечко поруч із Віндзором, літньою резиденцією королеви Великої Британії, де у червні тривають знамениті скачки, які відвідує увесь «вищий світ».

6. **as they go off** – по мірі того, як вони віддаляються.

7. **I don't know where the devil they could be** – Чорт зна, де вони можуть бути.

8. **My, you do look nice.** – Ви чудово виглядаєте! (*do* використовується для емпізи; *my* – вигук, що виражає здивування, захоплення).

9. **sort of “fine day” and “how do you do”** – щось на манер «чудовий день» і «як ваші справи».

10. **You'll be quite safe** – Ви можете бути цілком спокійні.

11. **(I'm) delighted** – Дуже приємно. (Я у захваті.)

12. **The rain in Spain stays mainly in the plain. But in Hertford, Hereford and Hampshire hurricanes hardly ever happen** – спеціальні фонетичні вправи для відпрацювання окремих звуків англійської мови.

VOCABULARY

1.fair a	1) чудовий
fair lady/ weather	чарівна леді/чудова погода

fair girl/ hair	2) білявий, світлий (про колір волосся)
2.scene n	1) місце дії
<i>The scene is Covent Garden. The characters are: Eliza, Mr Higgins and Colonel Pickering.</i>	<i>Місце дії – Ковент Гарден. Персонажі: Еліза, Містер Хіггінс, Полковник Пікерінг.</i>
<i>In the first scene of the play Eliza is a flower-girl.</i>	2) сцена, дія п'єси <i>У першій дії п'єси Еліза працює квіткаркою.</i>
scenery n	1) декорації (театральні)
<i>The scenery in the ballet "Romeo and Juliet" is excellent.</i>	<i>Декорації балету "Ромео і Джульєтта" чудові.</i>
<i>What remarkable scenery!</i>	2) пейзаж <i>Який чудовий пейзаж!</i>
3.popular a	популярний, той, що користується любов'ю, успіхом
popular film/musical/play/singer figure	популярний фільм, мюзікл, п'єса, співак, фігура
be popular with smb	користуватись успіхом у когось.
<i>Pop music is popular not only with young people.</i>	<i>Поп музика є популярною не лише серед молоді.</i>
popularity n	популярність
4.character n	1) характер

<i>He is a man of a strong character.</i>	<i>Він – людина із сильним характером.</i>
the main character	2) образ, герой, дійова особа головний герой
<i>A talented young actor plays the main character in "Hamlet" this season.</i>	<i>Талановитий молодий актор грає головну роль у п'єсі "Гамлет" у цьому сезоні.</i>
characteristic a <i>To say "Hi" instead of "Hello" is characteristic of colloquial American English.</i>	притаманний, типовий <i>Казати "Привіт" замість "Добрий день" притаманно розмовному американському варіанту англійської.</i>
5.proper a Ant. wrong	правильний, належний, неправильний
(a) proper language/clothes/manners/answer	правильна (належна) мова/ одяг/ манери/ відповідь
<i>It isn't quite proper to introduce a lady to a gentleman, is it?</i>	<i>Не належить представляти жінку чоловікові, чи не так?</i>
properly adv	належним чином, правильно
Behave speak properly do (smth)	поводитись належним чином говорити правильно робити щось належним чином
6.rise v (rose, risen)	1) підніматися, вставати
the sun/a person/a curtain rises	сонце, людина встає / завіса піднімається
<i>A man usually rises when he is introduced.</i>	<i>Людина зазвичай встає, коли її представляють.</i>

<i>Early to bed and early to rise makes a man healthy, wealthy and wise. (prov.)</i>	<i>Хто рано встає, тому Бог дає.</i>
prices/living standards rise	2) підніматися, зростати
but: raise one's hand head hat glass (to smb)	піднімати руку здійняти голову підняти шляпу підняти тост за когось
rise <i>n</i> at the rise of (the) curtain	підйом, підняття коли піднімають завісу
7.stage <i>n</i>	сцена, естрада, театральні підмостки
<i>The folk ensemble danced on the stage of Albert Hall in London.</i>	<i>Народний ансамбль танцював на сцені Альберт Холу у Лондоні.</i>
stage <i>v</i>	ставити <i>n'єсу</i>
<i>The Moscow Maly Theatre staged "Pygmalion" many years ago.</i>	<i>Московський Малий театр поставив <i>n'єсу</i> "Пігмаліон" багато років тому.</i>
8.Miss <i>n</i>	міс, пані (вживається перед прізвиськом незаміжньої жінки)
<i>"May I introduce Miss Doolittle?" "How do you do?"</i>	<i>"Чи можу я представити міс Дулітл?" "Як Ваші справи?"</i>
9.Mrs	місіс, пані (вживається перед прізвиськом заміжньої жінки)

Ms <i>Mrs Adams: I do hope we won't have any cold weather.</i> <i>Ann: I hope not.</i> <i>The letter is addressed to Ms Kelly, editor of the "Woman" magazine.</i>	пані (вживається перед прізвищем жінки, незалежно від її сімейного стану)
10.Mr (сокp. от mister)	містер, пан (вживається перед прізвищем чоловіка)
<i>Mr Higgins is a professor of phonetics.</i> but:	Містер Хіггінс – викладач з фонетики.
Professor Higgins	Професор Хіггінс
Doctor Brown	Доктор Браун
Colonel Pickering	Полковник Пікеринг
Mr Chairman! (Mr President!)	Пане Голова!
Ladies and gentlemen!	Пані та панове! (офіційна форма звертання)
but: sir	сер, пане (ввічлива форма звертання до чоловіка, який є вищим за положенням і рангом)

<p><i>"Sir, may I introduce my colleague Mr Franklin?"</i></p> <p><i>"How do you do, Mr Franklin?"</i></p>	<p><i>"Сер, чи можу я представити мого колегу Містера Франкліна?"</i></p> <p><i>"Як Ваші справи, містере Франклін?"</i></p>
	<p>2) сер, пане (форма звертання персоналу готелів, ресторанів до гостя і т.п.)</p>
<p><i>Here's your change sir, thank you.</i></p>	<p><i>Ось Ваша решта, сер, дякую Вам.</i></p>
<p>11.lady n</p>	<p>1) дама, пані, леді</p>
<p><i>The stage is filled with ladies and gentlemen at Ascot.</i></p>	<p><i>Сцена в Ескоті переповнена леді і джентльменами.</i></p>
<p><i>Mr Higgins: (introducing) Lord and Lady Boxington. Miss Doolittle.</i></p>	<p>2) титул знатної дами</p> <p><i>Містер Хіггінс: (представляючи) Лорд і Леді Боксінгтон.</i></p>
<p>but: madam</p>	<p><i>мадам, пані (шаноблива форма звертання, вживається без прізвища)</i></p>
<p>ma'am (coll.) "Can I help you, madam (ma'am)?"</p>	<p><i>"Чи можу я бути Вам корисним, Мадам"?</i></p>
<p><i>Madame Chairman</i></p>	<p>Пані голово</p>
<p>12.gentleman</p>	<p>1) джентльмен, гарно вихована людина</p>
<p><i>He is a real gentleman.</i></p>	<p><i>Він справжній джентльмен.</i></p>

	2) пан, чоловік
<i>Who is that old gentleman?</i>	<i>Хто цей літній чоловік?</i>
13. dress <i>Ant. undress</i>	одягати когось роздягати, знімати одяг
dress for (a, the) dinner/party/occasion	одягатися на званий обід/прийом (вечірку)/з приводу особливої події
<i>He is dressed in tweeds.</i>	<i>На ньому костюм із твіду.</i>
but: put on smth <i>Ant. take off</i> smth	одягати знімати
put on (a) hat/coat/gloves <i>Please, take off your coat.</i>	одягати/надягати капелюх/пальто/рукавички <i>Будь ласка, зніміть пальто.</i>
but: <i>People undress when they go to bed or take a bath.</i>	<i>Люди знімають одяг, коли лягають спати або приймають ванну.</i>
dress <i>n</i> Syn. clothes, suit	сукня, одяг, туалет
a formal dress an evening dress a full dress the best dress	офіційний одяг вечірня сукня парадна форма вихідний костюм (сукня)
14. go <i>v</i> (went, gone)	1) йти, ходити, їхати

go to (the) theatre/cinema/country/seaside	піти у театр/кіно/поїхати за місто/до моря
go to school	піти до школи
go home	піти додому
go by plane/air/train/car/bus/underground	летіти літаком/повітрям/їхати поїздом/машиною/автобусом/метро
go on a business/journey/trip/excursion	2) вирушати у відрядження/у подорож/у поїздку/на екскурсію
go swimming/skiing/fishing/shopping	відправлятися плавати/кататися на лижах/ на рибалку/ по покупки
	3) піти, від'їжджати
"Must you go now?" "I am afraid, I must."	<i>Вам вже час іти?</i>
go in for (sports)	активно займатися спортом
15. nice a a nice person/day/play/party	гарний, приємний, милий мила людина/гарний день/гарна п'єса/приємна вечірка
How nice of you to come/	<i>Як добре з Вашого боку, що Ви прийшли.</i>
How nice of you to do it/	<i>Як добре з Вашого боку, що Ви це зробили.</i>
How nice of you to say so!	<i>Як приємно, що Ви це кажете!</i>

16.common a common views	1) звичайні погляди
a common interest	звичайна цікавість
a common language	звичайна мова
a common people	2) звичайний звичайний народ
a common girl	звичайна дівчина
a common person	звичайна людина
17.keep v (kept, kept)	1) тримати, зберігати, виконувати
keep a book	зберігати книгу
keep a promise	виконувати обіцянку
keep an appointment	прийти на ділову зустріч
keep a secret	зберігати таємницю
<i>Keep it a secret, please.</i>	<i>Будь ласка, не кажіть нікому про це/ Будь ласка, тримайте це у таємниці.</i>
	2) бути власником, володіти
keep a shop/ a hotel/ a restaurant	бути власником магазину бути власником готелю бути власником ресторану
keep quiet (silent)	мовчати
<i>Keep quiet, please.</i>	<i>Тихіше, будь ласка.</i>

keep fit	бути у формі
<i>In order to keep fit one must do morning exercises regularly.</i>	<i>Щоб бути у формі, потрібно робити зарядку кожного ранку.</i>
keep to the subject	дотримуватись суті проблеми
keep up smth	підтримувати щось на певному рівні
<i>This textbook is called "Keep up your English".</i>	<i>Назва цього підручника – "Підтримуйте Вашу англійську".</i>
door-keeper <i>n</i>	вахтер
18.change <i>v</i>	1) змінюватись
<i>The weather is changing for the better, isn't it?</i>	<i>Погода змінюється на краще, чи не так?</i>
change for <i>a</i> dinner/party/reception	2) перевдягатися
<i>Where do we change for Oxford Street?</i>	3) робити пересадку <i>Де ми повинні зробити пересадку, щоб потрапити на Оксфорд стрит?</i>
<i>Where do I change dollars for pounds?</i> <i>Can you change this banknote?</i>	4) обмінювати, розмінювати гроші <i>Де я можу обміняти долари на фунти?</i>
change <i>n</i>	1) зміна 2) решта

<i>"Here is your change."</i> <i>"Thank you."</i> <i>"Keep the change."</i> <i>"Thanks."</i>	<i>Решти не треба.</i>
19. introduce <i>v</i>	представляти, знайомити
<i>May I introduce the speaker to you?</i> <i>May I introduce myself?</i> <i>I am Colin Williams from "CNN".</i>	<i>Чи можу я представити вам доповідача?</i> <i>Дозвольте мені відрекомендувати себе.</i> <i>Я Колін Уільямс із "CNN".</i>
<i>but:</i> <i>Allow to present our new Press secretary Mr White. (very formal).</i>	<i>Дозвольте мені (маю честь) представити вам нашого нового секретаря з питань друку м-ра Уайта.</i>
introduction <i>n</i>	представлення (офіційне), введення
a letter of introduction	рекомендаційний лист
20.kind <i>a</i>	добрий, сердечний, люб'язний
a kind person/invitation	добра людина/ люб'язне запрошення
<i>How kind (nice) of you to invite/to come/to say so...</i>	<i>Як люб'язно з Вашого боку запросити/ прийти/ казати таке...</i>
21.serve <i>v</i>	1) служити
<i>My brother serves in the Army.</i>	<i>Мій брат служить у армії.</i>
to serve dinner/tea Dinner is served!	2) обслуговувати, подавати на стіл/ <i>Обід подано!</i>
service <i>n</i>	послуга, служба, обслуговування
<i>This hotel is famous for its service.</i>	<i>Цей готель відомий своїм</i>

	<i>обслуговуванням.</i>
the diplomatic service	дипломатична служба
the consular service	консульська служба
health service	медичне обслуговування
<i>At your service.</i>	<i>До ваших послуг.</i>
servant <i>n</i>	слуга, прислуга
22.sorry <i>a</i>	засмучений, сповнений жалю
<i>I'm sorry to say that/ to hear that I am late I'm (so) sorry.</i>	<i>На жаль, я маю сказати, що... Я зі смутком почув, що... Пробачте, що я спізнився. Винен. Вибачте!</i>
23.miss <i>v</i>	1) втратити, пропустити
miss a lesson an appointment miss an opportunity miss a bus	пропустити заняття пропустити ділову зустріч втратити нагоду запізнитись на автобус (поїзд)
miss a word/a paragraph/a person/a plane	2) бракувати, зникати бракує слова, параграфа/ зникла людина, літак
<i>We miss him so much.</i>	3) сумувати <i>Ми так за ним сумуємо.</i>
24. stay <i>v</i>	1) залишатися, затримуватися

stay for (a) dinner/ tea	залишатися на обід/чай
<i>Stay with us a little longer, please.</i>	<i>Залишитесь із нами ще трохи, будь ласка.</i>
stay at home	залишатися вдома (не виходити)
stay indoors stay outdoors	2) знаходитись знаходитись у приміщенні знаходитись поза приміщенням
stay at a hotel stay at the friends' (place)	3) зупинятися, жити, гостювати зупинятися у готелі зупинятися у друзів
25.hard a <i>It is snowing hard.</i> <i>It is raining hard.</i>	1) сильно <i>Йде сильний сніг.</i> <i>Йде сильний дощ.</i>
try hard work hard	2) наполегливо, завзято
hardly adv <i>I could hardly recognize him.</i> <i>I hardly know her.</i>	ледве <i>Я ледве зміг його впізнати.</i> <i>Я її ледве знаю.</i>

EXERCISES

I. Read and translate the text using a dictionary if necessary. Retell the text.

II. Answer the following questions based on the text:

1. Which play by Bernard Shaw was used for the musical "My Fair Lady"? 2. Who are the main characters of the musical? 3. Who does Henry Higgins meet outside Covent Garden? 4. What does he bet his friend Colonel Pickering? 5. Where does Mr Higgins bring a common flower-girl and why? 6. What subjects did Eliza have to keep to? 7. Who wasn't dressed properly? 8. What did Mr Higgins have to teach her? 9. What did Eliza actually talk about? Did she manage to follow Mr Higgins's instructions? 10. Mrs Higgins isn't happy about it, is she? 11. Who does Mrs Higgins introduce Eliza to? 12. Can Eliza speak proper English when she comes to Ascot? What does she say when she is introduced to Mrs Higgins' guests? 13. Why does Eliza have to keep to two subjects only: the weather and everybody's health? 14. Why do Eliza's words about the weather sound so funny?

III. Give the four forms of the following verbs:

teach, meet, can, see, bring, keep, get, do, think, rise, raise, lie (2 ways), lay, take, go, say, speak, tell, find, show, understand, shine, wake, wear, carry, put, play, broadcast.

IV. Find in the text the English for:

по мірі того, як вони віддаляються; я у захваті; популярна музикальна адаптація (постановка); головний персонаж; навчити справжньої англійської; ввічливо вклоняться; одягнений у твідовий костюм; шокуюча новина; мати суворі накази; дотримуватися двох тем; ви можете бути цілком спокійні; Ви встигли на чай; як Ваші справи; він жестом вказує на

те, щоб вона сіла; головним чином; рівнина; спричиняти грип; сучасний американський письменник; блискучий представник; відомі п'єси; драматург та критик; привертати увагу; чай подано.

V. Translate using vocabulary items:

користуватись успіхом у когось(**be popular with smb**); грати головну роль(**to play the main character**); належна відповідь(**proper answer**); бути притаманним комусь(; належним чином(**properly**); сонце встає(**the sun rises**); підняти шляпу(**raise a hat**); підняти тост за когось(**glass to smb**); поставити п'єсу(**to stage**); він справжній джентльмен(**he is a real gentlman**); коли здійсмають завісу(**at the rise of the curtain**); викладач з фонетики; Чи можу я представити...(May I introduce...); одягатися з приводу особливої події(**dress for the occasion**); декорації для опери та балету(**the scenery for the ballet and opera**); надягати рукавички(**put on a gloves**); піти додому(**go home**); відправлятися у відрядження(**go on a business**); відправлятися на рибалку(**go fishing**); Вам вже час іти(**you must go now**); Як мило з Вашого боку допомогти нам(**how kind of you to halp me**); вечірня сукня(**an evening dress**); поїхати за місто(**go to the country**); звичайні погляди(**common views**); виконувати обіцянку(**keep a promise**); звичайна зацікавленість(**a common interest**); прийти на ділову зустріч(**go to a business meeting**); мовчати(**keep quite**); бути власником ресторану(**keep a resturant**); тихіше, будь ласка(**keep quite, please**); звичайна людина(**a common person**); зберігати таємницю(**keep a secret**); дотримуватися суті проблеми(**keep to the subject**); бути у формі(**keep fit**); перевдягатися на обід(**to change for dinner**); обміняти долари на фунти(**to change dollar for pound**); ось Ваша решта(**here is your change**); підтримувати політику на певному рівні(**keep up politic**); вахтер(**door-**

keeper); зробити пересадку, щоб потрапити на Бейкер Стрит(**to change for Baker street**); служити в армії(**to serve in the Army**); рекомендаційний лист(**a letter of introduction**); обід подано(**dinner is served**); обслуговування включено(**service included**); консульська служба(**the consular service**); втратити нагоду(**miss an opportunity**); пропустити ділову зустріч(**miss an appointment**); бракує параграф(**miss a paragraph**); залишатися на чай(**to stay for a tea**); знаходитись у приміщенні(**to stay indoors**); Джеймс Бонд до Ваших послуг(**James Bond an your service**); зупинятися у друзів(**stay at the friends`**); я майже його не впізнаю(**I hardly recognize him**); йде сильний дощ(**it is raining hard**).

VI. Read the following sentences inserting prepositions or adverbs wherever necessary.

A.1. "My Fair Lady", a musical and film, is based .on.. Bernard Shaw's play "Pygmalion". 2. The stage is filled .with.. ladies and gentlemen, all dressed ..for. the occasion. 3. Higgins enters, dressed .in.. tweeds, sees his mother and comes .to.. her. 4. I've heard you've brought a common flower-girl .from.. Covent Garden .to.. my box. 5. To talk .about.. our health ..in. the middle of... a race? 6. Colonel Pickering, you're .in.. time .for.. tea. 7. What's wrong .with..that? Eliza is to keep .to.. two subjects.

B.1. .At.. the rise of the curtain you can see Covent Garden .on.. the stage. 2. Allow me to raise my glass .to.. your health. 3. This summer I am going .to.. a journey .by.. car. 4. It's characteristic ..of. Jane always to keep her promise. 5. Bill, you must change .for.. the party. Can you take .up.. this suit and put .on.. the black one? 6. Excuse me, where do I change .for.. Oxford Street? 7. Can I change dollars .for.. pounds here? 8. How nice .of.. you to invite me .at.. your

wonderful party! 9. May I introduce myself .to.. you? I'm Philip Jones. 10. I'm sorry Robert has to stay.at.. home. He's got a bad flu. 11. Melodies from "My Fair Lady" and "Hello, Dolly" are still very popular .with.. the public. 12. "Are you coming ... the pictures ... us?" "I'm sorry, I can't. I must go home now." 13. Can you stay ..for. a cup of coffee? We'll be glad if you can stay..with. us a little longer. 14. If you want to keep fit you must go .to.. .the.. sports.

VII. Choose and insert the correct word. Remember the difference between:

a) *raise, rise*

1. The sun ..rises. in the East and sets in the West. 2. In class students usually .raise.. their hands when they want to ask a question and when they answer. 3. May I.raise.. my glass to your health, madam? 4. He is very weak after the flu. He can hardly ..rises. from his bed. 5. He ..raises. his head and sees that a visitor is entering his office. 6. Food prices .rice.. every year. 7. Is it still proper for a man to .raise.. his hat when he meets a lady whom he knows in the street? 8. Early to bed and early to ..rise. makes a man healthy, wealthy and wise.

b) *dress, put on*

1. George usually gets up at seven o'clock, washes, .puts on.. and has his breakfast. 2. It's very cold today... your coat, Mike. 3. You are to be properly ..dressed. for an official party. 4. "I don't know how to .put on.. for this occasion." "Why don't you ... your blue dress? It looks nice on you."

c) *hard, hardly*

1. Look! It's raining .hard.. I hope it'll stop by morning. 2. Betty speaks bad German. Hans can .hardly.. understand what she is saying. 3. "Do you remember Mr Burns?" "I'm sorry, I .hardly.. remember the man." 4. It's .hardly.. necessary for you to change for a bus. You can get to Victoria Station by underground. 5. This young singer is trying .hard.. to be popular with the public. 6. You can .hardly.. get this book at the bookshop. It is so .hard.. to get it nowadays.

d) Translate using the correct word:

1. Завіса піднімається, і актори виходять на сцену. 2. Поглянь, який здійнявся вітер! Треба взяти парасольку. 3. Людина, зазвичай, піднімається, коли її представляють у суспільстві. 4. Якщо у вас є запитання, підніміть руку. 5. Сьогодні ціни на продукти харчування постійно зростають. 6. Хто рано встає, тому Бог дає. 7. Ця людина завжди піднімає тост за здоров'я. 8. Хлопчик підняв голову і побачив, що сонце сідає і ховається за горизонт. 9. Мартін був одягнений у костюм з твіду з приводу офіційного прийому. 10. Будь ласка, зніміть капелюха та пальто у музеї. 11. Вам слід надягти куртку, починається дощ. 12. У Роберта був лише один вихідний костюм, який він завжди називав Той костюм. 13. На зустрічі із Королевою усі джентльмени були у парадній формі. 14. Йому ледве вдалося скласти вступні іспити у коледж. 15. Він старанно працює вдосконалюючи свою італійську. 16. Мені важко розмовляти. Я ледь знаходжу потрібні слова. 17. Іде сильний сніг.

VIII. Say that the following can hardly happen.

Example. *Such weather (to bring so much influenza).*

Such weather can hardly bring so much influenza.

1. Eliza (to talk about anything else but the weather). 2. Mrs Higgins (to be pleased with her son's behaviour). 3. Mrs Higgins thinks that a common flower-girl (to pass for a lady). 4. This play (to be very popular). 5. I am afraid he (to be of any help to you). 6.1 (to recognize the city). There are such great changes in it.

IX. Read and translate into Russian. Use the italicized structures in sentences of your own.

A.1. She's *got to talk* about something. 2. You've got to change for the party. 3. We've got to be dressed properly for the occasion.

B.1. How *kind of you* to let me come. 2. How kind of him to give me a letter of introduction. 3. How nice of you to invite me for the concert.

C.1. It's so dark I *can hardly see* anything. 2. Speak louder, please. I can hardly hear you. 3. I can hardly say which of the musicals is better: "Hello, Dolly" or "My Fair Lady". I like them both.

X. Practise using tag questions. Work in pair.

a) Imagine that you are not quite sure of the following.

Example 1. *Higgins brings a common flower-girl to Ascot.*

A. *Higgins brings a common flower-girl to Ascot, doesn't he?*

B. *Yes, he does.*

Example 2. *Eliza is not a lady.*

A. *Eliza is not a lady, is she?*

B. *No, she isn't.*

1. Eliza and Higgins are the main characters of "My Fair Lady". 2. Higgins is not dressed properly for the occasion. 3. Eliza cannot speak proper English. 4. She is to keep to two subjects. 5. She's got to talk about the weather and

everybody's health. 6. She mustn't talk about other subjects. 7. She doesn't have to talk about the race. 8. The guests are having tea in Mrs Higgins' box at Ascot.

b) Ask for confirmation.

Example. *I am right.*

A. *I am right, aren't I?*

B. *Yes, you are.*

No, you aren't.

1. I am in time for tea. 2. I am dressed properly. 3. I am keeping to the subject. 4. I am trying hard to help you. 5. I am working hard. 6. I am giving you a proper answer.

c) Ask if the following is correct or contradicts the statement.

Example. *Mrs Fleming never keeps her promise.*

A. *Mrs Fleming never keeps her promise, does she?*

B. *I'm afraid, you are wrong, she always keeps her promise.*

1. Rock music is not popular with young people. 2. Mr Smith very seldom goes by plane when he travels. 3. Soup is never served at dinner. 4. John rarely keeps his appointments. 5. Men don't have to raise their hats to ladies when they meet them in the street. 6. You don't have to go in for sports to keep fit.

XI. Practise using modal verbs. Work in pair. Ask:

a) if Eliza can or cannot do the following.

Example. *talk about health*

A. *Eliza can talk about health, can't she?*

Eliza cannot talk about health, can she?

B. *Yes, she can.*

No, she can't.

speak properly about the weather; say proper words of introduction; pass for a lady anywhere; talk about the race; change the subject of the conversation; have common interests with the people at Ascot

b) if Eliza must or mustn't do the following.

Example. *discuss weather at receptions*

A. *Eliza must discuss only weather and health at receptions, mustn't she?*

Eliza mustn't discuss weather at receptions, must she?

B. *No, she needn't.*

Yes, indeed (she must).

 stay at Mrs Higgins' box long; say "How do you do" after the introduction; read phonetic exercises every day to keep up her English; introduce herself to Mrs Higgins' guests; keep to two subjects only; thank Mrs Higgins for her kind invitation

c) if Higgins has to or doesn't have to do the following.

Example. *speak to Eliza politely*

A. *Higgins has to speak to Eliza politely, doesn't he?*

Higgins doesn't have to speak to Eliza politely, does he?

B. *Yes, he does.*

No, he doesn't.

 change for the race at Ascot; pass Eliza for a lady; introduce Eliza to the guests; be dressed properly; teach Eliza proper manners

XII. Ask if you may do the following. Work in pair.

Example. *smoke here*

A. *May I smoke here?*

B. *Yes, you may. (Please, do.)*

No, I'm afraid you may not. (Please, don't.)

1. (go home), I feel bad. 2. I'm sorry, I'm late (come in). 3. (leave) a letter of introduction with you, Miss Clark? 4. Jack, (go) to the cinema with you?
5. (ask) you a few questions now, I am sorry I missed part of your speech.
6. Mr Greene, (go fishing) with you next Sunday?

XIII. Express surprise. Agree or disagree with the remark and develop the situation. Work in pair.

Example. *She can speak proper French. (English)*

A. *Can't she speak proper English?*

B. *Yes, she can. She knows it very well.*

C. *No, she can't. She is learning it now.*

1. Football is popular in Russia, (baseball) 2. Men have to rise to greet new guests. (ladies) 3. "Romeo and Juliet" is staged at Malaya Bronnaya Theatre. (the Bolshoi Theatre) 4. We go skating in winter. (go skiing) 5. I can go to Klin by bus. (by train) 6. Peter walks to his office every morning. (go by car) 7. She must tell Bob about it. (keep it a secret) 8. Mr Black is in the Health Service now. (the Diplomatic Service)

XIV. Complete the following sentences developing the idea given in the text.

1. "My Fair Lady" is.... 2. The main character, Henry Higgins, meets....
3. Henry Higgins bets Colonel Pickering that 4. Mrs Higgins hears that her

son 5. Eliza has strict orders 6. Eliza has to keep 7. Eliza's words about the weather sound funny because

XV. Translate into English.

A. Популярну музикальну комедію Алена Лернера «Моя чарівна леді» засновано на відомій п'єсі Бернарда Шоу «Пігмаліон». Головні герої комедії – Генрі Хіггінс і Еліза Дулітл. Генрі Хіггінс зустрічає Елізу, просту квіткарку, у Ковент Гарден. Він заключає парі з полковником Пікерингом, що може навчити її правильної англійської мови. Еліза старанно вчиться, і незабаром Хіггінс запрошує її в Ескот. Він представляє її своїй матері і гостям. Еліза чудово одягнена і виглядає як леді. Вона може розмовляти лише про погоду і здоров'я, тому вона повинна дотримуватися лише цих двох тем. Але Еліза розмовляє на ці теми правильною англійською. Генрі Хіггінс задоволений. **The popular musical comedy "My Fair Lady" by Alain Lerner is based on the famous play "Pygmalion" by Bernard Shaw. The main characters of the comedy are Henry Higgins and Eliza Doolittle. Henry Higgins meets Eliza, a simple flower girl, in Covent Garden. He makes a bet with Colonel Pickering that he can teach her proper English. Eliza studies hard, and soon Higgins invites her to Escot. He introduces her to his mother and guests. Eliza is beautifully dressed and looks like a lady. She can only talk about the weather and health, so she must keep to two topics. But Eliza talks about these topics in proper English. Henry Higgins is happy.**

В. 1. Сьогодні чудовий день, чи не так? – Так, погода сьогодні ясна. **Today is a beautiful day, isn't it? - Yes, it is. the weather is clear today.**

2. Завіса піднімається й актори виходять на сцену. **The curtain rises and/ At the rise of the curtaine the actors come on stage.**

3. Щоб бути здоровим, ви повинні займатися спортом. **To be healthy/to keep fit, you must go in for sport.**

4. Мені потрібно перевдягнутися до обіду. **I need to change for lunch.**

5. Не втрачайте нагоди подивитися мюзикл «Кішки (Cats)» сьогодні. **Do not miss the opportunity to see the musical "Cats" today.**

6. У цій книзі бракує однієї сторінки, чи не так? **This book is missing one page, isn't it?**

7. На початку п'єси «Пігмаліон» ми бачимо Елізу, яка дуже намагається навчитися правильної англійської мови, щоб утримувати квітковий магазин. **At the beginning of the play Pygmalion we see Eliza trying very hard to learn proper English to keep a flower shop.**

8. П'єси Бернарда Шоу користуються величезною популярністю серед читачів і часто ставляться у наших театрах. **Bernard Shaw's plays are very popular with among readers and are often staged in our theaters.**

9. Обід подано! Гості можуть пройти до їдальні. **Lunch is served! Guests can go to the dining room.**

10. Коли я їжджу у відрядження, то дуже сумую за моєю родиною. **When I go on a business trip, I miss my family very much.**

11. Скільки я винен за сніданок? – 75 фунтів. – Дякую. **How much do I owe for breakfast? - 75 pounds. - Thank you.**

12. Невже Ви не можете побути з нами ще трошки? – Ні, на жаль, я повинен іти. **Can't you stay with us a little longer? - No, unfortunately I have to go.**

С. 1. Належні манери та мова притаманні англійським леді та джентльменам вищого кола суспільства. **Proper manners and language are characteristic of English ladies and gentlemen of high society.**

2. Декорації до цього спектаклю створював художник, який користується

популярністю серед публіки. **The scenery for this play was created by an artist who is popular with the public.**3. Ця людина із дуже мужнім характером, вона у будь-якій ситуації поводить себе належним чином і підіймає всім дух. **This man has a very courageous character, he behaves properly in any situation and raises everyone's spirits.** 4. Хто цей літній чоловік, одягнений у твид? – Це справжній англійський джентльмен. **Who is this elderly man dressed in tweed? - This is a real English gentleman.** 5. Наступного тижня ми відправляємося у подорож. Ми будемо летіти літаком до США, а потім мандрувати країною автобусом. **Next week we are going on a trip. We will fly by plane to the USA and then travel around the country by bus.** 6. Полковник Пікеринг вдягається з приводу званого обіду. **Colonel Pickering is dresses for a dinner party.** 7. Минулого уїк-енду Аліса від'їжджала за місто, де активно займалася спортом. Як відповідально з її боку, так добре готуватися до тренувань! **Last weekend Alice went to the country where she was actively go in for sports. How responsible of her to be so well prepared for training!**8. Ми маємо звичайні погляди щодо того, що кожна людина повинна дотримуватися своїх обіцянок та зберігати чужі таємниці. **We have the common views that everyone should keep their promises and keep other people's secrets.** 9. Це, мабуть, непросто одночасно утримувати ресторан та готель, чи не так? – Ні, навпаки, це справа звички. **It must be difficult to keep a restaurant and a hotel at the same time, isn't it? - No, it isn't. on the contrary, it's a matter of habit.**10. Будь ласка, дотримуйтесь суті проблеми або просто мовчіть. Ми повинні підтримувати бесіду на належному рівні. **Please keep to the subject or just keep quiet. We have to keep up the conversation on a proper level.** 11. Давайте перевдягнемося до вечірки, добре? Сьогодні дядько збирається представити нас королівським особам! **Let's change for**

the party, okay? Today uncle is going to introduce us to royalty!12. Мені здається, погода змінюється на краще, чи не так? **I think the weather is changing for the better, don't you?** 13. Ви не могли б обміняти мені фунти стерлінгів на франки? Ваш готель відомий своїм гарним обслуговуванням. **Could you exchange my pounds sterling for francs? Your hotel is known for its good service.**14. Ви маєте рекомендаційний лист? – Ні, моє ім'я Мері Поппінс і такий лист мені не потрібен. Чи подано вже чай? П'ята година! . **Do you have a letter of recommendation? - No, my name is Mary Poppins and I don't need one. Is tea served yet? It's five o'clock!**15. На жаль, я маю сказати, що ваші слуги не допомогли мені. – Я сам до Ваших послуг. – Я запізнилася на автобус і втратила нагоду поїхати до Лондону. – Будь ласка, залишайтеся на вечерю. У таку погоду краще знаходитись у приміщенні, ніж поза ним. – На жаль, я не можу зупинитися ні в друзів, ні в готелі, тому я з радістю приймаю вашу пропозицію. – Я ледве знаю Вас, але думаю, що мої друзі Вам сподобаються. **I'm sorry to say your servants were unhelpful. - I'm at your service. - I missed my bus and missed my chance to go to London. - Please stay for dinner. In this weather it's better to be indoors than out. - Unfortunately, I can't stay with friends or in a hotel, so I'm happy to accept your offer. - I hardly know you, but I think you'll like my friends.**

XVI. Dramatize the scene from "My Fair Lady". Work in team.

XVII. Give a written summary of the text and the introduction using Present Indefinite and Present Continuous.

XVIII. Compose short dialogues. Use the suggested words and word combinations. Work in pair.

Example 1. A. *What can I do for you?*

B. *I want to have two seats for today's concert.*

A. *Here you are.*

B. *Thank you very much.*

A. *You are welcome.*

a pack of cigarettes; a box of matches; a cup of tea; today's paper; a sandwich; a map of the city; a book on modern art

Example 2. A. *My keys are missing. Don't you know where they are?*

B. *Can't you see? Here they are. (Here are your keys.)*

my hat; the documents; the dictionary; my shoes; my passport; my pen

Example 3. A. *Excuse me, do I have to change to get to Piccadilly Circus?*

B. *Yes, you do. You've got to change at Oxford Street. (No, you don't have to.)*

to change for Hyde Park Corner; to change for tea; to change dollars for pounds in the bank; to go on business to Prague; to go there by train (by plane); to keep it a secret

XIX. Topical questions for discussion.

1. What do you think of: a) Henry Higgins' appearance and behaviour at Ascot? b) Eliza's conversation at Ascot and her English? 2. What can you say about "My Fair Lady"?

XX. Speak on the following topics using Present Indefinite and Present Continuous and some of the suggested words and word combinations:

a) At the Week-End

fair weather; a nice day; to go to the country; to go on a journey (an excursion); to stay at a hotel (at one's friends'); to stay outdoors (indoors); to go by train (car, bus); to go fishing (shopping, skiing, skating); to go in for sports; to keep fit; to rise; to change; hardly ever; to miss an opportunity; to snow (rain) hard; to dress properly

b) At a Party

to dress for the occasion; an evening dress; to put on (one's best dress); to take off; to change; proper clothes; manners; properly; to look nice; nice people; to introduce; to rise; to raise one's glass; to keep an appointment; to serve (dinner); to miss an opportunity; common views (language, interests); to try hard; to be characteristic of; to stay for dinner; hardly; I am sorry; how kind (nice) of you ...

c) At the Theatre

to go to the theatre; the curtain rises (at the rise of curtain); a nice play; to miss an opportunity; to stay for the performance; the main character; characteristic of; a stage; to stage; a scene; in the first (second) scene; scenery; to be popular with; a popular actor (actress); a popular play; to play a role

LITERARY FOCUS
WHAT IS LITERATURE?

Since the dawn of civilisation many men and women have felt a vital need to communicate their thoughts and feelings beyond their immediate circle of family, friends and acquaintances to a wider world. Thanks to the invention of writing and printing they have been able to hand down to successive generations a priceless treasury of manuscripts and books.

Literature is generally taken to mean those pieces of writing which, despite the passing of the years and even of the centuries, still inspire admiration, reflection and emotion in readers. Poems, plays, novels and short stories in a given language that have stood the test of time collectively make up a national literature.

This does not mean, however, that only older works can be called literature. Today, millions of books are produced every year but only some of them find their way into literary magazines or onto the literary pages of newspapers. In these cases it is the critics and not time that decide what is and what is not to be regarded as literature. Whether their choices are appropriate or not will be a matter for future generations to decide.

It is impossible to formulate a totally comprehensive and all-encompassing definition of literature because literature is never static. Writers, genres and styles of writing have fallen in and out of favour throughout history and even today arguments rage about whether more popular forms of fiction such as detective stories should be considered literature. These disputes can be left to the critics because, for the reader, literature is simply beautiful, meaningful writing.

WHY READ LITERATURE?

The most obvious answer to this question is because it is enjoyable. Everybody loves a good story, and many great works of literature tell memorable stories. These stories provide an escape from our daily lives *livz* by transporting *træns'pɔ:tiŋ* us to different times and places. We can travel back to the depression era *'ɪərə* in the United States with John Steinbeck, or we can journey through the African jungle with Joseph Conrad, or we can be projected *prə'dʒektɪd* into the future by science fiction writers like H.G. Herbert George Wells. Escapism *ɪs'keɪpɪzəm* is only one reason for reading literature. Literature can also be viewed as a source of knowledge and information. If we read one of Chaucer's *'tʃɔ:səz* tales, a poem by Wilfred Owen and a novel by Chinua Achebe, we learn about a range of subjects from life in England in the Middle Ages, to conditions at the battlefield in the First World War I, to the unresolved tensions in colonial Nigeria. Almost every poem, play or novel we read gives us more information about the world we live in.

Perhaps the most important reason for reading literature is because it breaks *breɪks* down our personal barriers. Literature invites us to share in a range of human experiences that we otherwise would be denied. It allows us to leave behind our age, sex, family background and economic condition so that we can see the world from the perspective *pə'spektɪv* of people who are completely different from us. Great writers make us understand how other people think and feel. Literature stirs *stɜ:z* up our emotions. It amuses, frightens, intrigues *ɪn'tri:gz*, shocks, consoles, frustrates and challenges us. It helps us to understand ourselves and others. Literature widens *'waɪdnz* our field of vision. **Найбільш очевидна відповідь на це питання - тому що це приємно. Всі люблять хороші історії, і багато великих літературних творів розповідають**

історії, що запам'ятовуються. Ці історії забезпечують втечу від нашого повсякденного життя, переносячи нас у різні часи та місця. Ми можемо повернутися в епоху депресії 'ієгə в Сполучених Штатах з Джоном Стейнбеком, або ми можемо подорожувати африканськими джунглями з Джозефом Конрадом, або ми можемо бути спроектовані prə'ʤɛktɪd в майбутнє письменниками-фантастами, такими як Герберт Джордж Уеллс. Ескапізм is'keɪpɪzəm - це лише одна з причин читання літератури. Літературу також можна розглядати як джерело знань та інформації. Якщо ми читаємо одну з казок Чосера, вірш Вілфреда Оуена або роман Чинуа Ачебе, ми дізнаємося про широкий спектр тем - від життя в Англії в середні віки до умов на фронті в Першій світовій війні, до невирішеної напруженості в колоніальній Нігерії. Майже кожен вірш, п'єса чи роман, який ми читаємо, дає нам більше інформації про світ, в якому ми живемо. Можливо, найважливішою причиною читання літератури є те, що вона руйнує наші особисті бар'єри. Література запрошує нас долучитися до цілого ряду людських переживань, в яких ми інакше були б позбавлені. Вона дозволяє нам залишити позаду наш вік, стать, сімейне походження та економічний стан, щоб ми могли побачити світ з точки зору людей, які повністю відрізняються від нас. Великі письменники дають нам зрозуміти, як думають і відчують інші люди. Література розбурхує наші емоції. Вона розважає, лякає, інтригує, шокує, втішає, розчаровує і кидає нам виклик. Вона допомагає нам зрозуміти себе та інших. Література розширює наше поле зору.

WHY ANALYSE LITERATURE?

Literary analysis, in its broadest sense, is any attempt to understand a literary text. Every time we close a book and think about what we have read we are doing some form of literary analysis. An analytical approach to literature involves careful observation and drawing conclusions *kən'klu:ʒənz* . It is not simply a question of tearing a poem or story asunder *ə'sʌndə* and labelling the parts; it entails discovering patterns of meaning and becoming aware of the writer's intentions. Literary analysis is a way of learning more about how literary texts are structured. The more we learn about the art of writing, the more receptive *ri'septɪv* and responsive we become as readers. The analytical approach also provides the vocabulary we need to define and communicate our responses to literary texts. We must know the definitions of terms such as setting, character, plot and point of view in order to express and exchange opinions.

Літературний аналіз, у широкому розумінні, - це будь-яка спроба зрозуміти літературний текст. Кожного разу, коли ми закриваємо книгу і думаємо про прочитане, ми робимо певну форму літературного аналізу. Аналітичний підхід до літератури передбачає ретельне спостереження і формулювання висновків *kən'klu:ʒənz* . Це не просто питання розриву вірша чи оповідання на частини та маркування частин; це передбачає виявлення закономірностей значення та усвідомлення намірів письменника. Літературний аналіз - це спосіб дізнатися більше про те, як структуровані літературні тексти. Чим більше ми дізнаємося про мистецтво письма, тим більш

сприйнятливими і чуйними ми стаємо як читачі. Аналітичний підхід також забезпечує словниковий запас, необхідний нам для визначення та передачі нашої реакції на літературні тексти. Ми повинні знати визначення таких термінів, як обстановка, персонаж, сюжет і точка зору, щоб висловлювати і обмінюватися думками.

KEY LITERARY NOTIONS: THEME AND MESSAGE

- ***Message versus*** ^{'v3:səs} ***theme***

Message is the central idea that directs and shapes the subject matter of a story, play or a poem. It is the views of life or the insights ^{'ɪnsaɪts} into human experiences that the author wishes to communicate to his readers. In certain types of literature (fables, parables and propaganda ^{ˌprɒpəˈgændə} pieces) the message emerges forcefully as a moral or a lesson that the author wishes to teach, while in others the message is embedded ^{ɪmˈbedɪd} in the story. In the past, the writers openly stated the message of their work. They usually put the words into the mouth of a **character** or used an **omniscient** ^{ɒmˈnɪsɪənt} **narrator** to voice their opinions. If the message of a work is clearly stated in the text, we refer to it as an **overt** ^{ˈəʊvɜːt} **message**. Most modern writers are reluctant ^{rɪˈlʌktənt} to state the messages of their work openly. They prefer to encourage the readers to think and draw their own conclusions. When the message is hidden in the action, characters, setting and language of a story, we refer to it as an **implied** ^{ɪmˈplaɪd} **message**.

The **message** of a literary work should not be confused with the **theme** or the **story**. To say that a work is about “love” or “war” is not identifying the message; it is merely stating the **theme** or the **subject matter**. Saying what happens in the story is also not a way of identifying the theme; it is simply summarizing the **plot**. The **message** is the abstract, generalised 'dʒɛnərəlaɪzd comment or statement the author makes about the subject of the story. It is the answer to the question “*What does the story mean?*”, while the **theme** is the answer to the question “*What is the story about?*” **Ідея - це центральна думка, яка спрямовує і формує зміст оповідання, п'єси чи вірша. Це погляди на життя або розуміння людського досвіду, які автор хоче донести до своїх читачів. У певних видах літератури (байки, притчі та пропагандистські твори) повідомлення виразно виступає як мораль або урок, який автор бажає викласти, в той час як в інших повідомлення вбудоване в історію. У минулому письменники відкрито заявляли про послання свого твору. Зазвичай вони вкладали слова в уста персонажа або використовували всезнаючого оповідача m'pɪsiənt, щоб висловити свою думку. Якщо повідомлення твору чітко викладено в тексті, ми називаємо його відкритим 'əʊvzɪt повідомленням. Більшість сучасних письменників неохоче висловлюють ідеї своїх творів відкрито. Вони вважають за краще спонукати читачів думати і робити власні висновки. Коли повідомлення приховане в дії, персонажах, обстановці та мові твору, ми говоримо про нього як про неявне повідомлення. Послання літературного твору не слід плутати з темою або сюжетом. Сказати, що твір про “кохання” або “війну” - це не означає визначити ідею; це просто констатація теми або предмету. Сказати, що відбувається в історії, також не є способом визначення теми; це**

просто викладення сюжету. Повідомлення - це абстрактний, узагальнений 'dʒenərəlaɪzd коментар або твердження, яке автор робить про предмет розповіді. Він є відповіддю на питання "Що означає розповідь?", тоді як тема є відповіддю на питання "Про що розповідь?".

- *Formulating and supporting a message*

When formulating 'fɔ:mjuleɪtɪŋ the message of a literary work, hasty generalizations and clichés clɪˈʃeɪs should be avoided. Writers are more inclined to explore complex issues 'ɪʃu:z and propose tentative 'tentətɪv answers. The message of a poem, play or story should emerge from and be confirmed by the analysis of plot, characters, setting, imagery 'ɪmɪdʒəri, sound features and style. If the proposed message leaves certain elements unexplained, or if there are aspects of the story that do not support the suggested message, then it is probably incomplete or incorrect. ,ɪnkə'rekt. **При формулюванні 'fɔ:mjuleɪtɪŋ ідеї літературного твору слід уникати поспішних узагальнень і кліше clɪˈʃeɪs. Письменники більш схильні досліджувати складні питання 'ɪʃu:z і пропонувати орієнтовні відповіді 'tentətɪv. Ідея вірша, п'єси чи оповідання повинна випливати з аналізу сюжету, персонажів, обстановки, образів 'ɪmɪdʒəri, особливостей звучання та стилю і підтверджуватися ними. Якщо запропоноване повідомлення залишає певні елементи непоясненими, або якщо є аспекти історії, які не підтримують запропоноване повідомлення, то воно, ймовірно, є неповним або неправильним. ,ɪnkə'rekt.**

- ***The title of the work***

The **title** the author gives the work should always be taken into careful consideration when trying to identify the message. The title often suggests the focus of the work and may provide clues about its meaning.

Назву, яку автор дає твору, завжди слід уважно розглядати при спробі ідентифікувати повідомлення. Назва часто вказує на фокус твору і може дати підказки щодо його змісту.

- ***Multiple*** ^{'mʌltɪp} ***themes***

A single work may contain ^{kən'teɪn} several messages and readers may identify differently, even opposing the messages in the same work. Any message that is supported by the elements of the work should be considered valid. ^{'vælɪd} **Один твір може містити ^{kən'teɪn} декілька повідомлень, і читачі можуть по-різному ідентифікувати, навіть протиставляти повідомлення в одному і тому ж творі. Будь-яке повідомлення, яке підтримується елементами твору, слід вважати дійсним. ^{'vælɪd}**

***HELPFUL QUESTIONS TO ASK
WHEN ANALYSING THE THEME AND MESSAGE***

- What is the theme of the story, play or poem?

- What is the message of the story? How do the elements of the story support the message?
- How are the message and the title of the story, poem or play related?
- Is there more than one message in the work?

SAMPLE ANALYSIS

*American writer Ernest Hemingway (1898-1961) is famous for novels such as *The Old Man and The Sea* and *A Farewell to Arms*. He was also a prolific and accomplished story writer.*

OLD MAN AT THE BRIDGE

by Ernest Hemingway

An old man with steel rimmed spectacles¹ and very dusty clothes sat by the side of the road. There was a pontoon bridge² across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead³ beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained. "Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd⁴ nor a herdsman⁵ and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them." I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further." "This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks⁶ for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?"
"Towards Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, then said, having to share his worry with some one, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right." "You think so?"

"Why not," I said, watching the far bank where now there were no carts. "But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked. "Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now." "Thank you," he said and got to his feet, swayed⁷ from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully⁸, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

NOTES

1. **steel rimmed spectacles** : glasses with a steel frame
2. **pontoon bridge**: bridge built on a floating platform
3. **bridgehead**: position an army takes from which it can advance or attack
4. **shepherd**: man who looks after sheep
5. **herdsman**: man who looks after goats or cattle
6. **forks**: divides two or more roads
7. **sway**: moved
8. **dully**: without emotion

EXERCISES

Comprehension:

1. Where was the old man sitting and why?
 2. What task did the narrator have to carry out?
 3. Why was the old man the last person to leave the town?
 4. Why was the old man concerned about the animals? Which animal was he the least worried about and why?
 5. Did the old man support either side in the conflict?
 6. Why did the narrator want the old man to move on?
 7. What happened when the old man stood up to leave?
 8. Is it clearly stated whether the old man survived the war or not?
- How do you interpret the final sentence in the story?

Analysis – Message:

1. Which of the following statements best words the **message** of the short story?
 - *War is evil.*

- *Even when exposed to the atrocities of war some people do not lose their basic humanity.*

- *War reduces mankind to the level of animals.*

- *Many innocent people become victims of war.*

- *War makes our everyday concerns seem ridiculous.*

2. Focus on the title of the story *Old Man at the Bridge*. Omitting the article “a/an” is typical of captions to paintings, photographs etc. In what sense is Hemingway’s story similar to a painting or a photograph?

3. Formulate the message of a story, poem, play or film script you would like to write. E.g.: *Elderly people are disregarded by modern society when, in fact, they have an invaluable contribution to make.*

UNIT 2

LANGUAGE FOCUS

AT BERTRAM'S HOTEL

by Agatha Christie

If you turn off on one of the small streets¹ from the Park, and turn left and right once or twice, you will find yourself in a quiet street with Bertram's Hotel on the right-hand side. Bertram's Hotel has been there a long time.

Якщо звернути з парку на одну з маленьких вуличок, повернути один-два рази ліворуч і праворуч, то опинишся на тихій вуличці, праворуч від якої знаходиться готель "Бертрам". Готель "У Бертрама" стоїть там вже давно.

Inside, if this was the first time you had visited Bertram's, you felt, almost with alarm, that you had re-entered *ri:-'entəd* a vanished *'væniʃt* world. Time had gone back. You were in Edwardian *ed'wɔ:diən* England² once more.

Всередині, якщо ви вперше відвідали Бертрама, ви відчули, майже з тривогою, що ви знову увійшли в зниклий світ. Час повернувся назад. Ви знову опинилися в едвардіанській Англії.

The big entrance *'entrəns* lounge was the favourite place for the afternoon tea drinking. The elderly ladies enjoyed seeing who came in and out, recognizing *'rɛkəgnaɪzɪŋ* old friends, and commenting *'kɒmentɪŋ* unfavourably *ʌn'feɪvərəbli* on how they had aged. There were also American visitors fascinated *'fæsɪneɪtɪd* by seeing the titled English³ really getting down to their traditional afternoon tea⁴.

Велика вітальня *'entrəns* була улюбленим місцем для післяобіднього чаювання. Літні пані із задоволенням спостерігали за

тими, хто приходив і виходив, впізнавали старих друзів і негативно несприятл коментували, як вони постаріли. Були також американські відвідувачі, які були зачаровані 'fæsmertɪd, побачивши, як титуловані англійці³ справді приступають до свого традиційного післяобіднього чаю⁴.

Colonel Luscombe walked across the lounge to the reception desk. As he went he noted the tables and their occupants. Astonishing number of people having tea here. Quite like old days⁵. Tea as a meal had rather gone out of fashion since the war. But evidently not at Bertram's. Still thinking about this he arrived at the desk and was pleasantly 'plezntli greeted by Miss Gorringer, the receptionist.

Полковник Лускомб пройшов через зал до стійки реєстрації. Дорогою він звернув увагу на столики і людей, що за ними сиділи. Дивовижна кількість людей, що п'ють тут чай. Зовсім як у старі часи⁵. Після війни чай як їжа скоріше вийшов з моди. Але, очевидно, не у Бертрама. Все ще думаючи про це, він підійшов до столу і був приємно привітаний міс Горрінг, адміністраторкою.

"Number fourteen," said Miss Gorringer. "I think you had fourteen last time, Colonel Luscombe, and liked it. It's quiet."

"How you always manage to remember these things, I can't imagine, Miss Gorringer."

"We like to make our old friends comfortable."

"Takes me back a long way, coming in here⁶. Nothing seems to have changed."⁷

He broke off⁸ as Mr Humfries came out from an inner 'ɪnə sanctum 'sæŋktəm to greet him.

"Tell me, Humfries, how do all these old dears⁹ manage to come and stay here?"

"Номер чотирнадцять", - сказала міс Горрінг. "Здається, минулого разу у вас був чотирнадцятий, полковнику Ласкомб, і він вам сподобався. Тут тихо."

"Як вам завжди вдається запам'ятовувати такі речі, не уявляю, міс Горрінг."

"Ми любимо влаштовувати наших старих друзів якнайзручніше."

"Приходячи сюди, я ніби повертаюся в далеке минулеб. Здається, нічого не змінилося".⁷

Він урвав⁸, коли містер Хамфріс вийшов з внутрішнього святилища (власних покоїв) 'іпə, щоб привітати його.

"Скажіть мені, Хамфрісе, як усім цим **милі старенькі**. вдається приходити сюди і залишатися тут?"

"Oh, you've been wondering about that?" Mr Humfries seemed amused. "Well, the answer's simple. They couldn't afford it. Unless..." He paused.

"Unless you make special prices for them? Is that it?" "More or less. They don't know, usually, that they are special prices, or if they do realize 'rɪəlaɪz it, they think it's because they're old customers 'kʌstəməz ."

"And it isn't just that?"

"Well, Colonel Luscombe, I am running a hotel. I couldn't afford actually to lose money." "But how can that pay you?"

"О, ви цікавилися цим питанням?" Містер Хамфріс виглядав розваженим. "Ну, відповідь проста. Вони не могли собі цього дозволити. Якщо тільки..." Він зробив паузу.

"Якщо тільки ви не зробите для них спеціальні ціни? Так?" "Більш-менш. Зазвичай вони не знають, що це спеціальні ціни, а якщо й знають, то думають, що це тому, що вони старі клієнти".

"І справа не тільки в цьому?"

"Ну, полковнику Ласкомб, я керую готелем. Я не можу дозволити собі втратити гроші." "Але як за це платити?"

"It's a question of atmosphere^{'ætməsfiə} ... Strangers coming to this country¹⁰ – Americans, in particular, because they are the ones who have the money – have their own rather queer^{kwɪə} ideas of what England is like. I'm not talking, you understand, of the rich business tycoons^{taɪ'ku:nz} who are always crossing the Atlantic. They usually go to the Savoy^{sə'vɔɪ}¹¹ or the Dorchester.¹² They want modern decor^{'deɪkɔː}, American food, all the things that will make them feel at home. But there are a lot of people who come abroad at rare intervals^{'ɪntəvəlz} and who expect this country to be – well, I won't go back as far as Dickens¹³, but they've read Henry James¹⁴, and they don't want to find this country just the same as their own! So they go back home afterwards^{'ɑːftəwədz} and say: "There's a wonderful place in London; Bertram's Hotel it's called. It's just like stepping back a hundred years."¹⁵

"Це питання атмосфери... Чужинці, які приїжджають до цієї країни¹⁰ - американці, зокрема, тому що саме у них є гроші - мають свої досить дивні квію уявлення про те, що таке Англія. Я не кажу, як ви розумієте, про багатих бізнес-магнатів^{taɪ'ku:nz}, які постійно перетинають Атлантику. Зазвичай вони зупиняються в Savoy^{sə'vɔɪ}¹¹ або в Dorchester.¹² Вони хочуть сучасний декор, американську їжу, все те, що дозволить їм відчувати себе як вдома. Але є багато людей, які приїжджають за кордон через рідкісні проміжки часу, і які очікують, що ця країна буде - ну, я не буду повертатися так далеко, як Діккенс¹³, але вони читали Генрі Джеймса¹⁴, і вони не хочуть знайти цю країну такою

ж, як їхня власна! Тож вони повертаються додому після цього 'a:ftəwədʒ і кажуть: "У Лондоні є чудове місце; готель Бертрам називається **Bertram's Hotel**. Це все одно, що повернутися на сто років назад".

(to be continued)

NOTES

1. **...turn off on one of the small streets...** – звернути до однієї з маленьких вуличок... .
2. **Edwardian England** – England at the time of King Edward VII (1901-1910). The author has in mind England before World War I.
3. **the titled English** – титуловані англійці; справжні англійські аристократи.
4. **...getting down to their traditional afternoon tea.** – ...приступати до свого традиційного (англійського) чаювання.
5. **Quite like old days.** – Зовсім як у старі добрі часи.
6. **Takes me back a long way, coming in here.** – Коли я приїжджаю сюди, я повертаюся у далеке минуле.
7. **Nothing seems to have changed.** – Здається, нічого не змінилося.
8. **He broke off...** – Він раптово замовк... .
9. **old dears** – милі старенькі.
10. **this country** – Англія (у цьому контексті).
11. **the Savoy** – an expensive hotel in the Strand (London).
12. **the Dorchester** – a luxury hotel in Park Lane (London).

13. **I won't go back as far as Dickens.** – Я не буду говорити про Англію, яку описує Диккенс.

14. **Henry James** – an American writer (1843-1916) who emigrated to England and wrote about the England of his time.

15. **It's just like stepping back a hundred years.** – Ви наче повертаєтеся на сто років у минуле.

VOCABULARY

1. turn <i>v</i> turn (to the) right/left	1) вертїтися/ повертатися повертати направо, наліво
turn (on, off) the radio/TV computer/light	2) включити щось / виключити щось
turn <i>n</i> take the right (left) turn (turning)	1) поворот повернути праворуч/ ліворуч
<i>It is your turn to speak now.</i>	2) черга (черговість) <i>Зараз Ваша черга говорити.</i>
2. find <i>v</i> (found, found) <i>At last I've found the book I was looking for.</i>	1) знаходити, виявляти <i>Нарешті я знайшов книгу, яку я шукав.</i>
find smth (smb) nice/ interesting/pleasant/true to life	2) вважати щось милим / цікавим/ приємним/ правдоподібним
find oneself somewhere <i>He found himself in a strange town.</i>	опинитися десь. <i>Він опинився у незнайомому місті.</i>

find out smth <i>I found out John's address at last.</i> but: <i>I learned that Boris had left Kharkiv.</i>	дізнаватися про щось, з'ясовувати щось, виявляти щось <i>Я нарешті з'ясував адресу Джона.</i> але: <i>Я дізнався, що Борис залишив Харьков.</i>
3. back adv take/send/bring smth back be/go/get/come/fly back <i>I am back home.</i> <i>I'll be back soon.</i>	назад забрати, повернути повертатися <i>Я знову вдома.</i> <i>Я скоро повернуся.</i>
background n against the background of smth	1) задній план, фон на тлі чогось
	2) підготовка, освіта
<i>He's got a good linguistic background.</i>	У нього гарна лінгвістична підготовка.
4. enter v Syn. go in (into), come in enter a room/lounge	1) входити (до) входити до кімнати, вітальні
	2) вступати в ряди, вступати (до)
enter (the, a) college/Navy/Army/Diplomatic Service/business	вступити до коледжу/ піти до флоту/ піти до армії/ увійти у бізнес
entrance n an entrance door/ fee/ examination/ lounge	1) вхід, вступ вхідні двері вхідна плата вступні іспити вестибюль

entry <i>n</i> No entry (No exit.)	2) вхід, вступ Входу немає. Виходу немає.
an entry (exit) visa	В'їзна/ Виїзна віза.
<i>Your entry visa expired last month.</i>	<i>Термін Вашої візи скінчився минулого місяця.</i>
5.favourite <i>a</i> favourite book/author/composer/movie star	улюблений
favour <i>n</i> do smb a favour <i>Do me a favour, please</i>	1) люб'язність зробити ласку <i>Зробіть мені ласку, будь ласка.</i>
be/speak in favour of smb (smth)	2) користь, інтерес (зацікавленість) бути за, виступати на користь/бути прибічником
<i>The score (of the first game) is 2:0 in our favour.</i>	<i>Рахунок першої гри – 2:0 на нашу користь.</i>
favourable <i>a</i> Ant. Unfavourable	сприятливий, відповідний, зручний
favourable weather/conditions/atmosphere	сприятлива погода/ сприятливі умови/ атмосфера
<i>The conditions are very favourable for this business deal.</i>	<i>Умови для цієї угоди достатньо сприятливі</i>
6.enjoy <i>v</i>	отримувати задоволення, насолоджуватися
enjoy a book/play/movie/story/meal	насолоджуватись книгою, фільмом, трапезою (їжею)

enjoy reading smth/seeing smth	із насолодою читати щось, дивитися щось
<i>Enjoy your meal!</i> <i>How did you enjoy the book?</i>	<i>Смачного!</i> <i>Вам сподобалася книга?</i>
7. recognize v recognize a person/place/piece of music	1) дізнаватися узнавати людину, місце, уривок музичного твору
recognize a composer/writer/government	2) визнавати визнавати композитора, письменника, уряд
8. get v (got, got) <i>Have you got the tickets?</i>	1) отримувати, діставати <i>Ви отримали квитки?</i>
<i>Did you get here by bus?</i>	2) прибути, дістатися <i>Ви прибули сюди автобусом?</i>
get	3) ставати
get tired/married/ready/well/acquainted/cold	стомлюватися, одружуватися, (під)готуватися, одужувати, знайомитися, змерзнути
get into (out) <i>The car drove up and they got into.</i>	входити, сідати, влізати (виходити) <i>Машина під'їхала, і вони туди сіли.</i>
get on (off) smth get on (off) a bus/train/car	сідати у транспорт (виходити з транспорту)
get on <i>How are you getting on?</i>	жити <i>Як справи? Як ся маєте?</i>
get down to smth <i>Let's get down to business.</i>	переходити до <i>Давайте перейдемо до справи.</i>
have got (coll.)	мати
<i>You have (got) all my papers.</i>	<i>У Вас усі мої папери.</i>

9.receive v receive (a) news/letter/telegram/fax/e-mail	1) отримувати отримувати новини/ телеграму/ факс/ e-mail
receive guests/visitors	2) приймати приймати гостей/ відвідувачів
reception <i>n</i>	прийом гостей
a(n) formal/unofficial reception	формальний/ неофіційний прийом
give/hold a reception	проводити прийом
a reception	реєстрація, приймальня
receptionist n	реєстратор, службовець (секретар), який реєструє відвідувачів
10.meal n <i>People usually have three meals a day.</i>	їжа, прийом їжі <i>Люди зазвичай їдять тричі на день.</i>
but: food <i>They serve good food in this restaurant.</i>	продукти (їжа), їжа <i>У цьому ресторані смачна їжа.</i>
11.greet v <i>Syn. Welcome</i>	вітати, вітатися
greet (smb) pleasantly/warmly <i>The hostess and the host greeted their guests in the hall.</i>	тепло вітати когось. <i>Господарка і господар оселі привітали гостей у холі.</i>
greeting(s) n Christmas/New Year/birthday greetings	привітання різдвяні вітання (привітання)/вітання з Новим Роком/вітання із днем народження

but: <i>He was given a warm welcome here.</i>	<i>Тут його тепло привітали.</i>
12. manage v manage a business/factory	1) керувати, управляти керувати бізнесом/ фабрикою
	2) зуміти (зробити щось), ухитритися
<i>Mr Brown managed to come in time for the meeting.</i>	<i>Містеру Брауну вдалося прийти на зібрання вчасно.</i>
manager n a hotel manager	управляючий, завідувач, директор, господар адміністратор готелю
13. make v (made, made)	1) робити, виготовляти, виробляти
<i>Made in China.</i> <i>What is this statue made of?</i> <i>It's made of marble.</i>	<i>Виготовлено (зроблено) у Китаї.</i> <i>З чого зроблено цю статую?</i> <i>Її зроблено з мармуру.</i>
make a report/ list/ speech	2) складати, робити доповідь, лист, промову
make a(n) mistake/	3) робити помилку
make a(n) offence	порушувати
make money/ a profit/ make a living	4) заробляти, наживати отримувати прибуток заробляти на життя
make friends/ enemies/ allies	5) набувати друзів, ворогів,

	союзників
make progress make an appointment make up one's mind <i>Ant. change one's mind</i>	робити успіхи призначити зустріч прийняти рішення передумати
14. comfortable a a comfortable room/ chair/ sofa/ shoes	зручний, комфортний зручна кімната/ стілець/ диван
but: a convenient time/ timetable/ day/ place	но: зручний час/ зручний розклад/ зручний день/ зручне місце
<i>Are you comfortable?</i> <i>Make yourself comfortable,</i> <i>please.</i>	<i>Вам зручно?</i> <i>Будь ласка, влаштовуйтеся</i> <i>зручніше.</i>
15. take v (took, taken) <i>I'll take the book from the library</i> <i>for you.</i> <i>Take a seat, please.</i>	1) брати <i>Я візьму книгу у бібліотеці для</i> <i>Вас.</i> <i>Сідайте, будь ласка.</i>
It takes a long/ little/ much time/ 2 hours to do smth.	2) забирати час, знадобиться (стосовно часу) Багато часу/ мало часу/ дві години потрібно, щоб зробити щось.
<i>How much time (long) did it take</i> <i>you to get here?</i>	<i>Скільки часу Вам знадобилося,</i> <i>аби (щоб) дістатися сюди?</i>
take a train/ bus/ taxi	3) використати, взяти, поїхати чимось поїхати поїздом/ автобусом/ таксі

take (a) coffee/ tea/ sandwich for breakfast	4) приймати усередину, споживати пити каву/ чай/ їсти сандвіч на сніданок
take pictures, shots	фотографувати/ знімати
take an examination but: pass an examination (exam)	складати іспит скласти іспит
take part in smth	брати участь у чомусь
take it easy	не приймати щось близько до серця
take off <i>Take your coats off in the cloak room, please.</i>	1) знімати одяг, роздягатися <i>Залиште ваш одяг у роздягальні, будь ласка.</i>
 <i>The plane will take off in 30 minutes.</i>	2) злетіти, відірватися від землі <i>Літак злітає за тридцять хвилин.</i>
16. . break v (broke, broken) break a pen/ cup/ leg	ламатися, розбиватися зламати ручку/ розбити чашку/ зламати ногу
break n a lunch/ coffee/ tea break <i>Shall we have a short break?</i>	перерва <i>Зробимо невеличку перерву?</i>
17. wonder v <i>I wonder who he is.</i> <i>No wonder that...</i>	здивуватись/ цікавитись <i>Цікаво, хто він?</i> <i>Не дивно, що</i>
wonderful a	дивний, чудовий

a wonderful place/ idea/ play/ actor	чудове місце, ідея, п'єса, актор
<i>What a wonderful day!</i>	<i>Який чудовий день!</i>
18. afford v	дозволити собі, бути в змозі щось зробити
<i>I cannot afford to stay at this hotel.</i>	<i>Я не можу дозволити собі зупинитися в цьому готелі.</i>
19. special a a special price/ dish/ occasion	спеціальний, особливий спеціальна ціна/ особлива страва/ випадок
be of special interest	становити особливий інтерес
<i>Nothing special.</i>	Нічого особливого.
especially adv <i>syn. in particular, particularly</i>	спеціально, особливо
<i>This countryside is beautiful, especially in spring.</i>	<i>Ці приміські місця особливо красиві навесні.</i>
19. custom n syn. habit <i>Every country has its customs. (prov.)</i>	звичай, звичка <i>У кожній країні свої звичаї.</i>
<i>5 o'clock tea has long ago become a custom in Britain.</i>	<i>Чаювання о п'ятій стало традицією у Великій Британії.</i>
the Customs	митне управління/ митниця
go through the customs	пройти митний огляд
a customs officer	МИТНИК

customer <i>n</i>	замовник, покупець, клієнт
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EXERCISES

I. Read and translate the text using a dictionary if necessary.

II. Answer the following questions based on the text:

1. Where was the Bertram's Hotel situated? How could one get to the Bertram's Hotel? 2. What was the atmosphere inside the Hotel? 3. Who were the visitors in the lounge? Describe them. 4. What were the elderly ladies doing in the big entrance lounge? 5. Why do you think Colonel Luscombe was an old customer at Bertram's? 6. Did he notice any changes in the hotel? 7. How did Colonel Luscombe describe strangers coming to England? 8. What did Colonel Luscombe and Miss Gorrington talk about? 9. What were the two categories of people from abroad coming to Britain and staying at the British hotels? 10. Where do the American rich business tycoons usually stay when they come to England?

III. Give the four forms of the following verbs:

turn, feel, enjoy, have, run, make, expect, take, fall, step, enter, recognize, greet, manage, break, can afford, catch, buy, eat, sit, come, know, pay, throw, see, shut, hurt

IV. Find in the text the English for:

повернути ліворуч; потрапити до тихої вулиці; зниклий світ; Едвардіанська Англія; зовсім як у старі добрі часи; здається, нічого не змінилося; він раптово замовк; милі старенькі; приступати до традиційного (англійського) чаювання; реєстрація; вийти з моди; старіти; недобррозичливо коментувати; кабінет; керувати роботою готелю; старі постояльці; я не можу собі дозволити; питання атмосфери; мати досить дивні ідеї; пересікати Атлантичний океан; сучасний декор; магнати бізнесу; не говорячи про Діккенса; повертатися на сто років у минуле.

V. Translate using vocabulary items:

включити комп'ютер; повернути праворуч; зробіть мені ласку; улюблений композитор; сприятлива атмосфера; вступні іспити; рахунок 2:3 на користь гостей; з'ясувати адресу; на тлі чогось; вступити до армії; давайте перейдемо до справи; насолоджуватися трапезою; неофіційний прийом; керувати фабрикою; вітання із днем народження; адміністратор готелю; порушувати; заробляти на життя; зручний стілець; зручний час; отримувати прибуток; виключати світло; вважати щось правдоподібним; я скоро повернуся; термін вашої візи скінчився; виходу немає; сприятливі умови; улюблений автор; проводити прийом; господар привітав гостей; Смачного!; приймати гостей; зробити доповідь; робити успіхи; потрібно дві години, щоб написати цей тест; зробити помилку; Влаштовуйтесь зручніше!; поїхати таксі; фотографувати; перерва на каву; скласти іспит; я не можу дозволити собі зупинитись у готелі; не дивно, що; брати участь; мені цікаво, хто її чоловік; нічого особливого; звичай; пройти митний

огляд; покупець; сідайте, будь ласка; прийняти рішення; набути друзів; передумати; виходити з транспорту; не приймати близько до серця

VI. Interpret the following sentences and passages from the text.

1. The elderly ladies enjoyed seeing who came in and out, recognizing old friends, and commenting unfavourably on how they had aged. There were also American visitors fascinated by seeing the titled English really getting down to their traditional afternoon tea. 2. As he went he noted the tables and their occupants. Astonishing number of people having tea here. Quite like old days. 3. We like to make our old friends comfortable. 4. They don't know, usually, that they are special prices, or if they do realize it, they think it's because they're old customers. 5. Well, Colonel Luscombe, I am running a hotel. 6. Strangers coming to this country... have their own rather queer ideas of what England is like.

VII. Read the following sentences inserting prepositions or adverbs wherever necessary.

A. 1. You will find yourself... a quiet street with Bertram's Hotel... the right hand side. 2. The big entrance lounge was the favourite place ... the afternoon tea drinking. 3. The elderly ladies enjoyed seeing who came ... and recognizing old friends, and commenting unfavourably ... how they had aged. 4. Colonel Luscombe walked across the lounge ... the reception desk. 5. Still thinking ... this he arrived ... the desk and was pleasantly greeted ... Miss Gorringer. 6. Strangers coming ... this country (Americans, ... particular) have their own

rather queer ideas ... what England is like. 7. They want all the things that will make them feel ... home.

B. 1. If you turn ... the left you'll find yourself ... a wonderful place called Holland Park. 2. It's getting dark. Shall I turn ... the light? 3. You may turn ... the radio now. The baby has fallen asleep. 4. "How are you getting ...?" "Very well, thank you." 5. "How do I get ... the National Picture Gallery?" "Take a bus, get ... at Trafalgar Square and turn right." 6. Here comes the bus, let's get ... shall we? 7. "Here's my car, I can take you back home, if you like." "Thank you. You're very kind." "Get ... please." 8. Hurry or you'll be late ... the plane. It's taking ... in fifteen minutes. 9. Edwardian England is ... special interest for architects. 10. Have you made ... your mind where to go in summer? 11. "What's the score now?" "It's three to two ... favour of the Canadian hockey team." 12. Will you take tea or coffee ... breakfast? Tea, please.

VIII. Choose and insert the correct word. Remember the difference between:

a) *find out, learn, recognize*

1. This is John speaking. – Oh, hello, John. I haven't ... your voice at first. 2. Ring him up to ... if he has received the telegram. 3. I ... the pleasant news that Bob has passed his entrance exams successfully. 4. It's interesting to ... that afternoon tea drinking is still popular with the Englishmen. 5. "Did you ... John's new address?" "Yes, I've got it. You may put it down if you like." 6. I ... the place at once, though I had not been here for years.

b) *say, tell, speak*

1. Don't forget... Mr Jones that I've fixed an appointment for him for Monday.
 2. "Who is Tom ... to?" "It's our new special correspondent."
 3. What can you ... about your favourite English author?
 4. If Robert rings ... him I'll be back in half an hour.
 5. Eliza could hardly ... English properly when she was invited to the horse races at Ascot.
 6. Each country has its own customs and traditions. So a stranger should know what to ... and how to behave when visiting a foreign country.

c) *comfortable, convenient*

1. "Do you like this hotel?" "Yes, thank you. I've got a very quiet and ... room."
 2. I think three o'clock is a ... time for us both to meet, don't you?
 3. You look very tired. Sit down and make yourself...
 4. "Let's make an appointment for Monday one o'clock at the Embassy Hotel." "All right, the time and the place are quite ... for me."
 5. Are the shoes the right size for you?" "Yes, thank you, they are quite"

d) *meal, food*

1. Let's go to the cafe at the corner and have our... there.
 2. I wonder if they serve good ... at this restaurant.
 3. As a rule, people in Britain have three ... a day: breakfast, lunch and dinner (or supper).
 4. When you go to India try some of their wonderful....
 5. Here's the specialty of the house. Enjoy your....

e) **Translate using the correct word:**

1. Він сказав, що його родичі приїжджають до міста у четвер.
 2. Доктор наказав мені звернутися до Вас із цими аналізами.
 3. У нашій групі у коледжі був італієць, який розмовляв із сильним акцентом.
 4. Передай дітям, щоб вечеряли без мене, я буду запізнюватися.
 5. З цією людиною

цікаво розмовляти: вона мандрувала світом і в неї широкий світогляд. 6. Вона може годинами розмовляти по телефону, тому наша лінія завжди зайнята. 7. Ваш бос, як завжди, розмовляв протягом двох годин, і не сказав нічого суттєвого. 8. Накажи йому не залишати будинок. 9. “Я завжди буду чекати на тебе”, – сказала Асоль. 10. Він пройшов поруч із нами, не сказавши жодного слова. 11. Цього семестру в мене дуже зручний розклад і я не збираюся нічого змінювати. 12. Чи зручно Вам у цьому кріслі? – Так, запевняю Вас. 13. Сідайте зручніше та слухайте мою казку. 14. Мати справу з цією людиною не дуже зручно. Ми ніколи не знаємо ні час нашої ділової зустрічі, ні її місце. 15. Я впізнаю цього літнього чоловіка, ми разом навчалися у коледжі. 16. Цього тижня я дізнався, що Мартін вже працює у посольстві у Франції. 17. Про ці речі людина дізнається із досвідом життя. 18. Я ненавиджу англійські страви, тому я завжди пропускаю усі трапези, що надаються готелем. 19. Смачного!

IX. Choose and insert the suggested verbs. Translate the sentences into Russian.

get, be, bring, take, come, send

1. I'm sorry, Mr Black is out at the moment. He'll ... back soon. Will you leave a message? 2. I'm afraid, if we don't hurry, we won't ... back home in time. 3. I'm so happy I ... back home again. 4. Is it all right if I take this fashion magazine today and ... it back tomorrow? 5. The shop is closing for lunch, we'll have to ... back in an hour. 6. Do me a favour. Will you ... back this dictionary to the library? I don't need it any more. 7. Tell the secretary to ... back these papers to the factory manager.

X. Read and translate into Russian. Use the italicized structures in sentences of your own.

A. 1. If you turn left you *will find yourself* in a quiet street. 2. When you enter Bertram's Hotel you *find yourself* in Edwardian England. 3. Colonel Luscombe *found himself* in the big entrance lounge of Bertram's Hotel full of elderly ladies and gentlemen drinking their afternoon tea.

B. 1. The whole atmosphere in the hotel was *quite like* old days. 2. It's *just like* stepping back a hundred years. It just is old England.

C. 1. They don't want to find this country *just the same as* their own. 2. In the Savoy they have modern decor and food *the same as* in the United States.

XI. Practise in using tag questions. Imagine that you are not quite sure of the following. Agree or disagree with the statement. Work in pair.

A. 1. You'll be back soon. 2. You won't be back soon. 3. Peggy will bring back your book tomorrow. 4. Peggy won't bring your book tomorrow. 5. It'll take me long to get there. 6. It won't take me long to get there. 7. They'll have to go through the Customs when they arrive. 8. They won't have to go through the Customs when they arrive.

B. 1. The Nelsons are going to fly back home. 2. The Nelsons are not going to fly back home. 3. The Secretary is going to send back these papers. 5. Bob is going to enter the college next year. 6. Bob is not going to enter the college

next year. 7. You are not going to have a break now. 8. You are going to have a break now.

C. 1. The plane is taking off in half an hour. 2. The plane is not taking off in half an hour. 3. The Smiths are coming back soon. 4. The Smiths are not coming back soon. 5. You are going to the reception tonight. 6. You are not going to the reception tonight. 7. The manager is leaving tomorrow. 8. The manager is not leaving tomorrow.

XII. Practise in using correct tenses. Work in pair.

a) Ask a friend if he (she) will have to do the following, and develop the situation.

Example. *to change for a party*

A. *Will you have to change for the party?*

B. *Yes, I believe I'll have to (No, I don't think I'll have to), because it is (not) necessary.*

to make a speech at the meeting; to greet the guests in the entrance lounge; to take examinations in spring; to hurry to get there in time; to pay an entrance fee to get to the National Picture Gallery; to take a taxi to the airport

b) Ask a friend if he (she) will be able to do the following, and develop the situation.

Example. *to answer all the questions properly*

A. *Will you be able to answer all the questions properly?*

B. *I think, I'll be able to (I'm afraid I won't be able to), because I (don't) know the subject well.*

to pass all the examinations; to afford to buy a car this year; to find out his name and address; to recognize your favourite actor in the street; to bring back my notes tomorrow; to make a movie during the trip

XIII. Say you will do the following. Use "manage" wherever possible and translate each sentences into Russian.

Example. *to come in time — to catch the 6 o'clock train*

I'll come in time if I manage to catch the 6 o'clock train. (I'll manage to come in time if I catch the 6 o'clock train.)

to go to the theatre on Sunday – to get the tickets; to make my report on the subject – to get the right material; to get to the station in time – to get a taxi; to make great progress – to work hard; to enter the college – to pass entrance examinations; to get back in time for dinner – to have no business appointment in the afternoon

XIV. Ask a friend when he (she) will do the following. Work in pair.

Example. *to go to the country — to get warmer*

A. *When will you go to the country?*

B. *I shall go to the country when it gets warmer.*

to put on a warm coat – to get colder; to turn on the light – to get dark; to get married – to fall in love; to take an examination in history – to get ready; to fly back – the weather conditions to be favourable; to leave for London – to get an entry visa

XV. Ask a friend how long it will take (a person) to do the following, and develop the situation. Work in pair.

Example. he (to finish his graduation paper)

A. How long will it take him to finish his graduation paper?

B. I think (believe) it will take him two months if he works hard.

she (to change); I (to get there); he (to get ready); we (to get back home); you (to find the proper answer); they (to have a meal at the restaurant)

XVI. Imagine that you are going to Bertram's Hotel. Answer the following questions.

1. Where will you find yourself if you turn left and right from the Park? 2. What will the hotel look like to you if you visit it? 3. Who will you find in the lounge when you enter it? 4. What will the old customers be doing if you come there in the afternoon? 5. What will the receptionist do as soon as you come up to the reception desk? 6. Will the titled Englishmen be able to afford to stay at Bertram's unless the manager makes special prices for them?

XVII. Complete the following sentences developing the idea given in the text.

1. You'll find yourself in a quiet street with Bertram's Hotel on your right hand side if... 2. You'll feel that you have re-entered a vanished world and you are in Edwardian England once more if... 3. The elderly ladies enjoy seeing who comes in and out recognizing old friends, while... 4. American visitors coming to Bertram's are fascinated when... 5. Colonel Luscombe noted the tables and their occupants as soon as he... 6. Old customers won't be able to afford to stay

at Bertram's unless... 7. Rich business tycoons want modern decor, American food, all the things that will make them feel at home as long as... 8. But there are a lot of people who want to find this country to be just the same as their own when...

XVIII. Translate into English.

A. 1. Вам сподобалася ця книга? – Книга чудова. Не дивно, що вона така популярна серед читачів. 2. Венді отримала телеграму, у якій говориться, що Пітер Пен повертається у суботу. 3. Щоб дістатися готелю, вам потрібно буде проїхати цією вулицею і повернути ліворуч. 4. Як твої справи? – Більш-менш нічого, дякую. 5. Зробіть мені послугу. Дізнайтесь, на який поїзд мені потрібно буде сісти, щоб прибути до Ліверпуля рано вранці. 6. 15 грудня Мері виповниться 18 років. Не забудьте відправити їй поздоровлення. 7. Що ти будеш робити завтра о сьомій вечора? – Нічого особливого. Буду дивитися телевізор. – У мене – два квитки на футбольний матч. Підемо разом? – Добре, дякую. 8. Ми були дуже раді, коли дізналися, що Том вступив до коледжу. 9. Де Петро? – Хіба ви не знаєте? Він зламав ногу і зараз перебуває у лікарні. – Ні, не знав. Будь ласка, перекажіть йому вітання, коли підете його відвідувати.

B. 1. Ви дізнаєтеся з цієї книги, що багато талановитих художників отримали визнання лише після смерті. 2. Ви повинні будете пройти митний огляд, після того, як перетнете кордон. 3. Якщо ви звернете праворуч, ви опинитесь саме біля Британського музею. 4. Якщо ви поїдете до Японії, ви зможете познайомитися зі звичаями і традиціями цієї дивної країни. 5. Як тільки я полагоджу машину, ми зможемо поїхати до моря.

6. Я боюся, Анна не зможе вступити до університету, якщо вона не буде більше займатися.

С. 1. Щоб дістатися музею Шерлока Холмса на Бейкер Стріт, Вам потрібно спочатку повернути праворуч, потім ліворуч, а потім йти прямо два квартали. 2. Ви вважаєте його розповідь правдоподібною, чи не так? – Це потрібно з'ясувати. 3. У наших учнів достатньо висока лінгвістична підготовка. Всі вони мають шанс вступити до коледжу. 4. Що ви бачите на тлі цієї картини? Цю картину намалював мій улюблений автор, тому я можу собі дозволити, навіть не роздивляючись її, сказати, що там зображено сільську місцевість чарівну, особливо восени. 5. Нам доведеться пройти митний контроль двічі! – У кожній країні свої звичаї. Не приймай це близько до серця. Нічого особливого. 6. Не дивно, що вони можуть дозволити собі купувати багато речей. Вони купують все за спеціальними цінами під час розпродажу. 7. Цей новий фільм становить особливий інтерес для публіки. Його режисер є прибічником авангардного кіно. Я із насолодою дивилася цей фільм днями. 8. Як Ваші справи? – Я отримав новини про те, що термін моєї візи скінчився минулого тижня. Треба перейти до справи і поновити її. 9. Мій племінник пішов служити до флоту. Зараз він опинився у зовсім незнайомій країні із дивними звичаями та традиціями. 10. Цього видатного композитора було визнано ще за його життя. Його запрошували на чималу кількість формальних та неофіційних прийомів. 11. Адміністратор готелю привітав усіх нових гостей у холі. Оскільки погодні умови були несприятливі, гостей у той вечір було чимало і всі вони одразу забажали вечірньої трапези. 12. Я зробив велику помилку, коли тепло привітав цю людину в домі своїх батьків. Тепер вона приходить у будь-який зручний для неї час, навіть без

запрошення. 13. Ви чули, що Кетрин і Малькольм одружилися? – Так, я отримала листа від матері Кейт і вже відіслала їм свої привітання.

XIX. Read and translate the text using a dictionary if necessary.

At Bertram's Hotel

(continued)

It just is old England! And the people who stay there! People you'd never come across anywhere else. Wonderful old Duchesses('dʌtʃɪsɪz). They serve all the old English dishes, there's a marvellous old-fashioned beef-steak pudding! You've never tasted anything like it; and great sirloins('sɜːləɪnz) of beef and saddles of mutton('mʌtʌn), and an old-fashioned English tea and a wonderful English breakfast. And of course all the usual things as well. And it's wonderfully comfortable. And warm. Great long fires.

Це просто стара Англія! І люди, які там живуть! Люди, яких ви більше ніде не зустрінете. Чудові старі герцогині. Вони подають всі староанглійські страви, є чудовий старомодний пудинг з яловичого біфштекса! Ви ніколи не куштували нічого подібного; і чудові яловичі вирізки, і сідла з баранини, і старомодний англійський чай, і чудовий англійський сніданок. І, звичайно, всі звичні речі. І тут неймовірно затишно. І тепло. Великі довгі вогнища.

"I see," said Luscombe thoughtfully. "These people; decayed(dɪ'keɪd) aristocrats('æɪrɪstəkræts), impoverished(ɪm'pɒvərɪʃt) members of the old county families, they are all so much mise en scene?"

Mr Humfries nodded(ˈnɒdɪd) agreement.

"I suppose," said Luscombe, "that the restoration was quite expensive?"

"Oh, yes. The place has got to look Edwardian, but it's got to have the modern comforts(ˈkʌmfəts) that we take for granted in these days. Our old dears – if you will forgive me referring(ɪˈfɜːrɪŋ) to them as that – have got to feel that nothing has changed since the turn of the century, and our travelling clients(ˈklaɪənts) have got to feel they can have period surroundings, still have what they are used to having at home, and can't really live without!"

"Розумію, - задумливо промовив Лускомб. "Ці люди, занепалі аристократи, збіднілі члени старих графських родин, всі вони - така собі мізансцена?"

Містер Хамфріс кивнув на знак згоди.

"Я припускаю, - сказав Лускомб, - що реставрація була досить дорогою?"

"О, так. Місце повинно виглядати в едвардіанському стилі, але воно повинно мати сучасні зручності, які ми сприймаємо як належне в наші дні. Наші старі друзі - якщо ви дозволите мені так їх називати - повинні відчувати, що нічого не змінилося з початку століття, а наші клієнти, які подорожують, повинні відчувати, що вони можуть перебувати в старовинній обстановці, мати все те, до чого вони звикли вдома і без чого не можуть жити!".

"Bit difficult sometimes?" suggested Luscombe.

"Not really. Take central heating for instance(ˈɪnstəns). Americans require – need, I should say – at least ten degrees Fahrenheit(ˈfærənhaɪt) higher than English people do. We actually have two quite different sets of bedrooms. The English we put in one lot, the Americans in the other. The rooms all look alike,

but they are full of actual differences – electric(ɪˈlɛktrɪk) razors(ˈreɪzəz), and showers as well as tubs in some of the bathrooms, and if you want an American breakfast, it's there – cereals(ˈsiəriəlz) and iced orange juice and all – or if you prefer you can have the English breakfast."

"Eggs and bacon?"

"As you say – but a good deal more than that if you want it. Kippers, kidneys(ˈkɪdnɪz) and bacon, cold grouse, York ham, Oxford marmaladeˈmɑːməleɪd ."

"I must remember all that tomorrow morning. Don't get that sort of thing any more at home."

Humfries smiled.

"Most gentlemen only ask for eggs and bacon. They've – well, they've got out of the way of thinking about the things there used to be."

**"Іноді буває трохи складно?" - запитав Лускомб.
"Не дуже. Візьмемо, наприклад, центральне опалення. Американці вимагають - я б сказав, потребують - принаймні на десять градусів за Фаренгейтом вищу температуру, ніж англійці. У нас фактично є два абсолютно різних набори спалень. Англійців ми розмістили на одній ділянці, американців - на іншій. Кімнати виглядають однаково, але в них багато відмінностей - електричні бритви, душові кабінки, а також ванни в деяких ванних кімнатах, і якщо ви хочете американський сніданок, то він є - пластівці, апельсиновий сік з льодом і все інше - або, якщо ви бажаєте, ви можете поснідати по-англійськи".**

"Ясненько з беконом?"

"Як скажете, але якщо бажаєте, то набагато більше. Скумбрія, нирки з беконом, холодний тетерук, йоркська шинка, оксфордський мармелад".

"Я повинен пам'ятати все це завтра вранці. У мене вдома такого

більше не буде".
 Хамфріс посміхнувся.
 "Більшість джентльменів просять лише яєчню з беконом. Вони - ну,
 вони перестали думати про те, що було раніше".

XX. Give an oral or written summary of the texts "At Bertram's Hotel" using different tenses expressing future time wherever possible.

XXI. Retell the texts: a) in the name of Colonel Luscombe; b) in the name of the manager.

XXII. Compose flashes of conversation according to the models. Work in pair.

1. A. What will you take (have), tea or coffee?
 B. Coffee, please.
2. A. Excuse me, how shall I get to the British Museum?
 B. Go down the street, turn to the left (take the left turning) and you will find the British Museum on the right hand side.

XXIII. Compose flashes of conversation according to the models. Use the suggested words and word combinations. Work in pair.

Example 1. to make an appointment

A. *Let's make an appointment for Monday, shall we?*

B. *All right. (It's all right with me.)*

to have a break now; to have lunch now; to take pictures of this wonderful monument; to fix a more convenient time for our appointment; to make English tea; to go for a walk in the park

Example 2. to open the window

A. *Shall I open the window?*

B. *Please, do. (Yes, please.)*

to turn off (on) the TV (the CD player, the radio, the light); to find out his address (name, telephone number, e-mail address); to make breakfast (tea, coffee); to get a taxi; to introduce you to somebody

Example 3. to go by bus

A. *How long will it take me to get there?*

B. *I think it will take you twenty minutes if you go there by bus.*

to take a taxi; to walk quickly (slowly); to go by air (fly); to go by train (trolley-bus, underground); to drive fast; to hurry

XXIV. Compose short dialogues. Ask a friend how to get to some place and how long it will take you to get there. Work in pair.

XXV. Topical questions for discussion.

1. What English dishes do you know? 2. What's the difference between an English and an American breakfast? 3. What rooms were offered to American and English guests at Bertram's Hotel? 4. Why were special prices given to the

titled Englishmen? 5. What books by Agatha Christie have you read? 6. Who is your favourite writer and why? 7. Which is your favourite book and why?

XXVI. Speak on the following topics. Use the suggested words and word combinations:

a) Going on a Trip Abroad

to fix the time; to go (get) by air (boat, train); a date; to leave for; to find out; to learn; to get tickets; an entry(exit) visa; to enter; to go through the customs; to greet; to get cold (warm); unfavourable weather conditions; to receive; to stay at a hotel; a comfortable room; to be comfortable; a hotel; a manager; a receptionist; a reception desk; a meal; food; to manage to do smth; to make friends; to get acquainted; a custom; to take off; to go back (fly back); to get (come) back; to be back; to enjoy the trip (stay, visit); it takes ... to find; to find oneself; to make a film; to take pictures; to travel about the country; wonderful; a special dish; a special occasion; especially (in particular); to bring back; to find (the trip) interesting (pleasant, useful); to get tired; against the background

b) Going to a Museum (Picture Gallery, Concert Hall)

to get; to turn (to the) right (left); to get on (oft); to get in; to take a taxi (bus); to take the right (left) turning; it takes ... to find oneself; to find; to find out; to learn; to enter; an entrance fee; an entrance lounge; a favourite painter (composer); to recognize; popular; to be popular with; characteristic of; a background; to manage to do smth; to make up one's mind; to change one's mind; I wonder; no wonder that...; wonderful; especially; to enjoy; nothing special

c) Entering a College (the University)

to enter a college; an entrance examination; to take (to pass) examinations; to make progress; to make mistakes; to manage to do smth; the background; I wonder; the right (proper, wrong) answer; poor knowledge; to remember; properly; lucky; happy; truly sorry; to get tired; more dead than alive; to tremble with fear; a favourable atmosphere; to keep to the subject; to get good (bad) marks; no wonder that

LITERARY FOCUS

WHAT IS FICTION?

The term **fiction** comes from the Latin word *fingere* and refers to any narrative in prose or verse that is entirely or partly the work of the imagination. Although in its broadest sense fiction includes plays and narrative poems, it is mostly commonly used when referring to the short story and the novel. Storytelling has always been an essential part of man's existence. From the earliest times, man has exchanged stories based on both his experience and imagination. Fiction, in the form of the novel and the short story, most directly fulfils our innate need for storytelling, It takes us to imaginary time and places, introduces us to new people and tells about significant events in their lives. Fiction, since its emergence in the form of the novel in the eighteenth century, has been the most popular literary genre in Western culture.

KEY LITERARY NOTION: SETTING

Where does the story take place? What kind of world do the characters live in? The term we use to refer to the general locale and the historical time in which the story occurs is the **setting**. The term is also used to refer to the particular physical location in which an episode or scene within the story takes place. The **general setting** of a novel may be, for example, a large city like London, while the **setting of the opening scene** may be the kitchen of the main character.

Some settings are relatively unimportant. They serve simply as a decorative backdrop helping the reader to visualize the action and adding authenticity to the story. Other settings are closely linked to the meaning of the

work: the author focuses on elements of setting to create the atmosphere or mood, or the setting plays a major role in shaping the character's identity and destiny.

If the setting is sketched briefly, we can assume that it is of little importance, or the writer wishes us to think that the action could take place anywhere and at any time. If, on the other hand, the passages describing the setting are extensive and highly developed, or are written in poetic language, we can assume that the setting is being used for more profound or symbolic purposes.

Some of the main functions of setting are:

- **Setting as a mirror**

The setting may reflect a prevailing mood or reinforce the emotions felt by a character; barren landscapes may **mirror** despair and desperation; stormy weather may provide a suitable background for emotional turmoil. However, the setting may also be ironic or comment on the characters' state of mind or behavior in an indirect way.

- **Setting in time**

The historical period, time of year and time of day are all important features of the setting. The fact, for example, that most of the story's action takes place at night may create an atmosphere of mystery, violence and conspiracy. Authors often use the traditional associations with the seasons and

the cycle of the day to create appropriate time settings for their work, for example spring-morning-youth.

• **Setting as a way of revealing character**

The manner in which a character perceives the setting may tell the reader more about the character and his or her state of mind than about the setting itself. When, for example, an urban landscape is described as “desolate” and “ominous”, the writer may be telling us more about how the character is feeling rather than accurately describing the setting. The writer is using the outer world setting to give us an insight into the character’s inner world.

• **Setting as means of reinforcing the message**

The setting may also reinforce and clarify the theme of a novel or short story. The physical setting in which the action takes place may symbolically represent the central ideas of the work. A solitary house in bleak, hostile surroundings may reinforce the theme of man’s struggle against nature. Many modern novels take place in what are termed “alien settings”, where even the familiar seems unfamiliar. The characters are often exiles, tourists or expatriates, and the inhospitable setting reinforces the theme of loss of roots and loss of home which is common to much modern fiction.

- **Setting as an antagonist**

The setting of the story often shapes the characters' identities and destinies – making people what they are. Stories sometimes show us characters that are direct products of their environment, reflecting its moods and values. Often, however, stories depict characters who rebel against their restrictive settings and fight to break free of their stifling environment.

- **Social setting**

While the setting refers to time and place in which the action occurs, the term **social setting** is used to indicate the social environment in which a story takes place. The social setting of a novel or story may be explicitly indicated by the author or it may be conveyed through the use of **social** or **class markers**, i.e. the way the characters talk, where and how they live, the clothes they wear, how they eat, and so on. Like the physical and temporal setting, the social setting may be relatively unimportant or it may play a determining role in a novel or story.

***HELPFUL QUESTIONS TO ASK
WHEN ANALYSING THE SETTING***

- What is the setting of the work in time and space?
- Is the setting briefly sketched or is it described in detail?
- Are the descriptions of setting based on visual images?

- Through whose eyes is the setting seen? Does the setting reveal the characters' state of mind?

- Does the setting:

- contribute towards creating mood and atmosphere?

- influence the characters' behavior?

- reinforce the main theme of the work?

- At what time of day/year does most of the action take place? Is this relevant?

SAMPLE ANALYSIS

Saki, the pen-name of Hector Munro, was born in Burma in 1870. He is widely acclaimed for his short stories, many of which featured children as the protagonists. Read the story paying particular attention to the description of the lumber room where some of the action takes place.

THE LUMBER ROOM¹

by Saki

The children were to be driven, as a special treat², to the sands at Jagborough. Nicholas was not to be of the party; he was in disgrace. Only that morning he had refused to eat his wholesome bread-and-milk on the seemingly frivolous ground that there was a frog in it. Older and wiser and better people had told him that there could not possibly be a frog in his bread-and-milk and that he was not to talk nonsense; he continued, nevertheless, to talk what seemed the veriest³ nonsense, and described with much detail the colouration and markings of the alleged⁴ frog. The dramatic part of the incident was that there really was a frog in Nicholas' basin of bread-and-milk; he had put it there himself, so he felt entitled⁵ to know something about it. The sin⁶ of taking a frog from the garden and putting it into a bowl of wholesome bread-and-milk was enlarged on at great length⁷, but the fact that stood out clearest in the whole affair, as it presented itself to the mind of Nicholas, was that the older, wiser, and better people had been proved to be profoundly in error in matters about which they had expressed the utmost assurance⁸.

"You said there couldn't possibly be a frog in my bread-and-milk; there WAS a frog in my bread-and-milk," he repeated, with the insistence of a skilled tactician who does not intend to shift⁹ from favourable ground.

So his boy-cousin and girl-cousin and his quite uninteresting younger brother were to be taken to Jagborough sands that afternoon and he was to stay at home. His cousins' aunt, who insisted, by an unwarranted stretch of¹⁰ imagination, in styling¹¹ herself his aunt also, had hastily¹² invented the Jagborough expedition in order to impress on Nicholas the delights that he had justly forfeited¹³ by his disgraceful conduct at the breakfast-table. It was her habit, whenever one of the children fell from grace, to improvise something of a festival nature from which the offender would be rigorously debarred; if all the children sinned collectively they were suddenly informed of a circus in a neighbouring town, a circus of unrivalled¹⁴ merit and uncounted elephants, to which, but for their depravity, they would have been taken that very day.

A few decent tears were looked for on the part of Nicholas¹⁵ when the moment for the departure of the expedition arrived. As a matter of fact, however, all the crying was done by his girl-cousin, who scraped her knee rather painfully against the step of the carriage as she was scrambling in¹⁶.

"How she did howl¹⁷," said Nicholas cheerfully, as the party drove off without any of the elation of high spirits¹⁸ that should have characterised it.

"She'll soon get over that," said the soi-disant¹⁹ aunt; "it will be a glorious afternoon for racing about over those beautiful sands. How they will enjoy themselves!"

"Bobby won't enjoy himself much, and he won't race much either," said Nicholas with a grim chuckle²⁰; his boots are hurting him. They're too tight."

"Why didn't he tell me they were hurting?" asked the aunt with some asperity.

"He told you twice, but you weren't listening. You often don't listen when we tell you important things."

"You are not to go into the gooseberry²¹ garden," said the aunt, changing the subject.

"Why not?" demanded Nicholas.

"Because you are in disgrace," said the aunt loftily²².

Nicholas did not admit the flawlessness of the reasoning²³; he felt perfectly capable of being in disgrace and in a gooseberry garden at the same moment. His face took on an expression of considerable obstinacy. It was clear to his aunt that he was determined to get into the gooseberry garden, "only," as she remarked to herself, "because I have told him he is not to."

Now the gooseberry garden had two doors by which it might be entered, and once a small person like Nicholas could slip in²⁴ there he could effectually disappear from view amid the masking growth of artichokes²⁵, raspberry²⁶ canes²⁷, and fruit bushes. The aunt had many other things to do that afternoon, but she spent an hour or two in trivial gardening operations among flower beds and shrubberies²⁸, whence²⁹ she could keep a watchful eye on the two doors that led to the forbidden paradise. She was a woman of few ideas, with immense powers of concentration.

Nicholas made one or two sorties³⁰ into the front garden, wriggling his way³¹ with obvious stealth of purpose³² towards one or other of the doors, but never able for a moment to evade the aunt's watchful eye. As a matter of fact, he had no intention of trying to get into the gooseberry garden, but it was extremely convenient for him that his aunt should believe that he had; it was a belief that would keep her on self-imposed sentry-duty³³ for the greater part of the afternoon. Having thoroughly³⁴ confirmed and fortified her suspicions Nicholas slipped back³⁵ into the house and rapidly put into execution a plan of action that had long germinated in his brain. By standing on a chair in the library one could reach a shelf on which reposed a fat, important-looking key.

The key was as important as it looked; it was the instrument which kept the mysteries of the lumber-room secure from unauthorised intrusion, which opened a way only for aunts and such-like³⁶ privileged persons. Nicholas had not had much experience of the art of fitting keys into keyholes and turning locks, but for some days past he had practised with the key of the schoolroom door; he did not believe in trusting too much to³⁷ luck and accident. The key turned stiffly³⁸ in the lock, but it turned. The door opened, and Nicholas was in an unknown land, compared with which the gooseberry garden was a stale delight³⁹, a mere material pleasure.

Often and often Nicholas had pictured to himself what the lumber-room might be like, that region that was so carefully sealed from youthful eyes⁴⁰ and concerning which no questions were ever answered. It came up to his expectations⁴¹. In the first place it was large and dimly lit⁴², one high window opening on to the forbidden garden being its only source of illumination. In the second place it was a storehouse of unimagined treasures. The aunt-by-assertion⁴³ was one of those people who think that things spoil⁴⁴ by use and consign them to dust and damp⁴⁵ by way of⁴⁶ preserving them. Such parts of the house as Nicholas knew best were rather bare and cheerless⁴⁷, but here there were wonderful things for the eye to feast on⁴⁸. First and foremost⁴⁹ there was a piece of framed tapestry⁵⁰ that was evidently meant to be a fire-screen. To Nicholas it was a living, breathing story; he sat down on a roll of Indian hangings⁵¹, glowing⁵² in wonderful colours beneath a layer⁵³ of dust, and took in all the details of the tapestry picture. A man, dressed in the hunting costume of some remote period, had just transfixed a stag⁵⁴ with an arrow; it could not have been a difficult shot because the stag was only one or two paces⁵⁵ away from him; in the thickly-growing vegetation that the picture suggested it would not have been difficult to creep⁵⁶ up to a feeding stag, and the two spotted dogs

that were springing⁵⁷ forward to join in the chase had evidently been trained to keep to heel⁵⁸ till the arrow was discharged. That part of the picture was simple, if interesting, but did the huntsman see, what Nicholas saw, that four galloping wolves were coming in his direction through the wood? There might be more than four of them hidden behind the trees, and in any case would the man and his dogs be able to cope with⁵⁹ the four wolves if they made an attack? The man had only two arrows left in his quiver⁶⁰, and he might miss with one or both of them; all one knew about his skill in shooting was that he could hit a large stag at a ridiculously short range⁶¹.

Nicholas sat for many golden minutes revolving the possibilities of the scene; he was inclined to think that there were more than four wolves and that the man and his dogs were in a tight corner⁶².

But there were other objects of delight and interest claiming⁶³ his instant attention: there were quaint⁶⁴ twisted⁶⁵ candlesticks in the shape of snakes, and a teapot fashioned like a china duck, out of whose open beak the tea was supposed to come. How dull⁶⁶ and shapeless the nursery teapot seemed in comparison! And there was a carved sandal-wood box⁶⁷ packed tight with aromatic cottonwool, and between the layers of cottonwool were little brass figures, hump-necked⁶⁸ bulls, and peacocks⁶⁹ and goblins⁷⁰, delightful to see and to handle. Less promising in appearance was a large square book with plain black covers; Nicholas peeped into⁷¹ it, and, behold⁷², it was full of coloured pictures of birds. And such birds! In the garden, and in the lanes when he went for a walk, Nicholas came across a few birds, of which the largest were an occasional magpie or wood-pigeon⁷³; here were herons and bustards, kites, toucans, tiger-bitterns, brush turkeys, ibises, golden pheasants⁷⁴, a whole portrait gallery of undreamed-of creatures. And as he was admiring the colouring of the mandarin duck and assigning a life-history to it, the voice of

his aunt in shrill⁷⁵ vociferation of his name came from the gooseberry garden without⁷⁶. She had grown suspicious at his long disappearance, and had leapt⁷⁷ to the conclusion that he had climbed over the wall behind the sheltering⁷⁸ screen of the lilac bushes; she was now engaged in energetic and rather hopeless search for him among the artichokes and raspberry canes.

"Nicholas, Nicholas!" she screamed⁷⁹, "you are to come out of this at once. It's no use trying to hide there; I can see you all the time."

It was probably the first time for twenty years that anyone had smiled in that lumber-room.

Presently⁸⁰ the angry repetitions of Nicholas' name gave way to a shriek⁸¹, and a cry for somebody to come quickly. Nicholas shut the book, restored it carefully to its place in a corner, and shook some dust from a neighbouring pile of newspapers over it. Then he crept from the room, locked the door, and replaced the key exactly where he had found it. His aunt was still calling his name when he sauntered⁸² into the front garden.

"Who's calling?" he asked.

"Me," came the answer from the other side of the wall; "didn't you hear me? I've been looking for you in the gooseberry garden, and I've slipped⁸³ into the rain- water tank⁸⁴. Luckily there's no water in it, but the sides are slippery⁸⁵ and I can't get out. Fetch⁸⁶ the little ladder from under the cherry tree - "

"I was told I wasn't to go into the gooseberry garden," said Nicholas promptly.

"I told you not to, and now I tell you that you may," came the voice from the rain-water tank, rather impatiently.

"Your voice doesn't sound like aunt's," objected Nicholas; "you may be the Evil One tempting me to be disobedient. Aunt often tells me that the Evil One tempts me and that I always yield. This time I'm not going to yield⁸⁷."

"Don't talk nonsense," said the prisoner in the tank; "go and fetch the ladder."

"Will there be strawberry jam for tea?" asked Nicholas innocently.

"Certainly there will be," said the aunt, privately resolving that Nicholas should have none of it.

"Now I know that you are the Evil One and not aunt," shouted Nicholas gleefully⁸⁸; "when we asked aunt for strawberry jam yesterday she said there wasn't any. I know there are four jars of it in the store cupboard, because I looked, and of course you know it's there, but she doesn't, because she said there wasn't any. Oh, Devil, you *have* sold yourself!"

There was an unusual sense of luxury in being able to talk to an aunt as though one was talking to the Evil One, but Nicholas knew, with childish discernment, that such luxuries were not to be over-indulged in⁸⁹. He walked noisily away, and it was a kitchenmaid⁹⁰, in search of parsley⁹¹, who eventually rescued⁹² the aunt from the rain- water tank.

Tea that evening was partaken of⁹³ in a fearsome silence. The tide⁹⁴ had been at its highest when the children had arrived at Jagborough Cove, so there had been no sands to play on – a circumstance that the aunt had overlooked⁹⁵ in the haste of organising⁹⁶ her punitive expedition. The tightness of Bobby's boots had had disastrous effect on his temper⁹⁷ the whole of the afternoon, and altogether the children could not have been said to have enjoyed themselves. The aunt maintained the frozen muteness of one who has suffered undignified and unmerited detention in a rain-water tank for thirty-five minutes. As for Nicholas, he, too, was silent, in the absorption of one who has much to think about; it was just possible, he considered, that the huntsman would escape with his hounds⁹⁸ while the wolves feasted on⁹⁹ the stricken stag.

NOTES

1. lumber room: storage room	51. hangings: painted or embroidered cloths
2. treat: exciting event	52. glowing: shining
3. veriest: absolute	53. layer: covering
4. alleged: supposedly real	54. stag: male deer
5. entitled: having a right	55. paces: steps
6. sin: deplorable action	56. creep: move slowly
7. enlarged on at a great length: talked about for a long time	57. springing: jumping
8. people...assurance: they had been mistaken about questions which they were absolutely certain of	58. keep to heel: remain close behind
9. shift: move	59. cope with: be a match for
10. by an unwarranted stretch: extending the limits of	60. quiver: arrow-case
11. styling: designating	61. range: distance
12. hastily: quickly	62. tight corner: difficult situation
13. forfeited: lost	63. claiming: calling for
14. unrivalled: unequalled	64. quaint: nice in an intriguing way
15. a few decent tears...Nicholas: he was expected to cry a bit	65. twisted: having a spiral form
16. scrambling in: trying to get in quickly	66. dull: <i>uninteresting</i>
17. howl: cry	67. carved sandal-wood box:

	decorated wooden box
18. elation of high spirits: excitement	68. hump-necked: having a rounded protuberance on their necks
19. soi-disant: self-nominated	69. peacocks: large birds with a beautiful tail
20. grim chuckle: sinister laugh	70. goblins: gnomes
21. gooseberry: type of fruit that grows on a bush	71. peeped into: looked furtively and quickly
22. loftily: in a superior tone	72. behold: exclamation of surprise
23. Nicholas...reasoning: Nicholas did not accept that the reasoning was perfect	73. magpie or wood pigeon: common birds
24. slip in: get in unseen	74. herons...pheasants: birds he sees in the book
25. artichokes: type of vegetable	75. shrill: high sounding
26. raspberry: see note 21	76. without: outside
27. canes: sticks supporting the plants	77. leapt: jumped
28. shrubberies: groups of plants	78. sheltering: protective
29. whence: from where	79. screamed: shouted desperately
30. sorties: visits to	80. presently: after a time
31. wriggling his way: twisting his way	81. shriek: scream
32. with obvious stealth of purpose: furtively	82. sauntered: walked slowly
33. in... sentry-duty: acting as a guard	83. slipped: lost my balance and fallen

34. thoroughly: totally	84. tank: large container
35. slipped back: went back unnoticed	85. slippery: difficult to hold
36. suchlike: similar	86. Fetch: Get
37. trusting...to: placing his confidence in	87. yield: give in, surrender
38. stiffly: with difficulty	88. gleefully: joyfully
39. stale delight: old and no longer	89. were not...over-indulged in: should not be enjoyed too long
40. sealed from youthful eyes: barred from the view of children	90. kitchenmaid: female kitchen servant
41. it came up to his expectations: It was as exciting as he had expected	91. parsley: kind of cooking herb
42. dimly lit: with very little light	92. rescued: set free
43. aunt-by-assertion: so-called aunt	93. partaken of: had
44. spoil: get ruined	94. tide: periodic rise (and fall) of the sea due to the attraction of the moon and sun
45. damp: humidity	95. overlooked: not noticed
46. by way of: in order to	96. in the haste of organizing: because she hurriedly organized
47. bare and cheerless: empty and sad	97. temper: mood
48. to feast on: to enjoy	98. hounds: hunting dogs
49. foremost: most important	99. feasted on: ate
50. framed tapestry: piece of cloth on	

with coloured threads from pictures, bordered with wood as a support	
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EXERCISES

Comprehension:

1. Why was Nicholas not allowed to go to Jagborough with the other children?
2. Did Nicholas cry as the other children set off on their trip?
3. Where did the aunt forbid him to go?
4. Why did Nicholas try to make the aunt believe that he wanted to go into the gooseberry garden? Where did he really want to go?
5. What scene was depicted on the tapestry Nicholas found in the lumber room?
6. Apart from the tapestry, what other “objects of delight” did Nicholas find in the lumber room?
7. What happened to the aunt in the gooseberry garden?
8. What did the aunt ask Nicholas to do? Why did he refuse?
9. Why were each of the characters silent during evening tea?

Analysis –Setting:

1. What facts are given about the limber room in the text?
(dimensions, lighting, objects stored)
2. What transforms the lumber room into a “storehouse of unimagined treasures”?
3. Does the lumber room have a symbolic significance in the story?
What does it represent?

4. What does the fact that Nicholas entered the lumber room against his aunt's wishes mean, in the context of your interpretation?
5. Nicholas derives pleasure from his experience in the lumber room long after he has left it. How do you interpret this in the context of the story?
6. What function does setting serve in this story?

Personal Literary Touch:

Writers often show that setting influences the way their characters think and behave. Do you believe that this also happens in real life? Are you influenced by where you live and the people that surround you? Does your personality alter when you change your setting? For example, do you feel more relaxed in the countryside or at the seaside, or do you feel more excited when you visit a large bustling city? Of the people who surround you, i.e. your social setting, who influences you most? – parents, friends, brothers/sisters, teachers?

UNIT 3

LANGUAGE FOCUS

SAILING DOWN THE CHESAPEAKE¹

*by William Saroyan**

This type of story-telling is characteristic of many modern writers of short stories today. Such stories are a description of true to life episodes with no traditional plot. So, sometimes, the reader himself has to guess the beginning or the end. They are often written in the form of a dialogue, the style is vivid and colloquial. **розмовна.**

"Come on, Nancy², put your best dress on!" the man on the radio sang. He had a plain nasal voice that was very appropriate for the song. He sounded silly, but the song itself had a strange enormous sadness.

"Dear Nancy," the boy in the hospital said. "Sweet Nancy."

It was Sunday now and it was still raining. It had been raining since Thursday night when he had come to the hospital. Now, in the East³, where the man was singing, it was probably snowing. It was winter now, and all over the country, the streets were wet and cold, but on the radio, in a warm room somewhere in the East, the man was singing to Nancy. He was telling her to put on her best dress. That would be in a small town⁴ on the East coast **узбережжя**, somewhere on the Chesapeake Bay⁵.

The young man looked up at the nurse, who wasn't like the girl of the song at all. She was the ugliest girl he had ever seen. "My luck"⁶, he said. "My miserable luck."

The nurse was reading a big book. She'd been reading it since eight in the morning, and now it was late in the afternoon.

"What's it about?" he asked her.

"Fellow named Rhett Butler"⁷, the nurse said.

"What about him?"

"It's about people down South"⁸.

"Tell me about them," he said.

"It's an awful long book"⁹.

"Well," he said, "I guess I'll never know then."

"You'll be all right."

"I'm all right now."

"Aren't you sorry?"

"I am. I am truly sorry."

"Your poor mother," the nurse said.

"My poor mother," he said. "My poor, poor mother."

The nurse saw tears in his eyes. They were the tears of a small boy who was truly sorry about what he'd done, and even though the nurse hadn't liked him from the beginning because of what he had done and the way he had talked before they had operated on him, she felt forgiving¹⁰.

"I am not crying about my mother," he said with anger. "I am crying about my miserable luck."

The nurse got to her feet, trembling with rage.

"Sit down," he said. "Sit down and wait for me to die. That's what you're here for." Two policemen came to ask if he had anything to give anybody. "Nothing," he said.

"What's your real name?" the one who hated him most said. He was big, Irish, and rough, but probably underneath it all, kindly. "Joe Renna." "You're not Italian."

"You've got all my papers," he said. "My name's Joe Renna." "You're no more Italian than I am," the cop said. "You're an American."

"Sure, I'm American," he said. "I was born on Columbus Avenue." "What number?" "I don't remember."

"Your mother or somebody will want to know about this," the cop said. Tears came to his eyes again.

"They're all dead," he said.

"You've got somebody, haven't you?" the cop said.

"I've got three hundred dollars in the bank," he said. "That ought to be enough for a funeral. You've got the book¹¹. If there's anything left over, give it to some boy in the street."

"How about your clothes?"

"I'll want to wear what's left of them. A good tailor can fix them up." "How about the stuff where you live?" "All I've got is what I had on me."

The cops went out, and once again he wanted to cry. It was no good to be going. The nurse herself, after the cops had gone, turned on the radio.

The singer came to the last chorus **приспів**. The boy closed his eyes and began in a fury **лють** of trembling to sleep.

When his trembling stopped and his mouth fell open, the nurse hurried into the hall to fetch a doctor.

NOTES

1. **Chesapeake** – Чезапек, глибоководний канал, що поєднує ріку Делавар із затокою Чезапек на Східному узбережжі Америки неподалік від Вашингтона.
2. **Come on, Nancy...** – Нумо (Давай), Ненсі... .
3. **in the East** – у східних штатах США.
4. **That would be in a small town.** – Це, напевно, відбулося у невеликому містечку.
5. **Chesapeake Bay** – затока Чезапек.
6. **My luck** – Ну і везіння в мене!
7. **Rhett Butler** – Рет Батлер, герой популярного роману американської письменниці Маргарет Мітчел «Віднесені вітром» (про війну Півночі та Півдня).
8. **down South** – у південних штатах США.
9. **It's an awful long book** (coll.) – замість *it's an awfully long book* – жахливо довгий роман.
10. **she felt forgiving** – вона відчула, що може його вибачити.
11. **the book** – ощадна книжка.

VOCABULARY

1. come v (came, come) <i>Come to my place tonight, will you?</i>	1) приходити, приїжджати, перебувати <i>Приїжджайте до мене сьогодні ввечері.</i>
come in <i>Come in!</i> <i>come back</i>	входити <i>Увійдіть!</i> повертатися
<i>Mr Higgins sees his mother and comes (up) to her.</i>	2) наближатися, підходити <i>Містер Хіггінс бачить свою мати та підходить до неї.</i>

come across smb (smth)	випадково зустріти когось, натрапити на щось
2. strange a <i>Syn. unusual, uncommon</i> (a) strange words behaviour noise man feeling	1) дивний дивні слова дивна поведінка дивний шум дивна людина дивне відчуття
a strange person/land	2) чужий/ невідомий/ незнайомий чужа людина/ країна
stranger n	незнайомець
3. look v Look! Here he is! look at smb (smth) look (up) at the ceiling look good/bad/ill/strange/nice	1) дивитися <i>Дивись, ось він.</i> дивитися на когось дивитися на стелю виглядати добре/ погано/ хворим/ дивно/ мило
look like <i>Peter looks so much like his father.</i>	виглядати/ мати вигляд/ здаватися/ нагадувати <i>Пітер так нагадує свого батька.</i>
look after smb (smth)	наглядати, доглядати, піклуватися про когось
look for smb (smth) look up smth look up a(n) a word/ an expression in the dictionary/	шукати щось шукати щось (у словнику, довіднику) подивитися слово/ вислів у словнику
look through look through (a)	проглядати проглядати газету, записи, книги,

newspaper/notes/book/files	файли
look <i>n</i>	погляд, вигляд
3.luck <i>n</i> good/bad/miserable luck	доля, випадок, вдача
for luck <i>Good luck (to you)!</i>	на щастя <i>Хай Вам щастить!</i>
lucky <i>a</i> lucky fellow/day/number/ guess	щасливий щасливий хлопець, день, номер щаслива здогадка
but: a happy man/face/smile/ a happy end <i>I am lucky.</i>	щаслива людина/ обличчя/ посмішка щасливий кінець (книги, фільму) <i>Мені пощастило.</i>
but: <i>I am happy.</i>	<i>Я щасливий, задоволений.</i>
4.about <i>adv.</i> <i>It is about six o'clock now.</i>	1) біля, приблизно, майже 2) вказує на готовність робити щось <i>Зараз близько шостої години.</i>
be about to do smth <i>Helen was about to leave the room, when the telephone rang.</i>	збиратися щось зробити <i>Хелен збиралася вийти з кімнати, коли задзвонив телефон.</i>
about <i>prep</i> <i>He travelled about the country for many months.</i>	1) вказує на рух у різних напрямках (по місту, кімнаті, країні) <i>Він мандрував країною вже багато місяців.</i>

<p><i>What do you know about this business?</i></p> <p><i>What (how) about going to the pictures tonight?</i></p>	<p>2) стосовно <i>Що Вам відомо стосовно цієї справи?</i> <i>Як щодо того, щоб сьогодні ввечері піти у кіно?</i></p>
<p>6.fellow <i>n</i> <i>Syn. guy</i> (Am.) a clever/lucky/nice fellow</p>	<p>товариш, лопець</p> <p>розумний/ таланистий/ милий хлопець</p>
<p>a fellow student/countryman/traveller</p>	<p>товариш за заняттями, співвітчизник, супутник</p>
<p>7.guess <i>v</i></p> <p><i>He guessed the answer at once.</i></p>	<p>1) здогадатись, вгадувати, відгадати</p> <p><i>Він здогадався про відповідь миттєво.</i></p>
<p>guess right/correctly/wrong <i>Syn. suppose, think, believe</i> <i>I guess, it's going to rain (Am.)</i> <i>I think it's going to rain (Br.)</i></p>	<p>2) думати, вважати <i>Я вважаю, зараз піде дощ.</i></p>
<p>guess <i>n</i> <i>It's just my guess.</i></p>	<p>3) здогадка, припущення</p>
<p>8.right <i>a</i> <i>Syn. proper, correct</i> <i>Ant. wrong</i></p>	<p>1) вірний, правильний</p>
<p>the (a) right answer/time/word <i>Can you tell me the right time?</i></p>	<p>вірна відповідь, час, слово <i>Скажіть, будь ласка, точно, котра зараз година?</i></p>
<p>the right bus/size/person/job</p>	<p>2) саме той автобус, належний розмір, людина, робота <i>Людина на своєму місці.</i></p>

<i>The right man in the right place.</i>	
<i>I feel all right.</i>	3) здоровий, у гарному стані <i>Я відчуваю себе добре.</i>
<i>If it's all right with you.</i>	4) найзручніший <i>Якщо це Вас влаштовує (якщо Ви згодні)...</i>
the right (left) hand traffic/side/corner <i>Ant. Left</i>	5) правий (бік) правосторонній рух, правий бік, правий кут
That's right!	Вірно (Абсолютно вірно).
You are right (wrong).	Ви праві (неправі).
All right! <i>Syn. O.K. (Am. coll.)</i>	Добре!
9.true a <i>Syn. real, correct</i> a true word/friend/fact/gentleman It's true that...	вірний, правильний, справжній вірне слово, справжній друг, справжній джентльмен Це правда, що...
a true to life character/story	життєво правдивий персонаж, історія
come true	здійснюватися <i>Усі його мрії здійснилися.</i>

<i>All dreams have come true.</i>	
truly <i>adv.</i> <i>I am truly sorry about it.</i> <i>Yours truly, G. Brown</i>	дійсно <i>Я дійсно жалкую про це.</i> <i>Щиро Ваш... (наприкінці листа)</i>
truth <i>n</i> <i>Ant. Lie</i>	правда
tell the truth BUT: tell a lie To tell the truth...	казати правду брехати <i>Правду кажучи...</i>
10.poor <i>a</i> <i>Ant. rich</i> a poor man/ fellow/ people	1) бідний, нещасний
the poor (the rich)	бідні (багаті)
a poor health/ answer/ knowledge	2) поганий, слабкий погане здоров'я, погана відповідь, слабкі знання
11.feel <i>v (felt felt)</i> <i>"How are you feeling today?"</i> <i>"I am feeling much better, thank you."</i>	відчувати себе – <i>"Як Ви себе відчуваєте сьогодні?"</i> – <i>"Значно краще, дякую".</i>
feel comfortable/ well/	відчувати себе зручно/добре
tired/	бути стомленим
fine/	почувати себе прекрасно
bad/	почувати себе погано
at home/	відчувати себе наче вдома
ill	бути хворим

Feel yourself at home.	Будьте наче вдома.
feeling <i>n</i>	відчуття
12. anger <i>n</i> cry/ shout/ say with (in anger) <i>“Look Back in Anger” is a well-known play by John Osborne.</i>	гнів, злість закричати зі злістю <i>“Озирнись у гніві” – добре відома п’єса Дж. Осборн</i>
angry <i>a</i> be angry with smb for smth <i>Don’t be angry with him.</i>	сердитий, злий розсердитися на когось за щось <i>Не сердься на нього.</i>
13. down <i>adv.</i> go/ come/ walk/ sit/	1) вниз сідати
sail down	пливти за течією
<i>He went down for breakfast.</i>	<i>Він спустився до сніданку.</i>
<i>We went down to the country for the week-end. (Br.)</i>	2) <i>Ми поїхали з міста на уїк-енд.</i>
write/ put down <i>Put down your name, please.</i>	3) записувати <i>Запишіть Ваше ім’я, будь ласка.</i>
downstairs <i>adv</i> Ant. upstairs be/ go/ come downstairs <i>- “John is waiting for you downstairs”. - “I’m coming”.</i>	внизу, вниз бути внизу, спускатися вниз <i>- “Джон очікує на Вас внизу” - “Іду”.</i>
up and down	назад і вперед

14.die <i>v</i> <i>His father died two years ago.</i>	Померти <i>Його батько помер два роки тому.</i>
die of (an) epidemic/ illness/ wounds/ hunger	померти від епідемії/ хвороби/ ран/ голоду
die for one's native country	померти за Батьківщину
death <i>n</i> dead <i>a</i> Ant. alive, living <i>His father is dead.</i>	смерть мертвий померлий <i>Його батько помер.</i>
more dead than alive the dead <i>n</i> Ant. the living <i>"The Living and the Dead" was written by K. Simonov.</i>	ні живий, ні мертвий мертві, померлі живі <i>Роман "Мертві та живі" написано К. Симоновим.</i>
15. paper <i>n</i> a(n) daily/ scientific/ graduation paper	папір, газета денна газета наукова доповідь дипломна робота
a sheet of paper wall paper papers pl. Syn. certificate, document <i>You are to hand in your papers t the Customs.</i>	аркуш паперу шпалери документи (особисті чи службові) <i>Ви маєте пред'явити документи на митниці.</i>
paper <i>a</i> a paperback (book) BUT: a hard cover (book)	паперовий книга у паперовій обкладинці книга у твердій обкладинці

16.remember v <i>Ant. forget</i> remember a(n) name/ place/ date/ address	1) пам'ятати 2) згадувати пам'ятати ім'я, місце, дату, адресу
<i>Remember me to your wife, please.</i>	3) переказувати вітання <i>Перекажіть вітання Вашій дружині, будь ласка.</i>
remembrance n Remembrance Day (Br.) (November 11) BUT: Commemoration Day (Am.) (last Sunday in May)	1) пам'ять 2) спогад День пам'яті загиблих.
17.leave v (left, left) leave (the) home/ office/ town <i>He left London for Glasgow.</i> <i>Don't leave so soon!</i>	1) від'їжджати, покидати, йти <i>Він поїхав з Лондону до Глазго.</i> <i>Не йдіть так рано.</i>
<i>Leave your coat downstairs, please.</i>	2) залишати <i>Залишайте Ваше пальто внизу.</i>
leave a letter/ message with smb. <i>Leave your message with the secretary, please.</i>	залишити лист, записку (повідомлення) у когось <i>Залиште вашу записку (повідомлення) у секретаря.</i>
be left <i>Only five minutes are left for us to wait.</i> <i>We have ten minutes left before the</i>	залишатися <i>Нам залишилося чекати лише п'ять хвилин.</i> <i>До дзвоника залишилося десять хвилин.</i>

<i>bell.</i>	
18. wear <i>v</i> (wore, worn) wear (a) suit/ dress/ wear beard/ glasses	бути одягненим у щось, носити носити костюм, сукню носити бороду, окуляри
wear <i>n</i> clothes for everyday wear footwear <i>n</i> underwear <i>n</i>	носіння (одягу) повсякденний одяг, одяг на кожний день взуття білизна
19. fix <i>v</i> fix a(n) (the) price for smth/ date/ appointment/ time	1) призначити, визначити призначити ціну визначити дату призначити зустріч призначити час
fix one's hair/ (Am.)	2) упорядковувати, лагодити поправляти зачіску, волосся
fix clothes/ (Am.)	лагодити одяг
fix a car/ (Am.) watch (Am.)	лагодити машину лагодити годинник
BUT: repair a car (Br.)/ watch/ (Br.)	лагодити машину лагодити годинник

TV set (Br.)	лагодити телевізор
fix a breakfast/ drinks	3) приготувати сніданок, напої
20. tremble <i>v</i> tremble with fear/ anger/ rage/ cold	тремтіти дрижати від страху, гніву, люті, холоду
tremble <i>n</i>	тремтіння, дрож
21. fall <i>v</i> (fell, fallen) a (the) person/ book/ curtain/ temperature falls <i>He fell down the stairs and broke his leg.</i>	<i>падати</i> <i>людина, книга, завіса падає</i> <i>Він упав зі сходів і зламав ногу.</i>
fall asleep fall ill fall in love	заснути захворіти закохатися
fall <i>n</i> <i>Syn. autumn</i> (Br.)	1) осінь
Niagara Falls	2) падіння, водоспад Ніагарський водоспад
22. fetch <i>v</i> <i>Syn. bring, carry</i> <i>Fetch me a glass of water, please.</i> <i>Go and fetch a doctor, please.</i>	сходити за чимось., щось принести <i>Принесіть мені, будь ласка, склянку води.</i> <i>Приведіть, будь ласка, лікаря.</i>

EXERCISES

I. Read and translate the text and the introduction using a dictionary if necessary.

II. Answer the following questions based on the text:

1. Where was the young man? 2. Why did the song about Nancy sound enormously sad to the boy? 3. What was the book the nurse was reading? What was it about? 4. Why did the young man say that he would never get to know the end of the book? 5. What was the weather like? 6. What did the boy think the weather was like in the East? 7. Why was the boy crying about his miserable luck? 8. What did the nurse feel looking at the man? 9. What were the questions the two policemen put to the young man? 10. What, do you think, was his real name and origin? Was he really Italian? 11. Why, do you think, he could be hiding his name? 12. Where was he born, according to the information he gave? 13. How much money did he have with the bank and what was he planning it for? 14. Did the young man have any relations? 15. What happened after the cops had gone away? 16. Why did the nurse run out to fetch the doctor?

III. Give the four forms of the following verbs:

guess(guessed2, guessing), put(put,put,putting,), sound (sounded2 sounding), sing(sang, sung, singing), read(read read, reading), look(looked2, looking), wait (waited2, waiting) give(gave, given, giving), fix(fixed2, fixing), tremble(trembled2, trembling), stop(stoped2, stoping), fetch(fetched2, fetching), hurry(hurried2, hurring), feel(felt2, feeling), die(died2, dying) remember(remembered2, remembering), forget(forgot, forgotten, forgetting), leave(left2, leaving), fall(fell, fallen, falling), wear(worn2,wearing),

repair(repaired2, repairing), watch(watched2, watching), stand(stood2, standing), lose(lost, losing), do(did, done, doing), rob(robed2< robbing), show(showed2, showing), stay(stayed2, staying), steal(stole, stolen, stealing), hear(heard2, hearing), teach(tought2, teaching), lie(lay, lain, lying), let(let2, letting), shoot(shot2, shooting).

IV. Find in the text the English for:

ну і везіння в мене!("My luck"⁶); жахливо довгий роман(an awful long novel); у південних штатах США(**down South**); надягти найкращу сукню(to put the best dress); голос, що підходив до пісні(voice that was very appropriate for the song); величезний сум(an enormous sadness); він справді жалкував про це(he was truly sorry about that); вона відчула, що може його вибачити(she felt forgiving); гнів(anger)); підвістися(to get to her feet); тремтіти від люті(trembling with rage) ; Ви не більше італієць ніж я(You're no more Italian than I am); якщо щось залишиться(If there's anything left over); не було сенсу це робити(It was no good to doing that); включити радіо(to turn on the radio); покликати лікаря(to fetch a doctor).

V. Translate using vocabulary items:

дивна поведінка((a) strange behaviour); мати вигляд(**look like**_; проглядати записи(look through the notes); піклуватись про когось(look after smb); збиратися щось зробити(**be about to do smth**); шукати слово у словнику(**look up a word**); як щодо того, щоб сьогодні піти у кіно(*What (how) about going to the pictures tonight?*); мандрувати країною(*travelled about the country*); виглядати погано(look bad); здогадатися про відповідь(*guessed the answer*); це лише припущення(*It's just my guess*);

якщо це Вас влаштовує(*If it's all right with you.*); життєво правдивий персонаж(a true to life character); його мрії здійснилися(*dreams have come true.*); я дійсно жалкую про це(*I am truly sorry about it.*); відчувайте себе наче дома(**Feel yourself at home.**); розсердитися на когось за щось(**be angry with smb for smth**

); спуститися до сніданку(*went down for breakfast.*); занотовувати(put down); померти від епідеміїdie (of (an) epidemic); ні живий, ні мертвий(**more dead than alive**); дипломна робота(graduation paper); книга у твердій/м'якій обкладинці(a paperback (book), a hard cover (book)); переказувати вітання(*Remember me to*); День пам'яті загиблих(Remembrance Day (Br.), Commemoration Day (Am.)); залишити повідомлення(**leave a letter/ message with**); у нас залишилося 10 хвилин(*Only five minutes are left*); носити бороду(wear beard); призначити зустріч(fix an appointment); лагодити машину(repair a car); тремтіти від страху(to tramble with fear); температура падає(temperature falls); Ніагарський водоспад(Niagara Falls); принести склянку води(*Fetch me a glass of water*).

VI. Interpret the following sentences from the text.

1. "Fellow named Rhett Butler," the nurse said. 2. What about him? 3. It's an awful long book. 4. I guess I'll never know then. 5. The nurse got to her feet... 6. You've got all my papers. 7. You're no more Italian than I am. 8. You've got somebody, haven't you? 9. You've got the book. 10. How about you clothes? 11. How about the stuff where you live? 12. All I've got is what I had on me. 13. It was no good to be going.

VII. Read the following sentences:

a) inserting prepositions and adverbs wherever necessary.

A. 1. "Come Nancy, put your best dress the man **on** the radio sang. 2. **on** the radio, in a warm room somewhere in the East, the man was singing to Nancy. 3. The boy was truly sorry about what he'd done. 4. "I'm not crying about my mother," he said with anger. 5. The nurse got to her feet trembling with rage. 6. How about your clothes?

B. 1. When I came in the room John was looking for his missing papers. 2. When he was looking for the magazines he came across some interesting material in his graduation paper. 3. I'm dying of hunger. What about going to the cafe and having lunch? 4. "Could I leave this message with Mr Smith for you?" "Certainly, sir, he's coming back in an hour." 5. Remember me to your wife. I hope to see you both soon. 6. The mother was angry with the boy for his bad behaviour. 7. I guess the book I've read is really true to life. 8. It was snowing hard and the poor man was trembling with cold. 9. John was about to leave the town when he remembered that he had fixed an appointment with Mr Brown in the office. 10. Do you know that Freddy fell in love with Eliza after they met at Ascot?

b) inserting "up" and "down".

1. This story by W. Saroyan is called "Sailing down the Chesapeake." 2. The young man looked up at the nurse. 3. Sit down and wait for me to die. 4. It's about people down South. 5. If you come across a new word look it up in the dictionary. 6. When you write a letter in English you must put down your name and address in the right hand corner. 7. He was walking up and down the room trembling with excitement. 8. Is the lift going up or down?

VIII. Choose and insert the correct word. Remember the difference between:

a) *come, go*

1. I come to my place any time you like. 2. "Where is Mr Black?" "He went to Liverpool on business and he'll be back only next week." 3. Higgins come up to his mother and kisses her. 4. "Where's the nearest post-office, please?" "go down the street. You'll see it on the left hand side." 5. The weather was nice and we decided to go down to the country for the week-end. 6. "May I come in?" "Please, do, we are waiting for you."

b) *wear, dress, put on*

1. Come on, Nancy, put on your best dress! 2. When Henry Higgins came to Ascot he was dressed in tweeds. 3. Mary always wears blue. I suppose she knows she looks nice in it. 4. I think you must put on your new evening dress tonight. 5. Look, the boy is trembling with cold. Tell him to dress properly. 6. It's popular with young men now to wear beards and moustache.

c) *lucky, happy*

1. I'm happy to meet you, Mr Lewis. 2. He was lucky to get two tickets for the first night performance of this opera. 3. I think Richard is a lucky fellow. All his dreams have come true. 4. Most women like sentimental films with a happy end. 5. Eliza says it properly and Higgins is happy 6. Which is your lucky number?

d) *stay, be left*

1. If you are invited to an official dinner party you should not stay long after the dinner is over. 2. If anything is left over give it to some boy in the street. 3. Only two magazines stay for me to look through. 4. I'm sorry my wife couldn't come, she had to stay with the children and put them to bed. 5. Must you really go now? Can't you stay a little longer? 6. Ten minutes are left till the end of the lecture.

e) **Translate using the correct word:**

1. Якщо цей гість залишиться на вечерю, іншим гостям нічого не дістанеться. 1. If this guest stays for dinner, the other guests will not get anything. 2. Мені жаль, що я не зміг приєднатися до Вас вчора, але мені потрібно було залишитися із родиною. I'm sorry I couldn't join you yesterday, but I had to stay with my family. 3. Якщо у вас залишилися певні запитання, ви можете поставити їх прямо зараз. If any questions are left, you can ask them now. 4. Чи не могли б Ви залишитися ще на хвилину – в мене є до вас пропозиція. Could you stay a minute longer - I have a proposal for you. 5. 13 завжди було мої щасливим номером. 13 has always been my lucky number. 6. Чорна кішка у різних культурах означає вдачу або погану вдачу. A black cat in different cultures means good luck or bad luck. 7. Я ніколи не відчував себе таким щасливим, як у день власного весілля. I have never felt so happy as on my wedding day. 8. Аманда завжди добре вдягнена, та можна бути впевненим, що, якщо вона щось вдягнула – це незабаром з'явиться в усіх модних крамницях. Amanda is always well dressed, and you can be sure that if she wears something, it will soon appear in all the fashion stores. 9. Цей матеріал добре носить. This material wears well. 10. Коли до вас приходять гості, не слід воліти, щоб вони скоріше

пішли, незалежно від того, подобаються вони вам чи ні. When guests come to your house, you should not want them to leave as soon as possible, regardless of whether you like them or not.

IX. Read and translate into Russian. Use the italicized structures in sentences of your own.

A. 1. You've *got all* my papers. 2. I've got some money in the bank. 3. You've got the keys, haven't you?

B. 1. *What about* him? 2. What about the poor fellow who was dying in the hospital? 3. What about the song we heard on the radio? 4. *How about* your clothes? 5. How about going to the pictures tonight?

C. 1. He *sounded silly*. 2. Her words sound true, don't they? 3. His voice sounded happy over the telephone.

D. 1. She was *the ugliest girl* he had ever seen. 2. He was the strongest person I had ever met. 3. It was the most beautiful dress she had ever worn.

X. Read the following passages from the text and analyze the use of tenses.

1. It was Sunday now and it was still raining. It had been raining since Thursday night when he had come to the hospital. Now, in the East, where the man was singing, it was probably snowing. It was winter now, and all over the country, the streets were wet and cold, but on the radio, in a warm room somewhere in the East, the man was singing to Nancy. He was telling her to put on her best dress. 2. The nurse was reading a big book. She'd been reading it since eight in the morning, and now it was late in the afternoon.

XI. Practise in using correct tenses.

a) Imagine that you are not quite sure of the following. Agree or disagree with the statement. Work in pair.

Example. *The man on the radio had a voice appropriate for the song.*

A. *The man on the radio had a voice appropriate for the song, hadn't he?*

B. *Oh, yes, he had. (Oh, no, he hadn't.)*

1. Now in the East it was snowing hard, was not it? . 2. That story happened in a small town somewhere on the East coast. 3. The nurse didn't look at all like the girl of the song. 4. The boy wasn't crying about his mother. 5. The nurse didn't go to fetch the doctor. 6. The boy fell asleep.

b) Express surprise and disagree with the remark. Ask if the following is true. Work in pair.

Example. *The man on the radio had a nasal voice, (that singer)*

A. *Hadn't that singer a nasal voice too?*

B. *Oh, no. I guess you are wrong, that singer hadn't a nasal voice.*

1. It had been raining since Thursday night when he came to the hospital.
(Monday morning)

2. The nurse saw tears in his eyes. (a happy smile on his face)

3. The nurse had been reading the book since eight in the morning. (five in the afternoon)

4. Two policemen have come to question him. (to wish him luck).

5. The boy died. (to fall asleep)

6. The boy was crying about his miserable luck. (his mother)

c) List what the boy had to or didn't have to do.

Example. *to answer questions*

The boy had (didn't have) to answer questions.

to tell the truth about himself; to tell a lie; to be nice to the nurse; to tell the policemen his real name; to be angry with the nurse; to tell his home address.

d) List what the nurse could or could not do.

Example. *to help the boy*

The nurse could (couldn't) help the boy.

to look like Nancy; to make Joe Renna feel comfortable; to guess what he'd done; to fetch a doctor; to look after the boy well; to leave the dying boy

e) Say that the following has taken place, took place or had taken place.

1. By the time the nurse (fetched) the doctor, the boy (had died). 2. I (have not seen) your wife lately. Remember me to her, please. 3. "You (have you read) the book *The Living and Dead*?" "Yes, I have." "When you (saw) it?" "Some years ago." 4. They (have not fixed the time for their meeting yet. 5. On Remembrance Day the Englishmen remember those who (have died) during World War I and World War II. 6. I (have not come across) this novel in paperback yet.

f) Say that the following was taking place, has been taking place or had been taking place.

1. I (have been looking through) the list of guests again while my wife (was changing) for dinner. 2. The stranger (had been walking) about town for some time before he found the place. 3. "How long you (had been waiting) for me?" "20 minutes, to tell the truth. I was about to leave." 4. John (was repairing,) his car all day yesterday. 5. If I remember it right, he (has been wearing) glasses for years. 6. While I (had been walking) about London I came across a group of my fellow countrymen who were there on business. 7. Many people (have been looking for) their missing relatives since the war.

g) Read the dialogue using correct tenses and dramatize it working in pair.

A Telephone Conversation

Tom: Can I speak to Ann, please?

Ann: Ann (is speaking).

T. Tom here. Where you (are) Ann? I (have been trying) to get you on the phone for the last half hour. You (did not leave) your office at 5 o'clock?

A. Yes, I ... but today I (am going) shopping, only just (to get) in. It (was) nice to hear your voice, Tom. I (had not known) you (were) in London.

T. I only (have arrived) this morning. I (had rung) you before but I (was being) terribly busy all day at the conference. It only just (has ended). You (are you going to do) anything tonight, Ann?

A. Yes, I (am going to go) to the theatre, but I (will) free tomorrow.

T. Wonderful. Let's meet at 5.30 at my favourite tea shop in Oxford street.

A. Good! It (is) quite near my office.

T. Till tomorrow then, Ann.

A. Bye-bye, Tom!

XII. Practise using degrees of comparison.

a) Compare the following.

Example. *The boy looks bad now (two hours ago).*

I think the boy looks worse now than two hours ago.

1. "How are you feeling today?" "I feel well today (yesterday). Thank you." 2. John travelled a lot about the country when he was younger (now). 3. Little time is left before the train starts (one hour). 4. They repaired my car badly (I had expected). 5. This orchestra sounds bad (that one). 6. You look good in tweeds (a full evening dress).

b) Compare the following and develop the idea. Work in pair.

Example 1. *This joke is silly (that one).*

A. *I believe, this joke is sillier than that one.*

B. *To tell the truth, this is the silliest joke I've ever heard.*

1. This fellow is clever (that one). 2. This day was lucky for me (that day). 3. That episode is strange (this one). 4. That picture is ugly (the next one). 5. Paperbacks are cheap (hard-cover ones). 6. This incident is funny (that one).

Example 2. *This exercise is difficult (the last one).*

A. *I suppose, this exercise is more difficult than the last one.*

B. *To tell the truth, it is the most difficult exercise we've ever done.*

1. This story is true-to-life (that one). 2. That melody was pleasant (the other ones). 3. His scientific paper was interesting (his article). 4. A hard-cover is expensive (a paperback). 5. Eliza wore a beautiful dress at the Ambassador's garden party (at Ascot). 6. His voice was appropriate for the song (hers).

XIII. Complete the following sentences developing the idea given in the text.

1. I think the song ...**itself had a strange enormous sadness**. 2. I'm afraid the boy ... 3. We believe the nurse ... 4. I guess the policemen ... 5. We suppose the doctor ... 6. I think the story...

XIV. Translate into English.

A. Хіба ти не знаєш, що Джон поїхав з Лондону до Нью-Йорку? – Ні. Коли він поїхав? – Минулого тижня. 2. Чому Ричард такий сердитий? – У нього зникли ключі, він шукає їх з ранку і не може знайти. 3. Коли ти бачив Уільяма востаннє? – Я не бачив його з тих пір, як він повернувся зі своєї подорожі. 4. Як себе почуває Ваш батько? – Спасибі, зараз краще. 5. Вам довелося шукати багато слів у словнику, коли ви перекладали цю статтю? – Мені трапилося менше незнайомих слів, ніж я передбачав. 6. У нього доволі слабкі знання французької, мені здається, йому було важко Вас розуміти. – Ви праві, йому слід більш працювати над своєю французькою. 7. Ми можемо спізнитися на поїзд, залишилося менше ніж півгодини. 8. Про що ця книга? Про життєво правдивих персонажів, що упродовж усієї книги воліли здійснити свої мрії. 9. Я вважаю, «Віднесені вітром» був одним із найпопулярніших романів у Америці упродовж багатьох років.

В. 1. Майкл погано виглядає. Останнім часом він також дивно поводить ся – я збираюся повідомити про це його рідним. 2. Цей хлопчина просто рідкісний щасливчик: коли він проглядав старі родинні фотоальбоми, він натрапив на чек на величезну суму. 3. Як щодо того, щоб залишитися сьогодні вдома та приготувати справжні спагеті? 4. Близнюки так нагадують свого дідуся. Коли я випадково зустрів їх на вулиці, я в першу мить подумав, що мені зустрівся їх дідусь у юні роки. 6. Якщо ви бажаєте завести цуценя, ви повинні розуміти, що за ним потрібно доглядати, бути йому справжнім другом, зробити так, щоб він відчував себе наче вдома, ніколи не кричати на нього зі злістю та пам'ятати про свою відповідальність за нього. 7. Зараз близько сьомої години. Я відчуваю себе стомленою. Погане здоров'я дається взнаки. – Це тому, що цілий день Ви носилися взад і вперед. Зніміть взуття, надягніть повсякденний одяг, відчуйте себе як вдома та принесіть собі келих вина. 8. Чому Ви майже тремтіли від люті, коли я зустрів Вас учора у місті? – Тому що мій син знов зламав машину, яку я лагодив протягом місяця. – Не хвилюйтеся, зараз я приготую сніданок, і життя одразу ж покращає. 9. Нам залишилося очікувати на результати іспитів лише півгодини. – Не півгодини, а півтори години. – Правду кажучи, в мене таке відчуття, що я ніколи їх не побачу. 10. Дощ ллє з небес однаково: як на багатих, так і на бідних.

XV. Give an oral or written summary of the story and the introduction using Present and Past Tenses.

XVI. Retell the story: a) in the name of the boy; b) in the name of the nurse.

XVII. Compose flashes of conversation according to the models. Work in pair.

1.A. What's the time now?

B. I believe, it's about six.

A. Can you tell me the exact time, please?

B. It is five to six.

2.A. Go downstairs and fetch me a glass of water, please.

B. Here you are.

A. Thanks a lot.

B. You are welcome.

3.A. It's the wrong size, I am afraid. Give me a suit one size bigger.

B. Here you are. Is it the right size now?

A. Yes, it is. Thank you.

XVIII. Compose short dialogues. Use the suggested words and word combinations and develop the situations. Work in pair.

Example 1. A. *Can you guess her age?*

B. *I think I can. She's about thirty.*

A. *You are right (wrong).*

You guessed it right (wrong).

his profession; his nationality; my lucky number; the right answer; the end of the story

Example 2. A. *Have you read the story "Sailing Down the Chesapeake"?*

B. *Yes, I have.*

A. *When did you read it?*

B. *This week (last month, year).*

A. *What is it about?*

B. *I (hardly) remember, (it's about...)*

"My Fair Lady", "Jesus Christ-Superstar", "Pygmalion", "Hello, Dolly"

Example 3. A. *How (what) about going to the theatre tonight (today, tomorrow, on Sunday)?*

B. *With great pleasure, thank you.*

A. *How about Sunday night?*

B. *It's all right with me.*

to go to the pictures; to go to the country; to sail down the Volga; to go to the seaside; to go fishing (skiing, skating, shopping); to have lunch (dinner, coffee, tea)

Example 4. A. *Has the bell gone yet?*

B. *No, it hasn't, five minutes are left.*

A. *Have you read the book yet?*

B. *No, I haven't. Less (more) than fifty pages are left for me to read.*

one hour; half an hour; two months; one paragraph; one hundred and twenty pages; two articles

Example 5. A. *I believe Niagara Falls are bigger than Victoria Falls, is that true?*

B. *No, you are wrong. Niagara Falls are smaller than Victoria Falls.*

good — bad; easy — difficult; near — far; little — much; beautiful — ugly; early — late; cold — hot; clever — silly; poor — rich; short — long

XIX. Topical questions for discussion.

1. What can you say about the boy? 2. What do you think the boy had done? 3. Why is the story called "Sailing Down the Chesapeake"? 4. Do you think the story is true to life? Why do you think so?

XX. Speak on the following topics using correct tenses, degrees of comparison and some of the suggested words and word combinations:

a) A friend of Yours

a clever (lucky, nice) fellow; to come true; a fellow student (countryman); a happy man (face, smile); a true friend; to tell the truth (a lie); to keep a promise; to look like; to look well (nice); to look after; to feel well (fine, tired, ill); to be angry; to remember; to wear a beard (glasses); to fall ill (in love); poor health; to go in for sports; to leave home for; to travel about; to go skiing (skating); to go on business; to go down to the country; to stay; it's true; the right man; the right place

b) The Book You are Reading, or have Read

a paperback; a hard-cover; to describe; to be popular with; a plot; story-telling; to be characteristic of; true to life characters; a hero; a heroine; main characters; scenes; to be based on (a story, a true episode); vivid; to look (sound) strange (silly, clever; sad); the poor; the rich; common people; poor knowledge; to remember; to guess; to think; to believe; to suppose; to tell the truth; it's true that; a happy end; to look through; to come across; to look up words (expression); to keep to the subject

LITERARY FOCUS

KEY LITERARY NOTION: PLOT

• ***Plot***

The term *plot* refers to an author's arrangement of the events that make up story. The plot of a work is not necessarily the same as the story. When we tell a story we generally start at the beginning and continue in a chronological order until we come to the end. Plots, however, do not always follow this pattern. Many writers choose to mix events up in order to provoke specific responses in the reader. They may, for example, start in the middle of things and use flashbacks or dialogue to refer to previous events. The author's choices regarding plot do not stop simply at organising the events of his tale. He must also decide when the story begins, which events should be dealt with at length, which aspects of the story can be quickly summarised and when the story should end. Time is entirely subjective. The events of several years can be condensed into a paragraph, while a complete chapter may be dedicated to a particularly significant moment. The author's aim in writing a story will direct the choices he makes, and therefore analysing these aspects of plot gives us invaluable insight into the meaning of his work. Love stories, adventure stories, detective stories, horror stories: writers never seem to run out of ideas for stories. Although each story is unique, many of them share some basic elements.

Термін "фабула" означає авторське розташування подій, які складають історію. Сюжет твору не обов'язково збігається з історією. Коли ми розповідаємо історію, ми зазвичай починаємо з початку і продовжуємо в хронологічному порядку, поки не дійдемо до кінця.

Сюжети, однак, не завжди сліднують цій схемі. Багато письменників вирішують змішати події, щоб спровокувати певну реакцію читача. Вони можуть, наприклад, почати з середини подій і використовувати флешбеки або діалоги, щоб відсилати до попередніх подій. Вибір автора щодо сюжету не обмежується лише організацією подій у його оповіданні. Він також повинен вирішити, коли історія починається, про які події слід розповісти докладно, які аспекти історії можна швидко підсумувати і коли історія повинна закінчитися. Час є цілком суб'єктивним. Події кількох років можна стиснути до абзацу, тоді як особливо важливому моменту можна присвятити цілий розділ. Мета автора при написанні історії визначає вибір, який він робить, і тому аналіз цих аспектів сюжету дає нам безцінне розуміння сенсу його твору. Любовні історії, пригодницькі історії, детективи, історії жахів: здається, у письменників ніколи не вичерпуються ідеї для історій. Хоча кожна історія є унікальною, багато з них поділяють деякі основні елементи.

• **Conflict**

Conflict is the driving force behind many plots. It may come from:

- *outside*: the main character may be in conflict with external forces such as his family, society, physical hardship or nature;
- *within*: the character may be forced to make a difficult choice, or he may have to question his values and beliefs.

• **Suspense**

Suspense is also an important element in many plots. Creating suspense generally involves denying the reader immediate access to information which is

essential to the full understanding of the story. The clearest example of this can be found in detective stories, where the author does not reveal the identity of the murderer until the very last moment. Suspense is often created through the careful ordering of events in the story.

- **Subplot**

In some stories the main plot is accompanied by a *subplot* – a second story that is complete in its own right. The subplot is usually linked in some way to events in the main plot and generally helps to deepen our understanding of it.

HELPFUL QUESTIONS TO ASK WHEN ANALYSING THE PLOT

- Are the events in the plot chronological? Does the plot begin at the start of the story or in the middle? What effect do these choices have on the story? What effect do these choices have on the story?
- Is the story based on conflict? Does the conflict come from outside or inside? What are the conflicting forces?
- Is suspense created in the plot? If so, how?
- Are there any subplots? What are their functions?

SAMPLE ANALYSIS

Graham Greene (1904-1991) is the author of novels, short stories, plays, travel books, essays and children's books. He travelled widely and used a range of geographical locations for his works, which often deal with people on the verge of political, social or spiritual crisis. Several of his novels have been successfully adopted for the cinema.

THE INVISIBLE JAPANESE GENTLEMAN

by Graham Greene

There were eight Japanese gentlemen having **a fish dinner at Bentley's**. They spoke to each other rarely in their incomprehensible tongue, but always with a courteous smile and often with a small bow¹. All but one of them wore glasses. Sometimes the pretty girl who sat in the window beyond gave them a passing glance², but her own problem seemed too serious for her to pay real attention to anyone in the world except herself and her companion.

She had thin blonde hair and her face was pretty and *petite* in a Regency³ way, oval like a miniature, though she had a harsh⁴ way of speaking — perhaps the accent of the school, Roedean or Cheltenham Ladies' College, which she had not long ago left. She wore a man's signet-ring on her engagement finger, and as I sat down at my table, with the Japanese gentlemen between us, she said, "So you see we could marry next week."

"Yes?"

Her companion appeared a little distraught. He refilled their glasses with Chablis⁶ and said, "Of course, but Mother ..." I missed some of the conversation then, because the eldest Japanese gentleman leant across the table,

with a smile and a little bow, and uttered⁵ a whole paragraph like the mutter⁶ from an aviary⁷, while everyone bent towards him and smiled and listened, and I couldn't help attending to him myself⁸.

The girl's fiance resembled her physically. I could see them as two miniatures hanging side by side on white wood panels. He should have been a **young officer** in Nelson's navy in the days when a certain weakness and sensitivity were no bar to⁹ promotion.

She said, "They are giving me an advance¹⁰ of five hundred pounds, and they've sold the paperback rights already." The hard commercial declaration came as a shock to me; it was a shock too that she was one of my own profession. She couldn't have been more than twenty. She deserved better of life.

He said, "But my uncle ..."

"You know you don't get on with him. This way we shall be quite independent."

"You will be independent," he said grudgingly¹¹.

"The wine-trade wouldn't really suit you, would it? I spoke to my publisher about you and there's a very good chance ... if you began with some reading ..."

"But I don't know a thing about books."

"I would help you at the start."

"My mother says that writing is a good crutch¹² ..."

"Five hundred pounds and half the paperback rights is a pretty solid crutch," she said.

"This Chablis is good, isn't it?"

"I daresay¹³."

I began to change my opinion of him — he had not the Nelson touch. He was doomed to defeat. She came alongside and raked him fore and aft¹⁴.

“Do you know what Mr. Dwight said?”

“Who’s Dwight?”

“Darling, you don’t listen, do you? My publisher. He said he hadn’t read a first novel in the last ten years which showed such powers of observation.”

“That’s wonderful,” he said sadly, “wonderful.”

“Only he wants me to change the title.”

“Yes?”

“He doesn’t like *The Ever-Rolling Stream*. He wants to call it *The Chelsea Set*.”

“What did you say?”

“I agreed. I do think that with a first novel one should try to keep one’s publisher happy. Especially when, really, he’s going to pay for our marriage, isn’t he?”

“I see what you mean.” Absent-mindedly he stirred his Chablis with a fork — perhaps before the engagement he had always bought champagne. The Japanese gentlemen had finished their fish and with very little English but with elaborate courtesy they were ordering from the middle-aged waitress a fresh fruit salad. The girl looked at them, and then she looked at me, but I think she saw only the future. I wanted very much to warn her against any future based on a first novel called *The Chelsea Set*. I was on the side of his mother. It was a humiliating thought, but I was probably about her mother’s age.

I wanted to say to her, Are you certain your publisher is telling you the truth? Publishers are human. They may sometimes exaggerate the virtues of the young and the pretty. Will *The Chelsea Set* be read in five years? Are you prepared for the years of effort, “the long defeat of doing nothing well”? As the

years pass writing will not become any easier, the daily effort will grow harder to endure, those “powers of observation” will become enfeebled¹⁵; you will be judged, when you reach your forties, by performance and not by promise.

“My next novel is going to be about St Tropez.”

“I didn’t know you’d ever been there.”

“I haven’t. A fresh eye’s terribly important. I thought we might settle down there for six months.”

“There wouldn’t be much left of the advance by that time.”

“The advance is only an advance. I get fifteen per cent after five thousand copies and twenty per cent after ten. And of course another advance will be due, darling, when the next book’s finished. A bigger one if *The Chelsea Set* sells well.”

“Suppose it doesn’t.”

“Mr. Dwight says it will. He ought to know.”

“My uncle would start me at twelve hundred¹⁶.”

“But, darling, how could you come then to St Tropez?”

“Perhaps we’d do better to marry when you come back.”

She said harshly, “I mightn’t come back if *The Chelsea Set* sells enough.”

“Oh.”

She looked at me and the party of Japanese gentlemen. She finished her wine. She said, “Is this a quarrel?¹⁷”

“No.”

“I’ve got the title for the next book — *The Azure Blue*.”

“I thought azure was blue.”

She looked at him with disappointment. “You don’t really want to be married to a novelist, do you?”

“You aren’t one yet.”

“I was born one — Mr. Dwight says. My powers of observation ...”

“Yes. You told me that, but, dear, couldn’t you observe a bit nearer home? Here in London.”

“I’ve done that in The Chelsea Set. I don’t want to repeat myself.”

The bill had been lying beside them for some time now. He took out his wallet to pay, but she snatched the paper out of his reach. She said, “This is my celebration.”

“What of?”

“The Chelsea Set, of course. Darling, you’re awfully¹⁸ decorative, but sometimes — well, you simply don’t connect.”

“I’d rather ... if you don’t mind ...”

“No, darling, this is on me¹⁹. And Mr. Dwight, of course.”

He submitted just as two of the Japanese gentlemen gave tongue²⁰ simultaneously, then stopped abruptly and bowed to each other, as though they were blocked in a doorway.

I had thought the two young people matching miniatures, but what a contrast in fact there was. The same type of prettiness could contain weakness and strength. Her Regency counterpart²¹, I suppose, would have borne a dozen children without the aid of anaesthetics, while he would have fallen an easy victim to the first dark eyes in Naples. Would there one day be a dozen books on 100 her shelf? They have to be born without an anaesthetic too. I found myself hoping that The Chelsea Set would prove to be a disaster and that eventually she would take up photographic modelling while he established himself solidly in the wine-trade in St James’s²². I didn’t like to think of her as the Mrs. Humphrey Ward²³ of her generation — not that I would live so long. Old age saves us from the realization of a great many fears. I wondered to which publishing firm Dwight belonged. I could imagine the blurb²⁴ he would

have already written about her abrasive powers of observation. There would be a photo, if he was wise, on the back of the jacket²⁵, for reviewers²⁶, as well as publishers, are human, and she didn't look like Mrs. Humphrey Ward.

I could hear them talking while they found their coats at the back of the restaurant. He said, "I wonder what all those Japanese are doing here?"

"Japanese?" she said. "What Japanese, darling? Sometimes you are so evasive I think you don't want to marry me at all."

The story takes place in Bentley's, a restaurant in London. The narrator sits alone at a table, watching a group of eight Japanese gentlemen having dinner together, with a young English couple behind them. The Japanese talk to each other softly and politely, bow with a smile, toast, speak in Japanese that the Japanese cannot understand, and describe it with condescending derogatory terms. This pretty young woman is a writer and not long ago her first article was about to be published. She described her plans to her fiancé. She also plans to marry her young fiancé next week, believing her financial future is already secured thanks to the success of her first book, *The Chelsea Set*. Her fiancé is more cautious, wondering whether he should rely solely on the young woman's career prospects and talents. A young woman is furious that her fiancé is cold to her

project.

In the end, the presence of the Japanese gentlemen and the elegant formality with which they mingled and celebrated each other stood in stark contrast to the heated argument the young woman and her fiancé had been having, which she had won at least in words, but without realising it, her so-called "power keeper", like her fiancé, had not noticed the presence of the Japanese gentlemen.

NOTES

1. bow: act of bending forward to show smb respect	14. She came alongside... and aft: she approached him like an enemy ship, stopping beside him and flirting at all sides.
2. glance: quick look	15. enfeebled: weakened
3. Regency: in Britain the period 1811-1820	16. twelve hundred: one thousand two hundred (pounds)
4. harsh: unpleasantly strong	17. quarrel: confrontation, argument
5. uttered: said	18. awfully: really
6. mutter: very low sound of indistinct voices	19. on me: for me to pay
7. aviary: large bird cage	20. gave tongue: spoke
8. attending to him myself: listening to what he is saying	21. Her Regency counterpart: woman like her in Regency times
9. no bar to: not an obstacle to	22. St. James's: prestigious London area
10. advance: money given before a job is finished	23. Mrs. Humphrey Ward: dull but successful writer of popular novels
11. grudgingly: in a way that showed resentment	24. blurb: short description of a book contents
12. crutch: means of support, way of earning money	25. jacket: book cover
13. I daresay: Yes it is	26. reviewers: book critics

EXERCISES

Comprehension:

1. Where does the story take place?
2. What are the girl and her companion discussing?
3. What is the profession of both the girl and the narrator?
4. What profession is the young man thinking of entering? What would the girl like him to do instead?
5. According to the girl, what aspect of her writing does the publisher most admire?
6. What opinion does the narrator have of writing as a profession?
7. Where does the girl wish to set her next novel? What is the title of her next book?
8. What does the narrator hope for the young woman and her fiance?
9. Had the young woman noticed the party of Japanese gentlemen at the next table?

Analysis – Plot:

1. The author chooses as the focal point of his plot the conversation between the young girl and her fiance in Bentley's restaurant. Find references to events which took place before and which may occur after this point.

The author does not present the story chronologically. He focuses on one specific moment, the conversation in the restaurant, and uses dialogue to provide important information about the past and to speculate about the future. How does this manipulation of plot influence the impact of the story?

- It makes it more difficult to follow.
- It heightens the tension.
- It allows the writer to focus on the personality of the characters.

- It maintains the reader's interest by presenting the story as a jigsaw puzzle that must be pieced together.

- It keeps the reader guessing.

2. Conflict is an important element in this story.

a. What kind of conflict is the young man experiencing? Is it internal, external or both?

b. What kind of conflict is the young girl experiencing?

c. Does the scene he witnesses provoke conflict in the narrator?

2. Suspense is often created by denying the reader information that is essential to his understanding of a story. At what point does the reader understand the significance of the adjective 'invisible' in the title of the story?

3. In a sense, the story of the Japanese gentlemen forms a subplot to the main story. Consider the last comment made by the young girl and explain how the subplot throws a revealing light on the main story.

Personal Literary Touch:

Conflict, both internal and external, is often an important element in plot. Consider these general situations:

A. dissatisfaction with the status quo → fear of change

B. opinion of parents → aspirations of son or daughter

C. peer pressure from friends → personal values and beliefs

Briefly outline a simple plot which would illustrate these conflictual situations. Case A has been done as an example:

Roger lives in a rural community in Scotland. He comes from a modest farming family and his parents expect him to leave school and work on the farm. Roger, however, wants more from life. He wishes to complete his

education and get a degree in Veterinary Science. When he has finished his secondary education he is offered a place at university in Glasgow. His parents accept his decision to leave, so Roger moves to Glasgow. He finds it hard to settle into this new environment. Life in the city overwhelms him and he finds it difficult to form friendships and relate to people. After his first year of study, he decides to return home and work on the farm.

There was a young woman named Alice who had a passion for art. She loved to paint and draw. However, her parents were not supportive of her aspirations. They believed that art was not a stable career and that Alice should focus on a more practical profession. They continued to pressure her to abandon her art and pursue a more traditional career. One day, Alice's parents attended an art exhibition where her work was being showcased. They were amazed by the talent and creativity displayed in her paintings and sculptures. For the first time, they realized the depth of Alice's passion for art and the potential success she could achieve. From that day forward, Alice's parents became her biggest supporters. They encouraged her to pursue her dreams and provided her with the resources she needed to succeed. Alice continued to work hard and eventually became a renowned artist, fulfilling her lifelong dream and proving that following one's passion can lead to success and happiness.

When David's friends want him to skip class to go to the MacDonald's, He is torn between what he knows is the right thing to do and what her friends want her to do. She values her education and knows that skipping class would be wrong, but she also wants to be part of the group and doesn't want to be the person that spoils the fun. Then she realised that true friends wouldn't put

pressure on her and force her to do something that would be irrational for her. Ultimately, Sarah's personal values win out and she decides to stay in class.

• **KEY LITERARY NOTIONS:**
NARRATORS AND POINT OF VIEW

In fiction the author does not address the reader directly. He creates a narrator whose voice we hear as we read the story. It is from the narrator's point of view that we see events unfold. The narrator may be a strong presence in the text commenting on and interpreting the material he presents or he may be almost invisible, simply allowing the story to present itself.

Narrators are divided into two broad categories: *first-person narrators* and *third-person narrators*. The category of third-person narrators is divided into three subcategories: *omniscient*, *limited* and *dramatic objective*.

Stream of consciousness, a relatively recent development in narrative technique, may be an extension of either first or third-person narratives.

First-person narrators

First-person narrators, who refer to themselves as “I”, tell stories in which they are directly involved. In a first-person narrative the reader's vision of the story, or point of view, is limited to what the narrator himself knows, experiences, infers or has learned second-hand from others.

First-person narratives are, by definition, subjective. The only thoughts and feelings that first-person narrators experience directly are their own. The reader

can never expect to see characters and events as they actually are, but only as they appear to the “I” narrator. Therefore special attention should be paid to the personality of the first-person narrators. Are they reliable? Do they have biases or prejudices that may influence how they tell the story?

In certain first-person narratives the reader can understand more than the narrator himself. This is often the case when the narrator is a child or a not very perceptive adult. By contrasting the narrator’s perception of events and the reader’s more informed views, the author can create humour or irony.

The first-person narrative is commonly associated with non-fictional literary forms such as biographies, memoirs or diaries. When used in fictional works it lends authenticity to the story. It is also perhaps the most effective form of storytelling for getting the reader intellectually and emotionally involved.

Third-person narrators:

Omniscient point of view

When a story is told by someone outside the action, he is called a ***third-person narrator*** (because he refers to everybody in the story in the third person: “he”, “she”, “they”). In this form of narration the person who is telling the story is like an observer who has witnessed what has happened, but plays no part in the events.

The ***omniscient third-person narrator*** is a kind of god; he is all-knowing. He knows everything about the fictional world he has created: he can read other characters’ innermost thoughts, he is able to be in several places at once, he knows exactly what is going to happen and how each character will behave. He is free to tell us as much or as little as he wishes. An omniscient third-person

narrator who interrupts the narrative and speaks directly to the readers is called *obtrusive*. He may use these intrusions to summarise, philosophise, moralise or to guide the reader's interpretation of events. This kind of narrator was particularly popular in the eighteenth and nineteenth centuries. If the narrator does not address the reader directly he is referred to as *non-obtrusive*.

Third-person narrators:

Limited omniscient point of view

When an author uses a *limited omniscient narrator*, he chooses a character in the story and tells the story from his point of view. This character becomes the centre of revelation and the reader sees the events and other characters from his viewpoint. If the narrator moves back and forth between an omniscient viewpoint and the viewpoint of the local character, we refer to the narrative technique as a "*free indirect style*". Free indirect style is perhaps the most widely-used mode of narration in modern fiction. Limited omniscient narration involves the reader more than pure omniscient narration. By associating the narrating voice with one of the characters in the story, the author gives it an identity and therefore makes it more interesting for the reader. Also, because much of the story is told from the partial viewpoint of one of the characters, the reader gets the idea that anything can happen in the course of the novel, just as it can in real life.

Third-person narrators:

Dramatic or objective point of view

When an author uses a ***dramatic or objective point of view***, the story seems to be told by no one. This narrative technique has often been compared to a *videocamera* left running. The narrator does not mediate between the story and the reader. He steps aside and allows the story to present itself through setting, action and dialogue. The reader is never taken inside the minds of the characters. He is presented with material which he alone must analyse and interpret. Although the narrator does not actively participate in the storytelling, he does have an important role to play in this type of narrative. It is the narrator who decides when to turn the videocamera on and off and where to point it. He decides what material to present and his choices will obviously affect the reader's response. The dramatic point of view is widely used by modern writers because of the impersonal and objective way it presents experience.

Third-person narrators:

Stream of consciousness, Interior monologue

Stream of consciousness is the term applied to any attempt by a writer to represent the conscious and subconscious thoughts and impressions in the mind of a character. This technique takes the reader inside the narrating character's mind, where he sees the world of the story through the thoughts and senses of the focal character. At the beginning of the twentieth century some authors, notably James Joyce, Virginia Woolf and William Faulkner, developed a stream of consciousness technique called ***interior monologue***. The term is borrowed from drama, where monologue refers to the part in a play where an actor expresses his inner thoughts aloud to the audience. In fiction, an interior monologue is a record of a characters, thoughts and sense impressions.

As people do not think in complete, well-formed logical sentences, Joyce, Woolf and Faulkner abandoned traditional syntax, punctuation and logical connections in order to represent the flow of a character's thoughts. For example, in *Joyce's Ulysses* (1922) the reader finds himself with a transcript of one of the character's thoughts which contains no commas, full stops or capital letters. The stop, start, disjointed and often illogical nature of interior monologue makes it a challenge for the reader to interpret.

HELPFUL QUESTIONS TO ASK WHEN ANALYSING THE NARRATIVE TECHNIQUE

- Does the author use a first-person or third-person narrator?
- Is the third-person narrator omniscient?
- If the third-person narrator is limited, does he see the story from the point of view of one of the characters in the story?
- Is the point of view *dramatic* or *objective*?
- Does the author try to represent the thoughts of the character? What technique does he use to achieve this effect?
- What effect does the author's choice of narrator have on the impact of the story?

UNIT 4

LANGUAGE FOCUS

ONE COAT OF WHITE

by H. A. Smith

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

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

We were on the Queen Elizabeth³, coming back from our first trip to Europe. It was on the second day that I ran into him sitting in a quiet corner

on deck⁴. He gave me a nasty look. I started to back away mumbling an apology and then his expression changed.

"Wait!" he called out. "You are an American?"

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

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

I went with him to his state-room⁶, and he got out a bottle of brandy.

He introduced himself as Monsieur Roland and kept thanking me for my help with the puzzle. Then he began asking me some questions about myself and my business, and I told him I sold oil-burners.

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

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

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

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

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

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

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

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

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

I argued with him but he wouldn't even look up from his work. I went back to the Sunday papers but every now and then I'd get up and go out and

watch him for a couple of minutes. He spent three hours at it and finished the fence, all four sections of it. You should have seen him when he walked around the house to the terrace where I was sitting — he had paint all over him.

Some time during the afternoon he asked me if we were anywhere near Chappaqua, and I said it was the next town, and he wanted to know if we had ever heard of Gerston, the sculptor. We had heard, of him, of course, and Lautisse said he had once known Gerston in Paris, and would it be possible to get in touch with him? I got Gerston on the telephone for him, but he talked in French, and I have no idea what the conversation was about.

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

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

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

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

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

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

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

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

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

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

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

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

"But ... but I don't get it" I stammered. "Why ... what ... where is he?"

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

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

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

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

NOTES

1. **Lautisse** ['lotis]
2. **Betsy** — the short for Elizabeth
3. **the "Queen Elizabeth"** — an ocean-going liner
1. **to be on deck (at sea, on board (a ship))** — remember that there are no articles in these word-combinations
4. **Senator** — a member of the Senate, the upper house in US Congress
5. **state-room** — a private cabin on a steamer
6. **ball game** — *here*: baseball, the national game of the US
7. **publicity** — public notice or attention

VOCABULARY

idea (n) 1. thought; picture in the mind <i>This book gives you a good idea of life in ancient Greece.</i>	1. думка, уявлення <i>Ця книжка дає добре уявлення про життя у давній Греції.</i>
2. plan; scheme; design; purpose <i>That man is full of new ideas.</i>	2. ідея (план), схема, проект, мета <i>Ця людина сповнена нових ідей (планів).</i>
3. opinion <i>You should not force your ideas on other people.</i>	3. думка <i>Вам не слід нав'язувати іншим людям свою думку.</i>
4. conception <i>What idea can a man who is blind from birth have of colour?</i> <i>You can have no idea (of) how anxious we have been.</i>	4. уявлення, гадка <i>Яке уявлення про колір може мати людина сліпа від народження?</i> <i>Ви й гадки не маєте про те, як ми хвилювалися.</i>
nasty (adj) 1. dirty; disgusting; unpleasant <i>The medicine was with a nasty smell and a nastier taste.</i>	1. брудний, огидний <i>Ліки мали огидний запах і ще огидніший смак.</i>
2. dangerous; threatening <i>There was a nasty look in his eye.</i>	2. небезпечний, погрозливий <i>В нього був погрозливий погляд.</i>
mumble (v) say smth, speak one's words indistinctly <i>The old man was mumbling away to himself.</i>	бурмотіти <i>Старий щось бурмотів собі під ніс.</i>

<p>apology (n) statement of regret (for doing wrong, being impolite, hurting smb's feelings) offer (make, accept) an apology; make an apology to smb for smth. <i>If you offend a person you should offer an apology.</i></p>	<p>вибачення вибачитись (прийняти вибачення) вибачитись перед кимось за щось. <i>Якщо Ви ображаєте людину, Вам слід вибачитися.</i></p>
<p>puzzle (n) 1. question or problem difficult to understand or answer <i>His unexpected disappearance was a puzzle to everybody.</i></p>	<p>1. загадка <i>Його несподіване зникнення було загадкою для всіх.</i></p>
<p>2. problem or toy designed to test person's knowledge, skill, patience or temper a crossword puzzle. <i>I have always admired people who make up puzzles.</i></p>	<p>2. проблема, пазл кросворд <i>Я завжди захоплювався людьми, які складають кросворди.</i></p>
<p>puzzle (v) cause (smb) to be perplexed; make hard thought necessary <i>This letter puzzled me.</i> <i>He puzzled his brains to find the answer.</i></p>	<p>спантеличити когось, збентежити когось, напружувати мозок <i>Лист мене спантеличив.</i> <i>Він напружив мозок щоб знайти відповідь.</i></p>
<p>puzzle over smth think deeply about smth</p>	<p>розмірковувати над чимось, ставити собі запитання розмірковувати над проблемою</p>

<p>to puzzle over a problem</p> <p><i>He puzzled over a problem.</i></p>	<p><i>Він розмірковував над проблемою.</i></p>
<p>puzzle smth out (try to) find the answer or solution by hard thought.</p> <p><i>I have been trying to puzzle out this math problem for five hours.</i></p>	<p>розв'язати загадку</p> <p><i>Я намагаюся розв'язати цю математичну проблему вже п'ять годин.</i></p>
<p>list (n) number of names (of persons, items, things, etc.) written or printed</p> <p>a shopping list;</p> <p><i>Haven't you left the shopping list?</i></p>	<p>список імен (людей, пунктів, речей), рукописний або надрукований список покупок</p> <p><i>Ти не забула список покупок?</i></p>
<p>put smb's name on (take his name off) the list</p> <p><i>Have you put on the list the names of the new students?</i></p>	<p>внести чиєсь ім'я до списку, видалити зі списку</p> <p><i>Ви внесли до списку імена нових студентів?</i></p>
<p>get (v) (<i>colloquial</i>) understand</p> <p><i>I don't get you (don't get your meaning).</i></p>	<p>(розмовн.) розуміти</p> <p><i>Я не розумію про що Ви.</i></p>
<p>keep (v) 1. possess; own and look after</p> <p>keep a shop (an inn);</p> <p><i>He keeps a bookshop and a hotel.</i></p>	<p>1. утримувати щось утримувати магазин (готель)</p> <p><i>Він утримує книжковий магазин і готель.</i></p>
<p>2. be faithful to keep a promise (a word) (a treaty);</p>	<p>2. бути відданим дотримувати слово (дотримуватись договору)</p>

<i>This man always keeps his promise.</i>	<i>Ця людина завжди дотримує слово.</i>
3. not let people know, conceal <i>Can you keep a secret?</i>	3. зберігати таємницю, приховувати <i>Ви вмієте зберігати таємниці? (Ви вмієте тримати секрети?)</i>
<i>She can keep nothing from her friends (= has no secrets from them).</i>	<i>Вона ніщо не тримає в таємниці від своїх друзів (у неї немає від них таємниць).</i>
4. continue to be, remain in a special condition or relation <i>Please keep quiet/silent.</i>	4. продовжувати перебувати у певному стані, зберігати певний стан щось <i>Будь ласка, зберігайте мовчання.</i>
5. keep (smb) doing smth continue doing smth or cause smth to be continued <i>He kept smiling.</i> <i>I'm sorry I kept you waiting.</i>	5. продовжувати щось робити <i>Він продовжував посміхатись.</i> <i>Вибачте, що я змусив вас чекати.</i>
keep smth in mind remember, not to forget <i>You should keep in mind that he is not as strong as he used to be.</i>	пам'ятати, тримати у пам'яті <i>Вам слід пам'ятати про те, що він не такий дужий, як раніше.</i>
keep one's temper not to get angry, excited or nervous; keep cool <i>Try to keep your temper when you speak to him.</i>	не втрачати витримку (самовладання) <i>Постарайтеся зберегти витримку, коли будете розмовляти з ним.</i>
keep an eye on smb or smth watch smb, guard <i>Keep an eye on the milk, otherwise it</i>	наглядати за кимось, спостерігати з кимось, чимось <i>Наглядайте за молоком, інакше</i>

<i>will boil over.</i>	<i>воно втече.</i>
keep one's head remain calm during some emergency <i>She kept her head and called the fire department immediately.</i>	зберігати спокій (не втрачати самовладу) <i>Вона зберігала спокій і миттєво викликала пожежників.</i>
to keep house to do the usual work of running a home, cooking, cleaning, etc. <i>Mother keeps house but we all help her, of course.</i>	господарювати <i>Мати господарює, але ми всі їй, безумовно, допомагаємо.</i>
keep early (good, late, etc.) hours be habitually early (or) late in getting up, returning home at night or in going to bed keep regular hours <i>Schoolchildren should keep early (good) hours.</i>	рано (пізно) вставати / лягати спати приходити в той самий час <i>Школярам слід рано лягати спати (рано вставати).</i>
talk (v) say things; speak to give information, discuss smth <i>He was talking to a friend.</i> <i>What are they talking about/of?</i>	розмовляти, повідомляти інформацію <i>Він розмовляв із другом.</i> <i>Про що вони розмовляють?</i>
talk smb into/out of (doing) smth persuade smb by talking to do/not to do smth <i>See if you can talk Father into lending us the car tomorrow.</i>	вмовити когось зробити щось <i>Подивись, чи зможеш ти вмовити батька позичити нам завтра машину.</i>

<p>talk art (business, politics, sports, shop, etc.) discuss art (business, politics, sports, professional questions/work, etc.)</p> <p><i>Stop talking shop at home.</i></p>	<p>говорити про мистецтво, політику, спорт, розмовляти на професійні теми</p> <p><i>Припини розмовляти на професійні теми вдома.</i></p>
<p>touch (n) communication:</p> <p>to be (keep) in touch with smb to be in (not in)* regular communication (with),</p> <p>to be out of touch with smb having (not having) information about</p> <p><i>We still keep in touch with our childhood friends.</i></p>	<p>спілкування із кимось, підтримувати зв'язок із кимось,</p> <p>втратити зв'язок із кимось</p> <p><i>Ми все ще підтримуємо зв'язок із друзями дитинства.</i></p>
<p>keep in touch with old friends;</p> <p>be out of touch with the political situation.</p>	<p>підтримувати зв'язок зі старими друзями</p> <p>не слідкувати за політичними подіями</p>
<p>lose touch (with) be out of touch (with)</p> <p><i>If we correspond regularly we won't lose touch.</i></p>	<p>втрачати зв'язок</p> <p><i>Якщо ми будемо регулярно листуватись, ми не втратимо зв'язок.</i></p>
<p>detail (n) small, particular fact or item</p> <p><i>Please give me all the details.</i></p> <p><i>Every detail of her dress was perfect.</i></p>	<p>деталь</p> <p><i>Будь ласка, розповідайте детально.</i></p> <p><i>Кожна деталь її вбрання була ідеальною.</i></p>
<p>in detail providing all the small points of fact</p>	<p>детально</p>

to explain smth in detail	пояснити детально
<i>Would you explain this rule to me in detail?</i>	<i>Чи не могли б Ви мені пояснити це правило детальніше?</i>
to go (enter) into details	поглиблюватись у деталі
take up (v) 1. proceed to deal with (a matter); give one's attention to	1. зайнятися чимось, обговорювати щось із кимось
<i>I will take the matter up with the Ministry (= speak or write to them (to inquire, protest, etc.)).</i>	<i>Я буду обговорювати це питання у міністерстві.</i>
2. pursue further; begin afresh (smth left off, smth begun by smb else)	2. продовжити щось
<i>Harry took up the tale at the point where John had left off.</i>	<i>Гаррі продовжив казку з того моменту, де зупинився Джон</i>
3. interest oneself in; engage in smth (as a hobby, business, etc.)	3. зацікавитись чимось, зайнятися чимось.
take up photography (gardening).	зацікавитися фотографією, садівництвом
<i>I have always dreamt to take up photography professionally.</i>	<i>Я завжди мріяв зайнятися фотографією професійно.</i>
stammer (v) speak haltingly with a tendency to repeat rapidly the same sound or syllable (as in "G-g-g-ive me that b-b-book")	заїкатися
<i>I stammered but still managed to explain everything to the detective.</i>	<i>Я заїкався, але все ж таки мені вдалося пояснити все детективові.</i>

EXERCISES

Ex. 1. Answer the following questions:

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

Ex. 2. Translate the following passages into Russian:

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

8. From "Lautisse was genuinely fond of you..." to "...and signed each one".

Ex. 3. Translate all Vocabulary entries and examples.

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

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

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

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

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

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

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

on shipboard; **in** the beginning/end; **on** deck; run **into**; **on** the list; thank smb **for** smth; give **up**; talk smb **into** doing smth; ask smb **around** (**for** a talk, a cup of tea, a week-end, etc.); **on** the (noon, 8.15) train; go **for** a walk; **with** one's own hands; take pictures **of**; keep **from** doing smth; **in** black paint; **at** the bottom/top corner; sail **for**; come **over** (**to** a place); sell **at** (a price of); get a laugh **out of** smth.

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

1. "Is it possible to get ... touch ... him before I leave?" – "Certainly. I can get him ... the telephone ... you ... no time." 2. We did our best to talk him ... taking ... this job. It's the only one he's really fit ... 3. The telephone exchange warned them that their telephone would be disconnected if they didn't pay ... it ... three days. 4. I like solving crossword puzzles. I don't do it ... prizes. I enjoy puzzling them ..., just for the fun of it. 5. You would have found your name ...

the list if you had looked carefully. 6. The students are still ... the impression of the graduation ceremony they attended last month. 7. He insisted ... going ... details of the accident. 8. True, there were a few interesting pictures ... the exhibition, but I wasn't impressed ... anything ... particular. 9. Before you go ... details tell me what it is all ... 10. We first met him ... shipboard, when we were coming back... our first trip ... Europe. 11. When he ran ... me in the street he caught me ... the arm and began to explain something. 12. He arrived ... the noon train and we met him ... the station. 13. We arrived ... their place early in the morning. 14. ... his turn he thanked me for all my help. 15. When ... the third day my friend came ... I took ... the subject ... our approaching vacation.

Ex. 9. Use the proper article or no article in the following sentences. Comment on the use of the article.

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

St.Petersburg is situated on ... Neva. 19. ... Elbrus is ... highest peak of ... Caucasian Mountains. 20. ... Crimea is surrounded by ... Black Sea. 21. ... Morocco is in ... North Africa. 22. They were born on ... same day and in ... same town. 23. My room is on ... second floor. 24. What ... strange idea! 25. I am leaving for ... Paris ... next week.

Ex. 10. a) Find the following expressions in the text and translate them into English.

1.не мати уявлення/гадки
2.глянути на когось із ворожістю
3.посунутись назад
4.пробурмотіти вибачення
5.розв'язати кросворд
6.зберігати таємницю
7.поставити невинне запитання
8.згадати між іншим чиєсь ім'я
9.кинути живопис
10.приїхати 12-годинним поїздом
11.розмовляти на теми мистецтва
12.збудувати власними руками
13.свіжий шар фарби
14.час від часу
15.сусіднє місто
16.з усіх кінців країни
17.не втриматись від сміху
18.по-справжньому добре ставитись

до когось
19. викликати шум (сенсацію)
20. Ніхто не зміг втриматись від сміху, коли він поставив своє невинне запитання.
21. Шкода, що він кинув живопис.
22. Не маю гадки, де він зараз знаходиться.
23. Коли він побачив незнайомця, він швидко посунувся назад і вибіг з кімнати.
24. Ти можеш собі уявити: він побудував цей будинок власними руками декілька років тому.
25. Він спитав мене, чи можу я зберігати таємницю, і детально розповів мене про те, що сталося.
26. Вони подивилися на прибульців із ворожістю.
27. Вони жили у сусідньому місті, і ми могли зустрічатися час від часу.
28. Він був вдячний мені за те, що я допоміг йому розв'язати кросворд.
29. Коли вони зустрічаються, вони можуть годинами розмовляти про мистецтво.

30. Коли я випадково згадав його і'мя, вона почервоніла.
31. “Твої друзі вже приїхали?” “Так, вони приїхали вчора 12-годинним поїздом”.
32. Свіжий шар фарби яскраво блищав на сонці.
33. Люди з'їжджаються з усіх кінців країни для того, щоб побачити картини цього художника.
34. Він дуже добре до Вас ставиться і часто Вас згадує.
35. Його картина викликала справжню сенсацію.

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

1. Ми дізналися, що наш новий друг бувмabуть найвідомішим із сучасних художників, і що він кинув живопис і, як кажуть, зізнався, що ніколи більше в житті не візьме у руки пензель.
2. Коли я снідав, я згадав про

роботу, яку відкладав протягом певного часу.
3. Коли я готувався до роботи, я почув чийсь кроки.
4. Він поцікавився, чи ми чули коли-небудь про скульптора Джерстона.
5. Усі ці люди воліли придбати мій садовий паркан, тому що його було пофарбовано великим Лотіссом.
6. Наприкінці другого дня мені пропонували двадцять п'ять тисяч доларів.
Він привів мене до кімнати, де було виставлено мій паркан.

Ex. 11. Translate the sentences into Ukrainian/Russian paying special attention to the meaning of the words and phrases from the Vocabulary.

1. I had an *idea* for small hotels, and I persuaded a banker there to finance me. 2. "I want to grade those exams tonight." "Good *idea*." 3. He unpacked a ridiculous number of books, all with marked passages he could read aloud if he ran out of *ideas*. 4. I begged him to give me some sort of address somewhere *to get in touch* with him. 5. Look, Danny, I hope we'll *stay in touch*. 6. Several students dropped by, asked questions that genuinely *puzzled* them. 7. It's not a

crisis exactly, it's more of *a puzzle*. 8. I was *puzzled* for several reasons. 9. He was helping his nephew solve the jigsaw *puzzle* called world politics. 10. In fact what *puzzles* me, is why Jason is taking Latin in the first place. 11. I'll never say a *nasty* word about you. 12. "Just *keep* your eyes and ears open, lad," he explained at the beginning of my first day. 13. His mother couldn't *keep* from asking why Maria wasn't there. 14. "A woman from Columbia University called me." "Well, could you give me *the details* on that?" 15. You have to realize that men have been *keeping* mammals and reptiles in Zoos for hundreds of years. 16. Everyone in the lab knew that Alec had had some association with Hammond, although *the details* were never clear. 17. If Mary can put up with just this one visit, it should help *to keep* the peace. 18. "That's the best atmosphere for getting new *ideas*" she commented. 19. It was quite dark now and he could hardly make out *details*.

Ex. 12. Translate the sentences into English focusing on active Vocabulary items and active grammar areas.

1. Я розмірковував над кросвордом вже півгодини, коли нарешті прийшли мої одногрупники, сповнені нових ідей.

2. Книжка "Три товариша" дає добре уявлення про дружбу між людьми і про те, що друзі не держать секретів один від одного.

3. Ти не забула список покупок? – Не маю уявлення, про що ти

говориш. – Минулого разу у супермаркеті, ти втратила самовладання, коли дізналася, що забула список вдома. Нам довелося поглиблюватись в усі деталі списку знову та вмовляти продавця зачекати.

4.Єдине, що я спромігся пробурмотіти перед вступною комісією, було те, що я мріяв зайнятися фотографією професійно з дитинства, та я продовжив заїкатися.

5.Ми з Вами не підтримували зв'язок протягом 10 років. Поговоримо про мистецтво як у старі добрі часи, добре?

6.Якщо Ви не наглядатимете за піцою, вона згорить. – Авжеж, я господарюю не так, як Ваша дружина, але Вам слід пам'ятати, що я шеф-кухар.

7. Френсіс ще з молодості завжди змушував нас чекати і ніколи не виконував свої обіцянки.

8. Якщо Ви не вибачитесь за свою

огидну поведінку, Ви не уявляєте, які проблеми Вас очікуватимуть.

9. Він повідомив, що утримує три готелі вже десять років і він продовжує розвивати свій бізнес.

10. Я не знаю, чи я зберегу спокій, якщо почну говорити про політику.

Ex. 13. Translate the following sentences using "except" or "besides" according to the sense. Mind the scheme.

к р о м е	{	за исключением, исключая — except
		помимо, в дополнение к — besides

beside – рядом, около, подле (= alongside with, next to, at the side of)

1. **Окрім** того, що вони сфотографували Бетсі, мене і наш дід, вони попрохали мене детально розповісти про візит цього відомого художника.

2. Здається, він не знає жодної іноземної мови, **крім** англійської.

3. **Окрім** англійської, він знає ще французьку і німецьку.

4. Я зайнятий усі дні тижня, **крім**

неділі.
5. Який у Вас ще вільний день, крім неділі?
6. Нам не вдалося ні з ким зв'язатися, крім секретаря.
7. Вони погодились з усіма внесеними доповненнями, крім останнього.
8. Які ще книги Моема, крім романа “Театр”, Ви читали англійською?
9. Під час подорожі до Парижу, окрім музеїв та картинних галерей, ми відвідали й театри.
10. Скільки людей, окрім Вас, йдуть на гру?
11. Мені подобаються усі кольори, крім сірого.
12. Чи можу я сісти поряд із Вами на концерті?
13. Собака сидів поряд із хазяїном.
14. Чи ви можете запропонувати нам щось окрім критики?

Ex. 14. Translate the following sentences, using the expression "run out of smth" (заканчивается что-л./закінчується щось).

1. Що робити? Закінчується пальне.
2. Наш час спливає. Потрібно вживати термінових заходів.
3. Мітчел не міг знайти роботу. Гроші, відкладені про всяк випадок, вже давно було витрачено.
4. Що нам робити? В нас закінчуються запаси продовольства.
5. Хлопчик непоганий, але дуже впертий. Коли в його матері уривається терпець, вона дає йому доброго ляпаса.
6. Збігай до молочного магазину за рогом. У нас скінчується молоко.
7. Ти будеш прислухатися до того, що тобі говорять? У мене вже урвався терпець.
8. Де знаходиться тютюновий магазин? У мене скінчуються сигарети.

Ex. 15. Translate the following sentences, using a) "keep doing", b) "keep an eye on smb".

1. Він продовжував ставити безглузді запитання.
2. Він повсякчасно запитував, коли прийдуть гості.
3. Він продовжує палити, незважаючи на те, що лікарі йому це заборонили.
4. Хлопчик увесь час намагався зазирнути до зошита свого сусіда по парті.
5. Він безперервно повторював, що ні в чому не винний.
6. Продовжуйте розповідати вашу історію.
7. Мати розраховувала, що сусіди доглянуть її дітей, коли вона буде відсутня.
8. Догляньте, будь ласка, мій багаж, а поки я буду шукати носильника.
9. Не відводь очей від молока, інакше воно втече.

Ex. 16. Use emphatic "do" ("did") according to the model and translate the sentences.

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

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

Ex. 17. Translate the following sentences, using the construction with emphatic "do".

Цікаво, чого його досі немає. Він **же** обіцяв прийти рано.

2. Хоча він був дуже зайнятий, він **все ж** таки дотримав свого слова та прийшов проводити нас.

3. **Обов'язково** відвідайте Британський музей, коли перебуватимете у Лондоні. Я знаю, що він справить на Вас величезне враження.

4. Будь ласка, розкажіть нам все детально. Чому вони злі на нього? Адже він пропонував їм свою допомогу. Він таки вмовив нас прийняти їх пропозицію.

Ex. 18. Choose and insert the correct word:

beach – bank – shore- coast

- **beach** – a flat area immediately next to the sea
- **bank** – land along each side of a river or canal; ground near a river
- **shore** – stretch of land bordering on the sea or a large body of water
- **coast** – land bordering the sea; seashore and land near it

1. He used to spend the morning lying about the ...with next to nothing on. 2. To the north and south the ... is rock for the most part. 3. We could see the trees on the other... . 4. Gradually the oil stains were cleaned from the 5. The center of the city is situated on the other ... of the river. 6. Tourists go there to walk on the 7. There was a protest against official plans to site a third London airport on the Essex... . 8. I got a sunburn on the ... yesterday. 9. In the afternoon we will travel to an old village on the ... of Lake Michigan. 10. The US West ... and Alaska are threatened by a strong cyclone. 11. To reach the opposite ... of the river you'll have to cross a strong stream. 12. Bronzed children surfed into the ... on curling waves. 13. He enjoyed fishing on the river ... at sunrise. 14. Wandering on the deserted ... in front of the bungalow, he remembered the days of his youth. 15. Two elderly people were walking hand in hand along the ... enjoying the beauty of the storm.

Ex. 19. Choose and insert the correct word:

sick - ill

- **sick**

a) used when you talk about bad health (both before a noun and in the predicative position):

Ex.: *The parents asked the doctor to have a look at their **sick** daughter.*

Ex.: *He is absolutely **sick**, let him have a sick leave.*

- b) used in the expression “to be sick”, which means “to have nausea”

Ex.: *I overate those marshmallows of yours last night, so now I’m **sick**!*

- c) used to mean “**very tired of**” (usually in the expression “**sick and tired of smth**”)

Ex.: *I’m **sick and tired of** your stupid questions.*

- **ill**

- a) used to talk about bad health (in the predicative position: after a link verb)

Ex.: *He feels **ill** and keeps drinking hot tea with raspberry jam.*

1. Suddenly he fell ... of some mysterious disease. 2. They had been told by one of the island boys that he was 3. The child was ... three times during the night. 4. The girl was looking after her ... father for eleven years. 5. Sorry I have missed all those classes: I have been 6. The ... child was finally taken to hospital. 7. He could barely eat anything. The very thought of food made him 8. If you are ... , you’d better stay at home. 9. I’m ... and tired of listening to your advice. 10. Why is she absent? Is she still ...? 11. He is a very ... man. 12. I feel absolutely ... and exhausted. Actually, I’m going to have my x-ray done. 13. When I’m on a voyage, I usually feel sea-... . 14. I have never felt air-... in my life on board the plane. 15. The ... man felt dizzy when he tried to get out of bed.

Ex. 20. Choose and insert the correct word in the proper tense and voice:

MAKE is used in the following cases:

make up one's mind	прийняти рішення
make an appointment	назначити зустріч
make an arrangement	укласти угоду
make the beds	стелити ліжко
make a cake	випекти пиріг
make certain	упевнитися
make changes	вносити зміни
make a coffee	зробити каву
make a deal with smb	укласти угоду
make a decision	прийняти рішення
make a discovery	зробити відкриття
make an effort	докласти зусилля
make a report	зробити доповідь
make a fortune	накопичити багатство
make an impression	справити враження
make improvements	запровадити поліпшення
make a joke	пожартувати
make a mess	вчинити безлад
make a mistake	зробити помилку
make money	заробити гроші
make a noise	здіймати галас
make an offer	внести пропозицію
make peace	укласти мирну угоду
make preparations	готуватися

make progress	досягти успіху у навчанні
make a success of smth	досягти успіху
make sure	упевнитися
make translation	зробити переклад
make trouble	викликати неспокій
make war	оголосити війну

DO is used in the following cases:

do one's best/worst	зробити все що від Вас залежить/ виконати якнайгірше
do business with smb	вести бізнес з кимось
do a crossword	розв'язати кросворд
do damage to smb/smth	ушкодити когось, щось
do one's duty	виконати свій обов'язок
do an exercise	зробити вправу
do an experiment	зробити експеримент
do good	бути на користь
do one's hair	зробити зачіску
do harm	скривдити когось
do homework	виконувати домашнє завдання
do housework	виконувати роботу по дому
do a job	виконувати завдання
do lessons	робити домашнє завдання
do smth for a living	заробляти собі на проживання
do miracles for	творити дива
do research	проводити наукові розвідки

do right/wrong	вчинити вірно/невірно
do a service	зробити послугу
do the shopping	зробити покупки
do a translation	зробити переклад
do the washing-up	мити посуд
do the work	працювати

1. When he was ... his written exercises, he ... some grammar mistakes. 2. He ... up his mind not to talk to the new people and hurried to the White House entrance. 3. What does he ... for a living? He ... research at the university. 4. "... your report brief. Keep to the subject," said the chairman. 5. She always ... her best to study well. 6. Eat more vegetables. They will ... you a lot of good. 7. The boy was upset, he had ... his mother cry. 8. You must always try to ... your best. 9. What do you want me ...? I can't ... money, I know it. 10. ... sure that your plane takes off at nine. 11. Who ... this dress for you? 12. He ... the first attempt, but it was a failure. 13. We like ... our guests comfortable. 14. Every morning the maid goes to all rooms on our floor to ... beds. 15. I'm sorry, I can ... nothing to help you. 16. He ... his fortune at the Stock Exchange. 17. Those children are ... so much noise! 18. Eating too much chocolate ... harm to your health. 19. Can you ... an effort and ... the translation by next week? 20. Soldiers must always ... their duty. 21. Someone ... an offer for the house yesterday. 22. When you ... your homework, could you, please, ... the beds? 23. Although I ... my best at the exam, I'm afraid I ... several stupid mistakes! 24. I hate ... the washing-up, but I love ... the washing. 25. If you ...up your mind to ... an appointment with him, try to ... a success of it.

Ex. 21. Choose and insert the correct word or verb-adverb combination in the proper form.

say – tell – speak – talk

• **say**

a) if you **say** something, you use your voice to produce words. It often follows direct speech.

Ex.: *“Come round this side of me”, **said** Daniel.*

b) if you want to mention the person being spoken to, you can do this after the preposition “to”

Ex.: *I **said to** him, “I’d never do anything like that”.*

c) note that **say** is usually used with an object if the object is a very general word such as *something, anything* or *nothing*.

Ex.: *I **said** something wrong.*

• **tell**

a) you usually use **tell** rather than **say** when you are mentioning the person being spoken to as well as the speaker

Ex.: *I **told** him that I would be right back.*

a) there are a few objects that can be used as the object of tell without mentioning the person being spoken to. These include “truth”, “lie” and story.

Ex.: *I don’t know whether you are **telling the truth** or not.*

• **speak/talk**

a) when you speak you use your voice to produce words.

Ex.: *Uncle Sam went **speaking** in his hoarse voice.*

b) we usually **speak** when one person is addressing the other, and the second is listening rather than joining in.

Ex.: *Several parents **spoke** to the school administration expressing their concern.*

c) we usually **talk** when two people or more are having a discussion

Ex.: *A family were finishing their lunch and **talking** loudly.*

d) we **speak/talk TO** smb **ABOUT** smth

Ex.: *We **talked** to the lecturer about the project dates.*

1. We ... good-bye to our new friends and left. 2. The customs officer ... the passengers to fill in the declaration. 3. To ... the truth, I don't care what she ... 4. He ... her, "He'll join us as soon as he is off duty." 5. Who is Jane ... ? 6. If the boss phones, ... him I'll be in a quarter of an hour. 7. She can't ... the language properly. 8. If you want to visit a foreign country you should know what ... and how to behave in a country with its own traditions and customs. 9. My elder sister is fond of ... on the telephone. 10. Don't trust him. He has ... a lie. 11. He likes ... about his work. 12. Sorry, what did you ...? 13. Has he ... you everything? 14. Has she ... anything at the interview? 15. He was ... another fishing story. 15. My aunt wrote and ... me all about it. 16. Johnny was ... almost in a whisper. 17. What were you ... about when I entered? 18. I'm planning to ...to the manager about my promotion.

Ex. 22. Choose and insert the correct word or verb-adverb combination in the proper form.

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

- **trip** – journey, especially a pleasure excursion, usually for a short time

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

- **travel** – a long journey especially in foreign or distant places; is often

used in

plural

Ex.: *He is writing a book about his **travels**.*

• **journey** – a process of travelling from one place to another by land, air or sea; a trip of considerable length, wholly or mainly by land; "*travel*" is indefinite, "*journey*" is definite, with its appointed destination

Ex.: a three days' **journey**; make **a journey** half-way round the world.

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

Ex.: We made **a tour** round the island.

• **voyage** – a journey by sea, along a river, especially a long one; go on a **voyage**.

Ex.: We were on a **voyage** from London to Australia;

1. We were on the *Queen Elizabeth*, coming back from our first ... to France. 2. In a long ... straw weighs. 3. He had a tedious but easy ... across the Atlantic Ocean. 4. I'd rather see countries with my own eyes than read lots of books on 5. Last year I was on a motor During the twenty-day holiday we visited some six or seven towns. 6. John was off to Milan on a business ... in March 15. 7. It was a ... of over 2,000 miles and took nearly three days. 8. The Titanic was on its maiden ... when it sank. 9. I had a fantastic ... to Disneyland last year. 10. When you consult a travel agent, several ... to choose from are usually offered to you. 11. Long ... made his bad back suffer. 12. Alec decided to take a ... to London and stay overnight. 13. I have always dreamt to make a ... round the world. 14. "Gulliver's ..." remains a popular novel even nowadays. 15. I never feel sea-sick when I'm on a

Ex. 23. Choose and insert the correct word or verb-adverb combination in the proper form.

put out — put off — put up at — put up with — put up

- **put off** – postpone

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

- **put out**

a) extinguish, cause to stop burning

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

b) annoy, worry

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

- **put up** – construct

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

- **put up (at)** — stay, lodge, shelter

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

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

- **put up (with)** – tolerate, stand

Ex.: *How do you **put up with** that noise all day long?*

1. I remembered a job I'd been ... for some time. 2. I refuse to ... his carelessness any longer. 3. The firemen worked hard but were not able to ... the fire. 4. The conference was .. until next month. 5. They are tearing down that old building in order to ... a new one. 6. Do you think we'll be able to ... this Youth Hostel? 7. Put ... your cigarette before you go to sleep. 8. The meeting was ... until next week. 9. How can you possibly ... with his unfaithfulness?

10. Whenever you are in Britain, you can always the Bed & Breakfast.
 11. The authorities are planning to ... a new school sportsground next summer.
 12. I will never be able to stupidity. 13. All the candles were ... when the
 ball was over. 14. When I was hitchhiking around Europe it didn't matter to me
 where to 15. Never ... your business appointments.

Ex. 24. Choose and insert the correct word or verb-adverb combination in the proper form.

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

• **run into**

a) collide with

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

b) meet unexpectedly

• **run into** an old friend/**run across** smb or smth – meet or find by chance, come across

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

• **run against** smb or smth – come into contact or collision with

*Ex.: The ship **ran against** a rock and was wrecked.*

• **run down**

a) be tired, exhausted, ill

*Ex.: He is (feels, looks) **run down** after his examinations.*

b) stop working or going

*Ex.: The clock has **run down**.*

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

*Ex.: We're **running out of** provisions. Her patience is **running out**.*

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

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

1. It was on the second day that I ... him sitting in a quiet corner on deck. 2. How did the bus driver happen to ... that man? 3. You mustn't hurry along a corridor with your head turned aside or back, otherwise you may ... somebody and knock him down. 4. He's just returned from an expedition, that's why he is looking so 5. It seems to me we ... sugar. Why don't you go out and buy some? 6. I ... Mr. Smith in the park this morning. 7. What's wrong with my watch? It's not working. – I think it Wind it up. 8. During its maiden voyage the Titanic ... an iceberg. 9. I feel so I have just failed my exam! :-(10. Where is Frank? He is an hour late! I'm ... of patience! 11. I was nearly ... by a Porsche on the highway yesterday, though I was crossing the road with the green light on. 12. At college reunions I love ... my old school buddies who look much older than me! 13. Your microwave has It needs repairing. 14. My bike got out of control and ... a tree yesterday. 15. I ... your ex in the street yesterday.

Ex. 25. Choose and insert the correct word or verb-adverb combination in the proper form.

give up – give in

- **give up**

a) stop doing smth (+gerund); discontinue a habit

Ex.: *He **gave up** painting. You **should give up** smoking.*

b) sacrifice, part with, surrender

give up one's seat to smb (eg, on a crowded bus);

give up a fortress.

Ex.: *I give up!*

• **give in (to)**

a) stop fighting or arguing, surrender, yield to smb;

Ex.: *The enemy gave in at last.*

Ex.: *He has given in to my views.*

Ex.: *I give in!*

b) allow a feeling to control you

Ex.: *I gave in to anger.*

c) agree to smth that you don't like

Ex.: *The government will not give in to terrorists.*

1. We found out that he ... painting. 2. He is not the kind of man who is likely to ... ; he is sure to go on fighting. 3. The plan is unworkable, we've got to ... it 4. She will never ... the idea of working on her own; but for the time being, she may have to ... to the demands of her boss. 5. I ... taking sugar in coffee and tea to lose weight. 6. I'm not going to ... to the management new policy. 7. I ... emotions when I heard that she had got into an accident. 8. I'm not going to be persuading you forever. I 9. When the child was left alone in the dark room he ... fear. 10. I ... all my free time to the project. 11. You will never guess the answer – do you ...? 12. He was a talented reporter, but he ... journalism when he turned forty. 13. He nagged me so much for a new bike that I finally 14. She will not ... until she receives a full apology. 15. I ... my seat to a pregnant woman.

Ex. 26. Translate into English using active vocabulary items.

1.Ви триматимете у секреті список подарунків на Різдво, чи не так?
2.Я не збираюся Вас пробачати кожного разу, коли Ви будете втрачати самовладання.
3.Я намагатимусь підтримувати з ними зв'язок, доки вони не пояснять детально, що змінило їх ставлення до мене.
4.Зараз історію переказує Гаррі, а за кілька хвилин продовжить Пітер.
5.Чому Ви постійно заїкаєтеся, коли ром зволяєте зі мною? – Будь ласка, помовчіть. Я лише намагаюся зробити Вам пропозицію.
6.Я буду розмірковувати над цими екзаменаційними питаннями у цей час завтра.
7.Якщо Ви будете нав'язувати людям свою думку, вони будуть вважати Вас огидною людиною.
8.Я дотримуватимусь цього договору, доки ми не втратимо зв'язок.
9.Чому Ви продовжуєте посміхатися, навіть розмовляючи

про бізнес?

10. “До вечора я спостерігатиму за цим водоспадом вже п’ять годин”, - подумав Ватсон. “Можливо, Голмс забув про мене?”
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LITERARY FOCUS

- **KEY LITERARY NOTIONS: NARRATORS AND POINT OF VIEW**

In fiction the author does not address the reader directly. He creates a narrator whose voice we hear as we read the story. It is from the narrator's point of view that we see events unfold. The narrator may be a strong presence in the text commenting on and interpreting the material he presents or he may be almost invisible, simply allowing the story to present itself.

Narrators are divided into two broad categories: *first-person narrators* and *third-person narrators*. The category of third-person narrators is divided into three subcategories: *omniscient*, *limited* and *dramatic objective*.

Stream of consciousness, a relatively recent development in narrative technique, may be an extension of either first or third-person narratives.

First-person narrators

First-person narrators, who refer to themselves as “I”, tell stories in which they are directly involved. In a first-person narrative the reader's vision of the story, or point of view, is limited to what the narrator himself knows, experiences, infers or has learned second-hand from others.

First-person narratives are, by definition, subjective. The only thoughts and feelings that first-person narrators experience directly are their own. The reader can never expect to see characters and events as they actually are, but only as they appear to the “I” narrator. Therefore special attention should be paid to the personality of the first-person narrators. Are they reliable? Do they have biases or prejudices that may influence how they tell the story?

The first-person narrative is commonly associated with non-fictional literary forms such as biographies, memoirs or diaries. When used in fictional works it lends authenticity to the story. This is usually the hero of the story who narrates. He'll narrate the same way he talks, but with more description and perhaps better grammar. The reader is privy to all his thoughts and opinions, which means we get to know the hero faster, and often relate to him more easily.

The first-person narrator may be:

• **A PROTAGONIST:**

Example:

*...I take up my pen in the year of grace 17—, and go back to the time when my father kept the “Admiral Benbow” inn, and the brown old seaman, with the saber cut, first took up his lodging under our roof (Jim Hawkins in *Treasure Island* by Robert Louis Stevenson).*

• **A SECONDARY CHARACTER** (Someone close to the protagonist, but not the main hero. The same things in the above type apply to this type, but the focus of the story moves away from the narrator):

Example:

“Dr. Watson, Mr. Sherlock Holmes,” said Stamford, introducing us.

“How are you?” he said cordially, gripping my hand with a strength for which I should hardly have given him credit. “You have been in Afghanistan, I perceive.”

“How on earth did you know that?” I asked in astonishment.

*“Never mind,” said he, chuckling to himself. (Watson in *A Study in Scarlet* by Sir Arthur Conan Doyle).*

Third-person narrators:

Omniscient point of view

When a story is told by someone outside the action, he is called a ***third-person narrator*** (because he refers to everybody in the story in the third person: “he”, “she”, “they”). In this form of narration the person who is telling the story is like an observer who has witnessed what has happened, but plays no part in the events.

The ***omniscient third-person narrator*** is a kind of God; he is all-knowing. He knows everything about the fictional world he has created: he can read other characters’ innermost thoughts, he is able to be in several places at once, he knows exactly what is going to happen and how each character will behave. He is free to tell us as much or as little as he wishes. An omniscient third-person narrator who interrupts the narrative and speaks directly to the readers is called ***obtrusive***. He may use these intrusions to summarise, philosophise, moralise or to guide the reader’s interpretation of events. This kind of narrator was particularly popular in the eighteenth and nineteenth centuries. If the narrator does not address the reader directly he is referred to as ***non-obtrusive***.

So, this type knows all, peeking into the lives of major and minor characters, reading everyone’s thoughts. This enables the writer to explore multiple facets of the story in depth. Cornelia Funke’s *Inkheart* trilogy, for example.

Third-person narrators:
Limited omniscient point of view

When an author uses a *limited omniscient narrator*, he chooses a character in the story and tells the story from his point of view. This type knows only what the main character, or characters, know. This is more restrictive, but increases suspense and intrigue, because the reader only solves the mystery at the same time the characters do. *1984*, by George Orwell, is a good example. This character becomes the centre of revelation and the reader sees the events and other characters from his viewpoint.

Limited omniscient narration involves the reader more than pure omniscient narration. By associating the narrating voice with one of the characters in the story, the author gives it an identity and therefore makes it more interesting for the reader. Also, because much of the story is told from the partial viewpoint of one of the characters, the reader gets the idea that anything can happen in the course of the novel, just as it can in real life.

The following types can fall into either omniscient or limited:

- **The Detached Observer**

A detached third person narrator sticks to telling the story, and never inserts his own opinions – never slips in an “I” or a “me” except in direct dialogue. You probably won’t notice voice at all. It’s fruitless to give an excerpt showing what a writer didn’t do, but Orwell’s *1984* is, again, a good example.

- **The Commentator**

This type never physically enters the story, but freely adds in his own amusing commentary. Allows voice without the complication of using an

existing

character.

Example:

The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face-to-face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow.

(A Christmas Carol by Charles Dickens)

• The Interviewer

This type has collected the details of the story after it happened, such as by interviewing the characters. This lends a sense of reality to the story.

Example:

It brought both a smell and a sound, a musical sound. Edmund and Eustace would never talk about it afterwards. Lucy could only say, "It would break your heart." "Why," said I, "was it so sad?" "Sad! No," said Lucy. (The Voyage of the Dawn Teacher by C.S. Lewis)

• The Secret Character

Sometimes a narrator only pretends to remove from the story—they may refer to themselves in third person right up to the end, but will eventually be mentioned by some other character, or revealed to be a major character, even the villain, for an extra-pleasing plot twist.

Example:

"Lemony?" Violet repeated. "They would have named me Lemony? Where did they get that idea?" "From someone who died, presumably," Klaus said. (The End by Lemony Snicket)

•The Unreliable Narrator

Usually first person, but occasionally third, an unreliable narrator has a flawed point of view. That is, the writer intentionally made him biased, misinformed, insane, etc. It's difficult to find a single passage that illustrates this, but examples include Nelly in *Wuthering Heights*, by Emily Brontë, or Holden Caulfield in *The Catcher in the Rye*, by J.D. Salinger.

Third-person narrators:

Dramatic or objective point of view

When an author uses a *dramatic or objective point of view*, the story seems to be told by no one. This narrative technique has often been compared to a *videocamera* left running. The narrator does not mediate between the story and the reader. He steps aside and allows the story to present itself through setting, action and dialogue. The reader is never taken inside the minds of the characters. He is presented with material which he alone must analyse and interpret. Although the narrator does not actively participate in the storytelling, he does have an important role to play in this type of narrative. It is the narrator who decides when to turn the videocamera on and off and where to point it. He decides what material to present and his choices will obviously affect the reader's response. The dramatic point of view is widely used by modern writers because of the impersonal and objective way it presents experience.

Third-person narrators:

Stream of consciousness, Interior monologue

Stream of consciousness is the term applied to any attempt by a writer to represent the conscious and subconscious thoughts and impressions in the mind of a character. This technique takes the reader inside the narrating character's mind, where he sees the world of the story through the thoughts and senses of the local character. At the beginning of the twentieth century some authors, notably James Joyce, Virginia Woolf and William Faulkner, developed a stream of consciousness technique called *interior monologue*. The term is borrowed from drama, where monologue refers to the part in a play where an actor expresses his inner thoughts aloud to the audience. In fiction, an interior monologue is a record of a characters, thoughts and sense impressions.

As people do not think in complete, well-formed logical sentences, Joyce, Woolf and Faulkner abandoned traditional syntax, punctuation and logical connections in order to represent the flow of a character's thoughts. For example, in *Joyce's Ulysses* (1922) the reader finds himself with a transcript of one of the character's thoughts which contains no commas, full stops or capital letters. The stop, start, disjointed and often illogical nature of interior monologue makes it a challenge for the reader to interpret.

HELPFUL QUESTIONS TO ASK WHEN ANALYSING

THE NARRATIVE TECHNIQUE

(rely on the story One Coat Of White by H.A. Smith)

- Does the author use a first-person or third-person narrator?
- Is the first-person narrator a protagonist or a secondary character?

- Does the author try to represent the thoughts of other characters?
- What effect does the author's choice of narrator have on the impact of the story?

Personal Literary Touch:

Try this experiment to develop your own ability to see things from different points of view.

Work in pairs.

- a. Think of a conflict situation that involved another person which upset, disappointed or angered you (for example, an argument with a friend, family member, teacher).
- b. Tell your partner what happened from your point of view.
- c. Try to put yourself in the position of the other person involved in the conflict and explain the situation as convincingly as you can from his/her point of view.
- d. Discuss the results of your experiment with your partner. Have you come to a better understanding of the situation?

UNIT 5

LANGUAGE FOCUS

THE LAST LEAF

(abridged)

by O'Henry

At the top of a three-story brick house in Greenwich Village¹ Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine²; the other from California. They had met at the table d'hôte³ of an Eighth Street "Delmonico's", and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia⁴, stalked about the colony, touching one here and there with his icy fingers.

Mr. Pneumonia was not what you would call a chivalric⁵ old gentleman. A mite of a little woman with blood thinned by California zephyrs⁶ was hardly fair game for the red-fisted, short-breathed old duffer⁷. But Johnsy he smote: and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch windowpanes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

"She has one chance in – let us say, ten," he said, as he shook down the mercury in his clinical thermometer. "And that chance is for her to want to live. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"She – she wanted to paint the Bay of Naples some day," said Sue.

"Paint? – bosh! Has she anything on her mind worth thinking about twice – a man, for instance?"

"A man?" said Sue. "Is a man worth – but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. She stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature :

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting – counting backward.

"Twelve," she said, and a little later "eleven"; and then "ten," and "nine"; and then "eight" and "seven," almost together.

Sue looked solicitously out of the window. What was there to count?

There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue. "Six," said Johnsy, in almost a whisper "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now.

"Five what, dear. Tell your Sudie." "Leaves. On the ivy vine. When the last one falls I must go⁸, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine, so, you naughty girl. Don't be a goosey⁹. Why, the doctor told me this morning that your chances for getting well real soon were – let's see exactly what he said – he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street-cars or walk past a new building. Try to take some broth now and let Sudie go back to her drawing¹⁰, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self¹¹".

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other-room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Besides, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'til I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and he had been always about to paint a masterpiece, but had never yet begun it. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who regarded himself as the protector of the two young artists in the studio above.

Sue found Behrman smelling strongly¹² of jumper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!¹³" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a

thing. No, I will not bese as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der prain of her? Ach, dot poor leetle Miss Yohnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old – old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said J will not bese? Go on. I come mit you. For half an hour I haf been trying to say dot I am ready to bese. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I will baint masterpiece, and ve shall all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seal as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper.

Wearily Sue obeyed. But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. It hung bravely from a branch some twenty feet above the ground.

"It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows.

When it was light enough Johnsy, the merciless, commanded that the shade be raised. The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and – no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook." An hour later she said.

"Sudie, some day I hope to paint the Bay of Naples." The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win. And now I must see another case I have downstairs. Behrman, his name is – some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital today to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You've won. Nutrition and care now-that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia today in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and – look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece – he painted it there the night that the last leaf fell."

NOTES

1. Greenwich Village – it is a part of New York in the Southwest of Manhattan Island. It is a very quiet part of the city in which artists and writers live. Long ago it was a separate village.

2. Maine is a state to the north of New York. It is mountainous and has many lakes and forests.

3. table d'hôte – дежурные блюда

4. pneumonia – a lung inflammatory disease

5. chivalric – courteous

6. zephyrs – west wind

7. duffer – unintelligent person

8. I must go – Johnsy means she is likely to die

9. goosey (slang) – a small silly child

10. ... let Sudie go back to her drawing ... – Sue is speaking about herself to Johnsy in the third person as if Johnsy were a small child.

11. ... **for her greedy self.** – Here *self* has become a noun and means own personal interests, person's own body and personality.
12. **smelling strongly of drink.** – Here *drink* = alcoholic drinks.
13. **vass** = what – Behrman is German, he speaks poor English and with German accent.

VOCABULARY

joint (adj) shared by two or more people joint action; joint owners <i>The project was their joint action.</i>	об'єднаний, сполучений об'єднані дії, співвласники <i>Проект був результатом їх сумісних дій.</i>
result (v) happen as an affect <i>His illness resulted from eating bad food.</i>	трапитися (відбутися) в результаті, бути викликаним чимось. <i>Його хвороба була викликана поганим харчуванням.</i>
result in something end in something; cause something to happen <i>The storm resulted in a lot of flooding.</i>	закінчитися чимось., спричинити за собою, привести до чого-л. в результаті <i>Буря закінчилася повінню.</i>
move about move from place to place	пересуватися з місця на місце <i>Він міг чути, як маленька тварина пересувалася в кущах.</i>

<p><i>He could hear how a small animal was moving about in the bushes.</i></p>	
<p>move into move into a living or working space; start a new job</p> <p><i>We moved into new offices last week.</i></p>	<p>в'їхати (в'їжджати)</p> <p><i>Ми в'їхали в нове офісне приміщення минулого тижня.</i></p>
<p>move up (in the world) advance and become successful</p> <p><i>Keep your eye on John. He has been really moving up lately.</i></p>	<p>просуватися (по кар'єрних сходах)</p> <p><i>Наглядай за Джоном. Він успішно просувається останнім часом.</i></p>
<p>move out of a living or working space</p> <p><i>The landlady informed us that we would have to move out.</i></p>	<p>з'їжджати (з'їхати)</p> <p><i>Господиня проінформувала нас, що нам доведеться з'їхати.</i></p>
<p>fair (adj) 1. free from dishonesty</p> <p><i>There must be fair play in this competition.</i></p>	<p>чесний, справедливий</p> <p><i>Це повинно бути чесне змагання.</i></p>
<p>2. rather good, large, fine, etc</p> <p><i>Her knowledge of the language is fair.</i></p>	<p>гарний, достатній</p> <p><i>Його знання мови доволі добре.</i></p>
<p>3. (of weather) fine; clear</p> <p><i>Is it raining? – No, it's fair.</i></p>	<p>ясний (про погоду)</p> <p><i>Йде дощ? - Ні, погода ясна.</i></p>

<p>4. (having skin or hair that is) light in colour <i>She has an amazingly fair complexion.</i></p>	<p>світлий (про колір особи) <i>У неї дивно світлий колір обличчя.</i></p>
<p>fair-weather friend someone who is your friend only when things are going well for you (This person will desert you when things go badly for you. <i>Compare to "A friend in need is a friend indeed"</i>) <i>A fair-weather friend isn't much help in emergency.</i></p>	<p>ненадійний друг <i>Ненадійний друг – не помічник в критичній ситуації (біді).</i></p>
<p>fair (n) a market held for selling something. <i>A book fair was held in front of the theatre every August.</i></p>	<p>ярмарок <i>Кожного року у серпні перед театром проводився книжковий ярмарок.</i></p>
<p>blank (adj.) 1. without writing, or other marks <i>Write your name in the blank space at the top of the page.</i></p>	<p>чистий, порожній, незаповнений <i>Впишіть своє ім'я в порожній графі вгорі сторінки.</i></p>
<p>2. without understanding <i>When he gave me a blank look I understood that he was not listening to me.</i></p>	<p>не розуміючий, порожній <i>Коли він подивився на мене порожнім (не розуміючим) поглядом, я зрозумів, що він не слухає мене.</i></p>

<p>look blank look confused, puzzled</p> <p><i>When she was asked about her origin, she looked blank.</i></p>	<p>бути в замішанні, виглядати спантеличеним</p> <p><i>Коли її запитали про походження, вона була в замішанні.</i></p>
<p>blank (n) an empty space</p> <p><i>When I tried to remember his name, my mind was a complete blank.</i></p>	<p>пробіл, пропуск, порожнє місце</p> <p><i>Коли я спробував згадати його ім'я, в пам'яті у мене був пробіл.</i></p>
<p>shake (v) (shook, shaken) move quickly</p> <p><i>Shake the bottle before use.</i></p>	<p>трясти, струшувати</p> <p><i>Струсніть пляшку перед використанням.</i></p>
<p>shake hands (with someone) clasp and shake someone's hand</p> <p><i>His hands were full but I tried to shake hands with him.</i></p>	<p>обмінятися рукостисканням з ким-л.</p> <p><i>Його руки були зайняті, але я спробував потиснути йому руку.</i></p>
<p>shake in one's boots/shoes be afraid; shake from fear</p> <p><i>Stop shaking in your boots, Bob. I'm not going to fire you.</i></p>	<p>тремтіти від страху</p> <p><i>Припини тремтіти від страху, Боб. Я не збираюся тебе звільняти.</i></p>
<p>shake like a leaf tremble with cold or fear</p>	<p>тремтіти (від холоду) як кленовий лист</p> <p><i>Вдягни шаль, ти тремтиш, наче</i></p>

<p><i>Put the shawl on, you are shaking like a leaf.</i></p>	<p>кленовий лист.</p>
<p>shake down make something settle by shaking</p> <p><i>I shook the olives down in the jar to make room for more.</i></p>	<p>струшувати</p> <p><i>Я струснув оливки в банці, щоб вони опустилися до дна.</i></p>
<p>shake off someone/something</p> <p>1. (slang) get rid of someone</p> <p><i>I want to shake off John. He's such a pest!</i></p>	<p>струшувати щось</p> <p>1. позбутися когось, звільнитися від когось.</p> <p><i>Я хочу позбутися Джона. Він такий надокучливий!</i></p>
<p>2. avoid getting a disease</p> <p><i>I'm afraid I will not have succeeded in shaking off my cold before the tournament.</i></p>	<p>позбутися хвороби</p> <p><i>Боюсь, мені не вдасться позбутися застуди до турніру.</i></p>
<p>shake up</p> <p>1. upset, disturb</p> <p><i>The sad news has shaken her up pretty badly.</i></p>	<p>струшувати (струсити); вразити</p> <p>1. вразити</p> <p><i>Сумні новини дуже вразили її.</i></p>

<p>2. mix one or more substances by shaking</p> <p><i>I had to shake up the can to mix the paint well.</i></p>	<p>2. трусити</p> <p><i>Мені довелося потрясти бляшану банку, щоб добряче перемішати фарбу.</i></p>
<p>worth (to be worth smth) 1. of the value of</p> <p><i>This house is worth a lot of money.</i></p>	<p>ціна, вартість (коштувати чого-л.)</p> <p><i>Цей будинок коштує дорого.</i></p>
<p>2. good enough for; deserving</p> <p><i>This work is worth making an effort.</i></p> <p><i>This question is worth discussing.</i></p>	<p>бути вартим чогось, заслуговувати на щось.</p> <p><i>Ця робота варта того, щоб над нею потрудитися.</i></p> <p><i>Це запитання заслуговує на обговорення.</i></p>
<p>worthy (of) deserving</p> <p><i>His activity is worthy of praise.</i></p>	<p>заслуговуючий на щось</p> <p><i>Його діяльність заслуговує на похвалу.</i></p>
<p>bare (adj.) uncovered; empty; without</p>	<p>голий, непокритий, порожній, спустошений</p> <p>гола шкіра / спустошені поля</p> <p><i>Шерлок Голмс вимагав від Ватсона</i></p>

bare skin/bare fields <i>Sherlock Holmes demanded bare facts from Dr Watson.</i>	голі факти.
barefoot (adj, adv) without shoes <i>I used to run barefoot in my childhood.</i>	босоніж У дитинстві я колись бігала босоніж.
bare-headed (adj, adv) without a hat <i>The child has fallen ill today because he was running bare-headed the day before yesterday.</i>	з непокритою головою Дитина захворіла сьогодні, тому що бігала позавчора з непокритою головою.
barely (adv) only just; hardly <i>We have barely enough money to last the weekend.</i>	ледь У нас ледве вистачає грошей, щоб дотягнути до вихідних.
climb 1. move, esp. from a lower to a higher position, up, over, or through, esp. by using the hands and feet. <i>Do you think the child can climb that tree?</i>	підійматися (підійнятися) Ви вважаєте, дитина може піднятися на дерево?
2. rise to a higher point; go higher (syn – take off) <i>The plane climbed quickly.</i>	злітати, набирати висоту Літак швидко набирав висоту.

<p>climb (n) a journey upwards made by climbing</p> <p><i>After a climb of two hours, they reached the top.</i></p>	<p>підйом</p> <p><i>Після двогодинного підйому вони досягли вершини.</i></p>
<p>complain (v) (of/about) express feelings of annoyance, pain, unhappiness, etc; speak or say in an unhappy, annoyed or dissatisfied way</p> <p><i>Father is complaining of a pain in his chest.</i></p>	<p>скаржитися</p> <p><i>Батько скаржиться на біль у грудях.</i></p>
<p>complaint (n) 1. a cause or reason for complaining</p> <p><i>The colleagues made up a list of their complaints to the boss.</i></p>	<p>скарга</p> <p><i>Колеги склали список своїх скарг на ім'я боса.</i></p>
<p>2. a statement expressing annoyance, pain, unhappiness, etc.</p> <p><i>The police received several complaints about the noise from our party.</i></p>	<p>письмова скарга</p> <p><i>У поліцію надійшло кілька заяв зі скаргами на шум від вечірки.</i></p>
<p>bend (v) (bent, bent) (cause to) lean away from an upright position</p> <p>bend over/down/forward/back</p>	<p>згинати, зігнути</p> <p>схилитися над / нагнутися / нахилитися вперед / нахилитися назад</p> <p><i>Вона нахилилася, щоб підняти монетку.</i></p>

<i>She bent down to pick up the coin.</i>	
fancy (v) imagine <i>Only fancy! He's failed his examination.</i>	уявляти собі <i>Тільки уяви. Він провалив іспит.</i>
fancy oneself have too high of an opinion of oneself <i>He fancies himself (as) a great scientist.</i>	уявляти себе кимось. <i>Він уявляє себе геніальним вченим.</i>
hang (v) (hung, hung) fix or be fixed at the top so that the lower part is free. <i>Hang your coat (up) into the wardrobe.</i>	вішати, повісити <i>Повісь своє пальто до шафи.</i>
hang by a hair/thread (of someone's life, fate, etc) be in an uncertain position <i>John hasn't failed geometry in the end, but was just hanging by a hair.</i>	висіти на волосині / на ниточці <i>Джон не провалив геометрію вреїті реїт, але він висів на ниточці.</i>
hang on 1. continue holding; keep hold on <i>The climber was hanging on while his companions were looking for a rope.</i>	продовжувати триматися <i>Альпініст продовжував триматися, поки його супутники шукали мотузку.</i>
2. wait (esp. telephone conversation)	чекати (у телефонній розмові), не класти трубку

<p><i>Hang on a minute. He's just coming.</i></p>	<p>Зачекайте хвилину. Він зараз підійде.</p>
<p>even (adj.) 1. level; the same in height, amount</p> <p><i>This coffee table isn't very even; it is rough.</i></p>	<p>рівний, плоский, гладенький Цей кавовий столик не дуже рівний, у нього шорстка поверхня.</p>
<p>2. (of a number) that can be divided exactly by two: 2, 4, 6, etc. opposite <i>odd</i> (e. g. 3)</p> <p><i>Five is an odd number, and four is an even number.</i></p>	<p>парне (про число)</p> <p>П'ять - непарне, а чотири - парне число.</p>
<p>even (adv.) (used for making comparisons or the surprising part of a statement stronger)</p> <p><i>It was cold yesterday, but it's even colder today.</i></p>	<p>навіть</p> <p>Учора було холодно, але сьогодні навіть холодніше.</p>
<p>even if/though no matter whether; in spite of the fact that...</p> <p><i>Even if we could afford it, we wouldn't go abroad for our holidays.</i></p>	<p>навіть якщо б</p> <p>Навіть якщо б ми могли це собі дозволити, ми б не поїхали у відпустку за кордон.</p>
<p>even so in spite of that, though that is true</p>	<p>навіть при цьому, навіть незважаючи на це</p> <p>Йде дощ. Навіть незважаючи на</p>

<p><i>It's raining. Even so, we must go out.</i></p>	<p>це, нам потрібно йти.</p>
<p>acute (adj.) 1. (of the mind or the senses) able to notice small differences; sharp; working very well</p> <p><i>Acute hearing is necessary for musicians.</i></p>	<p>гострий, різкий, проникливий, пронизливий</p> <p><i>Гострий слух необхідний музикантам.</i></p>
<p>2. severe; very great</p> <p><i>There is an acute shortage of adventures in life.</i></p>	<p>2. гострий, крайній, різкий</p> <p><i>Існує гостра нестача пригод у житті.</i></p>
<p>3. (of diseases) coming quickly to a dangerous condition, not lasting very long</p> <p><i>Doctors think his illness is acute rather than chronic.</i></p>	<p>гостра (про форму протікання хвороби)</p> <p><i>Лікарі вважають, що його хвороба швидше гостра, ніж хронічна.</i></p>

EXERCISES

Ex. 1. Answer the following questions:

1. How did Sue and Johnsy become friends? 2. When did Johnsy fall

ill? 3. How did the doctor assess Johnsy's chances of recovery? 4. What was Johnsy doing while lying in bed? 5. What did she have on her mind? 6. How did Sue behave in that situation? 7. Who was Sue's model? 8. What kind of life of life did Behrman lead? 9. How did he take Johnsy's illness? 10. What happened one morning after one dreadful night? 11. How did Johnsy's behaviour change that morning? 12. Why was Behrman taken ill with pneumonia? 13. What was his masterpiece?

Ex. 2. Translate the following passages into Russian:

1. From "*That was in May. In November...*" to "*...the next brick house.*"
2. From "*Old Behrman was a painter...*" to "*...in the studio above.*"
3. From "*I have something to tell you...*" to "*...he painted it there the night that the last leaf fell.*"

Ex. 3. Translate all Vocabulary entries and examples.

Ex. 4. Find Ukrainian/Russian equivalents to the following:

congenial; unseen; stranger; shake down the mercury; get well; worth thinking; weakness; filter through; carriage; subtract; power of medicines; whistle; count backward; solicitously; blow off; editor man; fix eyes; keep looking; a fallen statue; beneath; masterpiece; to excess; fierce old man; fear; grow weaker; peer; rain mingled with snow; drown shade; twilight; stir; even chances; case; contentedly; dreadful night; scattered brushes.

Ex. 5. Paraphrase the italicized parts of the following sentences. Translate them into Ukrainian/Russian.

1. One morning the *busy* doctor invited Sue into the hallway.
2. Sue looked *solicitously* out of the window.
3. There was only a *bare* yard.
4. You *used to* love that vine.
5. I must *hand* those drawings in by tomorrow.
6. I would draw *the shade* down.
7. She was lying white and *still* as a fallen statue.
8. He was *about to* paint a masterpiece.
9. He drank gin *to excess* and still talked of his *coming* masterpiece.
10. He was an old man who *regarded himself* as the protector of the two young artists.

11. She told him of Johnsy's *fancy*.
12. Sue *motioned* Behrman into the other room.
13. They *peered out* the window at the ivy vine.
14. A cold rain was falling, *mingled* with snow.
15. They could see the lone ivy leaf *clinging* to its stem.
16. "With good *nursing* you'll win," said the doctor.
17. She's *out of danger*.

Ex. 6. Find in the text equivalents to the following word and phrases.

1.цегляний будинок
2.спільна студія
3.крижані пальці
4.чесна гра
5.ледь рухаючись
6.порожній; чистий
7.неспокійний доктор
8.вирішити
9.намалювати
10.коли-небудь
11.зусилля
12.пацієнт
13.похоронна процесія
14.фасон
15.дошка
16.робити начерк
17.скаржитися
18.жадібний
19.бульйон
20.закрити очі
21.заробляти позуванням
22.сильно пахнути
23.фантазія
24.піднятися нагору
25.спустити штору
26.прокинутися

27.коритися
28.пориви вітру
29.безжалісний
30.злий
31.тремтяча рука
32.бути поза небезпекою
33.безпомічний
34.від болю
35.промоклий наскрізь
36.різкий, небезпечний напад

Ex. 7. Choose a phrase from the list below that has the same meaning as the italicized phrase. Translate the sentences into Ukrainian/Russian.

Fair (noun); fair (adj.); unfair; blank; shake; acute; fancy oneself; worth; hang; worn-out; wear; even; fancy.

1. She *has* a diamond *on*. 2. It is *dishonest* to kick another player in football. 3. She *was trembling* with fear. 4. The surface of the board was very *smooth*. 5. Why do I feel *so exhausted* after an ordinary day's work at the office? 6. The new film *deserves* recognition. 7. When I was explaining his mistake he looked *puzzled*. 8. Every year he goes to *the large show* of planes which is held on the outskirts of Paris. 9. She couldn't *fix* the curtains *at the top* well enough. 10. He felt a *sharp* pain in his broken leg. 11. Just *imagine!*

Sometimes his decisions can be *honest*. 12. She had *too high an opinion* of herself as a brilliant singer.

Ex. 8. Translate the sentences into Ukrainian/Russian paying special attention to the meaning of the italicized words and phrases from the Vocabulary.

1. "What about the little guy? We can't do this to him. It isn't *fair*." 2. Sara didn't want alimony. She felt that he should pay a *fair* share of child support. 3. "*Fair* enough," he replied. "Can I walk you to the library?" 4. "Well, it's only *fair*, George. Most of our dinner conversation is like an official meeting". 5. And what hit me hardest was how damn *unfair* it was. 6. She was sitting in bed, unable *to move*, her face pulled up on one side. 7. Her job was to give them the courage of their own *worthness*. 8. I think it was to prove to myself that I was really *worth* something as a scholar. 9. That's why it *was worth* it, Saba. 10. Life without love is not *worth* living. 11. We knew that he *was worth* several million bucks. 12. Christmas brought the new snow outside – fresh, clean and *blank*. 13. This leads me to suspect that Harvard's given him some heavy hints that he might eventually *move into* our Presidential Mansion. 14. Still, I thought she was a definite candidate until I *moved up* to Boston. 15. At the end of next semester she plans *to move to* Hawaii.

Ex. 9. Translate the following sentences using words and expressions from the text and the Vocabulary.

1. Вони виявили, що їхні смаки

збігаються.
2. У доктора був неспокійний погляд.
3. Було несправедливо, що хвороба вразила цю маленьку істоту.
4. Вона лежала, майже не рухаючись, і спостерігала за деревом.
5. Сью сподівалася, що подрузі стане краще, завдяки зусиллям доктора і добрим лікам.
6. Її нічого не хвилює.
7. Вони познайомилися в кафе, і результатом цієї зустрічі стала спільна студія.
8. Вона заробляла на життя, ілюструючи оповіді в журналах.
9. Сью визирнула з вікна і побачила тільки в'юнкий виноград у порожньому дворі.
10. Вона поскаржилася, що ніколи не чула про це.
11. Вона не могла зрозуміти, який зв'язок між опадаючим листям і хворою дівчиною.
12. Їй потрібно віддати малюнки

редактору завтра вранці.
13. Старий художник був невдахою.
14. Він сподівався коли-небудь намалювати шедевр.
15. Вона сказала, що втомилася чекати, і закрила очі.
16. Коли в кімнаті потемніло, вона попросила опустити штори і включити світло.
17. Хоча він був художником, він позував молодим колегам, заробляючи цим трохи грошей.
18. Від нього завжди сильно пахло алкоголем.
19. Вони мовчки подивились один на одного зі страхом.
20. Він здивувався, коли йому розповіли про примхи дівчини.
21. Вона вирішила, що лист неодмінно впаде вночі.
22. Вона безжально наказала підняти завісу.
23. Сторож виявив старого, лежачим на підлозі, безпорадним від болю і наскрізь промоклим.
1. Він сидів, втупившись у кут, і в

його голові була суцільна порожнеча.
2. Чим старанніше він працює, тим швидше просувається по службі.
3. Він стояв з непокритою головою під проливним дощем і тремтів від холоду.
4. Він не вартий того, щоб про нього піклуватися.
5. Я як раз збирався йти, коли задзвонив телефон.
6. У своєму прагненні до влади він здійснював нечесні вчинки.
7. Вона витрусила пісок з взуття і продовжувала підніматися в гору.
8. Якщо ти не припиниш так багато працювати, ти врешті-решт вимотаєшся.
9. У мисливських собак гострий нюх і гострий зір.
10. Коли вона чекала на його повернення, зима тяглася повільно.
11. Альпініст висів на пальцях, доки його друзі не допомогли йому.
12. "Мені здається, що хтось ходить у темряві навколо будинку", -

сказала вона.
13. Сью була так сердита на нього, що повісила трубку, коли він знову почав скаржитися на долю.
14. Вона так піклувалася про свою зовнішність, що виглядала молодше своїх років.
15. "Лінія зайнята, почекайте, будь ласка," – сказала телефоністка.
16. Він заслуговує на повагу, тому що прийняв справедливе рішення і передумав звільнити підлеглих.
17. Він опустив валізу, і ми потиснули один одному руки.
18. Існує марновірство, що не можна дарувати парну кількість квітів.
19. Постійний брак часу дратував його.

Ex. 10. Translate the following idiomatic expressions. Use them in the translation below.

Move into; move out; fair-weather friend; shake hands; shake in one's boots; shake down; shake off; shake up; hang on; hang by a hair; wear on; wear out.

1. Моє пальто остаточно зносилося,

тому я придбала нове.
2. Я тремтів від страху, тому що я повинен був побачитися з менеджером.
3. Певний час життя її висіло на волосині, але потім вона поступово зміцніла й одужала.
4. На минулому тижні я приступив до нової роботи.
5. Я чув, у вас нова квартира. Коли ви збираєтеся переїжджати?
6. Дитина повисла на матері і безперервно плакала.
7. Ми недовго залишалися з ними, тому що діти, здається, дратували їх.
8. Нам не сподобалася наша квартира, тому ми з'їхали.
9. Біл ні за що не допоможе з домашнім завданням. Він абсолютно ненадійний друг.
10. Я сподіваюся, я зможу дуже скоро позбутися цієї застуди. Вона мене вимотала.
11. На зустрічі директори компаній

обмінялися рукостисканням.
12. Банда злочинців заробляла кошти на життя, витрушуючи гроші з багатих людей.
13. Ваше грубе зауваження дійсно засмутило Тома.
14. Я добре збовтав банку з фарбою перед тим, як використати її.

Ex. 11. Translate the sentences into Ukrainian/Russian paying special attention to the context meaning of the verb *draw*.

1. Sue drew pictures to illustrate magazine stories. 2. She drew the curtains. 3. The horse drew the cart up the hill. 4. He suddenly drew a knife and threatened me with it. 5. John drew the little boy to him. 6. I must draw your attention to the following points. 7. She drew the winning ticket in the lottery. 8. After three attempts he drew the conclusion that he would never pass the examination. 9. Don't let yourself get drawn into the argument. 10. She drew me aside and whispered in my ear. 11. I drew \$100 from my bank account today. 12. The play is drawing large audiences. 13. She drew a deep breath and then continued crying. 14. The chimney isn't drawing very well. 15. She drew the child away from the fire. 16. The leader was gradually drawing away from the other runners. 17. The car drew up to the gate and three men got out. 18. Her shouts drew the attention of the police. 19. He drew the line at stealing. 20. She slowly drew the purse out of her suitcase. 21. The knight drew his sword to protect his lady. 22. I'm sorry but that's where I draw the line; I won't help you

to cheat. 23. They drew apart from each other as other people came into the room. 24. Drawing the shade aside, he looked down into the street.

Ex. 12. Choose the correct synonymous expression from among those in brackets. Make up 3 sentences of your own for each. Translate the sentences in the chart into English focusing the two expressions below and observing the sequence of tenses.

1. **to be about to do something** (to be on the point of doing something; to get the point of something; to make a point of doing something).

2. **to have one's own way** (to do what one wants; to make one's career; to start moving).

1. Я вже збирався вийти з дому, коли задзвонив телефон, і мій товариш повідомив мені, що наш літак затримали (to delay).
2. У дитинстві мій син завжди наполягав на своєму і тому, коли він повідомив нам, що збирається відкрити Америку, ми не заперечували (to object).
3. Я вже майже засунула рибний пиріг в духовку, коли згадала, що забула додати спеції.
4. Цей великий режисер завжди робив те, що вважав за потрібне в своїх фільмах, і говорив, що актори

– це матеріал у руках генія.
5.Мой дідусь розповідав мені, що люди завжди починають цінувати життя тоді, коли воно ось-ось закінчиться.
6.Ви можете не витратити свою енергію даремно (save your breath). Якщо Фред сказав Вам, що буде наполягати на своєму, він не змінить рішення.
7.Секретарь повідомила, що бос ось-ось повернеться, і коли він прибуде, він підпише всі необхідні документи.
8.Ледве ми закінчили наш проект і збиралися піти у відпустку, як нам повідомили, що вже було отримано нове завдання.
9.После її слів я був готовий покинути її будинок назавжди, але згадав, як вперше побачив її маленькою дівчинкою, і тут же пробачив її грубість.
10.Скарлетт (Scarlett) повідомила Ретта (Rhett), що буде чинити так,

як вважатиме за потрібне, тому що вона сучасна незалежна жінка.

Ex. 13. Translate the sentences into English focusing on active Vocabulary items and active grammar areas.

1. Він поінформував нас, що ці деталі не варті обговорення, і зажадав від нас лише голих фактів.

2. Пітер просив тебе не класти трубку і почекати. Він тремтить від холоду, як кленовий лист, і ледь пересувається з місця на місце.

3. Тільки уяви! П'ятирічна Матильда повідомила нам учора, що уявляє себе великою актрисою початку 21 століття.

4. Няня повідомила, що з тих пір, як хлопчик виліз на це дерево і впав з нього, він скаржиться на біль у коліні.

5. Я думаю, той факт, що у наших друзів ледве вистачає грошей, щоб дотягти до вихідних, заслуговує розгляду.

6. Батьки Аліси розповідали, що часто бували в замішанні, коли в

дитинстві знаходили її у дворі босу і без головного убору.

7.Врач повідомив, що якщо пацієнт знову буде скаржитися на гострий біль у грудях, йому дадуть порожній бланк, щоб він записав всі симптоми.

8.Моллі повідомила, що сумні новини про від'їзд ненадійних друзів дуже вразили її. Вони з'їхали за тиждень до цього без попередження.

9.Пісатель і його спонсори оголосили, що книжковий ярмарок у жовтні стане результатом їх сумісних дій.

10.Ми вважали, що навіть незважаючи на це, його діяльність заслуговує на похвалу.

Ex. 14. Translate the following into English using “wonder” and observing the sequence of tenses.

1.Мне було цікаво, чи зможу я це зробити.

2. Усі дивувалися, чому ніхто не прийшов на допомогу цій нещасній людині напередодні.

3. Усі задавалися питанням, куди ж сховалася дитина під час гри в хованки (hide-and-seek).

4. Усім хотілося знати, який буде кінець детективної історії, а наступна серія виходила тільки через тиждень.

5. Мені було цікаво, чи зможу я утримати Вашу увагу протягом декількох хвилин, якщо буду просто показувати Вам фото.

6. Усі дивувалися, чому діти мовчали і не відповідали на жодне запитання.

7. Мені було цікаво, що станеться з героями книги про Гаррі Поттера у наступній книзі.

8. Я задавався питанням, як скоро Джейн пробачить Майкла, якщо він подарує їй на день народження цуценя.

9. Глядачі спектаклю не могли

зрозуміти, чим закінчиться зустріч головних героїв в останньому акті (act).

10. Туристам було цікаво, наскільки національна англійська кухня (cuisine) відрізнялася від того, що вони читали про неї.

Ex. 15. Insert the right word in the proper form.

to expect — to wait for smb/smth

"expect" 1. believe that smth will happen or come

- We **expected** you yesterday.
- We **were expecting** a letter from her
- 2. hope or look forward
- He **expected** at any minute to hear his wife climbing the stairs.

"wait (for)" (smb/smth) — stay (not acting) until smb or smth comes or happens

- We **are waiting** for the rain to stop.
- He **is waiting** for his opportunity.

1. I ... Mary home at 6 o'clock. 2. Why are you so late? I ... you for an hour. 3. I ... he'll pass the examination successfully. 4. I spent forty minutes ... a bus. 5. I ... a big telephone bill this month. 6. The business cannot ... until after dinner. 7. We ... to make a small profit this year. 8. We didn't ... that the company would increase their orders. 9. We ... 12 guests but only seven came. 10. "Will she come soon?" "I ... so." 11. We can't start the meeting yet, we

... George to arrive. 12. We ... anxiously to hear the examination results. 13. I didn't ... you today. I thought you were coming tomorrow.

Ex. 16. Fill in the blanks with the prepositions or conjunctions where necessary.

My balcony looked directly ... the garden, and I saw a young woman I hadn't seen before ... the porch. She was tending the plants and carefully and slowly touching each one.

The house was quiet as I passed ... the halls and found the door that opened ... the garden. As I approached the garden, the girl looked up quickly and said ... a frightened voice: "Who's there?"

She looked right ... me. "My name is Dwight. I'm a guest ... your father."

"You must be ... the police," she said. She turned back ... her plants. I guessed she was blind. "I didn't recognize your step and you frightened me," remarked she, "nothing surprises me here ... the hill. Nothing changes here ... my sensing it immediately." She said this directly ... me, like a challenge, then she moved ... another plant and began feeling the soil ... the base ... the plant. "You may ask me questions if you want. I know all ... police investigations. I have listened ... a lot ... stories ... famous detectives."

Ex. 17. Translate the following sentences into English using the expression (be) worth doing something.

1.Цей серіал – нудний. Його не варто дивитися.
--

2.Цю п'єсу Бернарда Шоу (Bernard

Shaw) дійсно варто подивитися.
3.Не варто лягати спати так пізно.
4.Не варто турбуватися про нього.
5.Вокзал дуже далеко. Я думаю, варто взяти таксі.
6.Не варто так вимотуватися на роботі.
7.Ми вважаємо, що варто переїхати в інше місто заради дітей.
8.Не варто так довго дивитися на Фіону. Вона ніяковіє.
9.Не варто читати газети. Вони повні сумних і жахливих новин.
10.Не варто говорити про це. Це чужий секрет.
11.Це просте питання навіть не варте обговорення.
10. Ці безчесні люди не варті навіть обговорення в нашому колі.
13.Цей факт гідний згадки у Вашій лекції.
14.Ці факти варто запам'ятати для подальшого детективного розслідування (investigation).
15.Ця актриса буде варта того, щоб про неї пам'ятали і через сто років.

Ex. 18. Fill in the correct form of the confusable verbs *lie* (lay, lain, lying); *lay* (laid, laid), or *lie* (lied, lied, lying).

Lie and Lay.

(a) Lie (lay, lain).

Don't say: I'm going to lay down for an hour.

Say: I'm going **to lie down** for an hour.

(b) Lay (laid, laid).

Don't say: Please lie the exam papers on the desk.

Say: Please **lay** out the exam papers on the desk.

Lie (= to rest) is an intransitive verb and never has an object.

Lay (= to put) is a transitive verb and always requires an object.

Note: **Lie, lied, lied** is to tell an untruth: H e *has lied* to m e

Lay, laid, laid also means to produce eggs: *The hen has laid an egg*

Lay the table is to prepare the table for a meal.

1. Birds ... eggs in spring and summer, not in winter or autumn. 2. Dora ... in bed, for she had fallen ill. 3. She ... the child on the bed. 4. I am afraid Nick ... when he said he had left his homework. I don't think he did it. 5. She is ... there so peacefully; it's a pity to wake her, but I suppose we must. 6. Look! What has she ... there on the table with such care? 7. She ... ill for three weeks before there was any sign of improvement. 8. I am sure he ... again. He wants to conceal the truth. 9. Some animals ... in holes all winter and sleep. 10. ... her on her back and put a cold wet cloth on her forehead. She will be all right in a minute, she has only got a fright. 11. I'll go and ... down. 12. The book was ... on the floor. 13. The hen has ... an egg. 14. How long have you ... in bed? 15.

She ... to the teacher. 16. He ordered his troops to ... down. 17. I ... the book on the table. 18. Yesterday she ... in bed until midday.

Ex. 19. Fill out the gaps with the correct one out of the two confusable verbs:

a) **rise** versus **raise**

(a) Rise (rose, risen).

Don't say: Val raises very early in the morning.

Say: Val **ris**es very early in the morning.

(b) Raise (raised, raised).

Don't say: She rose their salaries too often.

Say: She **rais**ed their salaries too often.

Rise is an intransitive verb and means *going up, standing up, or getting out of bed*. It does not require an object.

Raise is a transitive verb and means *lifting something up*.

1.Prices ... during the war. 2 He promised to ... her salary. 3 The balloon ... in the sky. 4.The sun ... at six o'clock. 5. He ... his hat to the teacher. 6. The box is too heavy, I can't ... it. 7. She ... from her seat and left the room. 8. I ... very early in the morning. 9. The teacher told him not to ... his voice. 10. We had ... from table before she came in.

b) **borrow** versus **lend**

(a) Borrow (borrowed, borrowed).

Don't say: I want to lend a book from you.

Say: I want **to borrow** a book **from** you.

(b) Lend(lent, lent).

Don't say: Will you please borrow me a book?

Say: Will you please **lend** me a book? Or Will you please **lend** a book **to** me?

To borrow means *getting something from someone* while **to lend** means *giving something to someone*.

1. May I ... your pen? 2. Please ... me your book. 3. From whom did you ... the money? 4. He'll ... you his knife. 5. You should avoid ... ing things from others. 6. Father does not allow to ... his car without his permission. 7. Why didn't you ... the notes from me? I had them! 8. I will eagerly ... you my leather jacket if you need it. 9. Do not ... things from Madeleine. She is very picky afterwards. 10. You can ... a laptop from me or Paul – we have the same model.

c) **learn** versus **teach**

Don't say: Graham learned us how to play hockey.

Say: Graham **taught** us how to play hockey,

To teach means *giving instruction*, learn means *receiving instruction*.

1. She ... her friends the new game. 2. Will you ... me how to swim? 3. He ... his lessons quickly. 4. My teacher ... me English and Japanese. 5. Susan wanted to ... to drive. 5. How long do you have to ... a foreign language to know it properly? 6. Who ... you to sing jazz songs so well? 7. Nobody ... me to draw, I ... it myself. 8. Grandma ... me to cook a perfect apple pie and to knit and I eagerly ... from her. 9. All of my children ... sciences reluctantly. 10. When are you going to ... your son to play tennis?

d) **bring** versus **take**

Don't say: The astronauts are bringing plants to the moon.

Say: The astronauts are **taking** plants to the moon.

Using **bring** or **take** depends on where the speaker or doer is. We use **bring** for things coming to where we are and **take** for things going somewhere else:

***Take** these cakes to your grandmother and **bring** (back) some flowers from her garden.*

Note: **To fetch** means *going somewhere else and coming back with something*:

*Please **fetch** me a glass of water (= go and come back with a glass of water).*

1. Are you ... the children to the doctor today or tomorrow? 2. Could you please ... me a glass of mango juice – it's awfully hot in here. 3. What has the puppy ... us to play with this time: a slipper or one of your gloves? 4. I'm absolutely unsure as to who has ... your files from the office. 5. Would you be so kind and ... these portfolios to the office where the examining committee are gathering? 6. Where are you ... these photos? They looked so nice on this mantelpiece! 7. I need my sunglasses badly. Can you ... them from the bungalow? 8. What have you ...? Is this idea of a decent present? 9. Who is ... you to school tomorrow: Mum or Dad? 10. I'm not supposed to ... all the foods on your shopping list from the supermarket every week.

e) **hear** versus **listen**

Don't say: I was hearing her CDs.

Say: I was **listening** to her CDs.

To hear means *having physical ability*.

To listen means *focusing on and paying careful attention to something*.

*Fiona always **listens to** her lecturers.*

1. I ... carefully but ... nothing. 2. He hasn't been able to ... very well since birth.

3. I was ... ing to the music. 4. The deaf can't 5. Let's ... to a number of my new CDs. 6. I can't ... what you are saying – turn down the music. 7. He is very disobedient – he never ... to what his parents tell him to do. 8. Sometimes it seems that you cannot ... what I say, though we speak the same language. 9. Why do you keep ... to the same tune for hours? 10. I simply can't ... this hateful voice of my boss anymore – I quit!

f) **steal** versus **rob**

(a) Steal.

Don't say: Someone has robbed all her money.

Say: Someone has stolen all her money.

(b) Rob.

Don't say: Some men stole a bank last night.

Say: Some men **robbed a bank** last night.

The object of **steal** is the thing taken by the thief, such as money, a watch, a bicycle, etc , while the object of **rob** is the person or place from whom (or which) the thing is taken, such as a man, a house, or a bank.

1. They ... the house and fled. 2. Someone has ... his money. 3. "I've been ...", cried the lady. 4. When the bank was ..., the thieves escaped. 5. The cat will

... the dog's food. 6. What has been ... from your house? 7. In the story “Dinner Party” it remained unknown who ... the ring. 8. The old lady cannot remember what was ... from her house in detail. 9. He was attacked and ... in the street at midnight. 10. If you are ... you should immediately report it to the police. 11. You look as if your car had been12. He reported that his wife’s emerald necklace had been 13. I swear, I haven’t ... anything. I myself have been 14. Have the police found out who ... the bank?

Ex. 20. Translate the following sentences into English using the expression *be (not) tired of doing something*.

1.Я ніколи не втомлюся вивчати англійську мову.
2.Он втомився працювати в офісі з ранку до вечора.
3.Він втомилися переїжджати з квартири на квартиру.
4.Она не втомлювалася рахувати листя на деревах.
5.Он втомився просити її прийняти ліки.
6.Ми втомилися розповідати про нашу поїздку.
7.Він не втомлюється малювати цей пейзаж.
8.Я втомилася писати цю автобіографію.

9.Дедушка ніколи не втомлювався розповідати внучці нові казки перед сном.
10.Діти ніколи не втомлюються ставити питання дорослим.
11.Мері ніколи не втомлюється сміятися над старими жартами її чоловіка Джона.
12.Справжній викладач ніколи не втомлюється відповідати на питання студентів, чи не так?
13.Разве я коли-небудь втомлювалася слухати твої нескінченні розповіді про подорожі?
14.Ви коли-небудь втомлюєтесь від перегляду цих новин по телевізору?
15.Маленькі цуценята не втомлюються грати і радіти життю.

Ex. 21. Translate the following sentences into English using the active vocabulary items from the text and the chart:

1. У моєму житті було стільки ненадійних друзів, але це ні до чого не призвело до цього дня. Тільки уявіть, я постійно довіряю людям, які не варті довіри.

2. Еліс говорила, що уявляє себе великою художницею. Навіть якщо так, існують голі факти, чи не так? Вона жодного разу ще не потрясла світ. А наш професор з живопису говорив, що її картини безглузді й пусті.

3. Ти тремтиш, як кленовий лист. Ти що, увесь час бігав по двору босий і без головного убору?

4. Бос сказав на зборах, що не буде позбавлятися від людей в наступному місяці, адже робота співробітників за минулий місяць гідна похвали.

5. Секретар по секрету повідомила, що кар'єра Джона висить на волосині, і якщо він не виявить гострого інтересу до роботи, а скарги на нього будуть надсилати,

то через кілька тижнів його звільнять.

6.Я вважав, що наша спільна арт-студія - це чесна гра. Але це виявилось всього лише фантазією. Усі наші гості вчора спостерігали, що я всього лише неспокійний безпорадний невизнаний геній з тремтячими руками, крижаними пальцями й поганими нервами, який ходить на роботу, як на похоронну процесію, ледве пересуваючись. Я думав, що наш проект - це цегляний, а не картковий будинок, і якщо ми постараємося, то всі наші зусилля коли-небудь будуть виправдані (to be justified), і одного дня ми закриємо очі і прокинемося знаменитими. Тепер я бачу, що увесь цей час я прислухався лише до різкого приступу ілюзій. У нашій студії є безліч начерків, але ти заробляєш позуванням і зовсім перестала малювати. Учора на вечірці гості говорили, що наш бізнес поза небезпекою, але я думав

про те, що наступного місяця я просто задерну штори студії, закрию її і звільню тебе (to fire). Усі мої мрії руйнуються від твого жадібного і порожнього погляду.

LITERARY FOCUS

CHARACTER

What do people think? What emotions do they experience? How are they similar or different from us?

Literature allows us to look into the lives of endless collection of men and women and find answers to these questions.

DEFINING CHARACTERS ВИЗНАЧАЛЬНІ СИМВОЛИ

When we analyse characters in fiction (художня література) we need to ask some key questions about:

- **their relationship to the plot:** do they play a major part in the

events of the story or do they have a minor role?

- **the degree to which they are developed(ступінь їхнього розвитку):** are they complex or are they one-dimensional? чи є вони складними або одновимірними
- **Their growth in the course (хід) of the story:** do they remain the same throughout the story or do significant changes in their personalities take place?

The central character is called the **protagonist**. Without this character there would be no story. The character against whom the protagonist struggles (бореться) is called the **antagonist**. In many stories or novels the antagonist is not a human being. It may be a natural environment in which the protagonist lives, or society, or illness, or even death.

Other characters in the story may be called **major** or **minor** characters depending on the importance of their roles in developing the plot.

Round characters, like real people, have complex multi-dimensional personalities складні багатовимірні особистості. They show emotional and intellectual depth and are capable of growing and changing. Major characters in fiction are usually round.

Flat characters represent a single characteristic. They are the miser or the jealous lover or the endless optimist. They are usually minor characters. However, sometimes even the protagonist can be a flat character if the writer wishes to focus on the characteristic he or she represents. Let us remember the miser Scrooge in Charles Dickens's "A Christmas Carol":

"Oh, he was a hard, clever, mean old man, Scrooge was! There was nothing warm or open about him. He lived a secretive, lonely life, and took no interest in other people at all. The cold inside him made his eyes red, and his

thin lips blue, and his voice hard and cross. It put white frost on his old head, his eyebrows and his chin. The frost in his heart made the air around him cold, too. In the hottest days of summer his office was as cold as ice, and it was just as cold as winter.

Scrooge kept his office door open, in order to check that his clerk, Bob Cratchit, was working. Bob spent his days in a dark little room, a kind of cupboard, next to his employer's office. Scrooge had a very small fire, but Bob's fire was much smaller. It was very cold in the cupboard, and Bob had to wear his long white scarf to try to keep warm.

"Merry Christmas, uncle! God bless you!" cried a happy voice. Scrooge nephew had arrived.

"Bah! said Scrooge crossly. Humbug!" Дурнуца

"Christmas is humbug! Surely you don't mean that, uncle?" said his nephew.

"I do," said Scrooge. "Why do you call it "merry" Christmas? You're too poor to be merry."

Dynamic characters change as a result of the experiences they have. The most obvious examples can be found in novels which tell stories of young people who grow into adults, for example Charlotte Brontë's *Jane Eyre* or Archibald Joseph Cronin's *Robert Shannon* in "Green Years" or "Shannon's Way".

Static characters remain untouched by the events of the story. They do not learn from their experiences.

HOW DOES THE AUTHOR CONVEY (ПЕРЕДАЧЕ) CHARACTER

There are two basic methods to convey character: by **telling** and by **showing**.

Telling is achieved by direct commentary from the author. It interrupts the story to comment on the character's personality, thoughts and actions. Look at the example of telling in the extract from D.H. Lawrence "Sons and Lovers" in which the protagonist is described:

"Arthur Morel was growing up. He was a quick, careless, impulsive boy, a good deal like his father. He hated study, made a great moan if he had to work, and escaped as soon as possible to his sport again".

Showing the character the author steps aside and allows the characters to show themselves what they do and say. The author is silent.

Dialogues in fiction can also help us to understand the character's personality. The dialogue may show the important information about the origin, education, occupation or social class of the character.

Action. We can learn a lot about a character by examining what he does in the course of the story (remember "The Catcher in the Rye" by J.D. Salinger).

Comparison with other characters. One of the main tasks of minor characters in the story is to provide contrast to the main character.

Setting. The time and place where the story unfolds gives the useful information about the characters.

Names. Occasionally the character's name may give the key to his/her personality. Thus, Emily Bronte's choice of Heathcliff as a name for the hero of her novel Wuthering Heights conveys the character's wild, rugged, almost primitive nature (Heath = wild, uncultivated land; cliff = high rocky land usually facing the sea).

Appearance. In fiction the way the character looks usually provides information about his/her personality. His clothes may indicate his social status. His/her appearance may be useful in guessing the character's age and the state of his/her emotional and physical health.

Now try to analyze the characters of your text under consideration “The Last Leaf”.

QUESTIONS TO ASK WHEN ANALYZING A CHARACTER

- Is he/she a major or a minor character? **At first it seems that Berman is a minor character. But he carries the final role at the end of the text.**
- Is he the protagonist/the antagonist of the story? **In my opinion, it's not clear, because the main protagonist is the disease that Sue is fighting, but if we take into account that Berman is a complete contrast to the girl, he can be considered an antagonist.**
- Is he/she round or flat? **He is definitely a flat character, because he is described as a gloomy and dissatisfied drunk. But it's not that simple.**
- Is he/she dynamic or static? **I think he's a dynamic character, although maybe he hasn't changed, he's always been like that, he just didn't show it.**
- Does the author reveal the character through *showing* or *telling* or does he use the both techniques? **First, he tells us about it himself Old Behrman was a painter who lived on the ground floor beneath them... But there are also dialogues in the text that say more about the character than his description.**
- What does the way the character speaks reveal about his character? **There are no explicit words in the text about this character making a statement about himself, but there was such a quote. Some day I**

will baint masterpiece, and ve shall all go away

- What does the character's behavior tell us about him? **Behrman was a failure in art. He had been always about to paint a masterpiece, but had never yet begun it...He drank gin to excess, and still talked of his coming masterpiece. He is a desperate character who has found solace in alcohol.**
- Is he similar or different from other characters in the story? **Everyone is different, and he is different from girls.**
- Has the setting shaped his/her personality? Does the setting reflect his mood or emotional state? **I think so, I mean, it's depressed, it's raining all around. Of course, this is not the reason, but it makes him sad.**
- Does the character's name have any importance or associations?

The German surname Behrman is generally thought to be derived from the word "bier" and "mann, " which translates to "beer-man." Thus the original bearer of the name was likely a tavern owner, a brewer, or someone whose occupation involved beer.

GLOSSARY OF LITERARY TERMS

Adynation: a type of hyperbole in which the exaggeration is magnified so greatly that it refers to an impossibility. For example: *I'd walk a million miles for one of your smiles.*

Allegorical narrative: a story, poem or play in which the characters and events not only have meaning in themselves but also convey a second meaning that lies outside the work.

Allegory ► see **Genres**

Alliteration: the repetition of the same consonants at the start of several words or syllables in sequence or in close proximity to each other. For example: *And sings a solitary song*
That whistles in the wind (from "Lucy Gray" by William Wordsworth)

Allusion: an indirect reference to a well-known person, place, event, literary work, or work of art.

Allusive name: ► **Symbolic name**

Analepsis: ► **Flashback**

Anapest: a metrical foot consisting of three syllables. The first two are unstressed and the last is stressed. For example: *undermine, overcome.*

Anti-climax: a sudden transition from an elevated thought to a trivial one in order to achieve a humorous or satirical effect.

Anti-novel: ► see **Genres**

Antithesis: the expression of opposing or contrasting ideas laid out in a parallel structure. For example: *Not that I loved Caesar, but that I loved Rome more* (From *Julius Caesar* by William Shakespeare)

Assonance : the repetition of vowel sounds in stressed syllables in a sequence of nearby words. For example:

Thou still unravished bride of quietness. Thou foster-child of silence and slow time, (from 'Ode on a Grecian Urn' by John Keats)

Ballad ► see **Genres**

Beast fable: a brief story that teaches a lesson or moral in which animals talk and act like humans. Beast fables are found in many cultures. Among the most famous are the fables attributed to Aesop, the Greek slave of the sixth century BC and the fables of La Fontaine, a seventeenth-century French poet.

Blank verse: verse that consists of lines of unrhymed iambic pentameter, i.e. ten-syllable lines in which unstressed syllables are followed by stressed syllables. It is the most common metrical pattern in English because it recreates most successfully the rhythm of ordinary speech.

Caesura: a break or pause that occurs in the middle of a line of poetry. The term comes from a Latin word meaning “cut or slice”. Caesura is usually marked by a double slash. For example:

He stared at the Pacific // - and all his men

Look'd at each other // with a wild surmise

Silent // upon a peak in Darien.

(from 'On First Looking into Chapman's Homer' by John Keats)

Casting: the choice of actors in a play

Character : the representation of a human being in narrative fiction, poetry or drama. Round characters have a distinct identity and usually change their thoughts, feelings and behaviour in the course of a story, while flat characters have little psychological depth and do not evolve.

Character portrayal: in drama, a character can be portrayed through tone, movement, gestures, facial expressions and costume.

Characterisation: the act of creating and developing a character. Characterisation may focus on external aspects, i.e. physical traits or behaviour, and/or the character's internal world, i.e. thoughts and feelings. In direct characterisation the writer simply states the character's traits, while in indirect characterisation he allows the reader to draw conclusions.

Climax: the point in a literary or theatrical text when the conflict and resulting tension reach the highest point of interest or suspense.

Comedy ► see **Genres**

Connotation: what a word suggests or implies or calls to mind, apart from what it explicitly describes (its *denotative* meaning). Words may carry emotional, psychological, or social connotations. The word 'home' is similar to the word 'house' in meaning but has the added connotations of privacy, intimacy, and safety.

Crescendo: fictional devices used to bring a narrative to a *climax*.

Delivery: the way in which an actor says his lines.

Denotation: the literal meaning of a word, as found in a dictionary, which does not include the feelings or suggestions that are part of the word's *connotation*.

Descriptive passage: a descriptive passage tries to recreate both the visual and emotive elements of a scene, situation or character.

Dialogue : a dialogue is a conversation between characters. It is used to reveal character and to advance action.

Diction: the writer's choice of words. Diction may be described as abstract, concrete, technical, common, literal or figurative. Diction may also be analysed from the point of view of *register* (colloquial, formal, or neutral) and *origin* of the words (for example, Latinate or Anglo-Saxon).

Didactic literature: poetry, plays, novels and stories whose primary purpose is to guide, instruct, or teach.

Doppelgänger: a term which comes from German folklore and means “double goer” or “double walker”. It refers to a ghostly double of a living person, an evil and menacing twin.

Dramatic irony ► **Irony**

Dramatic monologue: a type of poem in which a single person (not the poet himself) speaks to an internal listener (a silent character in the poem). The temperament and character of the speaker is unintentionally revealed in the course of the monologue. (► *Soliloquy*)

Dramatic tension ► Suspense

End rhyme: it occurs when the rhyming words come at the ends of lines. For example:

*Tyger! Tyger! Burning bright
In the forests of the night
(From 'Songs of Experience' by William Blake)*

Enjambement Also **run-on line:** in a poem, a line that continues into the following line, without a pause or punctuation, allowing the uninterrupted flow of meaning. It is used to create a sense of forward motion. For example:

*Teach me half the gladness
That thy brain must know
(From 'To a Skylark' by P.B. Shelley)*

Epigram ► see Genres

Epiphany: a term applied to literature by James Joyce to indicate a sudden revelation of an essential truth.

Euphemism: a polite word or expression used instead of a more direct one, to avoid a shocking or upsetting effect. For example: *As virtuous men pass mildly away* (= die) (From 'Valediction, Forbidding Mourning' by John Donne).

Fable ► Beast fable

Fallible narrator ► Unreliable narrator

Farce ► see Genres

Figurative language: writing or speech not meant to be interpreted literally. It is often used to create vivid impressions by drawing comparisons between dissimilar things.

Figure of speech: it is any use of language which deviates from the obvious or common usage in order to achieve a special meaning or effect.

First-person narrator: a first-person narrator refers to himself as “I” and is a character in the story. We distinguish between the following types of first person narrators: the narrator who witnesses the events he relates (Marlow in *Heart of Darkness* by Joseph Conrad); the narrator who is a minor participant in the story (Nick in *The Great Gatsby* by F. Scott Fitzgerald); the narrator who is the central character in the story (Robinson in *Robinson Crusoe* by Daniel Defoe).

Flashback (or *analepsis*): a section of a literary work that interrupts the sequence of events to relate an event that took place at an earlier time.

Free indirect speech: a narrative technique in which the point of view shifts between an objective account and a subjective interpretation.

Free verse: poetry which is not written in a regular rhythmical pattern, or metre. Most free verse has irregular line lengths and does not rhyme. It usually depends on repetition, balance and variation of phrases for its rhythmic effect. For example: *When I heard the learned astronomer, When the proofs, the figures, were ranged in columns before me* (from 'When I Heard the Learned Astronomer' by Walt Whitman)

Gothic ► see Genres

Grand style: a style characterised by the choice of words of Latin origin, allusions to the classical world and long sentence structure. It was typical of John Milton (1608-1674).

Heroic couplet: a pair of rhyming lines written in iambic pentameter. For example:

*A dog starved at his Master's Gate
Predicts the ruin of the State
(From 'Auguries of Innocence' by William Blake)*

Hexameter”: a line of poetry consisting of six metrical feet.

Humour: the main ingredient in comedy. It can be divided into verbal, behavioural and situational humour. Black humour is often used in literature of the absurd, in which characters cope with events and situations that are simultaneously comical and horrifying.

Hyperbole: the deliberate exaggeration of the truth to achieve intensity, or for dramatic or comic effect.

*Ten thousand saw I at a glance
(from “I Wandered Lonely as a Cloud” by William Wordsworth)*

Iamb: a foot composed of an unstressed syllable followed by a stressed syllable. For example: *em / bark*.

Iambic dimeter: line of poetry consisting of two iambic feet. For example:

*/ The way / a crow /
/ Shook down / on me /
/ The dust / of snow /
(From 'Dust of Snow' by Robert Frost)*

Iambic pentameter: line of poetry consisting of five iambic feet.

Iambic tetrameter: line of poetry consisting of four iambic feet.

Iambic trimeter: line of poetry consisting of three iambic feet.

Imagery: the descriptive language used in literature to evoke mental pictures or sensory experiences. The images in a poem or prose passage provide details of sight, sound, taste, smell, or movement and help the reader to sense the experience being described.

In-line pause ► Caesura

Innocent narrator ► Naive narrator

Interior monologue ► Stream of consciousness

Internal pause ► Caesura

Internal rhyme: rhyme that occurs within a line. For example:

In mist or cloud on mast or shroud (from 'The Rime of the Ancient Mariner' by Samuel Coleridge)

Intrusive or obtrusive narrator interrupts the narrative to speak directly to the readers, expressing his views on the characters or events.

Irony: it refers to a contrast or discrepancy between appearance and reality. In “verbal irony”, there is a contrast between what is literally said and what is meant. In “dramatic irony” there is a discrepancy between what a character thinks and what the audience or reader knows to be true. In “situational irony” an event occurs which is the opposite of what is expected.

Kenning: compound word or metaphorical phrase used instead of a noun especially in Old English poetry. For example “*sea-wood*” for “*ship*”.

Lighting: the primary function of lighting is to illuminate the actors and the stage, but it may also play an important part in creating mood and conveying the meaning of the play.

Limited omniscient narrator: the limited or non omniscient narrator tells the story from the perspective of one single character, or at most of a very limited number of characters in the story. He has access to and reports the thoughts and feelings of only that character or those characters.

Literal meaning: the surface meaning of a text.

Magic realism: a term used in both art and literary criticism to refer to works that mix realistic portrayals of everyday events and characters with elements of fantasy and wonder. In works of magic realism the fantastic is treated without any sense of surprise or amazement. The mingling of the mundane and the fantastic creates a rich, dreamlike atmosphere.

Metaphor: a figure of speech in which one thing is spoken of as though it were something else. Unlike a *simile*, which compares two things using “like” or “as”, a metaphor states the comparison directly. For example:

Life's but a walking shadow (From Macbeth by William Shakespeare)

Metonymy: a figure of speech in which the name of one object is replaced by another which is closely associated with it. For example, the Prime Minister is sometimes referred to as “Downing Street”. (► *Synecdoche*)

Mock heroic/epic ► see **Genres**

Monologue: a long speech made by one character in a poem, play or a novel. A monologue may be addressed to another character or to the reader or audience, or it may be a *soliloquy*.

Mood: the feeling created in the reader by a literary work or passage. The mood may be conveyed by the writer's choice of words, by events in the work, or by the physical setting.

Naive narrator or **innocent narrator** tells a story without understanding its full meaning. Naive or innocent narrators are often children.

Narrative: another word for “story”.

Narrative technique: the way a story is told; how the setting, characters, actions and events that make up a work of fiction are presented to the reader.

Narrator: the person from whose point of view a story is narrated. A narrator may be: (a) a participant in the story; (b) an observer who is not directly involved in the action. There are two broad categories of narrators: *first-person narrators* and *third-person narrators*.

Novel of character: a novel which focuses on the psychology of the characters, their motives and their evolution in the course of the story.

Novel of incident: a story-driven work of fiction in which the plot is carefully developed and the reader's attention is held by the unfolding events.

Obtrusive narrator ► Intrusive narrator

Ode ► see Genres

Omniscient narrator: the omniscient narrator knows everything about the fictional world he is describing. He reports on all the characters and events and knows not only what characters do but also their thoughts, feelings and motivations.

Onomatopoeia: the use of words or sounds which appear to resemble the sounds which they describe: *hiss, buzz, bang*.

Oxymoron: a combination of words, which at first sight seems to be contradictory or paradoxical, but whose closeness emphasises a contrast, expresses a truth or creates a dramatic effect. For example: “*deafening silence*”, “*wise folly*”.

Parable: a short narrative that conveys or illustrates a moral lesson.

Paradox : a statement that seems self-contradictory or absurd, but that expresses a truth. For example: *One short sleep past, we wake eternally, And Death shall be no more; Death, thou shalt die!* (From 'Holy Sonnets' by John Donne)

Parallelism: the repetition in the same line or in close proximity of similar syntactical structures. It is often used for emphasis or *irony*. For example: *Early to bed, early to rise Makes a man healthy, wealthy and wise, (proverb)*

Parody: a work done in imitation of another, usually in order to ridicule it, but sometimes just to create humour.

Pathos: a quality in a work of art that is intended to create feelings of tenderness, sympathetic sadness or pity.

Pentameter: a line of poetry consisting of five feet. For example:
 / Lift not / the paint / ed veil / with those / who live / (from 'Sonnet' by Percy Bysshe Shelley)

Personification: a type of figurative language in which a non-human subject is given human characteristics. "*My car has decided to quit on me*" is an example of personification from everyday speech.

Pindaric ode ► see **Genres**

Plot: the sequence of events in a story. Plots often follow the pattern of "exposition", "rising action", "climax", "falling action", and "resolution" or "conclusion".

Point of view: the perspective from which a story is told, by a first or third person.

Propagandist literature: it is a particular type of *didactic literature* which tries to convince the reader to take a position, or direct action, on a contemporary moral or political issue.

Pun: a play on words based on different meanings of words that sound alike. For example:

Eve was nigh Adam
Adam was naive. (M.A. Neville)

Realism: an accurate representation of reality, without idealisation or sensational, dramatic effects. In realism the *diction* is usually natural, not heightened or poetic. Objectivity in presentation is important and the author's intrusions are minimal or absent.

Refrain: repetition of a line or group of lines in a poem or song.

Repetition: the repeated use of any element of language - a sound, a word, a phrase, a clause, or a sentence.

Rhetorical question: a question asked for effect, to which no response is expected.

Rhyme: the repetition of identical or similar sounds at the ends of poetic lines. Rhyming words contribute to unifying a poem and enhance the musicality. In

“perfect rhyme” the final vowel and any following consonant sounds are identical, and the preceding consonant sounds are different, for example enough/stuff. “Imperfect” or “half-rhyme” occurs when the final consonants are the same but the preceding vowels are not, for example “love/have”. Eye (or “sight”) rhyme occurs with words that are spelled similarly, but do not rhyme, for example: “height/weight”.

Rhyming scheme: a rhyme scheme is a regular pattern of rhyming words in a poem.

Rhythm: the pattern of beats, or stresses, in units of poetry and prose. The pattern of some poems is very specific, while prose and free verse use the natural rhythms of everyday speech.

Run-on line ► Enjambement

Satire ► see Genres

Setting: the time and place in which the action of a poem, play or story takes place.

Showing: the way the narrator shows the characters.

Simile: it draws a comparison between two dissimilar elements using the word “like” or “as”, for example “*He fought like a tiger*”. (► **Metaphor**)

Soliloquy: a speech in a play in which a character, usually alone on a stage, reveals his or her thoughts and feelings to the audience.

Sound features: resources used by poets to convey and reinforce the meaning or experience of poetry through the skilful use of sound. **Alliteration, assonance, onomatopoeia, caesura, enjambement, rhythm** and **metre** are common sound devices.

Spontaneous prose: it is used to capture the immediacy of momentary impressions and the blurred and disorderly way in which events occur.

Sprung rhythm: a type of meter based exclusively on the number of stressed syllables. In the following two lines from Gerard Manley Hopkins's poem “God’s Grandeur” there are four stressed syllables in each line. The number of unstressed syllables, which varies, is of no importance in sprung rhythm.

*The world is **charged** with the **grandeur** of God It will **flame** out, like shining from shook foil.*

Stage directions: notes included in a drama to describe how the work is to be performed or staged. They are printed in italics and are used to describe sets, lighting, sound effects as well as the appearance, personalities, and movements of characters.

Stock image: an image that occurs so frequently in literature that it is at once familiar, for example: *lily-white skin*.

Stream of consciousness: the description of the flow of inner experience through the mind of a character.

Style: the characteristic way a writer uses the resources of language, including his **diction**, **syntax**, sentence patterns and punctuation. It also refers to the way a writer uses **sound**, **rhythm**, **imagery** and **figurative language** in his work.

Suspense: a feeling of uncertainty about how events in a story are going to turn out. It is created by encouraging readers to ask questions in their minds or by placing characters in potentially dangerous situations.

Symbol : something that stands for or represents something else. Symbols may be “shared” or “cultural”, i.e. widely accepted (for example the association of white with innocence) or “literary” or “personal”, i.e. created by the author in the context of his work.

Symbolic meaning: it is the level of meaning which lies below the surface and is open to **interpretation**.

Symbolic name: allusive or symbolic names encourage the reader to identify a character with another real or fictional figure. The reader may gain greater understanding of the character by comparing him to the person he has been named after.

Symbolic setting A **setting** that comes to symbolise the central ideas of a work, for example, the Yorkshire moors in Emily Bronte's *Wuthering Heights*.

Synecdoche: the rhetorical figure in which a part is substituted for a whole, for example, “a suit (i.e. a businessman) entered the room”, or, less usually, in which a whole is substituted for a part (as when a policeman is called “the law” or a manager is called “the management”). ► (**Metonymy**).

Syntax: the way in which linguistic elements (words or phrases) are arranged to form grammatical structures.

Telling: the way a writer tells the reader about the characters when he describes their personality, appearance, feeling and motives for their behaviour.

Tetrameter: a line of poetry consisting of four feet. For example:
/ *O west / ern wind / when wilt / thou blow* / (traditional ballad)

Theme: the central concern, or insight into life contained in a work of literature. A theme may be stated directly (explicit) or may be implied (implicit).

Third-person narrator: someone outside the story who refers to all the characters by their proper names or using the third person pronouns “he”, “she” “they”.

Timing: it refers to the pace at which an actor delivers his lines.

Tone: the author’s attitude toward the subject of his work or his audience. Tone is conveyed by the choice of words, their *denotative* and *connotative* meanings and the images they conjure up.

Tragedy ► see **Genres**

Tragic flaw: weaknesses within the tragic hero himself, which eventually lead him to *defeat*.

Tragic heroine: the main character of a tragedy, whose actions lead him to an unhappy ending.

Unreliable narrator: an unreliable or fallible narrator is a storyteller who is biased or prejudiced and whose interpretation and evaluation of events do not coincide with the beliefs held by the author.

Wit: in the sixteenth and seventeenth century this term indicated ingenuity in literary invention and was frequently used to describe the brilliant and surprising *imagery* of the Metaphysical poets. In more recent times it has been used to refer to a clever type of verbal humour.

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