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ОСНОВНА ІНОЗЕМНА МОВА (АНГЛІЙСЬКА):
Методичні рекомендації
для здобувачів ступеня вищої освіти бакалавра професійного спрямування
"Переклад (англійська мова)"

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Юнацька А.Б. Основна іноземна мова (англійська): методичні рекомендації для здобувачів ступеня вищої освіти бакалавра професійного спрямування "Переклад (англійська мова)" — Запоріжжя: ЗНУ, 2018.— 82 с.

До методичних рекомендацій включено чотири тематичних розділи, розроблені відповідно до робочої програми навчальної дисципліни "Основна іноземна мова (англійська)". Кожен із розділів має уніфіковану структуру та містить: оригінальні тексти англійською мовою, спеціально відібрані із англомовних періодичних видань, уривки оригінальних неадаптованих оповідань Д.Г.Лоуренса, що корелюють з комунікативними ситуаціями робочої програми, комплекс вправ та рекомендації до їх виконання. Вправи являють собою завдання на розуміння прочитаної статті, на активізацію лексичного матеріалу, на переклад, завдання на вдосконалення навичок академічного письма та вправи проблемно-комунікативного характеру, спрямовані на розвиток вмінь дискутувати англійською мовою. Методичні рекомендації спрямовані на формування у студентів навичок монологічного і діалогічного підготовленого та спонтанного мовлення на основі активно засвоєної лексики та мовленнєвих моделей. Завдяки спеціальним вправам методичні рекомендації також сприятимуть вдосконаленню перекладацьких навичок студентів.

Призначені для здобувачів ступеня вищої освіти бакалавра (4 курс) професійного спрямування "Переклад (англійська мова)".

Рецензент

Ю.А. Зацний, доктор філологічних наук, професор, завідувач кафедри теорії та практики перекладу з англійської мови Запорізького національного університету

Відповідальний за випуск

Ю.А. Зацний, доктор філологічних наук, професор, завідувач кафедри теорії та практики перекладу з англійської мови Запорізького національного університету

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ВСТУП

Навчальний курс "Основна іноземна мова (англійська)" належить до циклу дисциплін професійної та практичної підготовки. *Метою його вивчення є формування у студентів навичок монологічного і діалогічного підготовленого та спонтанного мовлення на основі активно засвоєної лексики та мовленнєвих моделей.* Курс розрахований на здобувачів ступеня вищої освіти бакалавра (4 курс) професійного спрямування «Переклад (англійська мова)», що володіють англійською мовою на рівні B2+ відповідно до європейської системи оцінювання та достатнім обсягом лінгвокраїнознавчої інформації, засвоїли матеріал з курсів «Історія англійської мови» та «Лінгвокраїнознавство».

За підсумками вивчення курсу студент повинен

Знати:

- Лексику та мовленнєві моделі за тематикою, передбаченою робочою програмою.
- Реалії англійської мови та специфіку їх перекладу.
- Основні новітні тенденції розвитку сучасної англійської мови.
- Структуру лінгвостилістичного аналізу оригінального англійськомовного тексту з автентичного періодичного видання.
- Концепцію та правила написання письмових творчих робіт.

Вміти:

- Активно володіти засвоєним лексичним, стилістичним, лінгвокраїнознавчим та перекладознавчим матеріалом.
- Здійснювати лінгвостилістичний аналіз оригінального публіцистичного тексту, володіти технікою інтерпретації тексту англійською мовою.
- Розуміти неадаптований незнайомий текст англійською мовою, що містить засвоєний лексичний і граматичний матеріал.
- Вести спонтанну бесіду англійською мовою за програмною тематикою, за будь-якою запропонованою комунікативною ситуацією, а також презентувати тематичні доповіді, демонструючи відповідний рівень володіння англійською мовою.
- Структурувати тематичну доповідь та презентацію згідно з існуючими рекомендаціями.
- Володіти структурою та дотримуватися правил написання есе (вступ, побудова основних параграфів, висновків тощо).

Методичні рекомендації також мають на меті вдосконалення вільного розуміння неадаптованого англійськомовного тексту студентами задля подальшого обговорення запропонованих комунікативних ситуацій і дискусійних питань, підготовки презентацій (Power Point Presentation) англійською мовою. Спеціальні вправи сприятимуть збагаченню активного та пасивного словникового запасу майбутніх перекладачів, подальшому розвитку навичок писемного мовлення (написання есе тощо), вдосконаленню самостійної пошукової, творчої роботи, підвищенню рівня лінгвістичної компетенції

(лінгвостилістичний аналіз публіцистичного тексту); вдосконалення вміння вільно і аргументовано дискутувати англійською мовою.

До змісту методичних рекомендацій включені нові тематичні матеріали англomовної та вітчизняної преси, опубліковані протягом останніх десяти років, а також уривки оригінальних неадаптованих оповідань автора Д.Г.Лоуренса. Матеріал сприятиме формуванню фундаментальних мовних та мовленнєвих компетенцій, які необхідні майбутньому перекладачеві у подальшій практичній діяльності.

Комплексний характер завдань та вправ сприятиме всебічному розвитку знань та вмінь студентів з практики англійської мови. Зокрема тематичний вокабуляр-глосарій (*Topical Vocabulary*) та вправи на засвоєння нової лексики та фразеології (*Vocabulary Exercises*) сприятимуть поповненню лексичного запасу студентів, активному оволодінню засвоєним лексичним, стилістичним, країнознавчим матеріалом, закріпленню засвоєного мовного матеріалу, підвищенню лінгвокраїнознавчої компетенції.

Вправи на розуміння прочитаного (*Reading Comprehension Exercises*) допоможуть вдосконаленню навичок розуміння неадаптованого матеріалу, подальшій актуалізації засвоєної лексико-фразеологічної бази.

Вправи на переклад (*Translation Exercises*) допоможуть дотримуватися норм та правил перекладу реалій і культуронімів, інтегрувати теоретичну інформацію у професійній перекладацькій ситуації. Цей блок вправ детермінує формування навичок правильного перекладацького вибору.

Вправи на дискусію та підготовку презентацій (*Discussion Point*) формують навички підготовленого та спонтанного мовлення. Сприятимуть вдосконаленню навичок усних доповідей, вільному веденню бесіди англійською мовою на достатньому професійному рівні.

Вправи на розвиток писемного мовлення (*Writing exercises*) сприятимуть переконливій та коректній презентації власних думок у письмовій формі, тим самим, покращуючи писемну риторичу студентів. Кожен із типів вправ супроводжують рекомендації до їх успішного виконання.

До методичних рекомендацій також включено додатки (*Appendix*), що містять моделі лінгвостилістичного аналізу статті, а також рекомендації щодо написання творчих письмових робіт, резюме, анотацій, які передбачені навчальною програмою. Рекомендації допоможуть студентам писати есе із дотриманням існуючих норм та переконливо доводити власну думку.

UNIT 1 *LITERATURE AND READING*

Recommendations

In this Unit you need to learn about the existing genres of literature, books that represent them and specific authors. Please think over the possible examples of fictional and non-fictional works that correspond to the given terms

Topical vocabulary and specialized tasks

Task 1. *Study the All Fiction Glossary. Pay attention to the words given in cursive. They will help you to provide practical examples. Point out your favourite genres.*

All Fiction Glossary

Drama: Stories composed in *verse* or *prose*, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.

Fable: Narration demonstrating a useful truth, especially in which animals speak as humans; legendary, *supernatural* tale.

Fairy Tale: Story about fairies or other *magical creatures*, usually for children.

Fantasy: Fiction with strange or *other worldly settings or characters*; fiction which invites suspension of reality.

Fiction: Narrative literary works whose content is produced by the imagination and is not necessarily based on fact.

Fiction in Verse: Full-length novels with plot, subplot(s), theme(s), major and minor characters, in which the narrative is presented in (usually blank) verse form.

Folklore: The songs, stories, myths, and *proverbs* of a people or "folk" as handed down by word of mouth.

Historical Fiction: Story with fictional characters and events in a historical setting.

Horror: Fiction in which events evoke a feeling of dread in both the characters and the reader.

Humor: Fiction full of fun, fancy, and excitement, meant to entertain; but can be contained in all genres

Legend: Story, sometimes of a national or folk hero, which has a basis in fact but also includes imaginative material.

Mystery: Fiction dealing with the solution of a crime or the unraveling of secrets.

Mythology: Legend or traditional narrative, often based in part on historical events, that reveals human behavior and natural phenomena by its symbolism; often pertaining to the actions of the gods.

Poetry: Verse and rhythmic writing with imagery that creates emotional responses.

Realistic Fiction: Story that can actually happen and is true to life.

Science Fiction: Story based on impact of actual, imagined, or potential science, usually set in the future or on other planets.

Short Story: Fiction of such brevity that it supports no subplots.

Tall Tale: Humorous story with blatant exaggerations, swaggering heroes who do the impossible with nonchalance.

All Nonfiction:

Biography/Autobiography: Narrative of a person's life, a true story about a real person.

Essay: A short literary composition that reflects the author's outlook or point.

Narrative Nonfiction: Factual information presented in a format which tells a story.

Nonfiction: Informational text dealing with an actual, real-life subject.

Speech: Public address or discourse.

Task 2. *Read the text about literature genres. Pay attention to the underlined words and explain each of them. Be ready to retell it.*

Genres of Literature

Early novels in Europe did not, at the time, count as significant literature, perhaps because "mere" prose writing seemed easy and unimportant. It has become clear, however, that prose writing can provide aesthetic pleasure without adhering to poetic forms. Additionally, the freedom authors gain in not having to concern themselves with verse structure translates often into a more complex plot or into one richer in precise detail than one typically finds even in narrative poetry. This freedom also allows an author to experiment with many different literary and presentation styles – including poetry – in the scope of a single novel.

Other prose literature

Philosophy, history, journalism, and legal and scientific writings traditionally ranked as literature. They offer some of the oldest prose writings in existence; novels and prose stories earned the names "fiction" to distinguish them from factual writing or nonfiction, which writers historically have crafted in prose. The "literary" nature of science writing has become less pronounced over the last two centuries, as advances and specialization have made new scientific research inaccessible to most audiences; science now appears mostly in journals. Scientific works of Euclid, Aristotle, Copernicus, and Newton still possess great value; but since the science in them has largely become outdated, they no longer serve for scientific instruction, yet they remain too technical to sit well in most programmes of literary study. Outside of "history of science" programmes students rarely read such works. Many books "popularizing" science might still deserve the title "literature"; history will tell.

Philosophy, too, has become an increasingly academic discipline. More of its practitioners lament this situation than occurs with the sciences; nonetheless most new philosophical work appears in academic journals. Major philosophers through history – Plato, Aristotle, Augustine, Descartes, Nietzsche – have become as canonical as any writers. Some recent philosophy works are argued to merit the title

"literature", such as some of the works by Simon Blackburn; but much of it does not, and some areas, such as logic, have become extremely technical to a degree similar to that of mathematics.

A great deal of historical writing can still rank as literature, particularly the genre known as creative nonfiction. So can a great deal of journalism, such as literary journalism. However these areas have become extremely large, and often have a primarily utilitarian purpose: to record data or convey immediate information. As a result the writing in these fields often lacks a literary quality, although it often and in its better moments has that quality. Major "literary" historians include Herodotus, Thucydides and Procopius, all of whom count as canonical literary figures.

Law offers a less clear case. Some writings of Plato and Aristotle, or even the early parts of the Bible, might count as legal literature. The law tables of Hammurabi of Babylon might count. Roman civil law as codified in the Corpus Juris Civilis during the reign of Justinian I of the Byzantine Empire has a reputation as significant literature. The founding documents of many countries, including the United States Constitution, can count as literature; however legal writing now rarely exhibits literary merit.

Game Design Scripts - In essence never seen by the player of a game and only by the developers and/or publishers, the audience for these pieces is usually very small. Still, many game scripts contain immersive stories and detailed worlds making them hidden literary gems.

Most of these fields, then, through specialization or proliferation, no longer generally constitute "literature" in the sense under discussion. They may sometimes count as "literary literature"; more often they produce what one might call "technical literature" or "professional literature".

Drama

A play or drama offers another classical literary form that has continued to evolve over the years. It generally comprises chiefly dialogue between characters, and usually aims at dramatic / theatrical performance (see theatre) rather than at reading. During the eighteenth and nineteenth centuries, opera developed as a combination of poetry, drama, and music. Nearly all drama took verse form until comparatively recently. Shakespeare could be considered drama. Romeo and Juliet, for example, is a classic romantic drama generally accepted as literature.

Greek drama exemplifies the earliest form of drama of which we have substantial knowledge. Tragedy, as a dramatic genre, developed as a performance associated with religious and civic festivals, typically enacting or developing upon well-known historical or mythological themes. Tragedies generally presented very serious Theme. With the advent of newer technologies, scripts written for non-stage media have been added to this form. War of the Worlds (radio) in 1938 saw the advent of literature written for radio broadcast, and many works of Drama have been adapted for film or television. Conversely, television, film, and radio literature have been adapted to printed or electronic media.

Other narrative forms

Graphic novels and *comic books* present stories told in a combination of sequential artwork, dialogue and text.

Films, videos and broadcast soap operas have carved out a niche which often parallels the functionality of prose fiction.

Interactive fiction, a term for a prose-based genre of computer games, occupies a small literary niche.

Electronic literature is a developing literary genre meant to be read on a computer screen, often making use of hypertext.

Task 3. *Work in pairs acting out a conversation and telling each other about the genres you learnt.*

Task 3. *Read the article for the first time. Check the words and expressions in bold type in the dictionary; match them with their underlined near synonyms. Make up a list of key word of the article.*

Death Be Not Allowed

No one likes to think about dying, but novelists seem scared to—well, death—to write about it.

By Claire Messud, NEWSWEEK

Characters in fiction don't spend much time dying anymore. Of course they die—if you were to remove from the shelves all the novels in which a life is lost, the stacks would be bare—and sometimes, as in "The Lovely Bones," they speak to us from beyond the grave.

But the characters of today don't spend much time on the brutal labor of dying.

Dying, it seems, has become the province of nonfiction. Memoirs charting the final illnesses of parents, relatives, mentors and, indeed, the authors themselves are too numerous to cite. A number, including Mitch Albom's "Tuesdays With Morrie" and Randy Pausch's "The Last Lecture," have become bestsellers. We have time for death as a learning experience, at once real (it is more moving to us to know that the personage under discussion once lived and breathed) and ***morally instructive*** (perhaps, from their wisdom, we will learn how to live and how to die). Jade Goody, a reality-TV star from the British "Big Brother" who was once reviled for her racism and bad behavior, has of late been ***lionized*** as she faces death from cervical cancer: she married in front of the cameras this past month, providing us an image of courage in adversity, of fairy-tale romance to the end. This vision of dying as noble, even beautiful, consoles us, assures us that somehow we can remove its sting.

The prolonged messiness of dying, however, is not the focus of our accounts, in prose or in pictures. Like the unseemly actuality of childbirth, it is publicly elided: Goody racked in pain, confined to her hospital bed, is not on offer for the cameras. Nor are depictions of terminal suffering often found in contemporary fiction. Publishers are wary of a subject so bleak. It may be that writers, too, shy away from the topic: in a culture preoccupied with youth, beauty and success, death seems peripheral, a necessary but ignorable ill. Unless we can imbue it with meaning—the transcendence that we all so guiltily seek—we do not want to talk about it.

It was not ever thus. In 19th-century life, death could not be so easily avoided; and so, in 19th-century fiction, dying—the actual, hideous effort of dying—played a significant role. Think how long it takes Emma Bovary to succumb to her arsenic, and the scrupulous detail with which Flaubert records her agonies. Remember, too, that his unflinching eye alights upon the indifference of the living before the dead, as the pharmacist and the priest debate faith over Emma's corpse while snacking upon the cold supper laid on the dresser. Similarly, in Tolstoy's *masterpiece of dying*, "The Death of Ivan Ilych," we learn at the outset that "the very fact of the death of someone close to them aroused in all who heard about it, as always, a feeling of delight that he had died and they hadn't." Only then does Tolstoy cast his narrative back to Ivan Ilych's brief life and seemingly endless dying: "How it came about in the third month of Ivan Ilych's illness ... Another two weeks went by ... Two weeks went by like this ..." Who knew that death could take so long? His family can't stand it; only Gerasim, his rudely vital peasant servant, holds his legs and uncomplainingly gives him comfort—"Gerasim did all of this easily, willingly and with a kindliness that Ivan Ilych found moving"—in the knowledge that death will come someday, too, for him. Gerasim's is an awareness which most of us would willingly ignore.

The Australian writer Helen Garner's new novel, "The Spare Room," is a bracing reminder that we cannot. Barely a novel (the first-person *protagonist* is named Helen; the outlines of her life resemble her creator's), it is nevertheless significantly not a memoir. It does not seek to instruct or to uplift: it seeks, *rigorously* and *unflinchingly*, to tell the truth. It is Helen's story of the three-week visit by her dying friend, Nicola, a visit in which Helen is called upon to be Gerasim and cannot, for that time at least, fully embrace the challenge; in which she yearns, like Ivan Ilych's family and colleagues, to turn her back on mortality: "Death was in my house. Its rules pushed new life away with terrible force. I longed for the children next door, their small, determined bodies through which vitality surged ..."

Nicola ventures from her hometown of Sydney to Melbourne for alternative cancer treatment—chiefly, intensive doses of vitamin C—that make her frighteningly ill. For a long time, she refuses any palliative care. Unprepared, Helen finds herself called upon to nurse her old friend in the most intimate ways, and all the while Nicola refuses to admit that she is dying, to Helen's fury: "Death will not be denied," Helen observes. "To try it is grandiose. It drives madness into the soul. It leaches out virtue. It injects poison into friendship, and makes a mockery of love." Eventually, Helen can bear it no longer: "I wanted to say this: you're using that bloody clinic to distract yourself ... from what you have to do ... You've got to get ready." Yet it is still a long road—a long dying road—before Nicola can finally, tearfully, concede that "death's at the end of this, isn't it."

The beauty of this novel lies in its insistence on the frank and *inescapable fight* between life and death. Ivan Ilych's wife is not wrong, after all, to want to flee the room: the labor of dying is agonizing for all concerned. There are no clear lessons, no consoling homilies: there is a lot of sweat and piss, and a lot of suffering all around. Over time (who knew death could take so long?!) Nicola must learn how to die, and Helen must learn to help her die, must learn to be Gerasim ("I learned to wash her

arse as gently as I had washed my sister's and my mother's, and as someday someone will have to wash mine.")

The fact that Garner has written this story as a novel rather than as a memoir grants her greater authorial freedom, but it also grants her creation a different status. We are not asked to believe that Nicola actually lived and breathed (although one suspects that she did), just as we are not asked to believe that Helen's rage and compassion belong to Garner alone; instead, we confront this situation—this universal situation—on its own terms, purely on the merits of Garner's *luminous, adamant narrative*. Just as Ivan Ilych both is and isn't you, or me, both Helen and Nicola are also raised above themselves. *Fiction* offers a *genuine transformation*, a truth greater than the sum of its parts. This short, passionate book explores all aspects of struggle in the tremendous, inevitable struggle. A triumph of art over artifice, Garner's novel does not spare us, nor itself. It reminds us that literature not only can, but must, address the most important subjects, because it does so in ways no other form can. As (fictional) Helen quotes (fictional) King Lear: "Why should a dog, a horse, a rat have life,/And thou no breath at all?" Made up words they may be, but no lament has rung more true.

Messud, a NEWSWEEK contributing editor, is the author of "The Emperor's Children."

Reading Comprehension exercises

Recommendations

In this part you intend to master and practice your reading and comprehension skills. Learn how to paraphrase the reading under consideration.

Paraphrasing. What? and When? How to paraphrase correctly?

Paraphrasing is rewriting somebody else's idea, only using different words. If you use someone's exact words, you are quoting, *not* paraphrasing; and the words must be "surrounded" by quotation marks (or put in *italics*, if you are word-processing). When paraphrasing someone else's words, use your words. In other words, write the thought the way you would express it.

Exercise 1. *Read the article for the first time and render its content. Dwell on the necessity/redundancy of the "death topic" in literature. Use these word combinations and then efficiently paraphrase them:*

Contemporary fiction, inevitable struggle, genuine transformation, inescapable fight, masterpiece of dying.

Exercise 2. *Read the article once again and comment on the peculiarities of the WW II literature. Use the active vocabulary.*

Blending Fact With Fiction

In his latest work, the ever-innovative W. G. Sebald sees the Holocaust through the wreckage of one man's life

By Malcolm Jones

IN "AUSTERLITZ," W. G. SEBALD PERFORMS a small but significant miracle: he wrests the Holocaust out of the clutches of stale cliché. He does this without ever showing us a death camp or a gas chamber. Instead, this superb novel concentrates on the wreckage of one man's life. Orphaned as a young boy during the Nazi occupation of Prague, Jacques Austerlitz devotes the rest of his life to finding out who he really is and what happened to his parents, and all the while he is haunted by the feeling that he is living a borrowed life. Chronicling this strange odyssey, Sebald shows us, much as he did in "The Emigrants," a previous masterpiece on the same theme, that the horrors of mid-20th-century Europe have no expiration date.

In four genre-blending works of fiction published in the past decade, the 57-year-old Sebald has established himself as one of Europe's most distinctive authors, and certainly its most idiosyncratic. Two of his "novels" are collections of interrelated stories. All of them are narrated in a memoir style by a writer who at least superficially resembles Sebald, who, born and raised in Germany, has spent his adult life as a literature professor in England (he continues to write in German). And all are generously salted with grainy black-and-white photographs, and maps, floor plans and railroad timetables that mysteriously both add to and subtract from the idea that these stories are pretending to be factual.

Reading a Sebald book is like nothing else. Confronted with his strange, intoxicating brew of fact and fiction and digressions on everything from European train stations to the lives and times of certain moths, you wind up not knowing what to believe, or whom. Everything – history, memory – is called into question. It's even hard knowing what to call the books themselves. Clearly they are not novels, a form that Sebald scorns. "It's the quality of the writing which is much more important than the question of the genre," he said in a recent interview in New York City, where he was promoting his new book. "The reader doesn't care what form it is in. I do find that in the standard novel you have to say things like 'said she as she got up and walked over to the mantelpiece.' The grinding noises that the novel makes on every page so irritate me that I can't bear to read them anymore. I'd rather read a telephone directory from Prague in 1920."

Monkeying with fact and fiction is always a tricky business, and trickier still when one's work is so often preoccupied with the Holocaust. In this regard, Sebald is quick to say that there are limits to his method: "I would certainly not invent horror. There is enough of that, and it is practically impossible to describe it, as it were, face to face. I consider the gratuitous invention of horror one of the major faults of our present culture. And it gets peddled everywhere."

There is something of Poe in these books, and Borges and Kafka, which is to say, here is a storyteller who knows his stuff. Sebald is a master of the tiny detail that

implies a world. In "Austerlitz," a Prague Jew in the '30 s comes to understand how deeply the Nazis have sunk their claws into the German psyche when he happens upon "a new kind of boiled sweet which had, embedded in its sugary mass, a raspberry-colored swastika that literally melted in the mouth. At the sight of these Nazi treats... he suddenly realized that the Germans had wholly reorganized their production lines ... not because they had been ordered to do so but each of his own accord."

For Austerlitz, it is facts themselves, paradoxically, that undo him. An architectural historian, he hoards and savors the details of floor plans, façades, elevations and renovations. But when he meshes this almost unseemly lust for facts with the search for his parents, his mania takes on the weird specificity of a dream or a nightmare – one from which there is no awakening, and whose answers mean very little. Austerlitz discovers where he came from, but he cannot discover who he is. Facts alone are not enough. Likewise, the more we learn about the Holocaust, the more mysteriously evil and harder to grasp it becomes. As Sebald says, referring to horrors on the scale of the firebombing of German cities during World War II or the attack on the World Trade Center, "It's impossible to say any more about it, except that it seems one of the characteristics of our species to do things like this. Other species don't. We do, repeatedly. We really don't learn from what's come before. We learn from history as much as a rabbit learns from an experiment that's performed upon it." Our only solace at the close of this haunting novel is that the horrors that continue to engulf people like Austerlitz can also inspire this singularly beautiful work of art.

Exercise 3. *Answer the questions.*

1. What is the core idea of the W.G. Sebalds' "Austerlitz"?
2. Is Sebald a master of the traditional composition or of a tiny detail that implies a world?
3. Have you ever read anything written by Sebald? Are you fond of the WW II literature? Why?

Exercise 4. *Render the article from you own understanding Paraphrase it extensively.*

Exercise 5. *Provide a linguo-stylistic analysis of the article (use the material from the Appendix: the sample article and analysis and the general recommendations).*

Vocabulary exercises

Recommendations

Study the main concept of the use of unbiased

Unbiased Language

Recent changes in social awareness have made people think about the ways language tends to downgrade certain groups. Common sense and some specific strategies can help you avoid suggesting putdowns where you don't intend them.

The "Man" Trap: Many standard wordings seem to assume that every individual is male. Repeating *he and she*, *him and her*, *his and hers* at every reference is clumsy. Finding alternatives can be as simple as using plural rather than singular, or avoiding a pronoun altogether.

seems to exclude Man is a tool-building animal.
women

inclusive Humans are tool-building animals.

seems to exclude Every artist has learned from those who came
women before him.

inclusive but Every artist has learned from those who came
awkward before him or her.

inclusive Every artist has learned from previous artists.

Exercise 1. *Study the active vocabulary and look up for the Ukrainian equivalents and interpretation in a monolingual dictionary.*

To wrest out; clutches of stale cliché; wreckage of one man's life; is haunted; genre-blending; distinctive authors; collections of interrelated stories; to be narrated in a memoir style; to be generously salted with grainy black-and-white photographs; to walk over to the mantelpiece; the grinding noises; monkeying with fact and fiction; a gratuitous invention; to get peddled; to hoard and savor the details; to mesh; to take on the weird specificity of a dream or a nightmare; solace; to engulf people; a singularly beautiful work of art.

Exercise 2. *Act out a conversation on the topic of the article using the active vocabulary of the article and the topical vocabulary of the unit.*

Translation exercises

Exercise 1. *Translate the given sentences into Ukrainian paying attention to the active vocabulary. Comment on the ways of translation used.*

1. Monkeying with fact and fiction is always a tricky business, and trickier still when one's work is so often preoccupied with the Holocaust.
2. Austerlitz discovers where he came from, but he cannot discover who he is.
3. But when he meshes this almost unseemly lust for facts with the search for his parents, his mania takes on the weird specificity of a dream or a nightmare – one from which there is no awakening, and whose answers mean very little.

4. As Sebald says, referring to horrors on the scale of the firebombing of German cities during World War II or the attack on the World Trade Center, "It's impossible to say any more about it, except that it seems one of the characteristics of our species to do things like this. Other species don't. We do, repeatedly. We really don't learn from what's come before. We learn from history as much as a rabbit learns from an experiment that's performed upon it."
5. The grinding noises that the novel makes on every page so irritate me that I can't bear to read them anymore.
6. And all are generously salted with grainy black-and-white photographs, and maps, floor plans and railroad timetables that mysteriously both add to and subtract from the idea that these stories are pretending to be factual.
7. I consider the gratuitous invention of horror one of the major faults of our present culture.

Exercise 2. *Translate into English.*

1. За законами жанру, молоді американські прозаїки, що стали творцями воєнних романів, провели період 1941 – 1945 рр. яскраво і насичено, перебуваючи в рядовому, сержантському і молодшому командному складі ЗС США, ВМС США, ВПС США та Корпусу морської піхоти. Вони склали авангард генерації переможців, яка захистила “американську мрію” після Великої Депресії та заклала фундамент нинішньої наддержави.
2. Чимало американських письменників-фронтовиків отримали досвід бойових дій в джунглях під час десантних і штурмових операцій на Тихому океані.
3. Курт Воннегут записався добровольцем в армію США, аби уникнути призову після виключення з університету, потрапив до 106-ї піхотної дивізії в розвідувальний підрозділ, з яким після битви в Арденнах взимку 1944 р. опинився в німецькому полоні в Дрездені.
4. Пулітцерівський лауреат Джеймс Гулд Коззенс закінчив два курси Гарвардського університету та став професійним письменником ще до війни, а після мобілізації проходив службу на адміністративній посаді на авіабазі військово-повітряних сил, де дослужився до майора.
5. Німецькі письменники-фронтовики після розгромної поразки своєї Батьківщини 1945 р. пройшли через табори військовополонених, денацифікацію, заборону на літературну діяльність та політичну цензуру, немислиму в демократичній країні – і трагічний розкол на Східну та Західну Німеччину.
6. Культовий націонал-революційний автор Ернст Юнгер, який до війни пішов у внутрішню еміграцію, був мобілізований у званні капітана восени 1939 р., командував ротою на лінії Зігфріда та у кампанії проти Франції в травні – червні 1940 р.
7. Письменники Британської імперії, які в 1939 – 1945 рр. найдовше з усіх воюючих країн, в окремі періоди – без жодного союзника – захищали Батьківщину на суходолі, на морі та в небі, були останніми

представниками великого покоління будівничих і воїнів, до якого належали і нащадки старих аристократичних родин, і представники робітничих професій.

8. Класик британського шпигунського детективу Грем Грін провів період 1940 – 1944 рр. у розвідувальних органах, працюючи на посаді оперативного прикриття від МЗС Об'єднаного королівства спершу в Сьєрра-Леоне, а пізніше в столиці Португалії Ліссабоні. За освітою – історик з оксфордським дипломом. Радянський шпигун Кім Філбі був його близьким другом.
9. Лоуренс розцінює духовний та фізичний союз між жінкою та чоловіком як єдиний шлях до реалізації щастя, що хоча і не обмежується тільки коханням, але без нього не досягається.

Exercise 3. Translate into Ukrainian paying special attention to the underlined vocabulary.

... his longtime friend Catherine Carswell summed up his life in a letter to the periodical *Time and Tide* published on March 16, 1930. In response to his critics, she claimed:

In the face of formidable initial disadvantages and life-long delicacy, poverty that lasted for three quarters of his life and hostility that survives his death, he did nothing that he did not really want to do, and all that he most wanted to do he did. He went all over the world, he owned a ranch, he lived in the most beautiful corners of Europe, and met whom he wanted to meet and told them that they were wrong and he was right. He painted and made things, and sang, and rode. He wrote something like three dozen books, of which even the worst page dances with life that could be mistaken for no other man's, while the best are admitted, even by those who hate him, to be unsurpassed. Without vices, with most human virtues, the husband of one wife, scrupulously honest, this estimable citizen yet managed to keep free from the shackles of civilization and the cant of literary cliques. He would have laughed lightly and cursed venomously in passing at the solemn owls – each one secretly chained by the leg – who now conduct his inquest. To do his work and lead his life in spite of them took some doing, but he did it, and long after they are forgotten, sensitive and innocent people – if any are left – will turn Lawrence's pages and will know from them what sort of a rare man Lawrence was.

Discussion and communicative points

Recommendations

Summarizing

What? and How?

A summary gives the main points. It is compact, condensed version of the original. To summarize, don't work from the original text. Instead, work from your

own head. Write from your understanding of the main ideas, without copying from the original text.

How to make up a summary

- a. Somewhere – at the beginning or the end – reference the source: (title), author, date. At the beginning, you may also want to identify the genre (article, interview, short story, etc.)
- b. Include the main ideas and key points.
- c. Condense the ideas into a fraction of the original length. If your summary is longer than, say, a quarter of the original, you are probably including too many details.
- d. Write from your own understanding: this is what is meant by "use your own words".

Exercise 1. Read the information about D. H. Lawrence. Say what you think of his career, achievements and posthumous reputation from the perspective of the 21st century reader.

David Herbert Richards Lawrence (11 September 1885 – 2 March 1930) was an English writer of the 20th century, whose prolific and diverse output included novels, short stories, poems, plays, essays, travel books, paintings, translations, literary criticism, and personal letters. His collected works represent an extended reflection upon the dehumanizing effects of modernity and industrialisation. In them, Lawrence confronts issues relating to emotional health and vitality, spontaneity, sexuality, and human instinct.

Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage." At the time of his death, his public reputation was that of a pornographer who had wasted his considerable talents. E. M. Forster, in an obituary notice, challenged this widely held view, describing him as "the greatest imaginative novelist of our generation." Later, the influential Cambridge critic F. R. Leavis championed both his artistic integrity and his moral seriousness, placing much of Lawrence's fiction within the canonical "great tradition" of the English novel. He is now generally valued as a visionary thinker and a significant representative of modernism in English literature, although some feminists object to the attitudes toward women and sexuality found in his works.

Posthumous reputation and works.

The obituaries following Lawrence's death were, with the notable exception of E. M. Forster, unsympathetic or hostile. Fortunately there were those who articulated a more balanced recognition of the significance of this author's life and works.

A number of feminist critics, notably Kate Millett, have questioned Lawrence's sexual politics, and this questioning has damaged his reputation in some quarters since then. On the other hand, Lawrence continues to find an audience, and the

ongoing publication of a new scholarly edition of his letters and writings has demonstrated the range of his achievement.

Lawrence is perhaps best known for his novels *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*. Within these Lawrence explores the possibilities for life and living within an Industrial setting. In particular Lawrence is concerned with the nature of relationships that can be had within such settings. Though often classed as a realist, Lawrence's use of his characters can be better understood with reference to his philosophy. His use of sexual activity, though shocking at the time, has its roots in this highly personal way of thinking and being. It is worth noting that Lawrence was very interested in human touch behaviour (see Haptics) and that his interest in physical intimacy has its roots in a desire to restore our emphasis on the body, and re-balance it with what he perceived to be western civilization's slow process of over-emphasis on the mind.

Among the most praised, *The Prussian Officer and Other Stories* provides insight into Lawrence's attitudes during World War I. His American volume *The Woman Who Rode Away and Other Stories* develops his themes of leadership as explored in the novels *Kangaroo*, *The Plumed Serpent* and *Fanny and Annie*.

Philosophy

Lawrence continued throughout his life to develop his highly personal philosophy, many aspects of which would prefigure the counterculture of the 1960s. His unpublished introduction to *Sons and Lovers* established the duality central to much of his fiction. This is done with reference to the Holy Trinity. As his philosophy develops, Lawrence moves away from more direct Christian analogies and instead touches upon Mysticism, Buddhism, and Pagan theologies. In some respects, Lawrence was a forerunner of the growing interest in the occult that occurred in the 20th century, though he himself would have identified as a Christian.

Exercise 2. Answer the questions.

1. Give the details of Lawrence biography.
2. Describe his early life and career.
3. How did the 'savage pilgrimage' begin in his life?
4. Speak on Lawrence's later life and career.
5. What was Lawrence's final resting place? How did he die?
6. What can be said about the posthumous reputation of Lawrence?
7. Comment on the Lawrence's novels, short stories, poetry.
8. Does Lawrence's criticism of other authors often provide a great insight into his own thinking and writing?
9. Dwell on the D. H. Lawrence's Critique of Modernity.
10. Explain what is meant by the Lawrence's philosophy.

11. What do you know about Lawrence as a painter? Have you ever seen his pictures?

Exercise 3. *Discuss in groups: Lawrence as a great writer of the 20th century. Use the information given in this coursebook (pp. 16-17). Do library research to know more about Lawrence.*

Exercise 4. *Study the quotations of Lawrence taken from different sources. Comment on each of them. Explain the idiomatic meaning of the underlined words and expressions in English.*

Quotation

- "Be a good animal, true to your instincts." – *The White Peacock*
- "Mrs Morel always said the after-life would hold nothing in store for her husband: he rose from the lower world into purgatory, when he came home from pit, and passed into heaven in the Palmerston Arms." – *Sons and Lovers* (edited out of the 1913 edition, restored in 1992)
- "I think I am much too valuable a creature to offer myself to a German bullet gratis and for fun." – Letter to Harriet Monroe, 1 October 1914
- "Don't you find it a beautiful clean thought, a world empty of people, just uninterrupted grass, and a hare sitting up." – *Women in Love*
- "Never trust the artist. Trust the tale." – *Studies in Classic American Literature* (also rendered as "Never trust the teller; trust the tale.")
- "Ours is essentially a tragic age, so we refuse to take it tragically." – *Lady Chatterley's Lover*
- "Her father was not a coherent human being; he was a roomful of old echoes." – *Women in Love*
- "They say the sea is cold, but the sea contains the hottest blood of all." – "Whales Weep Not"
- "If I were the moon, I know where I would fall down" – "The Rainbow"
- "I never saw a wild thing sorry for itself. A small bird will drop frozen dead from a bough without ever having felt sorry for itself." – "Self-Pity"
- "All people dream, but not equally. Those who dream by night in the dusty recesses of their mind, wake in the morning to find that it was vanity. But the dreamers of the day are dangerous people, For they dream their dreams with open eyes, And make them come true." D.H. Lawrence

Writing section

Recommendations

Understanding Essay Topics is crucial for submitting a successful essay. Here is a Checklist for your first draft: Before you plunge into research or writing, think through the specific topic you are dealing with. Remember, you are not being asked just to collect facts, but to develop and display your powers of reasoning. You can save yourself time and frustration by beginning this reasoning early in the process. Here are some steps:

Note the key terms, including those naming parts of the topic and those giving directions for dealing with it. Look especially for words that define the kind of reasoning you should be using: *why*, *how*, *analyse*, *compare*, *evaluate*, *argue*, etc. Be sure you understand the specific meanings of these terms.

Analyse means look behind the surface structure of your source material. See the relationship of parts to whole. Be able to recognize relationships such as cause and effect, even if it's unstated in what you read. Look for underlying assumptions and question their validity. *How and why* imply an answer reached by analysis.

Compare means find differences as well as similarities. You will need to formulate the aspects which you are looking at in each item; consider organizing your paper by using these aspects as headings.

How to write an Essay

Pre-writing Techniques

Listing

Write down the general topic at the top of your paper.

Make a list of every idea that comes into your mind about the topic. Keep the ideas flowing. Try to stay on the general topic; however, if you write down information that is completely off the topic, don't worry about it because you can cross it out later.

Use words, phrases, or sentences, and don't worry about spelling or grammar.

Freewriting

Write the topic at the top of your paper.

Write as much as you can about the topic until you run out of ideas. Include such supporting items as facts, details, and examples that come into your mind about the subject.

After you have run out of ideas, reread your paper and circle the main idea(s) that you would like to develop.

Take that main idea and freewrite again.

Webbing or Clustering

In the center of your paper, write your topic and draw a "balloon" around it. This is your center, or core, balloon.

Then write whatever ideas come to you in balloons around the core.

Think about each of these ideas and make more balloons around them.

Outlining the Composition/Essay

- | | |
|----------------------------|------------------------------|
| I. Introduction: | III. Concluding Paragraph: |
| General Statements | Concluding Sentence(s) |
| Thesis Statement | Final thoughts (no new idea) |
| II. Body Paragraphs (1-3): | |

Topic Sentence
Supporting sentences
Concluding Sentence

Exercise 1. Choose a topic out of the proposed list and plan an essay:

1. Your favourite writer.
2. Short stories vs. novels.
2. The genre of literature you prefer.
3. A contemporary British/American novelist.
4. Controversial English writers of the 20th century.

Exercise 2. Do the listing activity according to your preference (Listing, Clustering or Free-Writing). Try to stay on the general topic. Use words, phrases, or sentences, and don't worry about spelling or grammar.

Exercise 3. Outline your composition and share it with your co-students.

Exercise 4. Write your first draft and prepare in for peer review.

Exercise 5. Prepare the final version of your composition.

Exercise 6. Complete a full peer review of 2 of your groupmates' essays.

UNIT 2.

LOVE, DATING AND MARRIAGE. FAMILY VALUES

Reading Comprehension Exercises.

Recommendations

In this Unit you need learn about conservative and liberal views on family life and family values, books that represent them and specific authors. Please think over the possible examples of written work that correspond to the given terms

Task 1. Study the Family Matters glossary. Pay attention to the words given in italics. They will help you to provide practical examples. Tell about your family members and their lives.

Topical vocabulary and specialized tasks

Types of family

Nuclear family = mother, father and children: "The *traditional British family* unit is a nuclear family."

Single-parent / one-parent family = a family which only has one parent (because the parents are divorced, or because one of the parents has died): "There are more and more single-parent families in the UK."

Immediate family = your closest relatives: "Only immediate family members attended the funeral."

Extended family = your entire family: "The *wedding invitations* were sent to the entire *extended family*."

Close-knit family = a family where the members have *close relationships* with each other: "They are a close-knit family."

Dysfunctional family = a family where the members have serious problems with each other: "He comes from a rather *dysfunctional family*."

Blood relative = a relative connected to you by "blood" rather than *through marriage*: "She's not a blood relative, but we're still very close."

Expressions with family

Family gathering = a meeting / celebration of family members: "There's a small family gathering next week."

Family resemblance = where members of the family look / act similar: "You can see a *distinct family resemblance* between the father and the son."

To start a family = to start having children: "They want to wait a couple of years before starting a family."

To run in the family = a characteristic that is common among family members: "Baldness runs in his family."

To bring up / raise a family = to have and look after children: "It's difficult to raise a family on one income."

A family car = a car big enough to transport a family: "The Volvo Estate is a popular family car."

Family-size = large quantity item: "We need to buy *family-size packets of biscuits*!"

Family-friendly = a policy that favours families: "This hotel is family-friendly."

Family doctor = a doctor who looks after general medical needs: "There are a number of good family doctors in this area."

Family man = a man who prefers to spend his time with his family: "John is a family man."

Family values = traditional ideas about what a family should be: "Some political parties often emphasise family values and the *importance of marriage*."

Family name = surname: "What's your family name?"

Task 2. *Read the article and dwell on the family values described.*

New Family Values

Hague is right to break with the past

William Hague may not look much like a child of the Sixties. But he is young enough to appreciate the need to rid his party of one of its least attractive traits: an attachment to the priggish and sometimes prejudiced morality of the Fifties and before. In a speech on the family to the Social Market Foundation, the Tory leader admitted that social mores have changed. "We have to live comfortably in our own time," he said, "rather than be fogeys wishing we had lived in some time or in some place else."

Too many members of the last administration raged against the dying of an old moral code, rather than trying to shape their policies to a new one. Because they saw homosexuality as a moral infirmity, because they thought single parenthood was wrong rather than ill-advised, because they believed working women should return to the kitchen, voters increasingly saw them as fatally out-of-date. Moreover, since their views seemed to emanate from moral absolutism, their rhetoric sounded as harsh as that of a fire-and-brimstone preacher.

Those Tory ministers may have consoled themselves with the knowledge that this talk went down well with their activists. But Conservative members are – literally – a dying breed, representatives of an age long gone. And, if the party continued to cling to those values, its members would not be replaced by younger ones. Even if people tend to become more conservative as they age, those who have spent their lives believing in women's equality, or tolerating homosexuality, are hardly going to turn against these beliefs when they collect a pension.

For there is a generational divide in British society. The majority of people born after the War, and particularly those brought up during and after the Sixties, share a certain set of attitudes about women, homosexuality and marriage. Some of their parents now do too, as a result of seeing their children live their lives according to these post-Sixties values. Liberally-inclined voters will become an ever-increasing element of the electorate. Any party that tried to shut its eyes to this demographic trend would be condemning itself to electoral oblivion.

But to accept social change is not to condone all social behaviour. Politicians can still point out that some personal actions have public consequences. But they will be listened to only if they restrict themselves to talking about social damage rather than "immorality". Cohabitation, for instance, is no longer considered by most people as "living in sin". Childless adults who decide to live together rather than – or before – marrying are doing something that causes no harm to society. But if there are children involved, and the relationship breaks down, then the children will be hurt and the taxpayer is likely to be called on for support.

Equally, it is fair for a politician to bemoan the rise in "never-married" single mothers. Their children will lack male role models and they are likely to spend much of their life living off the State. But most people have close friends or family who have become single parents through divorce or bereavement, often through no fault of their own. Attacking all lone parenthood as immoral, therefore, will not wash. Removing the incentives for teenage girls to become pregnant would, however, be acceptable.

Mr Hague's tone was well judged. Without being censorious, he praised the family as one of the most successful institutions in society. And he drew attention to the social and personal costs of family breakdown. These words will carry more weight because they do not form part of a moral crusade. The emphasis has to be on what works – and two-parent families tend to work better than one – rather than on Victorian values that no longer hold sway for most British people today.

Task 3. *Work in pairs acting out a conversation and telling each other about your relatives.*

Rendering and discussion

Task 4. *Render the article with a special focus on the linguistic tools and stylistic devices used by the author.*

Notes From a Royal Wedding

William and Kate are a thoroughly modern couple, but their soap opera looked mighty familiar-with a few twists.

The great thing about a royal wedding is that it's the ultimate national Groundhog Day. All those cartoon faces doing all the same things, except it ends in a gloriously different way. And however cynical you feel at the outset, it's impossible to resist the potent images of historical bonding. The glimmering veiled bride, driven slowly on her mystical journey from Kate the commoner to Her Royal Highness; the tall, virile prince in the scarlet military uniform who awaits her at the altar; the queen herself, tiny and implacable in daffodil yellow. The soaring sounds of "Guide Me O Thou Great Redeemer," beloved by the Welsh rugby crowds.

You just succumb. You just roll over. Nothing to be done except count up the score of past versus present. The couple—their chemistry lit up the screen. Compare it with the tango of uneasy body language every time Charles and Diana appeared as a couple. When Catherine's eyes met William's over the marriage vows at the Abbey, there was a powerful vibe of contented sexual understanding. Her gaze was level and demure, secure in the long years of his affection. He returned it with a look that said, I trust.

The Middleton family

Catherine's mother, Carole, can say goodbye to all the tabloid sniping about her origins as an air stewardess. She looked so naturally chic in her stone-blue Catherine Walker coat dress. Let the tabs just acknowledge that Mrs. Middleton's aspirational parenting has been flawless. During eight years of scorching press scrutiny of the woman they sneeringly tabbed "doors to manual" (an airline joke), there's been no leaking or trashing from this supportive family circle. I sensed no social triumph in Carole's demeanor as the wedding progressed. Instead I saw a mother pensive with the knowledge of how completely she will now yield up her beloved daughter. However deep their bond, from this day the mighty Windsor machine inevitably takes over. Kate will henceforth be addressed by others as Ma'am. She belongs to Them, and also to the nation.

The Dress

It perfectly expressed the slinky image of classical modernity. It was a daring high-fashion designer choice in Alexander McQueen's Sarah Burton, but the tight-fitting bodice and cautious nine-foot train managed to be seductive and regal at the same time. The veil was a light dust of snow over the glow of her face. Thank God no frightful experimental updo, or a burqa-like swath of taffeta like the one that hid Diana's blushing young face. Kate's decision to keep her usual glossy brown cascade

pinned back by the queen's discreet 1936 diamond Cartier tiara was another example of her instinctive good taste. Everything about her actions, to and for William, is about creating a feeling of safe continuity: You know me. I am here.

The best single takeaway from the wedding is how fast Catherine has morphed into a future monarch. The new Duchess of Cambridge has a sleek, natural poise. Forget her new status as a duchess and a princess. This woman with no patrician forebears is ready for the throne already. The irony, new for Britain, but so familiar to Americans, is that her strength derives from those very humble origins. The fact that she comes from flinty, northern coal-miner stock. Her grandmother Dorothy always said she wanted to be the "top brick on the chimney." Her mother's dynamism built the family fortune with a party-favor business she threw together on the kitchen table. Catherine's stoic temperament was evident in that endless eight-year courtship. What was not evident was something perhaps William saw before anyone else—that Catherine was the kind of gorgeous, equable woman who, like his great-grandmother the Queen Mother, would stay in London during the Blitz.

The Guests

Wounding for Tony Blair not to make the cut. Or his successor in 10 Downing Street, Gordon Brown. To include two Tory prime ministers, John Major and the incumbent David Cameron, but not the last two Labour P.M.s, was a bad whiff of ye olde crusty England (made worse by the lame palace excuse that Blair and Brown are not Knights of the Garter). I would count these omissions, though glaring, as perhaps the sole wrong calculation in the otherwise flawlessly well-considered crowd choreography. I am told William nixed Blair because he didn't like the overpersonal recollection Blair wrote about him in his recent memoir, and the queen didn't save him because she is sick of the myth—perpetrated by Stephen Frears's movie starring Helen Mirren—that the then-P.M.'s great advice "saved" the monarchy when the crowd turned ugly after Diana's death. Still, Blair did win three elections and run the country for more than 10 years. Is he really less consequential than the dodgy foreign royals, representatives of toppling Middle Eastern despots—and even Mr. Bean, *Rowan Atkinson*—who made the list?

The Gaggle of Friends

Some subtle groundhogging to be found in the names of all William's friends at the Abbey. So many of them are the offspring or relatives of the same old squierarchy Diana referred to with dread as "heavy furniture," or the Highgrove Set. William, like his dad, hangs out with a gaggle of Van Cutsems, Van Straubenzes, Parker Bowleses, and Palmer-Tomkinsons. (Tara Palmer-Tomkinson, 39-year-old daughter of Charles's friends Patti and Charles, was last heard of when her nose collapsed from overenthusiastic cocaine consumption, but you would never know it last Friday as she made her way grandly to her seat in an electric-blue confection with what appeared to be a small upturned canoe on her head.) The difference with the new lot (perhaps to be known as the Cambridge Set for William and Kate's new ducal title): they tend to have racy, entrepreneurial-sounding jobs like running an Internet concierge service or a party-planning agency. But these are just today's way of selling your contacts book.

Only the hats take no prisoners in the class wars. British tradition dictates that the posher you are, the more eccentric the headgear. Perhaps years of suppressed emotion are to blame for the appearance of these small feather explosions or enormous organza transponders. A galleon in full sail seemed to float atop Camilla's noggin. (How times have changed. The once racy mistress of Prince Charles is now ripe for casting as Lady Bracknell in *The Importance of Being Earnest*.) Sarah Ferguson's unfortunate older daughter, Princess Beatrice, plumped for a "fascinator" of entwined prawn-colored entrails. Someone should arrest Philip Treacy, the fashionable milliner who made both of them. Catherine's sister, Pippa, however, got everything right. That cowled Sarah Burton column in ivory crepe was a Twitter sensation.

The Spencer Clan

Weren't snubbed, as some tried to say, just not that well advertised. Diana's brother, Earl Spencer, who breathed fire from the pulpit at her funeral when he hurled recriminations at the royal family for the way they treated his sister, is now on his about-to-be third wife and looked almost as relaxed and cheerfully overweight as Elton John. And Prince Harry may be a Windsor, but in coloration and temperament he is indubitably a flaming-red Spencer. I love the way even in his crisp captain's uniform of the Household Cavalry there's a roguish hint of dishevelment about his hair.

The Future King

No prince of the realm has been as good at the democratic touch as William, unless you count Prince Hal as written by Shakespeare in *Henry IV*. You see it reflected in his off-duty clothes, an everyman hoodie slung over his (nonetheless) classic Jermyn Street shirt worn with a pair of sneakers. On the wedding eve he plays soccer with his buddies in Battersea Park, then hops on his Ducati motorbike back to Clarence House.

When he spontaneously comes out with Harry and mingles with the ecstatic crowd, it's the YouTube version of the night before Agincourt. Maybe the coolest image of the day was William at the wheel of his father's convertible Aston Martin with a smiling Catherine beside him, as they rolled out of Buckingham Palace courtyard for some post-wedding downtime.

The Diana Factor

It was stamped on every minute of the proceedings, not just because the networks couldn't resist the flashback glories to that Other Wedding, but because none of what we saw last week could have happened without her. Her own marriage to Charles may have failed, but her parenting, like Carole Middleton's, was a blazing success. After so many years of being defined by her last tragic years, the old footage the networks played reminded us what an incredible mother she was to William and Harry. In those precious times alone with them, how unneurotic she was! Toting 9-month-old William around with her on her first royal tour of Australia (the only royal woman at that time ever to take a child along); careening down the water slide with her boys at Thorpe Park, Britain's "national thrill capital," she was so clearly a magical, fun-loving mom, or as Harry acknowledged at her memorial service in 2007, at the Guards Chapel near Buckingham Palace, "the best mother in the world." It was

Diana who wired William with some innate radar to look for a soulmate who had a strong family bond. She never had it with her own family, nor did Prince Charles, the sad prince who betrayed her but became a caring father. As we head toward Mother's Day we should bless Diana for that.

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by *Tina Brown* May 01, 2011

http://en.wikipedia.org/wiki/Oxford_%22-er%22

Vocabulary exercises

Exercise 1. *Explain in English the meaning of the words and phrases given below; use them in the sentences from the text:*

A privet hedge; clay-coloured overalls; have expectations above the common; colliers; pottery-hands; to be sneezed at; to refrain from sneezing away such a fortune; to have no accomplishments; to look up to; one's watchful, charity-institution instinct; to be quiet and reticent in one's ways; to go raking off heaven knows where; half-jeering manner; to be terribly fluttered; to be a trying circumstance; subtle, insinuating voice; the most unquenchable courage of all; a clear twinkling smile.

Exercise 2. *Recount the situations in which the active vocabulary is used in the story under discussion.*

Exercise 3. *Make up your own situations with the active vocabulary.*

Translation exercises

Exercise 4. *Translate these sentences into Ukrainian.*

1. The Pottery House was a square, ugly, brick house girt in by the wall that enclosed the whole grounds of the pottery itself.
2. No more the great crates with yellow straw showing through, stood in stacks by the packing shed. No more the drays drawn by great horses rolled down the hill with a high load. No more the pottery-lasses in their clay-coloured overalls, their faces and hair splashed with grey fine mud, shrieked and larked with the men. All that was over.
3. It was not to be sneezed at: they felt so themselves, and refrained from sneezing away such a fortune on any mere member of the proletariat.
4. He was an intelligent man who had had some education, but preferred to remain as if he were one with the rest of the working people.
5. Hadrian was just an ordinary boy from a Charity Home, with ordinary brownish hair and ordinary bluish eyes and of ordinary rather cockney speech.
6. Cousin Emmie, with her hair bobbed up in absurd little bobs round her forehead, was busily polishing the stair-rods, while Cousin Matilda was in the kitchen washing the drawing-room ornaments in a lather, her sleeves rolled back on her thin arms, and her head tied up oddly and coquetishly in a duster.

7. She now dressed herself most scrupulously, carefully folded her long, beautiful, blonde hair, touched her pallor with a little rouge, and put her long string of exquisite crystal beads over her soft green dress.
8. The young man was short of speech as a rule, but he could find his tongue with his 'uncle.'
9. Instantly, she was awakened from her late-at-night trance.
10. She had the calm self-control, self-indifference, of one who has suffered and borne her suffering.

Exercise 5. *Find the equivalents for the following words and phrases.*

A fly in the ointment; have expectations above the common; mere workers; to find one's tongue with somebody; to be pale round the gills; to black-browed in spite of one's blondness.

Exercise 6. Read the extract from **D. H. Lawrence's story "You Touched Me"**. Share your impressions on marriage in class.

YOU TOUCHED ME

The Pottery House was a square, ugly, brick house girt in by the wall that enclosed the whole grounds of the pottery itself. To be sure, a privet hedge partly masked the house and its ground from the pottery-yard and works: but only partly. Through the hedge could be seen the desolate yard, and the many-windowed, factory-like pottery, over the hedge could be seen the chimneys and the outhouses. But inside the hedge, a pleasant garden and lawn sloped down to a willow pool, which had once supplied the works.

In their quiet, melancholy way, the two girls were happy. Their mother was dead. Their father was ill also. He was an intelligent man who had had some education, but preferred to remain as if he were one with the rest of the working people. He had a passion for music and played the violin pretty well. But now he was getting old, he was very ill, dying of a kidney disease. He had been rather a heavy whisky-drinker.

In all this ointment there was one little fly. Ted Rockley, the father of the girls, had had four daughters, and no son. As his girls grew, he felt angry at finding himself always in a household of women. He went off to London and adopted a boy out of a Charity Institution. Emmie was fourteen years old, and Matilda sixteen, when their father arrived home with his prodigy, the boy of six, Hadrian.

Hadrian was just an ordinary boy from a Charity Home, with ordinary brownish hair and ordinary bluish eyes and of ordinary rather cockney speech. The Rockley girls – there were three at home at the time of his arrival – had resented his being sprung on them. He, with his watchful, charity-institution instinct, knew this at once. Though he was only six years old, Hadrian had a subtle, jeering look on his face

when he regarded the three young women. They insisted he should address them as Cousin: Cousin Flora, Cousin Matilda, Cousin Emmie. He complied, but there seemed a mockery in his tone.

The sisters believed that Hadrian had come hoping to get something out of their father – hoping for a legacy. And they were not at all sure he would not get it.

Matilda went upstairs to change. She had thought it all out how she would receive Hadrian, and impress him. And he had caught her with her head tied up in a duster, and her thin arms in a basin of lather. But she did not care. She now dressed herself most scrupulously, carefully folded her long, beautiful, blonde hair, touched her pallor with a little rouge, and put her long string of exquisite crystal beads over her soft green dress. Now she looked elegant, like a heroine in a magazine illustration, and almost as unreal.

She found Hadrian and her father talking away. The young man was short of speech as a rule, but he could find his tongue with his 'uncle.' They were both sipping a glass of brandy, and smoking, and chatting like a pair of old cronies. Hadrian was telling about Canada. He was going back there when his leave was up.

'You wouldn't like to stop in England, then?' said Mr. Rockley.

'No, I wouldn't stop in England,' said Hadrian. 'How's that? There's plenty of electricians here,' said Mr. Rockley.

'Yes. But there's too much difference between the men and the employers over here – too much of that for me,' said Hadrian.

The sick man looked at him narrowly, with oddly smiling eyes.

'That's it, is it?' he replied.

Matilda heard and understood. 'So that's your big idea, is it, my little man,' she said to herself. She had always said of Hadrian that he had no proper respect for anybody or anything, that he was sly and common. She went down to the kitchen for a sotto voce confab with Emmie.

'He thinks a rare lot of himself!' she whispered.

'He's somebody, he is!' said Emmie with contempt.

'He thinks there's too much difference between masters and men, over here,' said Matilda.

'Is it any different in Canada?' asked Emmie.

'Oh, yes – democratic,' replied Matilda. 'He thinks they're all on a level over there.'

'Ay, well he's over here now,' said Emmie dryly, 'so he can keep his place.'

As they talked they saw the young man sauntering down the garden, looking casually at the flowers. He had his hands in his pockets, and his soldier's cap neatly on his head. He looked quite at his ease, as if in possession. The two women, fluttered, watched him through the window.

'We know what he's come for,' said Emmie, churlishly. Matilda looked a long time at the neat khaki figure. It had something of the charity-boy about it still; but now it was a man's figure, laconic, charged with plebeian energy. She thought of the derisive passion in his voice as he had declaimed against the propertied classes, to her father.

'You don't know, Emmie. Perhaps he's not come for that,' she rebuked her sister. They were both thinking of the money.

They were still watching the young soldier. He stood away at the bottom of the garden, with his back to them, his hands in his pockets, looking into the water of the willow pond. Matilda's dark-blue eyes had a strange, full look in them, the lids, with the faint blue veins showing, dropped rather low. She carried her head light and high, but she had a look of pain. The young man at the bottom of the garden turned and looked up the path. Perhaps he saw them through the window. Matilda moved into shadow.

That afternoon their father seemed weak and ill. He was easily exhausted. The doctor came, and told Matilda that the sick man might die suddenly at any moment—but then he might not. They must be prepared.

So the day passed, and the next. Hadrian made himself at home. He went about in the morning in his brownish jersey and his khaki trousers, collarless, his bare neck showing. He explored the pottery premises, as if he had some secret purpose in so doing, he talked with Mr. Rockley, when the sick man had strength. The two girls were always angry when the two men sat talking together like cronies. Yet it was chiefly a kind of politics they talked.

On the second day after Hadrian's arrival, Matilda sat with her father in the evening. She was drawing a picture which she wanted to copy. It was very still, Hadrian was gone out somewhere, no one knew where, and Emmie was busy. Mr. Rockley reclined on his bed, looking out in silence over his evening-sunny garden.

'If anything happens to me, Matilda,' he said, 'you won't sell this house – you'll stop here –'

Matilda's eyes took their slightly haggard look as she stared at her father.

'Well, we couldn't do anything else,' she said.

'You don't know what you might do,' he said. 'Everything is left to you and Emmie, equally. You do as you like with it – only don't sell this house, don't part with it.'

'No,' she said.

'And give Hadrian my watch and chain, and a hundred pounds out of what's in the bank – and help him if he ever wants helping. I haven't put his name in the will.'

'Your watch and chain, and a hundred pounds – yes. But you'll be here when he goes back to Canada, father.'

'You never know what'll happen,' said her father.

Matilda sat and watched him, with her full, haggard eyes, for a long time, as if tranced. She saw that he knew he must go soon – she saw like a clairvoyant.

Later on she told Emmie what her father had said about the watch and chain and the money.

'What right has he' – he – meaning Hadrian – 'to my father's watch and chain – what has it to do with him? Let him have the money, and get off,' said Emmie. She loved her father.

That night Matilda sat late in her room. Her heart was anxious and breaking, her mind seemed entranced. She was too much entranced even to weep, and all the time she thought of her father, only her father. At last she felt she must go to him. It was

near midnight. She went along the passage and to his room. There was a faint light from the moon outside. She listened at his door. Then she softly opened and entered. The room was faintly dark. She heard a movement on the bed.

'Are you asleep?' she said softly, advancing to the side of the bed.

'Are you asleep?' she repeated gently, as she stood at the side of the bed. And she reached her hand in the darkness to touch his forehead.

Delicately, her fingers met the nose and the eyebrows, she laid her fine, delicate hand on his brow. It seemed fresh and smooth – very fresh and smooth. A sort of surprise stirred her, in her entranced state. But it could not waken her. Gently, she leaned over the bed and stirred her fingers over the low-growing hair on his brow.

'Can't you sleep tonight?' she said.

There was a quick stirring in the bed. 'Yes, I can,' a voice answered. It was Hadrian's voice. She started away. Instantly, she was wakened from her late-at-night trance.

She remembered that her father was downstairs, that Hadrian had his room. She stood in the darkness as if stung.

'It is you, Hadrian?' she said. 'I thought it was my father.' She was so startled, so shocked, that she could not move. The young man gave an uncomfortable laugh, and turned in his bed.

At last she got out of the room. When she was back in her own room, in the light, and her door was closed, she stood holding up her hand that had touched him, as if it were hurt. She was almost too shocked, she could not endure.

'Well,' said her calm and weary mind, 'it was only a mistake, why take any notice of it.'

But she could not reason her feelings so easily. She suffered, feeling herself in a false position. Her right hand, which she had laid so gently on his face, on his fresh skin, ached now, as if it were really injured. She could not forgive Hadrian for the mistake: it made her dislike him deeply.

Hadrian too slept badly. He had been awakened by the opening of the door, and had not realized what the question meant. But the soft, straying tenderness of her hand on his face startled something out of his soul. He was a charity boy, aloof and more or less at bay. The fragile exquisiteness of her caress startled him most, revealed unknown things to him.

In the morning she could feel the consciousness in his eyes, when she came downstairs. She tried to bear herself as if nothing at all had happened, and she succeeded. She had the calm self-control, self-indifference, of one who has suffered and borne her suffering. She looked at him from her darkish, almost drugged blue eyes, she met the spark of consciousness in his eyes, and quenched it. And with her long, fine hand she put the sugar in his coffee.

But she could not control him as she thought she could. He had a keen memory stinging his mind, a new set of sensations working in his consciousness. Something new was alert in him. At the back of his reticent, guarded mind he kept his secret alive and vivid. She was at his mercy, for he was unscrupulous, his standard was not her standard.

He looked at her curiously. She was not beautiful, her nose was too large, her chin was too small, her neck was too thin. But her skin was clear and fine, she had a high-bred sensitiveness. This queer, brave, high-bred quality she shared with her father. The charity boy could see it in her tapering fingers, which were white and ringed. The same glamour that he knew in the elderly man he now saw in the woman. And he wanted to possess himself of it, he wanted to make himself master of it. As he went about through the old pottery-yard, his secretive mind schemed and worked. To be master of that strange soft delicacy such as he had felt in her hand upon his face – this was what he set himself towards. He was secretly plotting.

He watched Matilda as she went about, and she became aware of his attention, as of some shadow following her. But her pride made her ignore it. When he sauntered near her, his hands in his pockets, she received him with that same commonplace kindness which mastered him more than any contempt. Her superior breeding seemed to control him. She made herself feel towards him exactly as she had always felt: he was a young boy who lived in the house with them, but was a stranger. Only, she dared not remember his face under her hand. When she remembered that, she was bewildered. Her hand had offended her, she wanted to cut it off. And she wanted, fiercely, to cut off the memory in him. She assumed she had done so.

One day, when he sat talking with his 'uncle', he looked straight into the eyes of the sick man, and said:

'But I shouldn't like to live and die here in Rawsley.'

'No – well – you needn't,' said the sick man.

'Do you think Cousin Matilda likes it?'

'I should think so.'

'I don't call it much of a life,' said the youth. 'How much older is she than me, Uncle?' The sick man looked at the young soldier.

'A good bit,' he said.

'Over thirty?' said Hadrian.

'Well, not so much. She's thirty-two.'

Hadrian considered a while.

'She doesn't look it,' he said.

Again the sick father looked at him.

'Do you think she'd like to leave here?' said Hadrian.

'Nay, I don't know,' replied the father, restive.

Hadrian sat still, having his own thoughts. Then in a small, quiet voice, as if he were speaking from inside himself, he said:

'I'd marry her if you wanted me to.'

The sick man raised his eyes suddenly, and stared. He stared for a long time. The youth looked inscrutably out of the window.

'You!' said the sick man, mocking, with some contempt. Hadrian turned and met his eyes. The two men had an inexplicable understanding.

'If you wasn't against it,' said Hadrian.

'Nay,' said the father, turning aside, 'I don't think I'm against it. I've never thought of it – But – But Emmie's the youngest.'

He had flushed, and looked suddenly more alive. Secretly he loved the boy.

'You might ask her,' said Hadrian.

The elder man considered.

'Haden't you better ask her yourself?' he said.

'She'd take more notice of you,' said Hadrian.

They were both silent. Then Emmie came in.

For two days Mr. Rockley was excited and thoughtful. Hadrian went about quietly, secretly, unquestioning. At last the father and daughter were alone together. It was very early morning, the father had been in much pain. As the pain abated, he lay still, thinking.

'Matilda!' he said suddenly, looking at his daughter.

'Yes, I'm here,' she said.

'Ay! I want you to do something –'

She rose in anticipation.

'Nay, sit still. I want you to marry Hadrian –' She thought he was raving. She rose, bewildered and frightened.

'Nay, sit you still, sit you still. You hear what I tell you.' 'But you don't know what you're saying, father.'

'Ay, I know well enough. I want you to marry Hadrian, I tell you.'

She was dumbfounded. He was a man of few words. 'You'll do what I tell you,' he said. She looked at him slowly.

'What put such an idea in your mind?' she said proudly. 'He did.'

Matilda almost looked her father down,* her pride was so offended.

'Why, it's disgraceful,' she said. 'Why?'

She watched him slowly.

'What do you ask me for?' she said. 'It's disgusting.'

'The lad's sound enough,' he replied, testily.

'You'd better tell him to clear out,' she said, coldly.

He turned and looked out of the window. She sat flushed and erect for a long time. At length her father turned to her, looking really malevolent.

'If you won't,' he said, 'you're a fool, and I'll make you pay for your foolishness, do you see?'

Suddenly a cold fear gripped her. She could not believe her senses. She was terrified and bewildered. She stared at her father, believing him to be delirious, or mad, or drunk. What could she do?

'I tell you,' he said. 'I'll send for Whittle tomorrow if you don't. You shall neither of you have anything of mine.'

Whittle was the solicitor. She understood her father well enough: he would send for his solicitor, and make a will leaving all his property to Hadrian: neither she nor Emmie should have anything. It was too much. She rose and went out of the room, up to her own room, where she locked herself in.

She did not come out for some hours. At last, late at night, she confided in Emmie.

'The Sliving demon, he wants the money,' said Emmie. 'My father's out of his mind.'

The thought that Hadrian merely wanted the money was another blow to Matilda. She did not love the impossible youth – but she had not yet learned to think of him as a thing of evil. He now became hideous to her mind.

Emmie had a little scene with her father next day. 'You don't mean what you said to our Matilda yesterday, do you, father?' she asked aggressively.

'Yes,' he replied.

'What, that you'll alter your will?'

'Yes.'

'You won't,' said his angry daughter.

But he looked at her with a malevolent little smile.

'Annie!' he shouted. 'Annie!'

He had still power to make his voice carry. The servant maid came in from the kitchen.

'Put your things on, and go down to Whittle's office, and say I want to see Mr. Whittle as soon as he can, and will he bring a will-form.'

The sick man lay back a little – he could not lie down. His daughter sat as if she had been struck. Then she left the room.

Hadrian was pottering about in the garden. She went straight down to him.

'Here,' she said. 'You'd better get off. You'd better take your things and go from here, quick.'

Hadrian looked slowly at the infuriated girl.

'Who says so?' he asked.

'We say so – get off, you've done enough mischief and damage.'

'Does Uncle say so?'

'Yes, he does.'

'I'll go and ask him.'

But like a fury Emmie barred his way.

'No, you needn't. You needn't ask him nothing at all. We don't want you, so you can go.'

'Uncle's boss here.'

'A man that's dying, and you crawling round and working on him for his money! – you're not fit to live.'

'Oh!' he said. 'Who says I'm working for his money?'

'I say. But my father told our Matilda, and she knows what you are. She knows what you're after. So you might as well clear out, for all you'll get – guttersnipe!'

He turned his back on her, to think. It had not occurred to him that they would think he was after the money. He did want the money – badly. He badly wanted to be an employer himself, not one of the employed. But he knew, in his subtle, calculating way, that it was not for money he wanted Matilda. He wanted both the money and Matilda. But he told himself the two desires were separate, not one. He could not do with Matilda, without the money. But he did not want her for the money.

When he got this clear in his mind, he sought for an opportunity to tell it her, lurking and watching. But she avoided him. In the evening the lawyer came. Mr. Rockley seemed to have a new access of strength – a will was drawn up, making the previous arrangements wholly conditional. The old will held good, if Matilda would

consent to marry Hadrian. If she refused then at the end of six months the whole property passed to Hadrian. Mr. Rockley told this to the young man, with malevolent satisfaction.

An amused look came on her father's face.

'You hear that, Hadrian,' he said.

'I didn't offer to marry Cousin Matilda for the money,' said Hadrian, flushing and moving on his seat.

Matilda looked at him slowly, with her dark-blue, drugged eyes. He seemed a strange little monster to her.

'Why, you liar, you know you did,' cried Emmie.

The sick man laughed. Matilda continued to gaze strangely at the young man.

'She knows I didn't,' said Hadrian.

He too had his courage, as a rat has indomitable courage in the end. Hadrian had some of the neatness, the reserve, the underground quality of the rat. But he had perhaps the ultimate courage, the most unquenchable courage of all.

Emmie looked at her sister.

'Oh, well,' she said. 'Matilda – don't bother. Let him have everything, we can look after ourselves.'

'I know he'll take everything,' said Matilda, abstractedly.

Hadrian did not answer. He knew in fact that if Matilda refused him he would take everything, and go off with it.

'A clever little mannie – !' said Emmie, with a jeering grimace.

The father laughed noiselessly to himself. But he was tired....

'Go on, then,' he said. 'Go on, let me be quiet.' Emmie turned and looked at him.

'You deserve what you've got,' she said to her father bluntly.

'Go on,' he answered mildly. 'Go on.'

Another night passed – a night nurse sat up with Mr. Rockley. Another day came. Hadrian was there as ever, in his woollen jersey and coarse khaki trousers and bare neck. Matilda went about, frail and distant, Emmie black-browed in spite of her blondness. They were all quiet, for they did not intend the mystified servant to learn anything.

Mr. Rockley had very bad attacks of pain, he could not breathe. The end seemed near. They all went about quiet and stoical, all unyielding. Hadrian pondered within himself. If he did not marry Matilda he would go to Canada with twenty thousand pounds. This was itself a very satisfactory prospect. If Matilda consented he would have nothing – she would have her own money.

Emmie was the one to act. She went off in search of the solicitor and brought him with her. There was an interview, and Whittle tried to frighten the youth into withdrawal – but without avail. The clergyman and relatives were summoned – but Hadrian stared at them and took no notice. It made him angry, however.

He wanted to catch Matilda alone. Many days went by, and he was not successful: she avoided him. At last, lurking, he surprised her one day as she came to pick gooseberries, and he cut off her retreat. He came to the point at once.

'You don't want me, then?' he said, in his subtle, insinuating voice. 'I don't want to speak to you,' she said, averting her face.

'You put your hand on me, though,' he said. 'You shouldn't have done that, and then I should never have thought of it. You shouldn't have touched me.'

'If you were anything decent, you'd know that was a mistake, and forget it,' she said.

'I know it was a mistake – but I shan't forget it. If you wake a man up, he can't go to sleep again because he's told to.'

'If you had any decent feeling in you, you'd have gone away,' she replied.

'I didn't want to,' he replied.

She looked away into the distance. At last she asked: 'What do you persecute me for, if it isn't for the money.'

'I'm old enough to be your mother. In a way I've been your mother.'

'Doesn't matter,' he said. 'You've been no mother to me. Let us marry and go out to Canada – you might as well – you've touched me.'

She was white and trembling. Suddenly she flushed with anger.

'It's so indecent,' she said.

'How?' he retorted. 'You touched me.'

But she walked away from him. She felt as if he had trapped her. He was angry and depressed, he felt again despised.

That same evening she went into her father's room.

'Yes,' she said suddenly, 'I'll marry him.'

Her father looked up at her. He was in pain, and very ill.

'You like him now, do you?' he said, with a faint smile.

She looked down into his face, and saw death not far off. She turned and went coldly out of the room.

The solicitor was sent for, preparations were hastily made. In all the interval Matilda did not speak to Hadrian, never answered him if he addressed her. He approached her in the morning.

'You've come round to it, then?' he said, giving her a pleasant look from his twinkling, almost kindly eyes. She looked down at him and turned aside. She looked down on him both literally and figuratively. Still he persisted, and triumphed.

Emmie raved and wept, the secret flew abroad. But Matilda was silent and unmoved, Hadrian was quiet and satisfied, and nipped with fear also. But he held out against his fear. Mr. Rockley was very ill, but unchanged.

On the third day the marriage took place. Matilda and Hadrian drove straight home from the registrar, and went straight into the room of the dying man. His face lit up with a clear twinkling smile.

'Hadrian – you've got her?' he said, a little hoarsely.

'Yes,' said Hadrian, who was pale round the gills.

'Ay, my lad, I'm glad you're mine,' replied the dying man. Then he turned his eyes closely on Matilda.

'Let's look at you, Matilda,' he said. Then his voice went strange and unrecognizable. 'Kiss me,' he said.

She stooped and kissed him. She had never kissed him before, not since she was a tiny child. But she was quiet, very still.

'Kiss him,' the dying man said.

Obediently, Matilda put forward her mouth and kissed the young husband.

'That's right! That's right!' murmured the dying man.

Reading Comprehension

Exercise 1. *Explain what is meant by.*

1. She looked up to Matilda, whose mind was naturally refined and sensible. 2. In all this ointment there was one little fly. 3. He would give a little contemptuous curve to his lip, and take on a shy, charity-boy grin, when refinement was thrust upon him. 4. He was the wreck of a handsome, well-built man. 5. Hadrian's new-fledged, cock-sure manliness evidently found no favour in her eyes. 6. Instantly, she was wakened from her late-at-night trance. 7. He had a keen memory stinging his mind, a new set of sensations working in his consciousness. 8. He too had his courage, as a rat has indomitable courage in the end. 9. She was at his mercy, for he was unscrupulous, his standard was not her standard. 10. When he sauntered near her, his hands in his pockets, she received him with that same commonplace kindness which mastered him more than any contempt.

Exercise 2. *Questions and topics for discussion*

1. Where is the scene laid? Introduce the main characters of the story. Why was it difficult for Matilda and Emmie to find husbands? Point out the words conveying the atmosphere of the thorough industrial district.
2. How does the reader get to know about the estate the sisters would get? Why were they reluctant to get married? Dwell on their attitude to the proletariat members.
3. Matilda and Emmie were in no way similar, weren't they? Describe them in detail. Were they happy?
4. What Mr. Rockley was dying of? What kind of person was he?
5. Who was Hadrian? Did he feel a member of the Rockley family? How did he regard Cousin Matilda and Cousin Emmie? How did he leave the family? Did he write regularly? What did he do in Canada?
6. What made Hadrian come back in Europe? Did he visit the Rockleys?
7. What did Matilda and Emmie feel when they got to know that Hadrian was coming home to the Pottery House? How did they meet him? Were they well-prepared to receive Hadrian?
8. What impression did Hadrian produce on the sisters? What did they think about the reason of his arrival?
9. What did Hadrian tell about his plans? Was he going to stay in England? What attracted him in Canada? Was he talkative?

10. Speak about Emmie's attitude to Hadrian. Was she really prejudiced against him? What were both sisters thinking about?
11. What were Mr. Rockley's plans as for the estate? Did he include Hadrian's name in the will? What exactly did he want Hadrian to get after his death?
12. Matilda had a talk with her father concerning his will. What happened the next night? How did Matilda feel after that? Could she reason her feelings easily? Why did she want to cut off the memory in Hadrian and in herself?
13. What did the charity boy feel after the night event? What was the proposal he came up with to Mr. Rockley? What was Mr. Rockley's reaction to it?
14. What was the decision of Mr. Rockley? Can you approve of it? How did Emmie react to it? Dwell on her opinion about Hadrian. Did she succeed in changing her father's decision?
15. Comment on Hadrian's desire to marry Matilda. Speak of the possible motives of his proposal.
16. Matilda's behavior after the proposal. Sum up their talk with Hadrian.
17. Comment upon the ambiguity and figurative meaning of the title of the story.

Discussion

Exercise 3. *Answer the Conversation Questions.*

Love, Dating & Marriage

1. About how many guests attended your wedding? (if you are married)
2. At what age do most people in your country get married?
3. At what age do you want to get married?
4. At what age did you get married? What age do you think is best for getting married?

Describe a perfect date.

1. Describe the appearance of the person you would like to date?
2. Describe the character of the person you would like to date?
3. Do women usually work after getting married in your country?
4. Do you "go Dutch" when dating? Do you know what it means to 'go Dutch'?
5. Is it usual for people in your country to 'go Dutch' if you go out together?
6. Do older girls/boys have a problem dating younger girls/boys?
7. Do younger girls/boys have a problem dating older girls/boys?
8. Do you believe in love at first sight?
9. Do you think some people know that they will fall in love with someone the first time they meet?
10. Do you know what a 'blind date' is? Have you ever been on a blind date? Did you ever arrange a blind date?
11. Do you get along with your in-laws?
12. Do you have a boyfriend/girlfriend? Where did you meet your him/her?

13. What does he/she look like?
14. Do you know anyone who has had an arranged marriage?
15. Do you know someone who has gotten a divorce?
16. Do you know the difference between love and like?
17. Can you still love your partner and not like him/her?
18. Do you think a boy should pay for everything on a date?
19. Do you think arranged marriages are a good idea? Why or why not?
20. What is your opinion of arranged marriages?
21. Do you think fairy tales influence our choice of a partner?
22. Do you think getting married means giving up freedom?
23. Do you think if you get married that you will change?
24. Do you think it is better to be single or to be married?
25. Do you think it is good to get married?
26. Do you think it is okay for a couple to live together before getting married? Why or Why not?
27. Do you think it is okay to marry someone of a different race?
28. Do you think it is okay to marry someone with a different religion?
29. Do you think it's OK for a man to have two wives?
30. Do you think it's OK for a wife to have two husbands?
31. Do you think it's okay for a man to have a mistress?
32. Do you think it's okay for a man to hit his wife?
33. Do you think love is necessary to have a good marriage?
34. Do you think marriage is necessary?
35. Do you think marriages based on love are more successful than arranged marriages?
36. Do you think marriage is very stressful for women? How about for men?
37. Do you think people change after getting married?
38. Do you think religion influences marriage? If so, in what ways?
39. Do you think that all adults should be married?
40. Do you think that you can find eternal love through the Internet?
41. Do you want a husband (or wife) who is older, younger or the same age as you?
42. Do you want to have children? If so, how many?
43. How long do you think couples should know each other before they get married?
44. How often would you like to go out on dates?
45. How old were you when you had your first boyfriend or girlfriend?
46. How old were you when you went on your first date? Where did you go? What did you do? Who did you go with?
47. How old were your parents when they got married?
48. If your husband or wife has an affair what would you do?
49. If your parents did not approve of a person you loved and wanted to marry, would that be a difficult situation for you? Why/Why not?
50. Is going out on dates important for you?
51. Is there such a thing as a perfect relationship for you?
52. If you are a man, and a woman asks you for a date, do you feel you should pay, or that the woman should pay?

53. If you had to marry either a poor man whom you really loved, or a rich man whom you did not love, which would you choose?
54. What advice would you give to someone whose partner hates their best friend?
55. What are some dating and marriage customs in your country?
56. What are some of the main reasons people get divorced?
57. What are some popular places to go on a date?
58. What are some qualities that you think are important in a spouse or partner?
59. What characteristics do you look for in a girlfriend or boyfriend?
60. What do you consider cheating in a dating relationship?
61. What do you like to talk about when on a date?
62. What do you look for in a girlfriend or a boyfriend?
63. What do you think most people talk about when dating?
64. What do you think of people who get divorced?
65. Would you ever consider getting divorced?
66. What do you think of same-sex marriages?
67. What do you think of single mothers?
68. What is a wedding ceremony like in your country?
69. What is the best way to keep your spouse happy in the marriage?
70. What kind of boy/girl do you like?
71. What kind of clothes do you wear on a date?
72. What kind of man do you want as a husband?
73. What kind of person do you want to get married to?
74. What kind of woman do you want as a wife?
75. What makes a good husband/wife?
76. What makes a happy marriage?
77. What do you think are some things that contribute to a successful marriage?
78. What qualities are important to you in a boyfriend or girlfriend?
79. What qualities in a partner are important to you?
80. What was the most boring date you've ever been on?
81. What was the most interesting date you've ever been on?
82. What would you consider "the perfect date" for you?
83. What would you do if your soon to be mother-in-law seems to hate you?
84. What would your parents think if you don't get married?
85. Where do you want to go for your honeymoon?
86. Where did you go for your honeymoon?
87. Where is a good place to go on a date in your town?
88. Which is more important for you, your job or your marriage?
89. Why do people break up with their partners?
90. Will you continue working after you get married?
91. Would you date someone you really liked if your parents did not like him or her?
92. Would you ever marry someone who has been divorced twice?
93. Would you introduce your date to your family?
94. Would you live with your parents after you get married?
95. Would you marry someone from another country?
96. Would you marry someone that your parents didn't like?

97. Would you marry someone who couldn't speak the same language as you speak?
98. Would you mind if your boyfriend/girlfriend went out to party without you?
99. Would you prefer to go out with a quiet or a talkative person?
100. At what age do you think that dating should begin?
101. Do you think there is any age when a person is too old to date?
102. Do you know a happily married couple?
103. What do you think is the most important ingredient in a good marriage?
104. How long is the marriage ceremony in your country?
105. Who designed the marriage covenant?
106. What do you think about dating a friend's ex-girlfriend or ex-boyfriend?
107. Does your first love still hold a special place in your heart? Do you believe that he or she will always have a special place in your heart?
108. What qualities do you look in your partner?
109. Do you think it's possible to wait for the man or woman you love while he or she is in jail?
110. What is your definition of love?
111. Would you wait on a person you were dating for a long time if they joined the army?
112. What is the best season to get married?
113. Do you know anybody who has two families at the same time and supports them both?
114. How many families can you have in your country?
115. Are there any superstitions on making someone fall in love with you?
116. Have you heard of any successful "love potions"?
117. Have you ever returned a gift to your boyfriend or girlfriend and later find out that he has given it to his/her new mate?
118. Do you know of any superstitions connected with weddings?
119. Would it be important for you to have a "white wedding"?
120. Why do you think the bride's maids wear white?
121. When should you introduce your boyfriend/girlfriend to your parents?– when you begin dating, after you have been together for a while, only when the relationship is serious? Why?
122. Do you think it is right to continue seeing a person if he has not introduced you to his family yet?
123. In your opinion is marriage for life?
124. How long does it take for dating to become a relationship?
125. Is it important to be punctual in your first date? Why?
126. Would you dress up for a first date? What clothes would you wear?
127. What kind of place do you think is the ideal for a first date? Why do you think so?

International Marriage

1. Would you marry someone of another nationality?
2. Are your parents of the same nationality?
3. What are some advantages of an international marriage?

4. What are some disadvantages?

5. Do you want to have an international marriage?

The following question may be considered offensive or inappropriate in some situations.

6. Do you think that gay people should be allowed to marry?

7. Why do you think the bride's maids wear white?

Writing section

Recommendation

Creative writing is a term used to distinguish certain imaginative or different types of writing from technical writing. The use of specificity of the term is partly intentional, designed to make the process of writing accessible to everyone (of all ages) and to ensure that non-traditional, or traditionally low-status writing (for example, writing by marginalized social groups, experimental writing, genre fiction) is not excluded from academic consideration or dismissed as trivial or insignificant. This distinction is helpful in separating the writing from more technical writing, professional writing or journalistic writing. However, the term 'professional' may be misleading because many novelists are professional writers in that they write for a living. Any novel provides an example of what creative writing is.

Thus, creative writing includes but is not limited to: fiction; drama for stage or screen; poetry; screenwriting — writing for films; self-exploratory writing (e.g. autobiography); creative non-fiction; writing that self-consciously mixes these or other genres.

Exercise 1. *Choose a topic out of the proposed list and plan an essay:*

1. "A Happy Family". Take a humorous approach, develop the following idea:
A good marriage is between a blind wife and a deaf husband.
2. Cohabitation vs. marriage: advantages and disadvantages.
3. Dating before marriage.
4. Wedding traditions in Ukraine.
5. Wedding traditions in English-speaking countries
6. Gay marriage.

Exercise 2. *Do the listing activity according to your preference (Listing, Clustering or Free-Writing). Try to stay on the general topic. Use words, phrases, or sentences, and don't worry about spelling or grammar.*

Exercise 3. *Outline your composition and share it with your co-students.*

Exercise 4. *Write your first draft and prepare in for peer review.*

Exercise 5. *Prepare the final version of your composition.*

Exercise 6. *Complete a full peer review of 2 of your groupmates' essays.*

UNIT 3

CUSTOMS AND TRADITIONS IN ENGLISH-SPEAKING COUNTRIES

Recommendations

In this Unit you will learn about the UK and US cultural life and traditions. Study the cultural and social realia of the academic life in England. Note that the terms given below are especially used in the city of Cambridge, at the University of Cambridge.

Topical vocabulary and specialized tasks

Task 1. *Check the cultural and social realia of the academic life in England given in the glossary below in a monolingual and a bilingual dictionary.*

1st-8th Week The eight weeks in a full term (when lectures are run – supervisions can be arranged outside this time), a system frequently used in place of calendar dates. A Cambridge week starts on a Thursday and finishes on a Wednesday.

Alumni Plural for alumnus. Former students, many of whom are famous and distinguished, including Issac Newton, Charles Darwin, Lord Byron, Sylvia Plath, Stephen Hawking, Douglas Adams, Germaine Greer, to name but a few.

Apostles Secret society founded in 1820. Women accepted since 1978 when Carol Vorderman was enrolled. Notorious as recruiting ground for Communist traitors in the 1930s; nowadays more whimsical.

ARU Anglia Ruskin University. Another university in central Cambridge, main campus on East Road, just opposite the Grafton Centre. Formerly called Anglia Polytechnic University or APU and was the last new universities to remove Polytechnic from its name in 2005.

Arch n Anth Cambridge slang for the subject Archaeology and Anthropology, and anyone studying it.

ASNAC Cambridge slang for the subject Anglo-Saxon, Norse, and Celtic, and anyone studying it.

Bank Holidays Public holidays not enjoyed by Cambridge students. Lectures, supervisions and practicals still occur on these days (and on Saturdays too for some subjects such as NatSci and law, so weekends don't exist for Cambridge students either).

Bedders The cleaning and maintenance staff in some colleges who comes into students' rooms in the mornings and clear out the bins/make your bed/vacuums the room/etc. Also can become the gossip central.

Book Grants Many colleges give grants towards the cost of your textbooks.

Bop Equivalent of school discos at a Cambridge College, normally cheesy, but expanding to alternative scenes. Generally organised by ents (short for "entertainments") committees. The most famous scenes in Cambridge include Kings Cellar, Queens' Bops, Johns' Boiler Room, Clare Cellars and Churchill's Pav.

Bursar Person responsible for a college's finances.

Bursary Means-tested financial aid offered by all colleges and the University to reduce the burden of tuition fees or living costs. Cambridge has a policy of not letting anyone leave due to financial need or difficulty.

Cam The river in Cambridge, formerly called the Granta. Home to the boaties.

Chancellor The Chancellor was originally the voted representative of the organisation who held an active role within the University. Today the Chancellor is the titular head of the University, who has no executive duties anymore and is essentially a fund-raising manager and could represent the University's interests in court. Currently HRH Prince Phillip, Duke of Edinburgh.

Classes Larger-scale supervisions, typically from five to twenty students. Generally used in numerate subjects to cover topics quickly where more interaction than a lecture is required but a supervision would be a waste of resources.

CMS Centre for Mathematical Sciences, also called the Isaac Newton Institute for Mathematical Sciences. Situated on Wilberforce Road, near Girton College's Wolfson Court and Churchill College.

College The centre of your student life. Cambridge is made up of a collection of colleges, which serve as halls of residence, academic bases and centres of student support. The University only has an administrative and co-ordination role in setting the exams and subject syllabuses. College provides everything a student would need, especially tutorials/supervisions and friendship, except lectures, which are organised by the subject departments. It is also the basis of traditions and rivalries, and forms a central part of many students' sense of identity.

College Parents The JCRC of many colleges organises a useful college parenting system, where each first year student is allocated two (or more) upper year students, normally one male and one female (depending on the ratio of people who want college children), "married" together at the end of summer term. They are there to look after their college "children", answer any queries and introduce them to Cambridge life.

CUCS Cambridge University Computing Services. Situated at the back of New Museums Site on Pembroke Street. In charge of the University's IT services and offers university members free courses in IT and computing.

CUSU Cambridge University Students' Union. Affiliate of the National Union of Students (NUS). You automatically become a member when you matriculate (become a member of your college, and thus the University). Provides welfare and other services such as ents (short for "entertainments"), and campaigns on the students' behalf. Unlike in other universities it does not have a central student venue or building of its own (although one is being planned).

Dean The name for official responsible for discipline in some colleges.

Domestic Bursar Person responsible for a college's all domestic affairs.

DoS or DOS Director of Studies. This is the person in charge of your academic welfare in your subject at your college. (S)he will be your primary contact for any academic affairs or concerns during your study at the University of Cambridge. You will see him/her at least twice a term, at the beginning and end, to review your progress.

Drinking Societies Most colleges of Cambridge have at least one drinking society of its own – some have one for each year. In the years when drinking was regarded to be "illegal" by the University, these were the underground societies which gathered the students to drink "merrily" behind the officials. Since drinking has become openly acceptable, those have become register societies to organise formal swaps and cocktail evenings.

Easter Term The last term of an academic year, also known as the exam term. Runs from mid April to the end of June. Ends with May Week.

Emma Emmanuel College.

Ents The Cambridge slang for "entertainments". Refers to the event being organised, such as Bops. Also refers to the entertainment officers (ents officers) on the JCRc or MCRc.

Finalist Anyone taking their Final Tripos exams at the end of the academic year.

Finals The degree-awarding examinations at the end of the degree course.

Fitz Fitzwilliam College.

Formal Hall A formal dinner held at least a week in most colleges of the University. Senior members of the College sit at the high table, the students and their guests fill the remainder of the hall. Gowns have to be worn over smart attire (suits for men and smart casual for women) and a three or four course meal is generally served. Generally cheaper than eating out. Lots of societies in Cambridge do formal swaps.

Formal Swap Societies may invite each other to a formal hall at a college. A great social event and especially active between sports societies and drinking societies.

Freshers New students admitted to the University of Cambridge. Technically only students who have not yet been matriculated but typically referred to as first years.

Freshers Fair Aka Societies Fair. Organised by CUSU (see above) and normally held in Kelsey Kerridge sports centre on the Tuesday and Wednesday just before lectures start. Where hundreds of University and College organisations, societies and sports teams try to recruit new freshers and generally new members. Lots of businesses have stalls there too and it generally becomes a massive freebies' heaven.

Gown Every college has its own type of gowns. Must be worn on formal occasions such as the formal hall in some more traditional colleges; everyone has to wear them for matriculation (see below) except at King's, and graduation.

Grad Graduate student/graduand.

Grad Pad Officially known as the University Centre, situated at the Granta Place, just around the corner from Mill Lane. A central building for graduates mainly, but welcomes any members of the University.

ICMS Inter-College Mail Service. Free internal mail service between the colleges for any member of the university to use.

JCR The Junior Combination Room. The public lounge/common room within a college where undergraduates relax and socialise. Also the organisation that represents the undergraduates and holds activities within a college, which may be called the JCR Executive or JCR Committee (JCRc).

John's St. John's College. To the tune of 'she'll be coming round the mountain': 'Oh, we'd rather be at Oxford than St. John's we'd rather be at Oxford than St. John's...'

June Event A more modern version of the May Ball, held in May Week. Generally less expensive and of shorter duration, but just as fun. An approach started by Kings College with their King's Affair, and is now taken up by several Cambridge colleges, such as Trinity Hall's June Event.

Kitchen Fixed Charge, or KFC Most colleges (at Undergraduate level at least) charge a Kitchen Fixed Charge. This goes towards the subsidised college canteen and kitchen facilities and utilities.

Lent Term The second term of an academic year, runs from mid January to mid March.

Living Out Not living in college. Usually due to not being able to get a room in college.

Master The name for official responsible for discipline in some colleges.

Mathmo Cambridge slang for someone who studies Mathematics.

Matriculation A College ceremony attended by freshers, normally conducted by the College's Praelector (a figurehead of the College), to signify the official admission of the students as a member of the College and thus of the University of Cambridge. Ceremonies vary between colleges, some being a simple signing and some involving the chapel, Latin, cap-doffing etc. Different from the Oxford ceremony which is done centrally. Praelector also has a different meaning in Oxford.

May Ball The end of year ball held by many colleges in May Week.

May Week The week of relaxation, generally in mid June at the end of Easter Term, when most May Balls, June Events, and garden parties are held, just after all undergraduate exams are finished. So called because it used to be in May before exams started.

MCR The Middle Combination Room. The public lounge/common room within a college where graduates relax and socialise. Also the organisation that represents the graduates and holds activities within a college (also called the MCR Executive).

Michaelmas Term The first term of the academic year, runs from early October to early December.

MML Short for Modern & Medieval Languages.

NatSci Cambridge slang for someone who studies Natural Sciences. Pronounced 'natski', as the "Sci" is short for Latin "Scientia", which means knowledge. Natural Sciences originally meant "knowledge of the natural world", which is why it covers Physical as well as Biological sciences, respectively called Phys NatSci and Bio NatSci.

Open Application An application which does not specify a first-choice college, which results in the applicant being allocated a college by the central Admissions Office (normally one with lower application rate in your chosen subject).

Oxford A second rate university in the Midlands. Occasionally produces Prime Ministers. See also: The Other Place

Personal Tutor The Fellow responsible for your personal and pastoral welfare during your time at the University of Cambridge. The person to contact if you have any concerns, even academic ones if you feel you can't speak to your DoS (see

above) about them. Usually a fellow in a different subject to the one you are reading, their job is to take your side and support you, also in any disagreements concerning university/college matters.

Pigeon Hole A space in the plodge or College mailroom, generally the "letter box" during one's time at Cambridge. Check it several times a day at the beginning of Term, especially in Michaelmas, and daily during the rest of term. There is usually one per student, but can be shared between up to 3 students in some colleges. Usually shortened to "pidge" or "p hole".

Plodge Cambridge slang for Porters' Lodge.

Pool When a candidate is not given an offer at their chosen college due to the limited number of places for that subject at that college, but the Director of Studies thinks that they are good enough to get a place at Cambridge, they may "pool" them (put them in the winter pool). Other colleges with place for that subject may then make the candidate an offer, either straight away, or after reinterviewing them. Sometimes, a college may pool a candidate "with strings attached" so that they can compare that candidate against the ones from other colleges which have been pooled (as the college has to participate in the pool in order to see the other candidates in the pool), and if they do not see any better candidates, the original college may give their original candidate an offer (as they still have first dibs on that candidate "with strings"), or decide to give an offer to a better candidate from the pool. When a candidate fails their offer by a small amount, or due to reasons such as illness or family crisis, they can be placed in the summer pool to be considered by another college with a place for their subject. The pooling system is designed to make the application process as fair as possible, as the best candidates will get an offer regardless of which college they originally applied to or if they did an open application, as applicant numbers for different subjects at different colleges can vary by a large degree between different years.

Porters Multi-functional college staff who act as receptionists, administrators (to an extent), mailmen, and sometimes porters. Generally known as the "grumpy old men" in Cambridge – however there are occasionally nice ones and female ones in a few colleges.

Porters Lodge Generally at the front gate of a college which houses the porters. The place to go if you have any queries, and people also usually meet outside it. Usually shortened to "plodge".

PPS Politics, Psychology and Sociology, the new and more specific name for SPS (Social and Political Sciences). International Studies is sometimes added onto the end to make it PPSIS, though most people still call it SPS.

Prelims Preliminary exams. Held in some subject such as History and English, where the Part I lasts two years and is not divided into Part IA and IB like many other subjects.

Principle The name for official responsible for discipline in some colleges.

President Mainly the person who runs any club or societies. Also the name for official responsible for discipline in some colleges (e.g. Queens' College).

Punting A punt is a flat-bottomed boat, typically used in small rivers and canals. It is propelled by pushing the riverbed with a long pole. Punting is a popular tourist and leisure activity on the River Cam, especially for students as an escape from the pressure of exam term, and celebrations when exams are over. An option for a possibly romantic, or possibly hilarious trip on the River Cam.

RAG Raising And Giving. A university-wide charity organisation with RAG reps in every college, working closely with the CRs. It organises events throughout the year, and runs a RAG total for each college to encourage participation.

Rowed Over During bumps, if a crew doesn't get bumped or bump, it has "rowed over" as they have to row the whole course. If you bump or get bumped, you can stop rowing the course.

Scholar Academic high-flyer recognised by the University or College, usually for achievement of a First Class in their non-final tripos exams.

SCR The Senior Combination Room. A public lounge/common room for the senior members of a Cambridge college.

Senate House Situated on King's Parade, next to King's College main entrance and opposite the King's College Chapel. It is where Cambridge students graduate, and Tripos (exam) results are posted outside this building at the end of the academic year for University members to see.

Senior Tutor The head of academic affairs in a college.

Suicide Sunday The Sunday before May Week. Usually the day after the last day of exams for the year. Lots of celebrations occur on this day. So called because students are reputed to drink themselves to death on it, obviously exaggerated (because then you'd miss out on the festive frivolities of May Week, and who would be stupid enough to do that?).

Super Supervision.

Supervisions Sometimes referred to as "supers". A unique teaching system where students are taught in small groups (generally two to four students). The most

important way you learn in Cambridge, you cannot miss them without a very good reason (or you get fined heavily for doing so). Makes up at least half of the Cambridge learning experience, apart from lectures, and labs for science students.

Supervisors Departmental staff or postgraduate students who give supervisions, increasingly specialists in the particular area of your subject you are interested in in later years.

TCS "The Cambridge Student". A student newspaper run by CUSU which is less formal than "Varsity".

The Other Place Oxford University, people from which are sometimes referred as the "Fordies."

Travel Grants Some colleges pay Travel Grants which help with the cost of foreign travel. Usually a trip report is expected when you return.

Tripes The Cambridge degree exam system. Divides an undergraduate degree into blocks of one or two years called Parts, and examinations are held at the end of each part. Transfer between subjects is possible after completion of earlier parts.

UL The University Library. A Copyright Library (which means that publishers must by law send it a copy of every book and magazine they publish in the UK) with an extensive collection of books from around the world. Located between the Backs, the Sidgwick site and Grange Road. Looks like a foreboding factory. Afternoon tea and biscuits are served inside during Exam Term, when many people go there to revise.

UMS University Mail Service. Internal mail service between departments of the University.

Vacation The university's preferred alternative word to 'holiday', meant to remind you that the ones at Christmas and Easter should be spent on supervision work and reading rather than relaxation. **Varsity** Inter-university event, usually refers to sporting and other contests between Oxford and Cambridge. Also a classic restaurant on Regent Street.

Vice-Chancellor The principal academic and administrative officer of the University. Currently Professor Alison Richard.

Task 2. *Study the given recipes. Tell about your favourite dish and how you cook it.*

Recipes

DIRECTIONS FOR ROASTING TURKEY

Wash the turkey thoroughly, remove any pinfeathers, and singe any hairs along the edges of the wings and around the legs. Rub the cavity with the cut side of a half lemon and stuff the bird lightly with any of the suggested stuffings. Close the opening

by skewering or sewing it and truss the bird well. Rub the turkey with butter and season with salt and pepper. Place in a large roasting pan and cover with several layers of cheesecloth soaked in butter. Do not add water to the pan. Roast in a preheated **325°** oven. Baste several times during roasting period, right through the cheesecloth. Remove the cheesecloth during the last half hour of cooking to allow the turkey to brown. To test whether it is done, move the leg joint up and down – it should give readily – or take several layers of paper towels and squeeze the fleshy part of the drumstick – if properly cooked, it should feel soft. To roast an **8-** to **10-** pound stuffed turkey, allow **4** to **4½** hours; for a **12-** to **14-** pound stuffed turkey, allow **5** to **5¼** hours; and for a large stuffed turkey, **18** to **20** pounds, allow **6½** to **7½** hours.

TO PREPARE A TURKEY FOR CHRISTMAS DINNER

The turkey should be cooped up and fed some time before Christmas. Three days before it is slaughtered, it should have an English walnut forced down its throat three times a day, and a glass of sherry once a day. The meat will be deliciously tender, and have a fine nutty flavor.

-Mrs. Stephen J. Field, Statesmen's Dishes and How to Cook Them, 1890

Task 3. *Read the text. Retell it. Look up for more information on Halloween.*

Halloween

Halloween, the time of pumpkins, candies, ghosts, witches and much more, is annually celebrated on 31 October. That's the night before All Saints Day. Its origins date back thousands of years to the Celtic festival of Samhain or The Feast of the Sun, a most significant holiday of the Celtic year. This day marked the end of summer but also the season of darkness as well as the beginning of the New Year on 1 November.

Druids in Britain and Ireland would light bonfires, dance around them and offer sacrifices of animal and crops. The fires were also intended to give warmth to the households and to keep free from evil spirits. Through the ages these practices changed.

The Irish hollowed out turnips, placed a light inside to keep away the bad and stingy Jack. As the legend says, Jack was a man who tricked the devil and after Jack had died he was allowed neither in heaven nor in hell. With a lantern in his hand he began to search for a resting place on Earth. This was the original Jack-o-Lantern. Since Halloween came to America from Ireland (Scotland and Wales) people used pumpkins because they were bigger and easier to hollow out than turnips.

During the centuries the cultures have added their own elements to the way Halloween is celebrated.

Children love the custom of dressing-up in fancy costumes and going from door-to-door yelling "Trick-or-Treat". Adults instead join spooky parties which are nearly held all over the cities and villages on that special evening. A spooky decoration, games and "frightening food" are nuts and bolts for a Halloween party your friends won't soon forget.

Author Ulrike Schroedter

Task 4. *Read the text and comment on tea traditions in Britain. Compare them with tea traditions in Ukraine.*

Tea in Britain

Tea is the most quintessential of English drinks. It was not until the mid 17th century that beverage first appeared in England. The use of tea spread slowly from its Asian homeland and reached Europe around 1560. Dutch and Portuguese traders imported tea to Europe with regular shipments by 1610.

Thomas Garway who owned one of the first London coffee (!) houses sold tea both liquid and dry to the public as early as 1657.

Tea gained popularity quickly in coffee houses. By 1700 over 500 houses sold it and 50 years later this drink had become the favoured one of Britain's lower classes also.

In the early 1800's Anna, 7th Duchess of Bedford, launched the idea of having tea in the late afternoon. Afternoon tea is said to have originated with one person.

Today you find tea shops all over Britain.

Task 5. *Study the driving rules in Britain. Discuss it in groups. Make up a dialogue on driving on the left/on the right.*

Why do the British drive on the left?

Answer 1

Up to the late 18th century, driving on the left was general in Europe. So why should all milestones and signs be put to the right? In the late 50ies people in Britain thought about changing to the right, like in Sweden. But they dismissed the thought, because of the costs (steering weels in cars, signs etc.). And Britain is an island, so there was no need to change to the right. And the British kept a little of their "splendid isolation".

Answer 2

In Roman times the shield was carried with the left hand and the sword with the right. The soldiers marched on the left, so they could protect their body with their shield and they were able to fight with their right hand.

Answer 3

A horse is mounted from the left. You swing the right leg over the horse's back. To make it easier for smaller people to mount the horse, special stones (mounting stones) were provided. They were put on the left side of the roads.

Answer 4

Josef Mertens, Neuss and Anders Hanquist, Stockholm

Battles are fought via the left wing, like in soccer. Napoleon fought his battles via the right wing. It made him successful as his enemies didn't expect this strategy. Napoleon ordered that people had to drive on the right. In countries where Napoleon did not invade, people still drove on the left. The drivers of old stagecoaches sat on the right. On 3rd September 1967, the change from the left to the right side took place in Sweden, due to practical reasons. This was the day "H" = höger. It means "right" in Swedish. Iceland followed in 1968.

Answer 5

Josef A. Winkelhofer, Azmoos (Switzerland)

Horses were harnessed one behind the other in England. The reins were drawn with the left hand, so you had to sit on the right. That's why the people drove on the right, in order to get a better view of the road.

Answer 6

I must point out that in days of old logic dictated that when people passed each other on the road they should be in the best possible position to use their sword to protect themselves. As most people are right handed they therefore keep to their left. This practice was formalised in a Papal Edict by Pope Benedict around 1300AD who told all his pilgrims to keep to the left.

Nothing much changed until 1773 when an increase in horse traffic forced the UK Government to introduce the General Highways Act of 1773 which contained a keep left recommendation. This became a law as part of the Highways Bill in 1835.

Answer 7

Jeremy Davis, Madrid (Spain)

I must point out that Napoleon was lefthanded, and so he used to draw his sword from right to left. He imposed his soldiers to parade marching on the right. Therefore, all Napoleon's conquests were changing the way carts and horses used to go. From left to right. The US after the War of Independence changed too, and so did Canada due to the French influence. Commonwealth countries and other ones such as Japan, didn't change the way.

Damien wrote: It is not only the British who drive on the left, but also the Japanese, Australians, New Zealanders and others. Why does everyone else drive on the right?

Task 6. *Read the text and dwell on the driving rules in the USA. Do library research on driving in other European countries.*

Driving in the USA

In 1974 there was set a national speed limit of 55 mph. In 1987 it was modified to 65 mph on some rural freeways. In 1995 this federal law was repealed by Congress, so that each state was able to set its own speed limit. In 2000 the maximum daylight speed limit was 65 mph or more (except Hawaii). Montana had no speed limit from 1995 to 1998. In 1999 the speed limit was set to 75 mph.

state	postal abbreviations	minimum licence age	age for unrestricted driver's licence	maximum allowable speed limit
Alabama	AL	16	17	70
Alaska	AK	16	16	65
Arizona	AZ	16	16	75
Arkansas	AR	16	16	70
California	CA	16	17	70
Colorado	CO	16	17	75
Connecticut	CT	16	+ 4 16 + 10 months	65

		months		
Delaware	DE	16 + months	⁵ 16 + 10 months	65
D.C.	DC	16 + months	⁶ 18	-
Florida	FL	16	18	70
Georgia	GA	16	18	70
Hawaii	HI	16	16	60
Idaho	ID	16	16	75
Illinois	IL	16	17	65
Indiana	IN	16	18	65
Iowa	IA	16	17	65
Kansas	KS	16	16	70
Kentucky	KY	16 + months	⁶ 16 + 6 months	65
Louisiana	LA	16 + months	⁶ 17	70
Maine	ME	16 + months	⁶ 16 + 6 months	65
Maryland	MD	16 + 1 month	17 + 7 months	65
Massachusetts	MA	16 + 1 month	18	65
Michigan	MI	16	17	70
Minnesota	MN	16	16	70
Mississippi	MS	16 + months	⁶ 16	70
Missouri	MO	16	18	70
Montana	MT	15	15	75
Nebraska	NE	16	17	75
Nevada	NV	16	16	75
New Hampshire	NH	16 + months	³ 17 + 1 months	65
New Jersey	NJ	17	18	65
New Mexico	NM	15 + months	⁶ 16 + 6 months	75
New York	NY	16	17	65
North Carolina	NC	16	16 + 6 months	70
North Dakota	ND	16	16	75
Ohio	OH	16	17	65
Oklahoma	OK	16	16	75

Oregon	OR	16	17	65
Pennsylvania	PA	16 + 6 months	17	65
Rhode Island	RI	16 + 6 months	17 + 6 months	65
South Carolina	SC	15 + 3 months	16 + 6 months	70
South Dakota	SD	16	16	75
Tennessee	TN	16	17	70
Texas	TX	16	16 + 6 months	75
Utah	UT	16	17	75
Vermont	VT	16	16 + 6 months	65
Virginia	VA	16 + 3 months	18	65
Washington	WA	16	17	70
West Virginia	WV	16	17	70
Wisconsin	WI	16	16 + 9 months	65
Wyoming	WY	16	16	75

Source: www.infoplease.com

Reading Comprehension exercises

Exercise 1. *Read the article and comment on the peculiarities and controversial nature of the chronophage clock?*

Corpus chronophage clock “is a UFO”

The Corpus Christi clock, recently voted one of the best inventions of 2008 by Time magazine, has been labelled "a winged disc UFO" which "predicts the apocalypse" by a christian group.

A youTUBE video posted by a member of the christian group, only calling himself 'Chris', explains that the clock "released upon the unsuspecting inhabitants of the town of Cambridge, is in fact a depiction of what is to come."

Chris has many videos on his website, www.nibirupedia.com, which believes the "literal word of every word of our god." It claims that the world has been overtaken by UFOs.

He states that the clock has clear links with a painting of the Burning of Rome, which shows a "flying disc and an extra part" similar to the pendulum.

The video also claims the clock heralds "the end of the world and the beginning of the first terror, as outlined in the book of revelations."

'Chris' also alleges that "all of the rich and the freemasons are about to lose everything" in this new age.

As evidence, he cites the Book of Revelations assertion that "locusts will devour everything in their path and will have the power to sting like scorpions", like the grasshopper on top of the clock.

The man adds that the eyes, "which are reptilian and have downward slits" show links to the devil and the fallen angels who are also "reptilian".

He adds claims the clock, with its centre of six pyramids, is also linked to Masonic signs seen around the world, such as Dutch architecture and Alexandra Palace.

The clock cost £1 million to build and has gained notoriety since it was revealed. Dr Taylor, the clock's inventor, has now been asked to produce two more at the same price and has even had enquiries from NASA.

One of the new clocks will be more expensive than the original since it will have a silver dial and be rhodium plated. According to The Cambridge Evening News, there are now plans to create a miniature version for people's homes.

There are various other claims made by the christian site including that "John F. Kennedy warned that Worldwide Monolithic Conspiracy involving Government/s, military, Civil Service, Business and just ordinary folk all working in one secret accord against God and the whole of humanity." Yet that he "was shot dead shortly after speaking of this."

Dr Taylor did not comment on the accusations.

Alexander Glasner, News Editor

This article was posted on Thursday, January 15th, 2009.

Exercise 2. *Read the story (extract) by D.H. Lawrence and comment on the difficulties in the collier's family.*

ODOUR OF CHRYSANTHEMUMS

I

The small locomotive engine, Number 4, came clanking, stumbling down from Selston with seven full waggon. It appeared round the corner with loud threats of speed, but the colt that it startled from among the gorse, which still flickered indistinctly in the raw afternoon, outdistanced it at a canter. A woman, walking up the railway line to Underwood, drew back into the hedge, held her basket aside, and watched the footplate of the engine advancing.

They sat down to tea. John, at the end of the table near the door, was almost lost in the darkness. Their faces were hidden from each other. The girl crouched against the fender slowly moving a thick piece of bread before the fire. The lad, his face a dusky mark on the shadow, sat watching her who was transfigured in the red glow.

'I do think it's beautiful to look in the fire,' said the child.

'Do you?' said her mother. 'Why?'

'It's so red, and full of little caves – and it feels so nice, and you can fair smell it.'

'It'll want mending directly,' replied her mother, 'and then if your father comes he'll carry on and say there never is a fire when a man comes home sweating from the pit. A public-house is always warm enough.'

There was silence till the boy said complainingly: 'Make haste, our Annie.'

'Well, I am doing! I can't make the fire do it no faster, can I?'

'She keeps wafflin' it about so's to make 'er slow,' grumbled the boy.

'Don't have such an evil imagination, child,' replied the mother.

Soon the room was busy in the darkness with the crisp sound of crunching. The mother ate very little. She drank her tea determinedly, and sat thinking. When she rose her anger was evident in the stern unbending of her head. She looked at the pudding in the fender, and broke out:

'It is a scandalous thing as a man can't even come home to his dinner! If it's crozzled up to a cinder I don't see why I should care. Past his very door he goes to get to a public-house, and here I sit with his dinner waiting for him –'

'What?' said the woman, suspended in the act of putting the lamp glass over the flame. The copper reflector shone handsomely on her, as she stood with uplifted arm, turning to face her daughter.

'You've got **a flower in your apron!**' said the child, in a little rapture at this unusual event.

Goodness me!' exclaimed the woman, relieved. 'One would think the house was afire.' She replaced the glass and waited a moment before turning up the wick. A pale shadow was seen floating vaguely on the floor.

'Let me smell!' said the child, still rapturously, coming forward and putting her face to her mother's waist.

'Go along, silly!' said the mother, turning up the lamp. The light revealed their suspense so that the woman felt it almost unbearable. Annie was still bending at her waist. Irritably, the mother took the flowers out from her apron-band.

'Oh, mother – don't take them out!' Annie cried, catching her hand and trying to replace the sprig.

'Such nonsense!' said the mother, turning away. The child put the pale chrysanthemums to her lips, murmuring:

'Don't they smell beautiful!'

Her mother gave a short laugh.

'No,' she said, 'not to me. It was **chrysanthemums** when I married him, and **chrysanthemums** when you were born, and the first time they ever brought him home drunk, he'd **got brown chrysanthemums in his button-hole.**'

The children had their hands and faces wiped with a flannel. They were very quiet. When they had put on their night-dresses, they said their prayers, the boy mumbling. The mother looked down at them, at the brown silken bush of intertwining curls in the nape of the girl's neck, at the little black head of the lad, and

her heart burst with anger at their father who caused all three such distress. The children hid their faces in her skirts for comfort.

When Mrs. Bates came down, the room was strangely empty, with a tension of expectancy. She took up her sewing and stitched for some time without raising her head. Meantime her anger was tinged with fear.

II

The clock struck eight and she rose suddenly, dropping her sewing on her chair. She went to the stairfoot door, opened it, listening. Then she went out, locking the door behind her.

'But, mother,' interrupted Elizabeth, 'what do you mean? What is it?'

The grandmother slowly wiped her eyes. The fountains of her tears were stopped by Elizabeth's directness. She wiped her eyes slowly.

'Poor child! Eh, you poor thing!' she moaned. 'I don't know what we're going to do, I don't – and you as you are – it's a thing, it is indeed!'

Elizabeth waited.

'Is he dead?' she asked, and at the words her heart swung violently, though she felt a slight flush of shame at the ultimate extravagance of the question. Her words sufficiently frightened the old lady, almost brought her to herself.

'Don't say so, Elizabeth! We'll hope it's not as bad as that; no, may the Lord spare us that, Elizabeth. Jack Rigley came just as I was sittin' down to a glass afore going to bed, an' 'e said, "'Appen you'll go down, th' line, Mrs. Bates. Walt's had an accident. Appen you'll go an' sit wi' 'er till we can get him home." I hadn't time to ask him a word afore he was gone. An' I put my bonnet on an' come straight down, Lizzie. I thought to myself, "Eh, that poor blessed child, if anybody should come an' tell her of a sudden, there's no knowin' what'll 'appen to 'er." You mustn't let it upset you, Lizzie – or you know what to expect. How long is it, sixmonths – or is it five, Lizzie? Ay!'—the old woman shook her head – 'time slips on, it slips on! Ay!'

Elizabeth shrank back. She heard the old woman behind her cry:

'What? – what did 'e say it was?' The man replied, more loudly: "E wor smothered!" Then the old woman wailed aloud, and this relieved Elizabeth

'Oh, mother,' she said, putting her hand on the old woman, 'don't waken th' children, don't waken th' children.' She wept a little, unknowing, while the old mother rocked herself and moaned. Elizabeth remembered that they were bringing him home, and she must be ready. 'They'll lay him in the parlour,' she said to herself, standing a moment pale and perplexed.

The colliers standing by jerked aside their heads in hopeless comment. The horror of the thing bristled upon them all. Then they heard the girl's voice upstairs calling shrilly: 'Mother, mother – who is it? Mother, who is it?' Elizabeth hurried to the foot of the stairs and opened the door:

'Go to sleep!' she commanded sharply. 'What are you shouting about? Go to sleep at once – there's nothing –'

Elizabeth sank down again to the floor, and put her face against his neck, and trembled and shuddered. But she had to draw away again. He was dead, and her living flesh had no place against his. A great dread and weariness held her; she was so unavailing. Her life was gone like this.

In fear and shame she looked at his naked body, that she had known falsely. And he was the father of her children. Her soul was torn from her body and stood apart. She looked at his naked body and was ashamed, as if she had denied it. After all, it was itself. It seemed awful to her. She looked at his face, and she turned her own face to the wall.

And all the while her heart was bursting with grief and pity for him. What had he suffered? What stretch of horror for this helpless man! She was rigid with agony. She had not been able to help him. He had been cruelly injured, this naked man, this other being, and she could make no reparation. There were the children – but the children belonged to life. This dead man had nothing to do with them. He and she were only channels through which life had flowed to issue in the children. She was a mother – but how awful she knew it now to have been a wife. And he, dead now how awful he must have felt it to be a husband. She felt that in the next world he would be a stranger to her. If they met there, in the beyond, they would only be ashamed of what had been before. The children had come, for some mysterious reason, out of both of them. But the children did not unite them. Now he was dead, she knew how eternally he was apart from her, how eternally he had nothing more to do with her. She saw this episode of her life closed. They had denied each other in life. Now he had withdrawn. An anguish came over her. It was finished then: it had become hopeless between them long before he died. Yet he had been her husband. But how little!

'Have you got his shirt, 'Lizabeth?'

Elizabeth turned without answering, though she strove to weep and behave as her mother-in-law expected. But she could not, she was silenced. She went into the kitchen and returned with the garment.

'It is aired,' she said, grasping the cotton shirt here and there to try. She was almost ashamed to handle him; what right had she or any one to lay hands on him; but her touch was humble on his body. It was hard work to clothe him. He was so heavy and inert. A terrible dread gripped her all the while: that he could be so heavy and utterly inert, unresponsive, apart. The horror of the distance between them was almost too much for her – it was so infinite a gap she must look across.

At last it was finished. They covered him with a sheet and left him lying, with his face bound. And she fastened the door of the little parlour, lest the children should see what was lying there. Then, with peace sunk heavy on her heart, she went about making tidy the kitchen. She knew she submitted to life, which was her immediate master. But from death, her ultimate master, she winced with fear and shame.

Vocabulary exercises

Exercise 1. *Explain in English the meaning of the words and phrases given below; use them in the sentences from the text:*

To outdistance; at the edge of the ribbed level of sidings squat a low cottage; a tall woman of imperious mien; defiantly; to advance slowly, with resentful, taciturn movement; to be imminent; to pass home in grey sombre groups; to see oneself in silence and pertinacity; to be indulgent; to be startled by the rapid chuff of the winding-engine at the pit; to be wearied out; the ultimate extravagance of the question; to submit to life.

Exercise 2. *Recall the situations in which the active vocabulary occurs in the story under discussion.*

Exercise 3. *Make up your own situations with the active vocabulary.*

Exercise 4. *Find the equivalents for the following words and phrases.*

An anguish came over her; she could make no reparation; the old tears fell in succession as drops from wet leaves; she shivered on leaving the parlour; she was oblivious of everything; rubbing his brow with trouble and perplexity; her words sufficiently frightened the old lady; to feel countermanded.

Translation exercises

Exercise 5. *Translate these sentences into Ukrainian.*

1. A woman, walking up the railway line to Underwood, drew back into the hedge, held her basket aside, and watched the footplate of the engine advancing.
2. She closed and padlocked the door, then drew herself erect, having brushed some bits from her white apron.
3. He was dressed in trousers and waistcoat of doth that was too thick and hard for the size of the garments.
4. When mother and son reached the yard her hand hesitated, and instead of laying the flower aside, she pushed it in her apron-band.
5. Darkness was settling over the spaces of the railway and trucks; the miners, in grey sombre groups, were still passing home.
6. At the back, where the lowest stairs protruded into the room, the boy sat struggling with a knife and a piece of whitewood.
7. When she rose with the saucepan, leaving the drain steaming into the night behind her, she saw the yellow lamps were lit along the high road that went up the hill away beyond the space of the railway lines and the field.

8. Mrs. Bates sat in her rocking-chair making a 'singlet' of thick cream-coloured flannel, which gave a dull wounded sound as she tore off the grey edge.
9. The night was very dark. In the great bay of railway lines, bulked with trucks, there was no trace of light, only away back she could see a few yellow lamps at the pit-top, and the red smear of the burning pit-bank on the night.
10. If he was hurt – they wouldn't take him to the hospital – how tiresome he would be to nurse! – but perhaps she'd be able to get him away from the drink and his hateful ways.

Discussion

Exercise 6. *Explain what is meant by.*

1. When they had put on their night-dresses, they said their prayers, the boy mumbling.
2. The old woman continued to muse aloud, a monotonous irritating sound, while Elizabeth thought concentratedly, startled once, when she heard the winding-engine chuff quickly, and the brakes skirr with a shriek.
3. She shivered on leaving the parlour; so, from the dresser-drawer she took a clean shirt and put it at the fire to air.
4. Elizabeth felt countermanded.
5. She was afraid with a bottomless fear, so she ministered to him.
6. Her soul was torn from her body and stood apart.
7. In fear and shame she looked at his naked body, that she had known falsely.
8. Elizabeth turned without answering, though she strove to weep and behave as her mother-in-law expected.

Exercise 7. *Questions and topics for discussion*

1. What can you say about the title of the story? Is it symbolic? Do library research to find out what chrysanthemums symbolize.
2. Who brought chrysanthemums at home? What was Lizzie's reaction to them?
3. Comment on the following: 'Don't they smell beautiful!' Her mother gave a short laugh. 'No,' she said, 'not to me. It was chrysanthemums when I married him, and chrysanthemums when you were born, and the first time they ever brought him home drunk, he'd got brown chrysanthemums in his button-hole.'
4. How did the family of a collier live?
5. Why was Elizabeth waiting for her husband? Where did she think he was?
6. Why didn't the collier come home to have dinner? Was it usual for him to skip dinner?

7. Was Elizabeth worried? Who was Mrs. Bates? Why was she so anxious about the collier's absence?
8. How did the collier die? What happened to him?
9. What was his wife's reaction to his death? Compare the behavior of his mother and the one of Elizabeth? Was there any difference?
10. What was Lizzie afraid of after the collier had died?

Writing section

Exercise 1. Choose a topic out of the proposed list and plan an essay:

1. Customs and Traditions in Ukraine.
2. Culture shock.
3. Celebrating Thanksgiving.
4. Political correctness in the US.
5. Understanding British and American institutions.
6. Reconciliation of diversity with national unity in the U.S.

Exercise 2. Do the listing activity according to your preference (Listing, Clustering or Free-Writing). Try to stay on the general topic. Use words, phrases, or sentences, and don't worry about spelling or grammar.

Exercise 3. Outline your composition and share it with your co-students.

Exercise 4. Write your first draft and prepare in for peer review.

Exercise 5. Prepare the final version of your composition.

Exercise 6. Complete a full peer review of 2 of your groupmates' essays.

UNIT 4

BRINGING UP CHILDREN

Recommendations

In this Unit you will learn about the challenging process of upbringing. Be ready to reflect on pros and cons of strict limitations and a more democratic approach in raising kids.

Task 1. Study the active vocabulary on the topic

Child Development: what we know about how children grow. It takes ideas from child psychology, medicine, and education.

Cognitive Development: how children learn to think, make decisions, and solve problems.

Curriculum: ideas and activities for teaching children what they need to learn.

Constructive play: when children use blocks or Legos to make buildings, or towers.

Developmentally Appropriate Practices: ways to teach children that fit with their development. The activities are not too difficult or too easy, but just right.

Dramatic play: when children pretend to be a firefighter, or a doctor, or when they play mommy-daddy. They make up the scenarios and the dialogue.

Exploratory Play: children discover how materials work. For example, they play with water or sand. They explore how to fill and empty buckets.

Task 2. *Read the article and comment on the advantages and disadvantages of strict limitations in the process of upbringing.*

The Forbidden Fruits

Some parents ban TV; others strictly limit junk food. But when is too little of something too much?

By Karen Springen

SIX-YEAR-OLD JOHN LOTUS knows that hijackers flew planes into the World Trade Center on September 11, but he isn't haunted by graphic images, as so many other young children are. That's because his parents ban TV from their Oak Park, Ill., home. "Every kid in my son's first-grade class could talk about nothing but people jumping off the skyscrapers," says his mother, Jean. "My son did not see that, and I'm glad." While the typical 2- to 11-year-old child is watching TV for three hours and 14 minutes a day John and his three siblings are playing outdoors, practicing the piano and building with blocks. "There are viewers – and doers," says Jean Lotus.

The rules in the Lotus house may seem extreme, but they're not unique. More and more parents are listening to research on the long-term benefits of setting strict limits on pastimes that can be bad for kids, such as watching TV or eating junk food. But when do bans on popular activities do more harm than good? Some parents worry that their children will be outcasts if they haven't watched the latest "South Park." Others say that kids who grow up in a candy-free house will just scarf Snickers bars at the neighbors'. Then there's the always tricky etiquette of trying to respect another family's rules on a play date. Negotiating this minefield isn't easy, psychologists say. The answers depend on the age of the child and the community environment.

If rules are too strict – in opposition to everyone else on the block – kids may indeed become pariahs. "When it's a norm, they're risking social isolation from their peers," warns Barbara Howard, a professor of developmental-behavioral pediatrics at Johns Hopkins. And that increases the risk that they'll grow up defiant, she says. "They're more likely to do things like sneak, steal, lie to you about it." That can mean anything from putting on makeup in the girls' room at school to spending lunch money on candy bars. Howard's advice: don't ban everything. "Pick one that you think is really important," she says.

On play dates, parents should try to respect the rules of other families. "If you're familiar with the parent's stated limitations about the child, it could be considered malicious mischief to fly in the face of what you know they have implicitly asked you

to honor," says child psychiatrist Elizabeth Berger, author of "Raising Children With Character." On the other hand, it's not reasonable to expect one family to completely overhaul its normal rules in order to accommodate someone else's. "I don't see it as my job as a parent to be the ban police," says Berger. "There is common sense on both ends of the extreme here." She remembers a girl who hung out in the doorway while Berger's kids were watching "The Simpsons" and asked them to turn off the TV because her parents forbade the show. "It was up to this young lady to monitor for herself Berger says.

Television is a major battleground. Research shows children glued to the set for more than 10 hours each week are more likely to be overweight, aggressive and slower to learn in school. For that reason, the American Academy of Pediatrics discourages "screen time" for children under 2 and says parents should limit exposure to videogames, computers and TV to a maximum of two hours a day for older kids. Interacting with people rather than listening to TV characters helps children learn language – and become creative, independent learners, says pediatrician Miriam Baron, who chairs the academy's committee on public education. To help kids develop their own internal limits on TV, offer healthy alternatives. Alison Smith, 14, and her sister, Stacie, 13, are usually too busy attending ballet lessons in Aliso Viejo, Calif., to turn on the tube. "They don't have time, which is good" says their mother, Lynn.

Junk food is another problem area. Many parents mistakenly place excessive limits on food intake because they're worried their children will get fat. But cutting out cookies can make a child yearn for them. "If parents really are too controlling, they don't give children opportunities to develop self-regulation," says psychologist Leann Birch, a professor of human development at Penn State. That's not to say parents should stock their cupboards with M&M's. Rather, Birch suggests they keep a "healthy array" of food in the house, serve appropriate portions and discourage nonstop snacking. Parents should also act as role models. Birch's research shows that girls show signs of food-intake problems even at the age of 5 if their mothers severely restrict them or set a poor example by constantly dieting. The goal should be to teach self-control. Many parents think kids who can curb their desire for candy may be better able to make decisions later on about alcohol, drugs and money.

When setting limits on anything, experts say, it's always important to take a positive approach. Otherwise, kids may see bans as punishment. When Tina Palmer's daughter, Elena, 6, asks why she and her 4-year-old brother, John, don't have Barbies, videogames or soda pop like other kids, Palmer, who lives in Wilmette, Ill., explains her reasoning and adds, "The most precious things I have in the world are you and John. Things that are precious you treat with care." Elena likes that answer.

The Newsweek, December 3, 2001

Task 3. *Answer the questions.*

1. What are the Lotus family limitations? Do you approve of such restrictions?
2. What does Barbara Howard think of social isolation problems?
3. How can too controlling parents harm their kids?
4. What is essential while setting limits on children?

Task 4. *Speak on the way you would set limitation on your kid. Get prepared with a presentation on the topic "Family Matters: Bringing up Children".*

Vocabulary exercises

Exercise 1. *Study the active vocabulary of the article. Look up for the Ukrainian equivalents.*

To be haunted by graphic images; a major battleground; yearn; keep a "healthy array" of food; cutting out cookies; a professor of developmental-behavioral pediatrics; to discourage "screen time" for children under 2; precious things; to chair the academy's committee on public education; opportunities to develop self-regulation.

Exercise 2. *Discuss in groups. In what circumstances will you approve of restrictions in the process of upbringing?*

Translation exercises

Exercise 1. *Translate into English using the active vocabulary*

1. Many parents mistakenly place excessive limits on food intake because they're worried their children will get fat.
2. When setting limits on anything, experts say, it's always important to take a positive approach.
3. If rules are too strict – in opposition to everyone else on the block – kids may indeed become pariahs.
4. "If you're familiar with the parent's stated limitations about the child, it could be considered malicious mischief to fly in the face of what you know they have implicitly asked you to honor," says child psychiatrist Elizabeth Berger, author of "Raising Children With Character."
5. Many parents think kids who can curb their desire for candy may be better able to make decisions later on about alcohol, drugs and money.
6. The rules in the Lotus house may seem extreme, but they're not unique.
7. "There is common sense on both ends of the extreme here."

Discussion point

Read the article about Straight Edge Kids. Comment on their philosophy and lifestyle.

Straight Edge Kids

It's Saturday night in a downtown Toronto club. The music is throbbing, cigarette smoke fills the air, drinks are being served as quickly as the waitresses can deliver, and singles scan the room for company. In other words, it's another night of sex, drugs and rock 'n' roll. But there's a twist.

It's Saturday night in a downtown Toronto club. The music is throbbing, cigarette smoke fills the air, drinks are being served as quickly as the waitresses can

deliver, and singles scan the room for company. In other words, it's another night of sex, drugs and rock 'n' roll. But there's a twist. Tonight's attraction, Vancouver singer Bif Naked - a rising star thanks to her 1998 album, *I Bificus*, and the hit song *Spaceman* - takes the stage and shouts, "Live drug-free." Bif, to be sure, is no typical rocker. She has the requisite tattoos and theatrical makeup, but the 28-year-old's repertoire consists mainly of songs about love and life, and she proudly and loudly denounces booze, cigarettes and promiscuous sex.

Her views do not appear to be catching on with the all-ages club crowd. Most of the older fans continue to drink and smoke, and when questioned, some of the more cynical observers regard Bif's puritanical outbursts as publicity stunts. What most don't know is that Bif subscribes to a little-known movement called Straight Edge that espouses, among other things, clean living. "It's a philosophy," she explains later in an interview with *Maclean's*. "It's a commitment not to do these things for the rest of my life. Every passing year that I have Straight Edge under my belt, I have more conviction about it."

Bif is not alone. There are no hard statistics yet, but the popularity of Straight Edge bands in North America, the sales of albums and the proliferation of related Web sites suggest that thousands of North American teens and twentysomethings have gravitated to the movement. Adherents range from Gap-clad suburban teenagers to tattooed and lip-pierced punk rockers. There are hardliners in the movement who have been linked to a series of violent attacks in Utah, but the vast majority rejects those extreme tactics. For them, Straight Edge is a music genre, a form of hard-core punk rock, that loudly proclaims the merits of life without vices. Bif, though not a punk rocker herself, is a former drug user who first embraced the philosophy two years ago. Straight Edge, she says, helps her stay focused both personally and professionally. "There is a Buddhist saying that when the cloudy pool of water settles, it becomes clear," she says. "That is such a metaphor for my life."

Experts trace the origins of Straight Edge to the late-1970s among teens at punk concerts in New York City and Washington. At first, it had no name, only a symbol. To alert bartenders to underage drinkers, bouncers and doormen would mark teens' hands with an X, and it became a mark of their sobriety and their common cause: when they were legally allowed to drink, many opted not to. The term Straight Edge was coined in 1981 - it was the name of a song written by Ian MacKaye, lead singer of the band Minor Threat. The basic tenets - abstinence from alcohol, drugs, cigarettes, casual sex and even meat-eating - gained momentum among kids looking for guidance in a world with few signposts, says Robert Wood, a sociologist at the University of Alberta who has studied and written about the subculture for five years. "It was a reaction to the liberal attitudes towards drinking and promiscuity of the 1980s," says Wood.

Bif fits that description. She straightened out following a string of bad relationships fuelled by alcohol abuse and, earlier, a dangerous, six-month "flirtation" with heroin that nearly killed her. She had heard about Straight Edge from listening to punk-rock music. "I just continued to make bad decisions and have poor judgment when I drank," said Bif. "It became clearer and clearer to me that this is what I needed to do."

Mike Long and Ryan Fukunaga, 18-year-old high-school students in Toronto, opted for Straight Edge after watching their friends get drunk at parties. "These kids were so cool, doing their homework and nice things for mommy and daddy during the week, then on the weekends they would go to parties and get drunk and stoned," said Long, who has abstained for four years. "It's a cop-out." Long and Fukunaga say that by living clean, they are more aware of the bigger issues affecting the world around them. "People aren't paying attention to what is happening in the world," Fukunaga says, then adds: "Staying clean, you can be a more functional member of society."

Except for outspoken musicians like Bif, Straight Edge remains more or less unnoticed and underground. Devotees find out where and when bands are playing through fanzines, flyers posted at alternative music stores and on Straight Edge chat lines and Web sites. Some concerts are held in the basements of suburban homes. Straight Edge bands such as Better than a Thousand and Kill the Man Who Questions often perform alongside other punk-rock bands at community halls and small clubs. "Straight Edge is growing but it's still not a huge movement," said Keeley Nadolny, a 16-year-old Straight Edger from Streetsville, Ont. "So I have to find the music wherever I can."

In some regions, however, Straight Edge is considered to be a dangerous subculture. In Utah, some devotees are being investigated for 40 cases of arson, vandalism and assault, including the torching of a fast-food restaurant. Police have placed Straight Edgers on a list of potentially troublesome groups to watch out for leading up to the 2002 Winter Olympics in Salt Lake City. That is in reaction to the fact that a few Edgers are militantly intolerant of non-believers. Andrew Moench, a 19-year-old from Salt Lake City, has been charged with murdering a 15-year-old youth who, police allege, did not respect Moench's Straight Edge point of view. "I've got to die some time," Moench told the U.S. network TV show *20/20*. "I might as well be dying standing up for what I believe in. If it resorts to violence, yeah, then I don't have a problem with that."

Some observers blame the violent intolerance on incendiary punk-rock lyrics that rage against the moral decay of society. *In My Way*, by Judge, includes the lyrics, "Those drugs are gonna kill you if I don't get to you first." And in *Words of War*, the band Raid issues the warning, "Our war is on, the talk must quit, and all the guilty are gonna get hit." "There is a small minority," says Wood, "who take these beliefs - veganism, living straight - to the extreme of blowing up a lab in the name of animal rights, or beating someone up who doesn't adhere to the same value system." But most of the Straight Edge teens interviewed by *Maclean's* distanced themselves from the violent factions. Many, in fact, embrace the pacifist teachings of Eastern religions. "I don't like the hardliners who beat up people, and I don't like the kids who just do it because they want to fit in," said Shannon Elliott, a 21-year-old from Victoria. "It's not about that. Straight Edge is about exploring options and more meaning in life."

That sentiment is echoed by Lauren Johnson, a 21-year-old sociology student at McGill University in Montreal. Johnson, originally from Thousand Oaks, Calif., says she smoked and drank until she was 16. She turned to Straight Edge following

an incident in which she was sexually assaulted while drunk. Now, Johnson maintains an A average at McGill, writes *Regulate*, a fanzine about Straight Edge and hard-core music, and plans to attend law school. "I am lucky to find a culture that shares my beliefs and music and other voices that are coming from the same place as me," said Johnson, adding: "I am really interested in making political change in my lifetime, and I can't do that while under the influence of drugs and alcohol."

Maclean's May 17, 1999

<http://www.thecanadianencyclopedia.ca/en/article/straight-edge-kids/>

Reading Comprehension Exercises

Exercise 1. *Read the text, render and summarize it. Do library research and make a presentation on holidays in Great Britain.*

Christmas is Britain's most popular holiday. Its traditions and early ceremonies were rooted in pagan beliefs and date back hundreds of years. They are still part of contemporary Christmas celebrations.

The Druids, for example, honoured the mistletoe in their religion and sacrificial rites. The red berry of the holly was believed to protect one against witchcraft. Ivy symbolised immortality. The Vikings introduced the Yule log which used to be burnt in honour of God Thor. The English adapted this practice for Christmas and today's (electric) Christmas candle is a holdover from baronial days.

The custom of sending Christmas cards to friends and family originated in Britain, too. In 1843 John Calcott Horsley designed the first one for Sir Henry Cole. Thus began a real spread of sending Christmas cards and this practice soon became an established tradition. Favoured designs were Christmas feasts, church bells, plum and turkey as well as religious themes. Every year more than a billion Christmas cards are now sent in the United Kingdom. Many of them are sold in aid for charities.

Since 1840 the decorated and illuminated Christmas tree has gained popularity in England. Prince Albert brought this rite over from Germany. In 1848 the Illustrated London News published a picture of the Royal Family around one. The English families followed the Royal example and it can truly be called a Victorian innovation. Each year a giant Christmas tree is set up and decorated near the statue of Lord Nelson in Trafalgar Square. It commemorates Anglo-Norwegian cooperation during World War II.

On Christmas Eve carols are often sung by groups of singers walking from house to house, and children hang a stocking on the fireplace or at the foot of their bed for Father Christmas to fill. Caroling dates back to the Middle Ages when beggars were seeking for money, food or drink wandering the streets singing holiday songs.

On Christmas Day gifts are opened in the morning. Later the family will gather for the traditional Christmas dinner consisting of Brussels sprouts, fried potatoes with roast turkey, roast beef or goose. Sweet mince pie or Christmas pudding is served for dessert.

The pudding might contain coins or lucky charms for children. For afternoon tea Christmas cake is offered. It is rich baked fruit cake with marzipan and icing. A party favourite are Christmas crackers. There will be one to each plate on the Christmas dinner table. A Christmas cracker is a brightly coloured paper tube, twisted on both ends and filled with a party hat, a riddle and a toy.

The annual broadcasting of the Queen's Christmas Message is on Christmas Day afternoon. In 1932 King George brought this custom into being.

Boxing Day is on December 26th. This day takes its name from a former custom giving a Christmas box to delivery men and trades people called regularly through the year. Nowadays dustmen, milkmen, or postmen get a tip for a good service at Christmas time.

This text was written by *Ulrike Schroedter*.

Exercise 2. Read the story (extract) by D.H. Lawrence, be ready to comment on how the Melvilles treated their child.

THINGS

They were true idealists, from New England. But that is some time ago: before the war. Several years before the war, they met and married; he a tall, keen-eyed young man from Connecticut, she a smallish, demure, Puritan-looking young woman from Massachusetts. They both had a little money. Not much, however. Even added together, it didn't make three thousand dollars a year. Still – they were free. Free!

They both painted, but not desperately. Art had not taken them by the throat, and they did not take Art by the throat. They painted: that's all. They knew people – nice people, if possible, though one had to take them mixed. And they were happy.

Yet it seems as if human beings must set their claws in *something*. To be 'free', to be 'living a full and beautiful life', you must, alas, be attached to something. A 'full and beautiful life' means a tight attachment to *something* – at least, it is so for all idealists – or else a certain boredom supervenes; there is a certain waving of loose ends upon the air, like the waving, yearning tendrils of the vine that spread and rotate, seeking something to clutch, something up which to climb towards the necessary sun. Finding nothing, the vine can only trail, half-fulfilled, upon the ground. Such is freedom! – a clutching of the right pole. And human beings are all vines. But especially the idealist. He is a vine, and he needs to clutch and climb. And he despises the man who is a mere *potato*, or turnip, or lump of wood.

Our idealists were frightfully happy, but they were all the time reaching out for something to cotton on to. At first, Paris was enough. They explored Paris *thoroughly*. And they learned French till they almost felt like French people, they could speak it so glibly.

Still, you know, you never talk French with your *soul*. It can't be done. And though it's very thrilling, at first, talking in French to clever Frenchmen – they seem *so* much cleverer than oneself – still, in the long run, it is not satisfying. The endlessly clever *materialism* of the French leaves you cold, in the end, gives a sense

of barrenness and incompatibility with true New England depth. So our two idealists felt.

They turned away from France – but ever so gently. France had disappointed them. 'We've loved it, and we've got a great deal out of it. But after a while, after a considerable while, several years, in fact, Paris leaves one feeling disappointed. It hasn't quite got what one wants.'

'But Paris isn't France.'

'No, perhaps not. France is quite different from Paris. And France is lovely – quite lovely. But *to us*, though we love it, it doesn't say a great deal.'

So, when the war came, the idealists moved to Italy. And they loved Italy. They found it beautiful, and more poignant than France. It seemed much nearer to the New England conception of beauty: something pure, and full of sympathy, without the *materialism* and the *cynicism* of the French. The two idealists seemed to breathe their own true air in Italy.

And in Italy, much more than in Paris, they felt they could thrill to the teachings of the Buddha. They entered the swelling stream of modern Buddhistic emotion, and they read the books, and they practised meditation, and they deliberately set themselves to eliminate from their own souls greed, pain, and sorrow. They did not realize – yet – that Buddha's very eagerness to free himself from pain and sorrow is in itself a sort of greed. No, they dreamed of a perfect world, from which all greed, and nearly all pain, and a great deal of sorrow, were eliminated.

But America entered the war, so the two idealists had to help. They did hospital work. And though their experience made them realize more than ever that greed, pain, and sorrow *should* be eliminated from the world, nevertheless the Buddhism, or the theosophy, didn't emerge very triumphant from the long crisis. Somehow, somewhere, in some part of themselves, they felt that greed, pain, and sorrow would never be eliminated, because most people don't care about eliminating them, and never will care. Our idealists were far too western to think of abandoning all the world to damnation, while they saved their two selves. They were far too unselfish to sit tight under a bho-tree and reach Nirvana in a mere couple.

And so, although they still *loved* 'Indian thought', and felt very tender about it: well, to go back to our metaphor, the pole up which the green and anxious vines had clambered so far now proved dry-rotten. It snapped, and the vines came slowly subsiding to earth again. There was no crack and crash. The vines held themselves up by their own foliage, for a while. But they subsided. The beanstalk of 'Indian thought' had given way before Jack and Jill had climbed off the tip of it to a further world.

They subsided with a slow rustle back to earth again. But they made no outcry. They were again 'disappointed'. But they never admitted it. 'Indian thought' had let them down. But they never complained. Even to one another, they never said a word. They were disappointed, faintly but deeply disillusioned, and they both knew it. But the knowledge was tacit.

And they still had so much in their lives. They still had Italy – dear Italy. And they still had freedom, the priceless treasure. And they still had so much 'beauty'. About the fullness of their lives they were not quite so sure. They had one little boy,

whom they loved as parents should love their children, but whom they wisely refrained from fastening upon, to build their lives on him. No, no, they must live their own lives! They still had strength of mind to know that.

It was another bean-pole, another vine-support crumbled under the green life of the vine. And very bitter it was, this time. For up the old tree-trunk of Europe the green vine had been chambering silently for more than ten years, ten hugely important years, the years of real living. The two idealists had *lived* in Europe, lived on Europe and on European life and European things as vines in an everlasting vineyard.

They had made their home here: a home such as you could never make in America. Their watchword had been 'beauty'. They had rented, the last four years, the second floor of an old palazzo on the Arno, and here they had all their 'things'. And they derived a profound, profound satisfaction from their apartment: the lofty, silent, ancient rooms with windows on the river, with glistening, dark-red floors, and the beautiful furniture that the idealists had 'picked up'.

Yes, unknown to themselves, the lives of the idealists had been running with a fierce swiftness horizontally, all the time. They had become tense, fierce hunters of 'things' for their home. While their souls were climbing up to the sun of old European culture or old Indian thought, their passions were running horizontally, clutching at 'things'. Of course (hey did not buy the things for the things' sakes, but for the sake of 'beauty'. They looked upon their home as a place entirely furnished by loveliness, not by 'things' at all. Valerie had some very lovely curtains at the windows of the long *salotto* looking on the river: curtains of queer ancient material that looked like finely-knitted silk, most beautifully faded down from vermilion and orange and gold and black, down to a sheer soft glow. Valerie hardly ever came into the *salotto* without mentally falling on her knees before the curtains. 'Chartres!' she said. 'To me they are Chartres!' And Melville never turned and looked at his sixteenth-century Venetian bookcase, with its two or three dozen of choice books, without feeling his marrow stir in his bones. The holy of holies!

The child silently, almost sinisterly, avoided any rude contact with these ancient monuments of furniture, as if they had been nests of sleeping cobras, or that 'thing' most perilous to the touch, the Ark of the Covenant. His childish awe was silent and cold, but final.

When people came, and were thrilled by the Melville interior, then Valerie and Erasmus felt they had not lived in vain: that they still were living. But in the long mornings, when Erasmus was desultorily working at Renaissance Florentine literature, and Valerie was attending to the apartment: and in the long hours after lunch; and in the long, usually very cold and oppressive evenings in the ancient palazzo: then the halo died from around the furniture, and the things became things, lumps of matter that just stood there or hung there, *ad infinitum* and said nothing; and Valerie and Erasmus almost hated them. The glow of beauty, like every other glow, dies down unless it is fed. The idealists still dearly loved their things. But they had got them. And the sad fact is, things that glow vividly while you're getting them, go

almost quite cold after a year or two. Unless, of course, people envy them very much, and the museums are pining for them. And the Melvilles' 'things', though very good, were not quite so good as that.

So, the glow gradually went out of everything, out of Europe, out of Italy – 'the Italians are *dears*' – even out of that marvellous apartment on the Arno. 'Why, if I had this apartment, I'd never, never even want to go out of doors! It's too lovely and perfect.' That was something, of course – to hear that.

And yet Valerie and Erasmus went out of doors: they even went out to get away from its ancient, cold-floored, stone-heavy silence and dead dignity. 'We're living on the past, you know, Dick,' said Valerie to her husband. She called him Dick.

They were grimly hanging on. They did not like to give in. They did not like to own up that they were through. For twelve years, now, they had been 'free' people living a 'full and beautiful life'. And America for twelve years had been their anathema, the Sodom and Gomorrah of industrial materialism.

It wasn't easy to own that you were 'through'. They hated to admit that they wanted to go back. But at last, reluctantly, they decided to go, 'for the boy's sake' – 'We can't *bear* to leave Europe. But Peter is an American, so he had better look at America while he's young.' The Melvilles had an entirely English accent and manner; almost; a little Italian and French here and there.

They left Europe behind, but they took as much of it along with them as possible. Several van-loads, as a matter of fact. All those adorable and irreplaceable 'things'. And all arrived in New York, idealists, child, and the huge bulk of Europe they had lugged along.

The chunk of Europe which they had bitten off went into a warehouse, at fifty dollars a month. And they sat in two small rooms and a kitchenette, and wondered why they'd done it.

Erasmus of course, ought to get a job. This was what was written on the wall, and what they both pretended not to see. But it had been the strange, vague threat that the Statue of Liberty had always held over them: 'Thou shalt get a job!' Erasmus had the tickets, as they say. A scholastic career was still possible for him. He had taken his exams brilliantly at Yale, and had kept up his 'researches' all the time he had been in Europe.

But both he and Valerie shuddered. A scholastic career! The scholastic world! The *American* scholastic world! Shudder upon shudder! Give up their freedom, their full and beautiful life? Never! Never! Erasmus would be forty next birthday.

The 'things' remained in warehouse. Valerie went to look at them. It cost her a dollar an hour, and horrid pangs. The 'things', poor things, looked a bit shabby and wretched, in that warehouse.

However, New York was not all America. There was the great clean West. So the Melvilles went West, with Peter, but without the things. They tried living the simple life, in the mountains. But doing their own chores became almost a nightmare. 'Things' are all very well to look at, but it's awful handling them, even when they're

beautiful. To be the slave of hideous things, to keep a stove going, cook meals, wash dishes, carry water and clean floors: pure horror of sordid anti-life!

In the cabin on the mountains, Valerie dreamed of Florence, the lost apartment; and her Bologna cupboard and Louis Quinze chairs, above all, her 'chartres' curtains, stood in New York and costing fifty dollars a month.

A millionaire friend came to the rescue, offering them a cottage on the Californian coast – California! Where the new soul is to be born in man. With joy the idealists moved a little farther west, catching at new vine-props of hope.

And finding them straws! The millionaire cottage was perfectly equipped. It was perhaps as labour-savingly perfect as is possible: electric heating and cooking, a white-and-pearl-enamelled kitchen, nothing to make dirt except the human being himself. In an hour or so the idealists had got through their chores. They were 'free' – free to hear the great Pacific pounding the coast, and to feel a new soul filling their bodies.

Alas! the Pacific pounded the coast with hideous brutality, brute force itself! And the new soul, instead of sweetly stealing into their bodies, seemed only meanly to gnaw the old soul out of their bodies. To feel you are under the fist of the most blind and crunching brute force: to feel that your cherished idealist's soul is being gnawed out of you, and only irritation left in place of it: well, it isn't good enough.

After about nine months, the idealists departed from the Californian west. It had been a great experience, they were glad to have had it. But, in the long run, the West was not the place for them, and they knew it. No, the people who wanted new souls had better get them. They, Valerie and Erasmus Melville, would like to develop the old soul a little further. Anyway, they had not felt any influx of new soul on the Californian coast. On the contrary.

So, with a slight hole in their material capital, they returned to Massachusetts and paid a visit to Valerie's parents, taking the boy along. The grandparents welcomed the child – poor expatriated boy – and were rather cold to Valerie, but really cold to Erasmus. Valerie's mother definitely said to Valerie, one day, that Erasmus ought to take a job, so that Valerie could live decently. Valerie haughtily reminded her mother of the beautiful apartment on the Arno, and the 'wonderful' things in store in New York, and of the 'marvellous and satisfying life' she and Erasmus had led. Valerie's mother said that she didn't think her daughter's life looked so very marvellous at present: homeless, with a husband idle at the age of forty, a child to educate, and a dwindling capital: looked the reverse of marvellous to *her*. Let Erasmus take some post in one of the universities.

'What post? What university?' interrupted Valerie.

'That could be found, considering your father's connections and Erasmus's qualifications,' replied Valerie's mother. 'And you could get all your valuable things out of store, and have a really lovely home, which everybody in America would be proud to visit. As it is, your furniture is eating up your income, and you are living like rats in a hole, with nowhere to go to.'

This was very true. Valerie was beginning to pine for a home, with her 'things'. Of course she could have sold her furniture for a substantial sum. But nothing would have induced her to. Whatever else passed away, religions, cultures, continents, and

hopes, Valerie would *never* part from the 'things' which she and Erasmus had collected with such passion. To these she was nailed.

But she and Erasmus still would not give up that freedom, that full and beautiful life they had so believed in. Erasmus cursed America. He did not *want* to earn a living. He panted for Europe.

Leaving the boy in charge of Valerie's parents, the two idealists once more set off for Europe. In New York they paid two dollars and looked for a brief, bitter hour at their 'things'. They sailed 'student class' – that is, third. Their income now was less than two thousand dollars, instead of three. And they made straight for Paris – cheap Paris.

They found Europe, this time, a complete failure. 'We have returned like dogs to our vomit,' said Erasmus; 'but the vomit has staled in the meantime.' He found he couldn't stand Europe. It irritated every nerve in his body. He hated America too. But America at least was a darn sight better than this miserable, dirt-eating continent; which was by no means cheap any more, either.

He was a changed man, quieter, much less irritable. A load was off him. He was inside the cage.

But when he looked at the furnaces of Cleveland, vast and like the greatest of black forests, with red and white-hot cascades of gushing metal, and tiny gnomes of men, and terrific noises, gigantic, he said to Valerie:

'Say what you like, Valerie, this is the biggest thing the modern world has to show.'

And when they were in their up-to-date little house on the college lot of Cleveland University, and that woebegone *débris* of Europe; Bologna cupboard, Venice bookshelves, Ravenna bishop's chair, Louis Quinze side-tables, 'Chartres' curtains, Sienna bronze lamps, all were arrayed, and all looked perfectly out of keeping, and therefore very impressive; and when the idealists had had a bunch of gaping people in, and Erasmus had showed off in his best European manner, but still quite cordial and American; and Valerie had been most ladylike, but for all that, 'we prefer America'; then Erasmus said, looking at her with queer, sharp eyes of a rat:

'Europe's the mayonnaise all right, but America supplies the good old lobster – what?'

'Every time!' she said, with satisfaction.

And he peered at her. He was in the cage: but it was safe inside. And she, evidently, was her real self at last. She had got the goods. Yet round his nose was a queer, evil scholastic look, of pure scepticism. But he liked lobster.

Focus on vocabulary

Exercise 1. *Explain in English the meaning of the words and phrases given below; use them in the sentences from the text:*

A smallish, demure, Puritan-looking young woman; at the fountain-head of tradition; at a forfeiture of a certain amount of 'beauty'; the shimmer of the pure impressionists; light broken and unbroken; set their claws in *something*; to supervene;

to speak French glibly; to give a sense of barrenness; poignant; to abandon all the world to damnation; a beanstalk of 'Indian thought'; a watchword; to derive a profound satisfaction from something; to become tense, fierce hunters of 'things' for ones' home; to clutch at 'things'; to be entirely furnished by loveliness; to work desultorily at something; pure horror of sordid anti-life; was perfectly equipped; a white-and-pearl-enamelled kitchen; hideous brutality; to remind of something haughtily; a dwindling capital; a woebegone débris of Europe; to look perfectly out of keeping; to have a bunch of gaping people in.

Exercise 2. *Recall the situations in which the active vocabulary occurs in the story under discussion.*

Exercise 3. *Make up your own situations with the active vocabulary.*

Exercise 4. *Find the equivalents for the following words and phrases.*

The scholastic world; to house-hunt; to be somebody's anathema; to hang on grimly; to cost somebody horrid pangs; to be nailed to something; in a poverty-stricken fashion; to peer at somebody; a queer, evil scholastic look, of pure scepticism.

Translation

Exercise 5. *Translate these sentences into Ukrainian.*

1. Several years before the war, they met and married; he a tall, keen-eyed young man from Connecticut, she a smallish, demure, Puritan-looking young woman from Massachusetts.
2. True beauty takes a long time to mature.
3. They had a studio apartment on the Boulevard Montparnasse, and they became real Parisians, in the old, delightful sense, not in the modern, vulgar.
4. They both painted, but not desperately.
5. To be 'free', to be 'living a full and beautiful life', you must, alas, be attached to something.
6. The two idealists had *lived* in Europe, lived on Europe and on European life and European things as vines in an everlasting vineyard.
7. Our idealists were frightfully happy, but they were all the time reaching out for something to cotton on to.
8. But doing their own chores became almost a nightmare.
9. To feel you are under the fist of the most blind and crunching brute force: to feel that your cherished idealist's soul is being gnawed out of you, and only irritation left in place of it: well, it isn't good enough.

10. Yet round his nose was a queer, evil scholastic look, of pure scepticism.

Discussion

Exercise 6. *Explain what is meant by.*

1. Art had not taken them by the throat, and they did not take Art by the throat.
2. Yet it seems as if human beings must set their claws in *something*.
3. Still, you know, you never talk French with your *soul*.
4. But after a while, after a considerable while, several years, in fact, Paris leaves one feeling disappointed. It hasn't quite got what one wants.'
5. They did not realize – yet – that Buddha's very eagerness to free himself from pain and sorrow is in itself a sort of greed.
6. And though their experience made them realize more than ever that greed, pain, and sorrow *should* be eliminated from the world, nevertheless the Buddhism, or the theosophy, didn't emerge very triumphant from the long crisis.
7. Somehow, somewhere, in some part of themselves, they felt that greed, pain, and sorrow would never be eliminated, because most people don't care about eliminating them, and never will care.
8. They were far too unselfish to sit tight under a bho-tree and reach Nirvana in a mere couple.
9. They subsided with a slow rustle back to earth again.
10. They just did not understand the inner urge of the spirit, because the inner urge was dead in them, they were all survivals.
11. Their watchword had been 'beauty'.
12. While their souls were climbing up to the sun of old European culture or old Indian thought, their passions were running horizontally, clutching at 'things'.
13. And America for twelve years had been their anathema, the Sodom and Gomorrah of industrial materialism.
14. The Melvilles had an entirely English accent and manner; almost; a little Italian and French here and there.
15. She and Erasmus house-hunted.
16. The chunk of Europe which they had bitten off went into a warehouse, at fifty dollars a month.

17. 'Things' are all very well to look at, but it's awful handling them, even when they're beautiful. To be the slave of hideous things, to keep a stove going, cook meals, wash dishes, carry water and clean floors: pure horror of sordid anti-life!
18. And when they were in their up-to-date little house on the college lot of Cleveland University, and that woebegone debris of Europe; Bologna cupboard, Venice bookshelves, Ravenna bishop's chair, Louis Quinze side-tables, 'Chartres' curtains, Sienna bronze lamps, all were arrayed, and all looked perfectly out of keeping, and therefore very impressive; and when the idealists had had a bunch of gaping people in, and Erasmus had showed off in his best European manner, but still quite cordial and American; and Valerie had been most ladylike, but for all that, 'we prefer America'; then Erasmus said, looking at her with queer, sharp eyes of a rat:
- 'Europe's the mayonnaise all right, but America supplies the good old lobster – what?'

Exercise 7. *Questions and topics for discussion*

1. Why does the author call the couple "true idealists"?
2. In what way did Valerie and Erasmus become real Parisians?
3. Why were they disappointed in France?
4. Why did they find Italy more poignant than France? What did they practice in Italy?
5. What did they dream of? Comment on their desire to eliminate all greed, and nearly all pain, and a great deal of sorrow.
6. How did Valerie and Erasmus help America during the war?
7. Why was their knowledge of disappointment tacit? Was their life full in your opinion?
8. What made them think that Europeans had no *real* soul?
9. How could it be that Valerie and Erasmus "were climbing up to the sun of old European culture or old Indian thought", but at the same time "their passions were running horizontally, clutching at 'things'"?
10. Do you see any difference in buying things for the things' sake and in buying things for the sake of 'beauty'?
11. Comment on the following: "The child silently, almost sinisterly, avoided any rude contact with these ancient monuments of furniture, as if they had been nests of sleeping cobras, or that 'thing' most perilous to the touch, the Ark of the Covenant. His childish awe was silent and cold, but final." Do see anything either important or symbolic in the child's attitude to the Melvilles' things?

12. What did Valerie and Erasmus feel when people came and were thrilled by their interior? Comment on their feelings.
13. Speak on the Melvilles' life in America.
14. Why did the main personages finally find Europe a complete failure? How would you comment on their life story? Is the end optimistic from your point of view?
15. How does one move from personal response to analytical writing?

Writing section

Recommendations

Summarize: First, summarize what the primary text is saying. You'll notice that you can construct several different summaries, depending on your agenda.

Evaluate: The process of evaluation is an ongoing one. You evaluate a text the moment you encounter it, and – if you aren't lazy – you continue to evaluate and to re-evaluate as you go along. Evaluating a text is different from simply reacting to a text. When you evaluate for an academic purpose, it is important to be able to clearly articulate and to support your own personal response. What in the text is leading you to respond a certain way? What's *not* in the text that might be contributing to your response?

Analyze: This step in constructing an informed argument asks you first to consider the parts of your topic and then to examine how these parts relate to each other or to the whole.

Exercise 1. Choose a topic out of the proposed list and write an essay:

1. Pros and cons of strict upbringing.
2. The prime importance of home and parents' authority for children.

Exercise 2. Outline your composition and share it with your peers.

Exercise 3. Write your first draft and prepare it for peer review.

Exercise 4. Prepare the final version of your composition.

APPENDIX

Sample article analysis

The article under consideration is entitled *Frenetic Britain is Culture Shock for few who gain work permits*. Its author is Joanna Bale. The paper was published in the daily British newspaper "The Guardian".

The article **addresses (subject matter)** one of the urgent problems of any society – cultural gap or culture shock which can be observed immediately from the **headline (informative title)**. It also negotiates the issues of migration and temporary work abroad. The author **covers** the problems of employment and money-making on St Helena island. St Helena is one of the most isolated places in the world, located in the South Atlantic Ocean. The fact is that St Helena island used to be one of the crown (British) colonies. Today the citizens of St Helena hold British Overseas Territories citizenship, but the given article was written at the point when St Helenians lost their right to British citizenship which complicated the procedure of obtaining work permits. In May 2002, full British citizenship was restored.

For two centuries St. Helenians have had an opportunity to live and work in Great Britain. For most people it is just another way to earn money and send it back home, but some St Helenians make families and stay in the UK. Apart from the difficulty to obtain work permits migrant workers experience difficulty adjusting to the more frenetic way of life. It is noteworthy that the article is based on the extracts from interviews given by St Helenians currently working in Britain. Most of the interviewees are young people and they all are suffering culture shock, like a 19-year old Priscilla Richards, who is a respondent working in a care home for the elderly in Bristol. As she is a recent migrant she is suffering really strong/severe culture shock. Miss Richards is quite critical about Bristol, pointing out explicitly that the city did not come up to her expectations and that life is too expensive in Britain. People are unfriendly and the islander would like to go straight back home after she has paid off the loan she took to get there.

Other St Helenians seem to be more experienced and mature, so despite the difficulties they prefer to stay in Britain. However, all speakers stress how different life is on St Helena and in Britain through such linguistic tools as *epithets*, e.g. People are *unfriendly*. ...Back home you would not dream of walking past someone in the street without saying hello, but here they think you are *weird*. ... I miss the *warm* weather, the beaches and the *clear blue* sea. I also miss the *easy-going way of life*. The author gives an epithet *frenetic* to show how hectic life is in Britain in comparison with the one on St Helena (*easy-going*). Thus, in order to stress the core messages of the article the author uses expressive means and stylistic devices (*epithets: weird, easy-going way of life, frenetic, expensive, and unfriendly*). The key word combination of the article is *culture shock* (a metaphor showing that adjusting to life in another country is quite painful).

Specific figures (prices) show the contrast between the cost of living on St Helena in Britain (remark – give the prices while analyzing). At the same time an average wage is correspondently much higher in Britain. One of the islanders emphasizes that things are not that bad as working in Bristol actually gives the employment to migrants from St Helena while they would probably be unemployed at home.

The fact that the author chose to build her article on the interview extracts shows that she is quite *objective* in covering this challenging situation that St Helenians face. Thus, Joanna Bale provides the reader with both advantages and shortcomings of working overseas. At the same time she finishes the article with the fact that St Helena dwellers are not quite satisfied with, but rather scathe about their Governor, who according to the islanders, is not a good one and cares little about the island and its people. Official ethnic names (+names of nationalities): *St. Helenians, British, Asian and African descent* are given to underline that St Helena island is a multicultural place, but the diversity is not much valued by its authorities.

The **message (main idea)** seems to be the controversial nature of immigration, which is apparently double-edged, and although it causes nostalgia (*homesick*), it may be helpful to migrants from non-industrial areas. During periods of unemployment, there has been a long pattern of emigration from the island since the post-Napoleonic

period. St Helena's economy is now very weak, and the island is almost entirely sustained by aid from the British government.

In my opinion, the problem of culture shock is extremely topical and is worth being discussed. I know that psychologists point out four stages of culture shock: excitement, first signs of misunderstanding and nostalgia, breaking through the difficulties and adjustment. Sometimes immigrants, who have gone through the first two stages, decide to go straight back home.

I don't think I would agree to go abroad as a temporary worker. I prefer to achieve a qualification in Ukraine and make my career here. / I would like to make better for myself by means of a temporary job overseas, etc.....

Key words: islander, citizenship, culture shock, homesick, frenetic, easy-going.

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**Навчально-методичне видання
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Юнацька Анна Борисівна

ОСНОВНА ІНОЗЕМНА МОВА (АНГЛІЙСЬКА)

Методичні рекомендації

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