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English

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Dear friend,

Now you have reached the eleventh form and are in your last year at school. After leaving school in spring, you will either go to work or continue your studies at some establishment of higher education. In whatever field you may work or whatever subject you may study, you will soon find that a knowledge of English is either very useful or even absolutely necessary for you. That is why you would do well to try and do your best during your last year at school.

As in future life most of you will need the knowledge of English to read books and articles connected with your specialty this textbook gives you much reading material.

The more you read the better you will remember the words and grammatical constructions and the easier it will be for you to understand them in texts. That is why you should read as much as possible. In the units of this textbook there are texts that are quite easy and others that are a little more difficult. Some are shorter others are longer. In some texts there are few words that are new to you, in others there are more of them.

You are expected to remember only those words that are given at the beginning of each unit. There are lots of international words in the texts the meanings of which you can understand from the spelling. These will not make the text more difficult for you.

At the beginning of each unit there are preliminary exercises. After doing these, you will find it easy to understand the new words that have been formed from words that you know already.

It will be easier for you to remember the words and grammar of the texts if you do exercises. There are many exercises in this book which you will find very helpful. Many exercises revise things that you have learnt in earlier years. By doing these you will easily remember everything.

Some of the exercises can be done by pairs or groups of pupils. This will make work more interesting and easier, for you can discuss things and help each other.

A very important thing to remember is that one will always get a better knowledge of a language and will not forget it so easily if one also tries to speak it. The book gives you lots of suggestions for retelling in different ways the stories you read and for making dialogues on them.

If you take the trouble to do this in an amusing way, you will enjoy your English lessons much more than you otherwise would, and so will your classmates and your teacher.

Remember: Where there's a will, there's a way!

Authors

LESSON 1

ADVENTURES ON THE RIVER

(From three Men in a Boat by K. Jerome)

We decline to drink the river.

We found ourselves short of water at Hambledon Lock; so we took our jar and went up to the lock-keeper's house to beg for some. George was our spokesman. He put on a winning smile, and said: "Oh, please, could you spare us a little water?"

"Certainly," replied the old gentleman; "take as much as you want, and leave the rest."

"Thank you so much," murmured George, looking about him. "Where —where do you keep it?"

"It's always in the same place, my boy," was the stolid[1] reply: "just behind you."

"I don't see it," said George, turning round. "Why, bless us, where's your eyes?" was the man's comment, as he twisted George round and pointed up and down the stream. "There's enough of it to see, ain't there?" "Oh!" exclaimed George, grasping the idea; "but we can't drink the river, you know!"

"No; but you can drink some of it," replied the old fellow. "It's what I've drunk for the last fifteen years."

George told him that his appearance, after the course, did not seem a sufficiently good advertisement for the brand; and that he would prefer it out of a pump.

We got some from a cottage a little higher up. I dare say that was only river water, if we had known. But we did not know, so it was all right. What the eye does not see, the stomach does not get upset over.

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[1] showing no emotion

ADVENTURES ON THE RIVER

(From three Men in a Boat by K. Jerome)

We tried river water once, later on in the season, but it was not a success. We were coming down-stream, and had pulled up to have tea in a backwater[1] near Windsor. Our jar was empty, and it was a case of going without our tea or taking water from the river. Harris was for chancing[2] it. He said it must be all right if we boiled the water. He said that the various germs of poison present in the water would be killed by the boiling. So we filled our kettle with Thames backwater, and boiled it; and very careful we were to see that it did boil.

We had made the tea, and were just setting down comfortably to drink it, when George, with his cup half-way to his lips, paused and exclaimed:

"What's that?"

"What's what?" asked Harris and I.

"Why, that!" said George, looking westward.

Harris and I followed his gaze, and saw, coming down towards us on the sluggish[3] current, a dog. It was one of the quietest and peacefulest dogs I have ever seen. I never met a dog who seemed more contented[4] — more easy in its mind. It was floating dreamily on its back, with its four legs stuck up straight into the air. It was what I should call a full-bodied dog, with a well-developed chest. On he came, serene,[5] dignified, and calm until he was abreast of our boat, and there, among the rushes, he eased up and settled down cosily for the evening.

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[1] a place at the side of a river or stream where the water does not move
[2] risking
[3] slow-moving
[4] peaceful
[5] lessened speed

George said he didn't want any tea, adapted his cup into the water. Harris did not feel thirsty, either and followed suit.[1] I had drunk half mine, but I wished I had no.

I asked George if he thought I was liked to have typhoid. He said: "Oh no"; he thought I had a very good chance indeed of escaping it. Anyhow, I should know in about a knight whether, I had or had not.

Strange disappearance of Harris and a pie.

We went up the backwater to Wargrave. It is a pretty shady little piece of stream.

Of course, its entrance is studded with posts and chains,[2] and surrounded with notice-boards, menacing all kinds of torture, imprisonment, and death to everyone who dares set scull[3] upon its waters — I wonder some of those men don't claim the air of the river and threaten everyone with forty shillings fine who breathes it — but the posts and chains a little skill will easily avoid; and as for the boards, you might, if there is nobody about, take one or two of them down and throw them into the river.

Half-way up the backwater we got out and lunched; and it was during this lunch that George and I received rather a trying shock.

Harris received a shock, too; but I do not think Harris's shock could have been anything like so bad as the shock that George and I had over the business.

You see, it was in this way: we were sitting in a meadow, about ten yards from the water's edge, and we had just settled down comfortably to feed. Harris had the beefsteak pie between his knees, and was carving it,[4] and George and I were waiting with our plates ready.

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[1] did the same

[2] posts and chains are scattered thickly at the entrance

[3] sail in a boat

[4] cutting it into separate portions

"Have you got a spoon there?" says Harris; "I want a spoon to help the gravy with."

The hamper[1] was close behind us, and George and I both turned round to reach one out. We were not five seconds getting it. When we looked round again, Harris and the pie were gone!

It was a wide open field. There was not a tree or a bit of hedge for hundreds of yards. He could not have tumbled into the river, because we were on the water side of him, and he would have had to climb over us to do it.

George and I gazed all about. Then we gazed at each other.

"Has lie been snatched up to heaven?" I queried.[2]

"They'd hard have taken the pie, too," said George.

There seemed weight in this objection, and we discarded[3] the heavenly theory.

"I suppose the truth of the matter is," suggested George, " that there has been an earthquake."

And then he added, with a touch of sadness in his voice: "I wish he hadn't began carving that pie."

With a sigh, we turned our eyes once more towards the spot where Harris and the pie had last been seen on earth; and there, as our blood froze in our veins and our hair stood up on end, we saw Harris's head — and nothing but his head — sticking bolt upright[4] among the tall grass, the face very red, and bearing upon it an expression of great indignation!

George was the first to recover.

"Speak!" he cried, "and tell us whether you are alive or dead — and where is the rest of you?"

"Oh, don't be a stupid ass!" said Harris's head, "I believe you did it on purpose."

"Did what?" exclaimed George and I.

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[1] a basket with a lid
[2] asked
[3] gave up rejected
[4] quite straight

"Why, put me to sit here — damn[1] silly trick! Here, catch hold of the pie."

And out of the middle of the earth, as it seemed to us, rose the pie — very much mixed up and damaged; and after it scrambled[2] Harris — tumbled,[3] grubby,[4] and wet.

He had been sitting, without knowing it, on the very verge of a small gully,[5] the long grass hiding it from view; and in leaning a little back he had shot over,[6] pie and all.

He said he had never felt so surprised in all his life, as when he first felt himself going, without being able to conjecture[7] in the slightest what had happened. He thought at first that the end of the world had come.

Harris believes to this day that George and I planned it all beforehand. Thus does unjust suspicion follow even the most blameless; for, as the poet says, "Who shall escape calumny? [8] Who, indeed! "

Comprehension

1. Why did George, their spokesman, put on a winning smile when he spoke to the lock-keeper?
2. Which detail suggests that George's winning smile and polite request had not the slightest effect on the lock-keeper?
3. Quote the lines that show that George was angry and annoyed with the lock-keeper's suggestion.
4. They were very reluctant to drink river water. What, then, made them try it once?
5. Did the river flow westward or eastward? How do you know?

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[1] damn *(Damn is used when one wants to avoid damn, which is impolite)*
[2] crawled out on his hands and feel
[3] in a confused state
[4] dirty
[5] a ditch
[6] had fallen suddenly and swiftly
[7] to guess
[8] a false statement made on purpose to do harm

6. What was the matter with the dog? Does the author actually say what was the matter? How do you know, then?
7. How did George reassure his companion as to the possibility of his having typhoid? Was the friend reassured?
8. What were the chains and notice-boards for?
9. What do you think the notice-boards said?
10. What does the author suggest one should do with the chains and boards?
11. "I wonder some of those men don't claim the air of the river . . ." What do these words express?
12. Explain clearly where the three of them were sitting when they were having lunch? (Draw a sketch.)
13. What did George and Jerome turn round for?
14. Give a vivid picture of what the two men saw when they looked round again five seconds later.
15. What made them certain that Harris could not have tumbled into the river?
16. Why were they sure that he could not have hidden?
17. What was the author's "heavenly theory" and why did they discard it?
18. What did George think was the most probable reason for Harris's disappearance?
19. What did he regret most?
20. What made their blood freeze in their veins and their hair stand up on end?
21. Why do you think Harris's face bore upon it an expression of great indignation?
22. Who do you think received the worst shock, Harris or his friends? Give a good reason for your answer.
23. In what condition was the pie? In what condition was Harris?
24. How did Harris himself describe his emotions?

EXERCISES

I. Explain in your own words the meaning of the following sentences from the passage:

1. We found ourselves short of water. 2. George was our spokesman. 3. "Oh!" exclaimed George, grasping the idea. 4. His appearance, after the course, did not seem a sufficiently good advertisement for the brand. 5. We had pulled up to have tea. 6. It was a case of going without our tea or taking water from the river. 7. There seemed weight in this objection. 8. . . . with a touch of sadness in his voice. 9. Thus does unjust suspicion follow even the most blameless.

II. Complete the following sentences:

1. ... because we found ourselves short of fuel. 2. . . . can spare you only one. 3. . . . until I was sufficiently warm. 4. . . . that she was on the verge of tears. 5. ... so I proposed to chance it. 6. . . . gazing dreamily upon the water. 7. . . . because the wall was studded with nails. 8. ... as he tumbled into the river with a loud splash. 9. . . . he said with a touch of irony in his answer. 10. ... so I caught hold of the rope and pulled with all my might. 11. ... just when the shipwrecked sailors were on the verge of giving up all hope. 12 . . . because the man looked so dignified and cold. 13. ... but, strangely, nobody claimed it. 14. ... but I declined to answer this question.

III. Use a word or a phrase from the passage in place of those in italics. Make changes where necessary. (All the necessary words and phrases are in the glossary list, which is always on the last page of the lesson.)

1. The bombing of peaceful and defenseless towns arouses our anger. 2. The Conquistadors declared that the innumerable treasures of South America belonged to them. 3. Though the inquisition threatened Jordano Bruno with all kinds of torture, imprisonment and even death, he would not give up his ideas. 4. The driver put on the brakes and the car stopped on the very edge of a deep ditch. 5. I asked the secretary if he

could possibly give me five minutes of his time. 6. A representative of the Ministry of Foreign Affairs made a statement at the press-conference yesterday. 7. His statement caused a good deal of talk and discussion. 8.I understood what he meant at once and said that it was a brilliant idea. 9. Before any of us had time to come to himself from the shock, the stranger had disappeared. 10. If I were you I shouldn't refuse this offer. 11. The car came to a stop at our gate. 12. During the earthquake the modern houses in the city were only partially destroyed while the old ones were completely ruined. 13. It was clear that the boat was not large enough to take all the things we had set down in the list. 14. It was unfair of you to blame us for the accident: we had nothing to do with it.

IV. Use each of the following in a sentence of your own:

half-way up the road	half-way over the mountain
half-way down the alley	with his spoon half-way to his lips
half-way to the door	
half-way across the river	

Discussion

1. The passage from "Three Men in a Boat" is full of absurdities. Find three of them.
2. Which lines do you find most amusing?
3. There are several instances of exaggeration in the passage. How many can you find?
4. What can you gather from the passage about the laws of private property in England?
5. Comment on the writer's attention to detail.
6. People say that a holiday on the river is an ideal rest. Give five reasonable arguments to support this opinion.

Reproduction and Composition

1. There are three separate incidents described in the passage. Relate each briefly and clearly in your own words, avoiding the use of said, told and asked.
2. Write a paragraph ending with "Our blood froze in our veins and our hair stood up on end".
3. Describe vividly an incident which gave you a shock.
4. "What the eye does not see, the stomach does not get upset over." This is a corruption of the saying "What the eye does not see, the heart does not grieve over". Write a paragraph illustrating the saying.
5. You have certainly read the book "Three Men in a Boat". Choose from the book and relate an episode which you find very amusing.
6. Write about the pleasures and drawbacks of a camping holiday.

THREE POINTS OF GRAMMAR

What is Grammar?

Have you ever asked yourself what grammar really is? Do you think of it as a set of strict rules laid down once upon a time — never to be changed? It is not at all so.

In English, grammar is the study and analysis of how the language is spoken and written by the majority of educated people. As language habits change with the years, the "rules" of grammar change too. What is considered wrong today, may have been perfectly correct 50, 100 or 200 years ago. Ain't (meaning isn't, am not, aren't; haven't, hasn't) is a good example of this: it is very common today, but it is totally uneducated; yet a century ago it was very popular in educated conversational English.

Read the following conversation, then say how many "crimes" little Johnny committed in the two sentences he said. Find examples in the text which show that the lock-keeper's speech was that of an uneducated person.

Johnny (to the teacher): Teacher, I ain't got no pencil.

Teacher-. Johnny, you're not supposed to say, "I ain't got no pencil." You're supposed to say, "I haven't got a pencil."

Johnny: Oh! Ain't you got no pencil either, Teacher?

1. The Countability of Nouns

A noun, such as book, can have a plural; it means that we can say two books, or twenty, or two hundred books', that is to say, we can count books; the noun book, therefore, is a countable noun.

A noun, such as health, cannot have a plural; it means that we cannot count health; the noun health, therefore, is an uncountable noun.

This is the rule:

Common nouns are countable.

Abstract nouns are uncountable.

Material nouns are uncountable.

Common nouns: man, woman, child, chair, table, etc. All these are countable: two men, three chairs, etc.

Abstract nouns: humour, indignation, suspicion, health, darkness, etc. All these are uncountable — and, therefore, cannot have plurals.

Material nouns (i. e. the names of the materials from which other things are made): cotton, wool, rubber, stone, water, plastic, etc. All these are uncountable — and, therefore, cannot have plurals. The names of the things we eat are uncountable too: sugar, beef, mutton, bread, milk, etc.

The rule itself is quite easy. The trouble is that there are a great many nouns in English which have more than one meaning, and which are countable in one meaning but uncountable in another.

The word time is uncountable in "Hard work made them old before their time". But when time means occasion, it is countable: "How many times must I tell you not to do it?"

Direction is uncountable when it means guidance, management: "Some people feel the need of direction." But

when direction means instruction, it is countable: "Before you take that medicine, read the directions very carefully."

Weight is uncountable in the following sentence from the story of the three men: "There seemed weight in this objection." But when it means a piece of metal used in weighing things, then it is countable: "The shop-assistant put a 500-gramme weight on the scale."

This matter of countability is very important. Without knowing whether a noun is countable or uncountable we cannot use the articles correctly.

EXERCISE

Here are 30 abstract or material nouns. Some of them can have meanings as common countable nouns, that is, they can be used in the plural. Can you find fifteen such nouns?

1) fault	9) glass	17) scenery	24) stone
2) importance	10) youth	18) cruelty	25) imagination
3) fire	11) enjoyment	19) kindness	26) fondness
4) gold	12) ice	20) land	27) food
5) justice	13) tin	21) rubber	28) wood
6) peace	14) iron	22) milk	29) work
7) assistance	15) indignation	23) condition	30) paper
8) laughter	16) spirit		

2. The Use of the Subjunctive in Wishes

E. g. "I had drunk half mine, but I wished I had not (drunk it)."

You already know that the Subjunctive Mood is used in object clauses after the verb wish.

Let us look at these two examples:

I wish I knew the right answer.

I wish I had done my homework.

Notice that the form of the Past Indefinite Tense is used when the actions of the principal and subordinate clauses take place *at the same time* (Example 1).

If the action of the subordinate clause took place before the action of the principal clause (Example 2), the form of the Past Perfect Tense is used.

Important note: Both tense forms can be used after any tense form in the principal clause.

E.g. We all wish (wished; shall wish) the exams were over. I wish (wished; shall wish) I had not done it.

Ways of rendering sentences with wish in Tajik:

I wish it **were** summer.	Ҳоло тобистон мебуд, хуб мешуд.
I wish it **stopped** raining.	Кош борон қатъ мегардид.
He wished everybody **knew** about his wonderful discovery.	Ӯ мехост, ки ҳама аз кашфиёти муъҷизаосораш воқиф гарданд.
I wished all my friends **came.**	Ман мехостам, ки ҳамаи дӯстонам биёянд.
I wish you **could** understand it.	Афсӯс, ки шумо инро фаҳмида наметавонед.
I wish he **did not know** about it.	Афсӯс, ки ӯ дар ин бора намедонад.
He wished he **had not come**.	Ӯ аз омаданаш пушаймон буд.
How I wish **I had done** it!	Ман афсӯс мехӯрам, ки ин корро иҷро накардам!

Note: Give special attention to sentences beginning with Афсӯс, ки…: when the verb in the subordinate clause is affirmative in Tajik, it is negative in English and vice versa. (Examples 5,6,7,8.)

Would is also used after wish:

to express a wish concerning the future:

I *wish* it would stop raining. (I wish it stopped raining would also be possible here.)

to express regret that another person does not want to do something the speaker approves of or persists in doing something that the speaker disapproves of:

I *wish* he would listen to his mother. = I'm sorry he doesn't listen to his mother. (I wish he listened would also be possible here.)

I *wish* he wouldn't talk so much.= I'm sorry he does talk much. (I wish he didn't talk would also be possible.)

EXERCISES

1. Change the following sentences so as to use wish in each of them.

Example:

I am sorry he is ill. – I wish he were not ill.

It is a pity you can't come. – I wish you could come.

I am sorry that you were not there. – I wish you had been there

1. I am sorry I am short of money at the moment, I'd gladly lend you some.
2. It's a pity that he won't come.
3. I am sorry that you declined our invitation.
4. It's a pity you did not hear his comments.
5. It's a pity we didn't grasp your idea at once. It would have saved a lot of trouble.
6. It was a pity that we had to row against the current.

7. During the night the river rose; we regretted having settled only a few yards from the water's edge.

3. Implied Conditions

Conditions are sometimes implied, e. g.: ". . . he would have had to climb over us to do it." The implied condition here is: "If he had wanted to get to the water" or "If he had tumbled into river".

Translation

Make a written translation of the following extract. Before you begin, read the passage two or three times to make sure that you understand everything.

LONDON'S RIVER

The Thames is not only London's river. It is England's river, for it winds its way through two hundred and fifty miles of English villages and towns, of English cities and English country-side. It is a river where swans build their nests, and punters go idling through the hot summer days. It is a river where you may hang over the big bridges and catch a glimpse of the trade routes of all the world.

It has known danger and romance, invasion, and rebellion, gay water pageants and grim justice; and the river itself has always been the life-blood of England.

London's river is a busy, hardworking river, for traffic flows up and down, all day long, every day of the year, bringing wheat and newsprint from Canada, furs from Russia, sugar-cane and sugar-beet from India, wool from Australia, frozen lamb from New Zealand, and a wonderful collection of other goods from nearly every other country in the world.

In order to deal with all the loading and unloading, the Port of London Authority maintains a series of docks covering 4183 acres and 44 miles of deep-water berths for ocean-going ships.

There are two large docks near Tower Bridge, the London and St. Katharine Docks. At these docks, the store-houses are filled with silk and tobacco, ivory and quicksilver, rubber and tallow, perfumes, spices, wool bales, and wines. There is a wonderful electric wool- piling machine in use at the dock which can pile the bales, weighing five hundredweight each, three high. Another modern invention in use there is an adaptation of the military mine-detector. When bales of rubber are delivered at the docks for export, they are tested by the mine-detector to see that no metal is hidden among the rubber.

The London and St. Katharine Docks are the main warehousing docks in London, and it is here that the London wolsales are held.

(From "London Adventure" by Margaret Pearson)

LESSON 2

DEATH OF GUNNER

(From "The Small Back Room" by Nigel Balchin)

The novel is set in England during World War II. German planes drop queer- looking, brightly coloured objects, which explode when people approach them. These explosions cause many victims, most of whom are children. The bomb becomes a public menace and it is a matter of vital importance to find out how it works. What makes it so difficult is that none of the victims survive and nothing ever remains of the bomb itself. Stuart, a sapper officer in charge of the investigation, asks a young scientist to help solve the problem.

***

The next thing I heard from Stuart was a telegram which turned up[1] just as I was leaving the office about half-past

[1] came, arrived

seven one night. It said, "Number fourteen General Hospital, Lowallen. Urgent."

I looked up Lowallen. It was a good hundred and fifty miles away and there was no train that would get me nearer than fifty miles away from it before the morning. But there was one at five a. m. that would get me there by nine.

I rang up the hospital. It took me over two hours to get through. Stuart couldn't come to the telephone, but he sent a message saying that the early morning train would do, so I went on that.

The hospital was a good way out of the town, and I didn't get there until half past nine. It was a brand-new[1] place in a big park. They were still building bits of it. As I walked across the park with an orderly[2] to find Stuart I noticed that the leaves were falling fast. I hadn't even noticed they were turning. That seemed queer, because in peace-time they are one of the things I always look for.

Whatever Stuart had got it wasn't in a ward. It was in a separate block. They wouldn't let me go in at first, but Stuart came out when they told him I was there.

I was rather shocked at the sight of him. He looked absolutely all in.[3] His face was yellow and very drawn, and his eyes were bloodshot.

He said, "Hallo, Rice. It's good of you to have come."

I said, "Sorry I couldn't get down last night. There was no train." "It doesn't matter," said Stuart wearily. "You couldn't have done anything."

"What is it? Another kid?"

"No, thank God. It's a soldier, a gunner. Not that that's so much better."

I said, "Is he badly hurt?"

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[1] completely new
[2] an attendant in a military hospital
[3] *(colloq.)* completely exhausted

Stuart looked at me in half surprise. Then he looked away and said, "Oh Lord, yes. The only wonder is that he's still living. He ought to have been dead hours ago."

"Can he tell you anything?"

"When he's conscious. There was about two minutes last night when he could talk quite sensibly, and another few seconds early this morning when he was half awake. But since then he's been right under."[1]

I said, "You've been with him all night?"

"Yes. It was the only thing to do. Come inside. I don't think he'll come round[2] again, but you never know"

We went into the room, which was quite small. There was a screen round the only bed in it. A nurse was sitting by the bed reading. Stuart nodded to her and she got up and went out.

The gunner was lying propped up with a lot of pillows. You could only see one of his closed eyes and half of the lower side of his face, and that looked absolutely drained and like wax — even his lips. The rest was bandages. He looked a very small man.

I said, "How old?"

"Twenty. Field gunner."

I looked at him and said in a low voice, "What chance?"

"Oh, none at all. I tell you, he ought to be dead now. Apparently pretty nearly everything that could happen to him has."

"How much has he told you?"

"Quite a lot. At least, a lot compared with what we knew before." He opened a notebook. "He was walking up on the old golf course with another chap[3] from his battery. The thing was lying on the hard sand in a bunker. It was a cylinder, just over a foot long and two inches in diameter. At least, that's what I made of it. He said it looked like a big electric torch,

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[1] *(slang)* has been unconscious

[2] *(colloq.)* will become conscious

[3] *(colloq.)* man, boy, fellow

with a cap on the end and all. The pathetic part of it is that being gunners, they thought it might be some sort of shell. It was about the right shape. Then they saw that it wasn't. Some of it was black and some bright red, but I couldn't get that bit very clear." He paused and frowned at his notes. "Did they pick it up?"

"His pal[1] did. They were quite sensible. I mean they didn't rush forward and kick it or throw it about. They didn't know what it was, and they thought it might possibly be soft dangerous. This boy wanted to leave it alone, and report it. But his pal was afraid they'd be laughed at as cissies.[2] Being gunners, again, they probably knew enough to know that most things don't blow up unless you knock them about or arm the fuse or take a pin out or something. So they decided to carry it back to camp. This boy's pal picked the thing up, and up she went."[3] "Immediately?"

"That I'm not sure about. He went under again before I got clear just what his pal did and at exactly what point the thing exploded. The other thing I couldn't get was whether the thing was just lying clear or whether it had marked the sand as though it had fallen from a height."

"It was hard sand?"

"Fairly packed."

"Had planes been over?"

"They're over here all the time."

"The other chap was killed of course?"

"Oh yes. Frightful mess."

"Fragments?"

"A few. Nothing to help much. Incidentally[4] it's pretty certainly plastic. This boy thought it was a big bakelite torch at first glance." Stuart paused and passed his hand over his eyes.

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[1] *(slang)* comrade, friend

[2] *(colloq.)* cowardly and weak fellows

[3] exploded

[4] *here:* By the way

I said, "Look here, you're damned tired. Why not go and get a bit of sleep? I'll stay with him."

Stuart shook his head. "No. I'd rather stay now. I'm quite all right." He brushed his hand over his hair and shut his eyes. "What we've got to[1] get out of him if there's the slightest chance, is exactly what the other boy did to the thing, and whether it had made a mark in the sand."

"You've got a lot out of him already."

"Yes, but those two things are vital. Sooner or later we're going to have one of these things to play with.[2] We must know at least some of the things not to do. Did this chap pick the thing up, or did it go up as he put his hand near it or on it? If he did pick it up was he holding the end or the middle? Did he hold it level? See what I'm getting at?"[3]

"Oh yes." I looked at the gunner and said, "I don't think you're going to get any more out of this poor devil[4] though."

"Nor do I. But we mustn't lose any chance there is."

I said, "They were both carrying metal?"[5] "O Lord, yes. Bags of[6] it. So that's still in."

I thought about it and said, "I can't see why Jerry[7] does this. You wouldn't think it would be worth his while."

"Worth his while? Of course it is. Do you realize that every single one of these damned things he's dropped so far has killed at least one person, and sometimes more? You compare that weight for weight and cost for cost with most bombs."

We sat for a long time in silence. Then Stuart suddenly said in a queer voice. "Look, Rice — I went to sleep last night."

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[1] *(colloq.)* have to
[2] *here:* to deal with
[3] See what I mean?
[4] poor thing, poor man
[5] objects made of metal
[6] A lot of
[7] *(army slang)* the Germans

"You mean while you were sitting up with him?"

"Yes. I'd told the fool of a nurse to wake me if she saw me dropping off and she didn't. When I woke up his eyes were open and he was conscious. She hadn't even noticed." Stuart's face twitched. "He may have been conscious for a long time. I'd been asleep for half an hour."

"I don't suppose he had," I said a bit awkwardly.

"But supposing he had? He might remember that I wanted something from him and have wanted to tell me."

I said, "He would have spoken and she would have heard." "He couldn't see her. She was sitting over there. Anyhow he could only mutter. When I woke up he was looking at me."

"And he went under again soon after?"

"Yes. It was a matter of seconds. I didn't really get anything."

I could see Stuart was shaken up about it, but there wasn't anything to say.

They were very nice to us, and brought in some lunch on a tray so that we could stay with him. The doctor came back at about two o'clock, and while he was looking at the gunner I saw him stiffen. Then he suddenly said quietly:

"Here you are, Stuart," and stepped back a bit, holding the boy's wrist in his fingers. The one eye that we could see was open.

The doctor said, "Quickly."

Stuart leant forward close to the boy and said, "Look, old man — did Bob pick it up?"

The eye moved round to him. You couldn't see any expression for the bandages. There was a sort of very short, quick panting noise. "Did Bob pick it up off the ground? Try to tell us. It's very important." The quick panting went on. It seemed to be blowing the boy's lips in and out slightly. Once it stopped, and the lips moved as though he was trying to say something. But nothing happened.

Stuart said, "Did Bob pick it up, old man?"

The panting started again and the eye closed.

The doctor looked at Stuart and shook his head. He was still holding the boy's wrist.

Stuart's face was the colour of dirty paper. He looked at the gunner for a moment and then turned to the doctor suddenly and said, "Can I do any harm now?

The doctor hesitated and shrugged his shoulders. I saw Stuart take a deep breath. He suddenly said, loudly and rather harshly: "Peterson! Open your eyes and listen to me."

The eyelid fluttered and half opened.

"Did Roberts pick that thing up or did he not?"

The panting stopped again. Stuart took a quick step, pushed the doctor away and took the boy's wrist in his hand.

"Come on now," he said roughly. "Tell me. Did Roberts pick it up? Come on, speak up, man."

For just a second there was a pause. Then the boy's lips moved and he quite distinctly framed the word "Yes".

"He did?"

The lips said "Yes" again.

"By the end or by the middle?" The lips quivered[1] for a moment and then closed.

"By the end or by the middle?" said Stuart again loudly. He was leaning forward and the sweat was standing on his forehead. The boy's lips moved and he breathed something. I think it was "Sir". Stuart's face broke in a queer way. He didn't say any more for a moment or two. The boy's eye was still half open but you couldn't see anything but white now and the panting had stopped.

Stuart turned to the doctor and said in a level[2] voice, "I can't feel any pulse now. I think he's probably dead."

The doctor took the wrist, felt for a moment or two, and nodded. He bent over the boy and then straightened up and said:

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[1] trembled

[2] calm

"Yes. He's gone." He looked at Stuart and said gently, "You got some of what you wanted. He said 'Yes'."

Stuart nodded. Then he said, "Excuse me a minute," in an odd voice and went out. The doctor said:

"Go and see he's all right, old man. He's had enough. I must see to this."[1]

I went after Stuart. Going out I took a last look at the gunner. He was lying just as he had been when I first came in, but he was quite different.

Comprehension

1. Explain in one brief sentence, using your own words, what Stuart's telegramm said.
2. What time of year was it? How do you know?
3. "I had not even noticed they (the leaves) were turning." What does this remark suggest about Rice's state of mind?
4. What word suggests that Rice did not know what Stuart had got and why he had been asked to come?
5. What were his first impressions of the hospital and its surroundings?
6. In what state did Rice find Stuart? What had Stuart been doing for many hours?
7. Why does Stuart say "No, thank God" in answer to Rice's question?
8. "Stuart looked at me in half surprise." In the light of what you know, explain why Stuart looked surprised at the other's question.
9. What did Rice learn about the case in the first minute or two?
10. What were the names of the two gunners?
11. Why did Stuart have to be with the gunner all the time?
12. Describe the wounded gunner as Rice saw him when he entered the room.

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[1] take care of this
What is an adverbial particle?
It is a preposition that is used as an adverb. In other words, it

13. What did Rice mean by asking “What chance?”?
14. How had Stuart managed to piece together the story of the soldier?
15. What had the “thing” been like, according to the gunner?
16. What had made the soldiers pick up the “thing” instead of reporting it?
17. What did the two soldiers, being gunners, know about bombs and shells?
18. What exactly was it that Stuart wanted to find out from the dying man? Why was it vital?
19. Which detail suggests that there were frequent air-raids in Britain at the time of the story?
20. What made Rice say suddenly, “Look here, you’re damned tired”?
21. Why was it so important to know whether the bomb had been just lying or whether it had been dropped from a height?
22. Why was it important to know whether the gunners had been carrying metal?
23. Rice wondered whether these bombs were effective weapons. What was Stuart’s opinion? What is yours?
24. Why was Stuart so shaken up about having gone to sleep for a while the previous night? Was he to blame?
25. Rice tried to reassure Stuart. Why did he do it “a bit awkwardly”?
26. The doctor suddenly stiffened as he stood looking at the wounded man. Why and when was that?
27. Then the doctor said: “Quickly.” Why? What did he mean?
28. What made Stuart ask the doctor: “Can I do any harm now?” Supposing the doctor had said “Yes”
29. Why did Stuart suddenly change his tone and manner, and speak harshly to the gunner? What do you think his plan was?
30. Did his plan succeed?
31. Which details show that the dying man was making desperate attempts to speak?
32. At what moment do you think Stuart’s face broke in a queer way? What were his emotions?

ADVERBIAL PARTICLES

What is an adverbail particle?

It is a preposition that is used as an adverb. In other words is a preposition that "goes" with the verb that precedes it, instead of with the noun that follows it. By doing this, it often gives the verb a meaning that is completely different from its normal meaning.

Think of the normal meaning of "Peter ran out of the house"; now think of the meaning of "We have run out of water". In the first sentence the **out** "goes" with of the house. In the second sentence it "goes" with the verb **run,** and gives it a completely different meaning: we have no water left.

In the passages from "Three Men in a Boat" and "The Small Back Room" there are many examples of phrasal verbs, that is, verbs with adverbial particles.

1. ... we had *pulled up*. (The up here gives the meaning of *came to a stop*.)
2. ... a telegram which *turned up* ... (i.e. a telegram which *arrived*)
3. I don't think he'll *come round* again ... (i.e. ... he'll *recover consciousness* . . .)
4. He *went under* again . . . (i.e. He lost consciousness . . .)

Adverbial particles do not always change the meaning of the verb, however. They are often used to give a more "complete" sense to a verb, e. g., "He walked off towards the river". Take away the adverbial particle. You will see that the meaning remains the same — but without the "completeness" or the emphasis. In other words, the sentence would have the same meaning without the adverbial particle, but, with it, it has a more emphatic sense.

EXERCISES.

I. The following phrasal verbs are all taken from the passage "Death of a Gunner". Replace the italicized words of phrases by phrasal verbs given below:

look all in; turn up; look up; ring up; get though; be under, go under; come round; get up; sit up; drop off; shake up; see to; blow up; speak up.

1. He *recovered consciousness* when the doctor applied artificial respiration. 2. I can't hear a word of what you are saying. *Louder,* please! 3. You need not worry. I *'ll take care* of everything care while you are away 4. I am feeling rather tired because I *stayed out of bed later than usual last night* and I rose at seven today. I am so sleepy. I keep falling asleep. Ever since the operation the patient has been unconscious. 6. *He appointed* quite unexpectedly when we had given him up for lost. 7. You really ought to have a good rest, *you are very tired.* They *exploded* the railway line to prevent the transport of enemy troops. 9. You keep asking me all the difficult words instead of searching for them in the dictionary. 10. The line was so bad when I *telephoned* the doctor that it was with the greatest difficulty that I *succeeded in communicating with him*. 11. The aeroplane crashed and *went up in flames*. Those who witnessed the scene *looked frightened and shocked*. 12. No sooner had the boxer recovered after being knocked out than he lost *consciousne*ss again

II. Explain in your own words the meaning of each of the following as used in the passage:

1. The hospital was *a good way out of the town*. 2. This boy's pal picked the thing up, and up she went. 3. *Incidentally it's pretty* certainly plastic. 4. Sooner or later *we're going to have one of these things to play with*. 5. *See what I'm getting at?* 6. *They were both carrying metal*? — O Lord, yes. *Bags of it*. 7. And he *went under again* soon after? 8. The doctor said, "Yes. *He's gone."*

III. Think of words or phrases that fit the definitions below (all the required words are in the text):

1) confusion, dirt, disorder — m. . .
2) become conscious, recover — c. . .
3) reasonable, practical — s. . .
4) appear, arrive — t. . .
5) very important, requiring quick action —
6) odd, strange -— q. . .
7) rough, severe — h. . .
8) seemingly, obviously — a. . .
9) become firm, rigid — s. . .
10) tiredle — w. . .

IV. "Hallo, Rice. *It's good of you to have come."* Complete the following sentences by adding a phrase similar to the above model (not necessarily the Perfect Infinitive):

1. It's nice of you … 2. It was selfish of me … 3. It's very clever of Harris … 4. It was so kind of them … 5. It really was silly of me not … 6. It was careless of the nurse not…

V. (a) There are many elliptical constructions in the passage, which is characteristic of informal speech. Point out the elliptical constructions and rewrite the sentences in their full form.

I said, "How old?"
"Twenty. Field gunner."
"What chance?"
"Oh, none at all."

(b) Say as much as you can about the events mentioned in these six short sentences.

"Had planes been over?"
"They're over here all the time."
"The other chap was killed of course?"
"Oh, yes. Frightful mess."

"Fragments?"
"A few. Nothing to help much."

VI. The verb get can be used with many different particles. Replace get, wherever it occurs in the following text, with another verb. Here is a list of possible substitutes:

be; have; earn; arrive at; rise; leave; agree (with); find; meet; survive; return; depress; buy; obtain; forget; become.

"When I was your age," said the old man, "I only got thirty shillings a week. Life was much harder then. I had to get up at six and get to work by seven. We got no holidays and worked ten hours a day for six days a week. There was a lot of unemployment, too, and workers were often told to get out. I got dismissed once because I didn't get on with the boss, and it was several months before I got another job.

Then the First World War broke out. Well, of course, I joined up, but I was lucky and got through ' it without getting killed or wounded. When I got back after the war, unemployment got worse for a time and it really got me down. I had just got to know a girl, too, but I didn't even have enough money to get a marriage licence. It took me two years to get a good job. I've never really got over that period of frustration."

VII. Write a short story of your own, using get with different adverbail particles. See if you can use the word eight or ten times.

Discussion

1. Mention all the things it was vital to know about the bomb and the circumstances of the explosion. Explain why it was vital to know them.
2. Stuart spoke harshly to the dying man. Can you justify his attitude? Explain your point of view.
3. From what you have read, what is your impression of Stuart?

4. Why was the work Stuart and Rice were doing so important?

5. The work that sappers do — defusing bombs — is full of risk. Besides being brave these people must be able to weigh up all the dangers and take precautions against them. What is the difference between a sensible risk and a silly risk? Discuss some risks that you think would be worth taking.

Reproduction and Composition

1. Relate an incident from "Death of a Gunner" that you think most impressive.

2. Give a clear account of what happened to the two gunners.

3. Write a simplified version of the passage in words and constructions with which you are familiar.

4. Imagine that it was you who had come upon a "thing" similar to that described in the passage. Describe what it looked like, what passed through your mind, and what you did.

5. Tell of an episode of how people came upon a bomb left over from the war and how an explosion was prevented.

TWO POINTS OF GRAMMAR

1. Possibility and Supposition Expressed by the Modal Verbs *May (Might), Must, Can't (Couldn't)*

I. *May* and *might* both indicate a *possibility* in which there is doubt or uncertainly (мебоист, шояд). The only difference between *may* and *might* expresses greater uncertainly.

E.g. He may change his decision (It is possible that he will change his decision.) He might change his decision (It is possible but very doubtful)

Here is another example:

She may have done it. (It is possible that she did it.) She might have done it. (Though it is possible, you doubt it very much.)

II. To indicate *supposition, must* is used (мебоист, шояд).

E. g. They must be waiting for us right now. (I suppose (probably) they are waiting for us.)

He must have done it on purpose. (Probably (I suppose) he did it on purpose.)

Note: Must indicating supposition is used in affirmative sentences only.

III. A *negative supposition* is expressed by *cannot (could not)* (набояд) and never by must not.

E. g. It must be very late now. (Probably it is very late.) It can't be very late. (It is impossible that it should be very late.)

Either *cannot* or *could not* can be used when the supposition is made in the present.

E. g. He can't (or couldn't) be her father: he is too young.

In indirect speech when the reporting verb is in the *past, could not* must be used.

E. g. We knew that he couldn't be her father.

Note: Can (could) is sometimes used in questions asking about possibility and expressing strong doubt (наход? Оё мумкин аст?).

E. g. Can (could) the matter be so urgent?

To express doubt or supposition about an action in the *present* or *future*, a *simple infinitive* is used after *may (might)*, *must* and *cannot (could not)*.

To express doubt or supposition about an action in the *past, a perfect infinitive* is used after the modal verbs.

1) **E. g.** *It may (might) rain.* You'd better take your raincoat. – Ачаб нест, ки имрӯз борон меборад.

"He *may have been conscious* for a long time," Stuart said. – "Шояд ӯ муддати зиёд аз хуш нарафта буд," гуфт Стюард.

1) This elephant *must weigh* more than a ton. – Шояд вазни фил аз як тонна зиёд бошад.

2) The tiger *must have come* this way, here are his foot-prints. – Шояд аз ин роҳ паланг гузашта бошад. Ин ҷо изи пойҳояш аст.

1) He *can't (couldn't) be* at home now. – Ӯ набояд ҳоло дар хона бошад.

3) He *can't (couldn't)* have tumbled into the water.— Ҳеҷ мумкин нест, ки ӯ ба об афтида бошад.

Conditional Sentences

E. g. If the weather *changes*, we shall go for a walk. (Real condition, future.)

If I *knew* his address, I should write him a letter. (Unreal condition, present.)

If you *had been* there, you would have seen us. (Unreal condition, past.)

EXERCISES.

I. The conditional sentences below are of mixed type of real and unreal condition, referring to present, past or future time. Put the verbs in brackets into the correct form.

1. Supposing we (adopt) this device, would result be any different? 2. I (not do) it unless I had been sure of the out-come. 3. If I (realize) that the traffic lights were red, I'd have stopped. 4. Unless you turn that wireless off, I (not be able) to do any work. 5. Supposing you saw somebody drowning, what you (do)? 6. If you removed the screw, the whole machine (fail) to pieces. 7. Supposing I (press) the button, what would have happened? 8. The newspaper (not print) the story if it hadn't been true. 9. If the pilot (make) one mistake, the ship would have run aground. 10. I shall not forgive him unless he

(apologize). 11. Unless the floods (subside), the road will not be safe. 12. If it (not be) for the driver's quickness, the passengers would have been killed. 13. Unless they leave a lamp beside that hole in the road, somebody (fall) into it.

II. Translate the following sentences. Use supposing, unless and in case wherever you can.

1. Ман шуморо огоҳ менамоям: агар шумо эҳтиёткорӣ накунед, фалокате рух медиҳад. 2. Агар ба дастаи мо боз як баскетболбози дигар ҳамроҳ нашавад, мо дар мусобиқа иштирок карда наметавонем. 3. Агар шабона таги по ях кунад, чӣ мешавад? Мо ба пеш ҳаракат карда наметавонем. 4. Агар сӯзишворӣ тамом мешуд, мо чӣ кор мекардем? 5. Агар ба шумо ёрии ман лозим шавад, ана суроға ва телефони ман. 6. «Агар хаткашон ояду дар хона ҳеҷ кас набошад, чӣ кор мекард?» - «Ӯ хатча мегузошт». 7. Агар шумо аз дарсҳо озод нашуда бошед, бояд ба дарсҳо иштирок кунед. 8. «Чӣ мешуд, ки аз Овод хоҳиш намоем барои рӯзномаи мо нависад? Ӯ ҳаҷвиянависи бисёр хуб аст» – пешниҳод намуд Рикардо . 9. Дӯстон ҳама чизро омода карда буданд, агар ба Овод фирор кардан муяссар шуда бошад. 10. Овод медонист, ки агар ӯ барои аз муҳорибаи минбаъда даст кашидан розӣ нашавад, ҳастии худро наҷот дода наметавонад.

Recommended Words and Phrases

Nouns	Verbs	Adjectives	Adverbs
block cost investigation mess message nurse screen shape shell victim ward wrist	cause hesitate look up nod survive turn up	couscous rightful old sensible urgent digital	apparently awkwardly definitively confidentially mostly so far supposing wearily
Phrases			
a matter of vital at least at the sigh of compared with		do harm in charge see to it flat worth one while	

LESSON 3

BREAKING THE LANGUAGE BARRIER

(By Hartley Howe, from "The Popular Science Magazine")

Each year, millions of reports on scientific research are published — a big fraction of them in foreign languages. In this mass of Russian, Dutch, Hindustani data are clues to H-power,[1] interplanetary flights, more powerful batteries, long-wearing tyres. The trouble is: too few scientists and engineers read foreign languages. What we need is a machine to read one language and type in another: AN AUTOMATIC TRANSLATOR. We are trying to build — not one but several.

Here's where we stand now.

[1] nuclear power

* * *

The girl sat at the key-board and punched[1] onto cards the words on the sheet before her. Vyelyichyina ugla opryedyelayetsyia, she banged out,[2] otnoshenyiem dlyini dugi k radyiusu . . .

Red lights flashed on and off across a central control panel as the cards were fed into a big computer. There was a moment of suspense, finally broken by the chattering of the automatic printer. "Magnitude of angle," it spelled[3] across the page, "is determined by the relation of length of . . ."

The machine was "translating" the Russian sentences into English — automatically printing 21 /2 l'nes a second.

It was only a demonstration. The Russian texts were preselected by the experts who programed the computer; the vocabulary was tiny and the sentences simple.

But today, scientists in several countries — particularly the United States, Britain and Russia — are working out the theory behind machines that may break down the language harrier between nations.

The urgent need is for quick, working translations of technical research reports and scientific papers. The linguists and mathematicians don't expect machines — once they get them — to translate poetry or plays or novels. Literary shades of meaning will be too delicate for even the most complicated machine.

In technology, it's a different story. Today scientists can't keep up with progress in their fields in other countries. Sometimes they are held up by problems that have been solved elsewhere.[4] An example: a paper on electric switching networks published in Russian was overlooked by Americans who needed it for five years while American scientists painfully duplicated much of the work, at an estimated unnecessary cost

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[1] made holes
[2] hit noisily
[3] formed words
[4] in some other place

of it 200,000. As for the Soviet moons: the truth is that American scientists worked frantically[1] to tune in on their signals — only to find later that they could have learned the exact frequencies months beforehand from articles in a Soviet amateur-radio magazine that we had, but didn't get round to translating.

Russia does it differently: an army of linguists abstracts[2] into Russian some 400,000 articles on engineering and science every year, as well as making full translations on request. Right now, the United States can't come near matching that set-up.[3] Even if we double the number of Russian scientific journals that are translated and abstracted, our scientists will be getting a look at fewer than half of those that they themselves rate[4] as "significant for research".

Experts say valuable material is to be found in at least 59 languages. Even if human translations were not slow and expensive, for many languages besides Russian there's a frightening scarcity of trained linguists. We're trying to train them, but the best answer now in sight is a partnership of human translators and machines.

It was World War II use of computers for a special kind of translation — devising[5] and breaking secret codes — that led scientists to consider the possibility of a mechanical translator. For theoretically there's no reason why computers shouldn't do three things as well as — or better than — any human translator!

Remember as much language as their builders teach them.

Locate the words fast.

Deliver all their stored learning — translated.

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[1] madly, feverishly

[2] makes a brief statement of the main ideas or points in an article

[3] *(slang)* arrangement of an organization

[4] estimate

[5] thinking out, inventing

How would a translating computer actually work? The first step would be to fill the computer's storage system or "memory" with a two language dictionary — words in the "input" language and their equivalents in the "output" language, all stored on code.

In translating, each input word would be fed into the computer, which would search its coded memory for the same word. The computer then would "read" — pick out — the equivalent in the output language, decode it, and print it by teletypewriter. A simple dictionary of this sort, capable of translating a few German words into English, has been built at the University of Washington.

With mechanical translators, there are these complications:

A single word can have several forms. In Russian, for example, one stem word may have 29 different endings. Somehow, the machine must recognize the various forms of the basic word.

A word can have several meanings. In English the word "run", for instance, can mean 54 different things. The computer must pick the one right meaning.

Word order is sometimes quite different in other languages.

Think of the confusion if "man kills lion" were translated "lion kills man".

Certain words in some languages don't exist in others. Russian, for example, has no words for "the" or "a". These words are vital in English: "give a man air' a man an air", "give a man the air" are quite different.

Combining a machine with a human editor — who would need to know only one language — might solve some problems. The machine would print all possible meanings of doubtful words and an editor might go over the input copy in advance to adapt it for straight word-for-word translation.

But most experts believe that the best answer is to build a machine that can match everything a human translator does. Still further in the future are translators that will pick up a spoken statement and turn out a printed text in another language. This will require teaming[1] a computer with a machine that will transform sounds into written symbols — an electronic stenographer.

Comprehension

1. The girl was copying onto cards what was on the sheet before her. How did the letters on the cards differ from those on the sheet?
2. Which words in the second paragraph show that the writer was excited at seeing the computer at work? Why did the tension finally break?
3. What does the writer mean by the "language barrier"?
4. Why have scientists limited the field of their research work to scientific papers and technical reports? (Give two reasons.)
5. Why is it important for scientists to read scientific magazines published in other countries, according to the writer?
6. What examples does the author give to show the disadvantages that the Americans suffered from not being able to read what was in Russian scientific magazines?
7. What is the difference between a full translation and an abstract?

[1] *(Amer.)* joining together in a team

8. What conclusion does the writer come to in comparing the translation which is being done in the USA and the Soviet Union?
9. In how many languages, according to experts, is valuable scientific information to be found?
10. Why does the writer say "frightening scarcity" rather than just "scarcity"?
11. How did the idea of a mechanical translator come about, according to the writer?
12. What are the three things computers should do to make mechanical translation possible?
13. What are the main difficulties confronting the scientists working on the problem of mechanical translators?

EXERCISES

I. Explain in your own words the meaning of the following as used in the article:

1) In a big fraction of them; 2) a moment of suspense; 3) scientists are working out the theory behind machines; 4) in technology, it's a different story; 5) it was only a demonstration; each input word; 7) the output language; 8) painfully duplicated; 9) an estimated unnecessary cost; 10) the best answer now in sight; 11) didn't get round to translating; 12) can't come near matching that set-up.

II. Make up two different sentences with each of the following words. In the first sentence use the word as a noun, in the second as a verb.

1. flash; 2) program (or programme); 3) cost; 4) code; 5) signal; 6) team; 7) match; 8) abstract (note the shift of the stress).

III. What are the language?

translator	adaptor
printer	reorder
computer	stenographer
typewriter	editor

IV. The prefix pre- comes from Latin. It means before. "To preselect a text" is to select it before. Explain in a complete sentence the meaning of the following words:

Example: *Precaution* is caution calculated and assumed *before* danger actually threatens.

1) prefix, *n*| 2) prehistoric, *a;* 3) prearrange, u; 4) preview, *n*| 5) precede, *v,* 6) predict, *v*| 7) preside, *v*| 8) prelude, *n*| 9) preface, *n.* "... a paper on electric switching networks... was *overlooked* by Americans..." Here *overlook* means *fail to see. Overlook* can also mean *look over,* as in: "The house overlooked the sea." The prefix **over-** is an old English prefix. Give the meaning of the words in italics in the following sentences:

1. He put on an overall to keep his clothes clean. 2. The sailor fell overboard. 3. I will *overlook* your behaviour this time. 4. She wears an overcoat in the winter. 5. They were getting anxious because the aeroplane was *overdue.* 6. The tank of water *overflowed. 7.* The tree *overhangs* the river. 8. The car was *overloaded.* 9. The second runner *overtook* the first. 10. He took an *overdose* of medicine. 11. The hospital was *overcrowded.* 12. During the blockade people worked *overtime.*

V. In English the word *run* can mean different things. Translate the following sentences giving special attention to the meaning of the word *run*.

1. The story runs that centuries ago there was a city in this wilderness' 2. Michael Mont ran for parliament. 3. A wheel runs smoothly 4. This man a transport agency. 5 Dickens's father ran in debt. 6. The child has a bad cold, his nose runs. 7. Silk stockings often run. 8. Our talk ran on recent events. 9. Rivers run to the sea. 10. Sad thoughts kept running through my head. 11. The ship ran aground. 12. Buses run every fifteen minutes here. 13. The play was successful and ran for several years. 14. Bravery runs in their family. 15. I ran my eye over the newspaper column.

"Only to + infinitive" is used to express a disappointing result: "They worked frantically to tune in on their signals — *only to find* later that they could have learned the exact frequencies months beforehand."

VI. Translate the following sentences using *"only to* + infinitive".

1. Ду нафар сӯхторхомӯшкунандагон кӯшиш намуданд, ки вориди хона шаванд, аммо гармии тоқатфарсо онҳоро ба сӯйи қафо партофт. 2. Ӯ худро ба сӯйи хона партофт, аммо онро холӣ дарёфт. 3. Сарбози мақрӯҳгардида каме аз ҷояш хест, аммо боз ба замин афтод. 4. Ӯ дуюм маротиба кӯшиш намуд, аммо боз аз нав комёб нагардид. 5. Онҳо то ба пойгоҳ расиданд, қатора аллакай рафта буд.

VII. From the list provided, choose the words that may be properly used to fill the blanks in the sentences below:

frequency	tension	suspense
adapt	engineering	estimate
tiny	confusion	vital
deliver	shortage	cost
devise	clue	convincing
source	transform	urgent
transmit	tune	in locate.

1. Some of the computers have been used for calculations concerning large .. . projects such as building dams and bridges and power-stations. 2. A great deal of research is being done to lower the ... of producing consumer goods. 3. Meteorites which occasionally fall to earth give scientists a ... to the nature of the core of the earth. 4. Satellites have been proposed as a method to . .. lost persons. The satellites could search every sport on earth within six hours. 5. One never ceases to be amazed at the fantastic way in which desert plants . . . themselves to the difficult conditions there in order to survive. 6. Automation is a ... necessity in modern industrial

development. 7. . . measures were needed to prevent the disease from spreading. 8. Whenever a new satellite is launched, radio-amateurs are trying to .. . on its signals. 9. Telegrams are . . . day and night. 10. The secret of the telephone's efficiency is its microphone, which catches the sound-waves, or air vibrations, from your voice as you talk into it, and . . . them into an electric current of exactly the same . . . . 11. This detective story keeps you in . . . till the last chapter. 12. He used such . . . arguments, that even those who were doubtful, were compelled to believe him.

Discussion and Composition

Computers are now widely used aids for communication, calculation and other activities. Their influence becomes more important every day. Computers take part in designing large engineering projects; they take part in the management of factories; computers are used in colleges and universities for teaching students and checking progress in their studies.

Some people even say that one day computers will be used as a substitute for man's brains. Discuss whether it may be true.

Write a report on the subject: "The fields and branches of science and technique where computers are being used now".

TWO POINTS OF GRAMMAR

Think of your noun, and ask "Which?", "What?" or "Whose?". If you can answer with any definite information, use *the.*

If you cannot give any definite information — if, that is to say, your noun is used in a general sense, you cannot use *the* (unless it is one of the special uses, *see below).* Ask yourself now whether your noun is plural or singular.

If it is plural, use *no article at all.*

If it is singular, ask yourself whether it is a countable or uncountable noun.

If it is a countable noun, use *a* or *an.*

If it is an uncountable noun, use *no article at all.*

Let us analyse the following sentences with the help of our rule.

May I have *a glass* of *milk,* please?
The milk in that bottle is quite fresh.
Glass. Which glass? What glass? Whose glass?
Any glass.
Is it singular or plural?
It is singular.
Is it countable or uncountable?
It is countable.
Therefore, *a* is used.
Milk. Which milk?
Any milk.
Is it singular or plural?
It is singular.
Is it countable or uncountable?
It is uncountable.
Therefore, *no article* is used.
Milk. Which milk?
The milk in that bottle. (Definite information.)
Therefore, *the* is used.
Let us take one more example.
The soles of *gym-shoes* are usually made of *rubber.*
Soles. Which soles? What soles?
The soles of gym-shoes. (Definite information.)
Therefore, *the* is used.
Gym-shoes. Which gym-shoes? Whose gym-shoes?
Gym-shoes in general; any gym-shoes.
Is the noun plural or singular?
It is plural.
Therefore, *no article* is used.
Rubber. Which rubber?
No rubber in particular. Rubber in general.
Is it plural or singular?
It is singular.
Is it countable or uncountable?
It is uncountable.

Therefore, *no article* is used.

As it was mentioned above, the definite article has a number of special uses. Here are some of them:

If there is only *one* of a thing in existence, it usually takes *the: the* sun, *the* moon, *the* universe, *the* sky, *the* earth, etc. The names of certain buildings considered to be unique also take *the*: *the* Kremlin, *the* Hissar Tower, *the* Hissar Museum, *the* Hermitage, *the* Parthenon, etc.

A superlative of comparison always needs *the.*

E. g. *The* most frightening thing about the situation is . . . Mother bought *the* cheapest pair of shoes in the shop, but they turned out to be *the* best she had ever had. Note: Remember, however, that sometimes a superlative is used to show a very high degree of quality as a synonym of *very* or *extremely.* In such cases *the* is sometimes omitted. E. g. ... It seems *most* likely. (Here *most* means *extremely,* therefore *the* is not used.)

The names of countries do not take *the* (England, Greece, Spain, Italy, etc.) unless they contain either a preposition or the words *Kingdom, State(s), Union* or *Republic.*

E. g. *The* United *Kingdom* (of Great Britain and Northern Ireland); *The* United *States* (of America); *The* Yemen Arab *Republic.*

Again, however, there are exceptions:

The Netherlands, *The* Argentine, *The* Sudan; also:

The Arctic; *The* Sahara; *The* Crimea, *The* Ukraine, *The* Caucasus; *The* Tropics.

The names of groups of islands and ranges of mountains take *the*

The Hebrides; *The* Urals, *The* Alps, but single islands or single mountains generally do not: Crete, Madagascar; Everest, Olympus.

The Black Sea *The* Indian Ocean *The* Volga Note: When the word *lake* precedes the name, *the* is not needed: Lake Baikal.

The names of four cardinal points take the definite article: *the* north, *the* south, *the* west, *the* east, but when these words indicate direction, *the* is not needed: The expedition moved north.

Note also *the* North Pole; *the* South Pole.

The names of English-language newspapers *always* take *the*; the names of non-English newspapers usually do not.

E. g. *The* Times; *The* Morning Star.

But: Izvestia, Popolo d'ltalia, Figaro, L'Humanite.

The can be put in front of adjectives to change them into *plural nouns.* (They do *not* take an *-s,* of course.)

E. g. *The wounded* were immediately attended by the doctor. There has been a terrible accident. *The injured* are being brought here to this hospital.

I. Fill in the blanks with *the, a* (or *an),* or use *no article* at all.

SAILING IN ... AIR — 1784

. . . excitement in all ... capitals of . . . Europe! Wherever .. . men met there was only one subject of . . . conversation . . . ascent in . . . balloon had been made for ... first time in . . . history. It was discussed in . . . clubs and . . . taverns, in . . . newspapers and . . . pamphlets. Two men had risen over 3,000 feet into . . . air!

Who can wonder at . . . excitement caused by such . . . event?

. . . inventors of . . . successful balloon were two French brothers, Montgolfier by . . . name. . . . year before they had startled . . . world by launching into ... air ... experimental balloon consisting of . . . large silk bag filled with . . . hot air, and . . . small basket attached beneath it. In . . . basket there were . . . three animals: . . . chicken, .. . goat, and . . . sheep.

When released, . . . balloon mounted into . .. sky, and did not falter in . . . ascent till it had reached . . . height of about 1,500 feet. Then it began to descend, and in . . . due course reached . . . ground without . . . accident.

, . . successful trip of . . . following year — ... trip which amazed . . . whole world — was . . . complicated affair. Joseph Montgolfier carried in .., basket of . . . balloon . . . bucket of fire … fire. … heat from … fire kept … air in … silk bag hot, so that … balloon would keep rising. To come down again …. Again balloonist had only to let … fire out allow in … balloon cool. … successful ascent was watched by … crowd of 2,000 men and women. Some screamed and shouted for … fear; some hid their eyes; some knelt and prayed.

And in this atmosphere of … excitement and … wonder. … conquest of air really began.

. .. RIDDLE OF .. . EASTER ISLAND

. . . Easter Island is . . . loneliest inhabited place1 in . . . world. . . . nearest solid land . . . islanders can see is above, in . . . sky, . . . moon and . . . planets. . .. people of . . . Easter Island have . . . same customs as . . . natives in . . . Solomon Islands. But . . . Solomon Islands are 6,000 miles away. Could they have sailed so far in their simple canoes? Could they have come from . . . South America? . . . Peru is 2,000 miles away across . . . ocean.

On this remote island, east of . . . sun and west of . . . moon, ... mankind once had . . . curious idea. No one knows who had it, and no one knows why. For it happened before . . . Columbus led ... white men to . . . America, and in so doing opened . . . gate for ... voyages of . . . exploration out into . . . great unknown Pacific. While our own race still believed that . . . world ended at . . . Gibraltar, there were other great navigators who knew better. They ploughed . . . unknown seas in . . . immense watery space off ... desolate west coast of • • • South America. Far out they found . . . land, . . . loneliest little island in . . . world. They landed there, and set about one of . . . most remarkable engineering projects of . . . ancient times.

They made . . . gigantic stone figures and set them up on . . . huge stone terraces all over . . . island.

How did they manage this, before . . . age of . . . technique? No one knows. But there stood . . . figures they had desired, towering into . . . sky. And they buried their dead at . . . feet of . .. colossi they themselves had created. Then one day . . . blows of . . . picks fell silent. Many of . . . figures were only half-finished. . . . mysterious sculptors disappeared into . . . dark mists of . . . antiquity.

What happened? Yes, what had happened on . . . Easter Island?

2. THE PASSIVE VOICE

EXERCISES

I. Rewrite these sentences using the Passive Voice. Do not include the words in italics, either as they are or in any other form.

Example: In a brief period man has made amazing discoveries and applied them to practical purposes.— In a brief period amazing discoveries *have been made and applied* to practical purposes.

1. The scientists considered the information to be most significant for technical research. 2. Some newspapers have discussed the scientist's theories in great detail. 3. While you are studying separate units, you ought not to overlook the whole structure. 4. Some scientists criticized him for not gathering convincing data to prove his theory. 5. A group of scientists had solved the problem some years before. 6. Scientists have not yet decided whether it was a meteorite or a radio-active explosion. (It . . .) 7. Newspapers report that scientists have developed a new material "Boplant" to aid surgeons in bone repair. Up to now, they have only used bone pieces from human donors. You can store the new material in

sterile ready to use containers at room temperatures almost indefinitely. They expect that surgeons will make wide use of the new material. 8. His expedition first cast doubt on this theory in 1927. 9. They made no attempts to reach an agreement. 10. Somebody saw a man carrying a strange long object and walking in the direction of the works

Translation

I. Translate the following article from the National Geographic Magazine:

THE CHIP

Electronic Mini-Marvel that Is Changing Your Life

At its simplest the chip is electronic circuitry: patterned in and on its silicon base are minuscule switches, joined by "wires" etched from exquisitely thin films of metal.

This silicon flake a quarter inch on a side can hold a million electronic components, ten times more than the 30-ton first electronic digital computer, the ancestor of today's computers that calculate and store information, using memory and logic chips. But its most spectacular successor is the microprocessor — "computer on a chip". It is 30,000 times as cheap as its 30-ton ancestor and can perform a million calculations a second, 200 times as many as its ancestor ever could. ..

Microelectronics implanted beneath the scalp can restore very rudimentary sight and hearing to some of the blind and deaf.

Robots that see, feel, and make simple judgements are entering our factories. Within limits, computers can talk, heed our speech, or read, diagnose illness, model molecules or prospect minerals.. .

chip — чип ё микромодули электронӣ; electronic circuitry — ҷадвалҳои интегралӣ; switch — «шабака (симҳо)»; digital computer — ҳисобмошини рақамӣ; memory chip —

асбоби ҳифзкунанда; logic chip — унсурҳои мантиқӣ; computer on a chip — мошини ҳисоббарори электронии дар як кристалл; microelectronics — таҷҳизоти микроэлектронӣ

RECOMMENDED WORDS AND PHRASES

Nouns	**Verbs**	**Adiectives**
amateur	adapt	basic
clue	decode	capable (of)
code	deliver	complicated
complication	determine	convincing
computor	devise	equivalent
confusion	estimate (& n)	significant
data	exist	valuable
engineering	flash (& n)	
frequency	locate	
key-board	match (& n)	**Phrases**
panel	overlook	be held up by
relation	print (& n)	in advance
research	rate (& n)	keep up with
scarcity	search	on and off
storage	solve	on request
suspense	store	tune in on
technology	work out	
type		

LESSON 4

THE CAPITOLINE VENUS

(By Mark Twain, slightly abridged)

Chapter I

(Scene — An Artist's Studio in Rome)

"Oh, George, Oh, George, I do love you!"

"Bless your dear heart, Mary, I know that — why is your father so obdurate?"[1]

"George, he means well, but art is folly to him — he only understands groceries. He thinks you would starve me."

[1] hard-hearted, stubborn

"Why am I not a money-making grocer, instead of a divinely gifted sculptor with nothing to eat?"

"Do not despond,[1] Georgy, dear — all his prejudices will fade away[2] as soon as you shall have acquired fifty thousand dol —

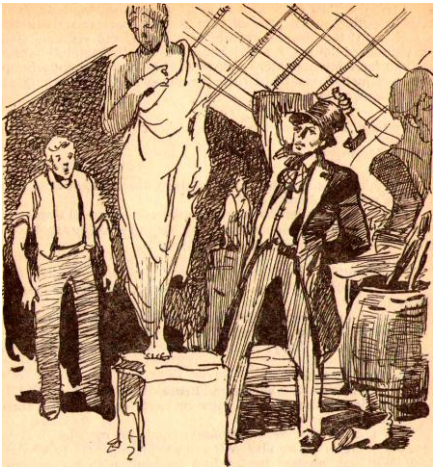
"Fifty thousand demons! Child, I am in arrears[3] for my board!"[4]

Chapter II

(Scene — A Dwelling in Rome)

"My dear sir, it is useless to talk. I haven't anything against you, but I can't let my daughter marry a hash[5] of love, art and starvation — I believe you have nothing else to offer."

"Sir, I am poor, I grant you.[6] But is fame nothing? The Hon.[7] Bellamy Foodie, of Arkansas, says that my new statue of America is a clever piece of sculpture, and he is satisfied that my name will one day be famous."



"Bosh![8] What does that Arkansas ass know about it? Fame's nothing — the market price of your marble scarecrow is the thing to look at. It took you six months to chisel it, and you can't sell it for a hundred dollars.

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[1] lose hope
[2] Disappear
[3] I owe money
[4] Meals at a lodging house
[5] *here:* mixture
[6] I admit
[7] Honorable
[8] Nonsense!

No, sir! Show me fifty thousand dollars and you can have my daughter — otherwise she marries young Simper. You have just six months to raise the money in. Good morning, sir "
"Alas! Woe is me!"[1]

Chapter III

(Scene — The Studio)

"Oh, John, friend of my boyhood, I am the unhappiest of men."

"You're a simpleton."

"I have nothing left to love but my poor statue of America — and see, even she has no sympathy for me in her cold marble countenance[2] — so beautiful and so heartless!"

"You're a dummy!"[3]

"Oh, John!"

"Oh, fudge![4]

Didn't you say you had six months to raise the money in?"

"If I had six centuries what good would it do? How could it help a poor wretch[5] without name, capital or friends?"

"Idiot! Coward! Baby! Six months to raise the money in — and five will do!"

"Are you insane?"

"Six months — an abundance. Leave it to me. I'll raise it."

"What do you mean, John? How on earth can you raise such a monstrous sum for me?"

"Will you let that be my business, and not meddle? Will you leave the thing in my hands? Will you swear to submit to

---

[1] an exclamation of grief and trouble
[2] Face
[3] a fool
[4] Nonsense
[5] a miserable creature

whatever I do? Will you pledge[1] me to find no fault with my actions?"

"I am dizzy — bewildered — but I swear."

John took up a hammer and deliberately smashed the nose of America! He made another pass, and two of her fingers fell to the floor — another, and part of an ear came away — another, and a row of toes was mangled[2] and dismembered — another, and the left leg, from the knee down, lay a fragmentary ruin!

John put on his hat and departed.

George gazed speechless upon the grotesque nightmare before him for the space of thirty seconds, and then wilted to the floor and went into convulsions.

John returned presently with a carriage, got the broken-hearted artist and the broken-legged statue aboard, and drove off, whistling tranquilly.

Chapter IV

(Scene — The Studio)

"The six months will be up at two o'clock today! Oh, my agony! I would wish I were dead. I had no supper yesterday. I have had no breakfast today. My bootmaker duns me to death — my tailor duns me — my landlord haunts me. I am miserable. I haven't seen John since that awful day. Now who is knocking at that door? Who is come[3] to persecute me? That malignant[4] villain the bootmaker I'll warrant. Come in!"

"Ah, happiness attend your highness! I have brought my lord's new boots — ah, say nothing about the pay, there is

---

[1] Promise
[2] Broken
[3] *(archaic) has come*
[4] filled with hatred

no hurry. Shall be proud if my noble lord will continue to honor me with his custom[1] — ah, adieu!".

"Brought the boots himself? Don't want his pay! Is the world coming to an end? Of all the — come in!"

"Pardon, signor, but I have brought your new suit of clothes for —"

"Come in!!"

"A thousand pardons for this intrusion, your worship! But I have prepared the beautiful suite of rooms below for you — this wretched den is but ill suited to —"

"Come in!!"

"I have called to say your credit at our bank, sometime since unfortunately interrupted, is entirely and most satisfactorily restored, and we shall be most happy—"

"Come in!!!!"

"My noble boy, she is yours! She'll be here in a moment! Take her — marry her — be happy! God bless you both! Hip — hip, hur —"

"*Come in!!!!!"*

"Oh, George, my own darling, we are saved!"

"Oh, Mary, my own darling, we are saved — but I'll swear I don't know why nor how!"

(Scene — Roman Capitol Ten Years Later)

"Dearest Mary, this is the most celebrated statue in the world. This is the renowned[2] 'Capitoline Venus' you've heard so much about.

How strange it seems — this place! The day before I last stood here, ten happy years ago, I hadn't a cent. And yet I had a good deal to do with making Rome mistress of this grandest work of ancient art the world contains."

"The worshipped, the illustrious[3] Capitoline Venus! And oh, Georgy, how divinely beautiful she is!"

---

[1] *here:* will continue to be my customer

[2] Famous

[3] celebrated

"Ah, yes — but nothing to what she was before that blessed John Smith broke her leg and battered her nose. Ingenious Smith! — gifted Smith — noble Smith! Author of all our bliss!"[1]

Comprehension

1. State clearly, in one sentence, what the reader learns from the first chapter.
2. What is the sculptor's opinion of himself? Quote his words.
3. What is the grocer's opinion of the artist and his sculpture? Quote the actual words of the grocer.
4. What makes the poor artist exclaim in despair: "Alas! Woe is me!"?
5. Who is John? What does he promise to do and what does he make the sculptor pledge before he undertakes to help him?
6. What is described as a "grotesque nightmare"?
7. What is the effect of John's energetic efforts on the artist?
8. Where do you think John took the broken-legged Venus?
9. How is the reader made to understand that the artist is still penniless when the six months are up?
10. What does the artist expect to happen at any moment?
11. How do you account for the strange behaviour of the bootmaker, the tailor, the landlord and the grocer?
12. Who is the only person who knows nothing of what has happened? Why?
13. What does John Smith actually do after he has carried the statue away from George's studio? (Explain briefly, in no more than three sentences.)
14. What is the unanimous decision of the commission appointed by the government?

[1] perfect joy, very great happiness

15. Why does the State pay the sculptor five million francs?
16. Why is the statue called the Capitoline Venus?

EXERCISES

I. Explain in your own words the meaning of the following from the passage:

1. Art is folly to him. 2. The market price of your marble scarecrow is the thing to look at. 3. Six months — an abundance. 4. Will you pledge me to find no fault with my actions? 5. I am dizzy — bewildered ... 6. This wretched den is but ill. suited ... 7. Signor Smithe purchased for a trifle a small piece of ground. 8. Mr. Smithe had the piece of ground transferred to George Arnold ... as payment and satisfaction for damage accidentally done by him upon property belonging to Signor Arnold.

II. "Oh, John, friend of my boyhood?' -hood, -dom, -ness, -ship, -th, -t, -y are suffixes forming abstract nouns. Fill in the blanks with abstract nouns derived from the words given in the margin (consult a good dictionary).

1. Suvorov always showed great courage and	wise
2. The traveler had to overcome many	hard
3. He sat resting, enjoying the . . . of the fire.	warm
4. He suffered from his own	fool
5. This man has extraordinary	strong
6. The balloon floated at the ... of one mile.	high
7. She remembered the happy days of her	girl
8. The ... of the canal is seventy kilometres.	long
9. Its . . . is one hundred metres.	wide
10. When he came round he felt a strange . . . and could not stand up.	dizzy

III. Fill in the blanks with verbs derived from the nouns given.

1. Puritans were … in England in the 16th century.	persecution
2. I will not … to you!	submission
3. Tretiakov … hundreds of paintings by Russian artisrs.	purchase
4. You can imagine how … George was when John smashed his divine statue	bewilderment
5. He said goodbye and …	departure
6. After studying the pictures for a long time in perfect silence the professor … that the painter was making progress.	observation . improvement
7. Your pronunciation has …	removal
8. The furniture was . . . and then the walls were whitewashed.	acquisition
9. Only through very hard work did he ... a thorough knowledge of languages.	

IV. Fill in the blanks with nouns derived from the given.

1. There is an ... of fish in this lake.	abound
2. This rare book is the first ... of Pushkin's poems.	edit
3. During . . . made in London remains of ancient Roman buildings were found.	excavate possess.
4. I gathered all my personal . . . and moved to another flat.	prejudice
5. Race . . . must be done away with.	

V. Complete the following sentences:

1. He meant well but ... 2. The thing to look at in a car is ... 3. Please do not meddle, otherwise ... 4. I felt bewildered when ... 5. The whole affair was kept a profound secret until ... 6. He turned away deliberately as if ... 7. He acquired a remarkable knowledge of languages while ... 8. If you were not prejudiced against our plan, you ... 9. ... because you find fault with everything we do. 10. ... when our time is up.

Vl. Make adverbs of the adjectives given in the list; then translate the following sentences using a newly formed adverb in each:

entire; present; satisfactory; accidental; strange; surprising; weary; awful; deliberate.

1. Ман хеле афсӯс мехӯрам, ки шуморо ранҷонидам. 2. Онҳо ҳамаи корро мустақилона ба анҷом расониданд. 3. Пирамард хаста шуда, нафас рост кард. 4. Зан либоси хеле ғалатӣ ба бар дошт, ки диққати ҳамаро ба худ ҷалб мекард. 5. Ду рафиқ комилан тасодуф бо ҳам вохӯрданд. 6. Музокирот байни кишварҳо ба таври қаноатмандона пеш мерафт. 7. Ту қасдан дурӯғ гуфтӣ. 8. Ба назари ман ҳама чиз дар хона нав ва ношинос менамуд. 9. Ман ҳоло бандам, аммо баъдтар зуд ба шумо ҳамроҳ мешавам.

Discussion

1. How do you account for the sudden enthusiasm of the press and the public over the broken-legged statue?
2. What are the chief sources of amusement in the story? (Are they to be found in the plot, in the characters or in the style?) Quote the lines that you find amusing.
3. Is the story merely amusing or does it contain criticism? What does Mark Twain ridicule?
4. What can you gather about the outlook on life and art of the society in which the grocer lived.

Reproduction and Composition

1. State briefly and clearly the contents of each chapter. Avoid using say, tell, or ask. Instead, some of the following verbs might be of use to you: complain, confess, inspire, refuse, beg, appeal, swear, assure, bewilder, amaze, offer, submit, congratulate, bless.
2. Say everything that John did from the moment he appeared in George's studio.
3. Write a brief sketch of two characters — the sculptor and the grocer — using the evidence of the story to support each point you make.
4. Write a paragraph describing a sculpture that you think beautiful. (It might be a monument in your town.)
5. Make a report about a famous artist whose work was acknowledged only after his death.
6. Give an account of a visit to an art exhibition.

PLAY WRITING

Each scene of a play must contain:
The setting
Dialogue
Stage directions

THE SETTING

The kind of place, the time, the character(s) on the stage when the curtain opens, must be clearly and briefly described so that the actors know exactly what is in the playwright's setting.

The back yard in the Keller home in the outskirts of an American town. August of out era.

The stage is budget on right and left by tall, closely planted poplars. The house is two-storey high.

It is early Sunday morning. Joe Kelter is sitting in the sun reading the Sunday paper. He is nearing sixty. A heavy man of stolid mind and build. A businessman.

Dialogue

Each speech should say something important. Each speech should be brief. Remember always that a play is meant to be acted. The dialogue is the most important part of the play. It must sound real.

Stage Directions

Stage directions say how certain speeches are delivered and how the characters move about, what is happening off stage. The directions are written in the present tense. Study this:

At curtain, Frank Luby, enters through a small space between the poplars. Frank is 32, but balding, a pleasant man, uncertain of himself. He walks in, leisurely. He does not notice Jim.

Eddie (sitting at the table)'. What's all that about? Where is she going?

(Catherine enters with plates, forks.)

EXERCISE

Write a short play based either on Chapters I—II—III or Chapters III—IV of the "Capitoline Venus". Enact your play in class.

THREE POINTS OF GRAMMAR

1. "Have Something Done"

E. g. "Mr. Smithe had the piece of ground transferred to a poor American artist."

This means that Mr. Smithe asked or told somebody to transfer this piece of ground, he did not do it himself. Here are some other examples:

Mike had a new suit made. (= Mike did not make it himself.)

I shall have my hair cut tomorrow. (= I shall not do it myself; the hairdresser will.)

Mary must have a tooth taken out. (= Mary will not take her tooth out herself; the dentist will do it.)

If, then, we are not going to do (or we did not do, etc.) the action ourselves, but, instead, we are going to ask (or tell, order, pay) someone to do it for us, we must use this construction with have: have + object + past participle.

"Have something done" also means "undergo or suffer something": "I had my left leg broken in an accident."

EXERCISES

I. In the following dialogue arrange the words in brackets so as to show that either the action has been done by the doer himself, or the doer has caused it to be done by someone else, or he has undergone or suffered something in an accident. Learn the dialogue by heart and present it in class trying to speak as quickly as you can.

Anne: John (had — broken — his left arm) when his car hit another one yesterday.

Mary: (he — has — had — bandaged — it) yet? ,

Anne: Yes, the doctor (has — seen — him) and (has — set — the arm) himself.

Mary: Good. And (John — has — had — X-rayed — it) yet?

Anne: No, but the doctor (has — made — an appointment) with the X-ray Department at the hospital for him. John (is going to have — done — it) this afternoon.

Mary: (he — has —- hurt — himself) anywhere else?

Anne: No, he was lucky. The man in the other car (had — broken — both legs) by the crash.

Mary: Oh, dear. That's bad. How did the accident happen?

Anne: The other car's brakes weren't good, and the driver (hadn't had — seen to — them) by a garage.

Mary: (you — have — seen — John) today?

Anne: Yes, I (have — seen — him) twice.

Mary: (you — have — sent — the news) to his mother?

Anne: Yes, I (had — sent — a telegram) to her by John's secretary. His mother (has — answered — it) already.

2. Indirect Speech

Here is an important point to remember.

"He said (told me) that . .." is commonly used in indirect speech. But constant use of said and told becomes wearisome. According to context, the verbs to remark, to state, to assert, to affirm, to declare, to promise, to demand, to forbid, to exclaim, to urge may all be used for plain statements, and if the statement is in reply to another one, we will naturally use the verbs replied, answered, retorted, etc., as the context suggests.

to greet: "Hello! How are you?"	He greeted me cordially.
to suggest: "Let's go to the cinema tonight," Peter said to Alec.	Peter suggested to Alec that they should go to the cinema that night.
to promise: "I will help you," John said.	John promised to help me.
to refuse: "I won't go to school today," said the boy.	The boy refused to go to school.
to forbid: "Don't go swimming in the river," Father said.	Father forbade me to go swimming in the river.
to exclaim: "Oh, George, my own darling, we are saved!"	Mary exclaimed in delight that they were saved.
to deny: "I haven't seen him anywhere."	Mary denied that she had seen him anywhere."

EXERCISE

Put the following into indirect speech, avoiding as far as possible the verb say and using instead such verbs as:
ask, beg, congratulate, thank, insist, offer, object, refuse, invite, suggest, complain, remark

A. 1. “Please, please do as I say”, I said. 2. Peter: “I’ll say ” – Alec: “Oh, no, you mustn’t” –Peter: “I insist on paying” 3. "Hurray, I've passed my exam!" — "Congratulations!" I said. 4. "Many happy returns of the day," we said.— "Thank you," said the boy. 5. "Let us wait here till the rain stops," I said. 6. "Oh, I've hit my thumb with the hammer!" Peter cried. 7. "Have an apple," Mary said.— "No, thanks," I replied. 8. "What about going for a walk?" he said.— "It's quite fine now."

B. George was our spokesman. He put on a winning smile and said: "Oh, please could you spare us a little water?" — "Certainly" replied the old gentleman, "take as much as you want and leave the rest."— "Thank you so much," murmured George. "Where — where do you keep it?"

3. Nouns That Can Only Be Uncountable

money	news
information	knowledge
advice	progress

These nouns are used only in the singular and cannot have the indefinite article in front of them.

E. g. What is the news?

Everyone was willing to give me advice.
You have made good progress.
We sometimes say "a piece of advice" or "a piece of information", but only if we are definitely thinking of one separate item. More usually, we are thinking of advice or information in general, not in separate items. If we want to

bring in the idea of quantity, we say "some advice", "some information".

E. g. Let me give you some advice.

I want some information about the latest achievements in physics.

EXERCISE

Translate the following sentences into English:

1. Хабарҳо нохуш буданд. 2. Чӣ қадар маблағ боқӣ мондааст? 3. Маслиҳатҳои шумо ҳамеша муфид мебошанд. 4 Мактаб ба вай дониши мустаҳкам дод. 5. Муваффақиятҳои кӯдакон ҳайратангез буданд. 6. Маълумоте, ки шумо ба ман додед, хеле ҷолиб буд. 7. Хабарҳои нав ҳар соат аз тариқи радио шунавонида мешаванд. 8. Маслиҳатҳое, ки вай мехост бидиҳад, қобили қабул набуданд. 9. Маълумотҳои рамзӣ, ки аз тарафи душман дар замони ҷанг фиристода мешуданд аз тарафи мутахассисон рамзкушоӣ мегардиданд.

Translation

I. Translate the following newspaper article:

HUMAN ARTISTS GET MAD AT "MONKEY BUSINESS"

Stockholm — A great storm — artistic, legal, financial and political — is raging throughout Sweden . . . and all because of an exhibition at the Galerie Christinae in Goeteborg recently.

Six artists presented their work — all in the modern style — but next day, the critics were unanimous in praising one artist: Pierre Brassau.

"Pierre Brassau," wrote one critic, "an evidently French, typically self-taught master, gives strong brush movements in light and dark blue — often against a dark background. His 'Play in Red', 'Fantasy' and 'Composition' are inspiring."

Then an evening paper published a picture of Pierre Brassau, showing him at work; he was — a monkey!

The artist then became Topic No. I throughout Sweden: papers published pages about him, he appeared on television. It was revealed that the whole business was a trick planned by two journalists. They had found the three-year-old monkey in a zoo near Goeteborg, given him brushes and paint and — banana in hand — encouraged him to paint.

The prospect of having a banana to eat had indeed inspired Pierre to produce a masterpiece in record time: in 15 minutes he had painted a splendid spontaneous picture.

For the first time in Sweden, there was a queue in front of the gallery.

Not only that: at 7 a. m. a prospective buyer telephoned the gallery and asked: "How much is 'Play in Red'?"

"450 crowns."

"I'll come and buy it at 10 o'clock." But, when he came at 10, he found that somebody else had beaten him to it: already, at 9 o'clock, the picture had gone for 500 crowns!

But dissident voices were raised. The first of these belonged to Gisela Butow — a painter from Munich. She came and removed her works from the walls of the Galerie Christinae. And human artists throughout Sweden were loud in support of her — all protested against the "monkey business".

Recommended Words and Phrases

Nouns	Verbs	Adjectives	Adverbs
abundance	acquire	bewildered	accidentally
affair	appoint	celebrated	deliberately
edition	depart	enormous	entirely
grocery	haunt	gifted	otherwise
intrusion	improve	ingenious	presently
landlord	persecute	insane	satisfactorily
prejudice (& v)	purchase (& n)	miserable	unanimously
		worth	

preservation sculptor sculpture studio toe trifle value (& v) Venus	remove restore smash stain (& n) starve submit swear transfer	wretched	
Phrases			
a good deal be up (as in "our find fault with in the meantime			

LESSON 5

A CAPTIVE IN THE LAND

(Extract from the novel by James Aldridge)

On a flight home from an expedition in the Arctic, a party of British meteorologists spots the wreckage of a plane on the ice. They can see one survivor. One of the party, Rupert Royce, volunteers to parachute down. The survivor is a Russian pilot. He is badly hurt, paralyzed from the waist down.

The promised rescue party never arrives and the two men help each other to live through the darkness, cold, and hunger of an Arctic winter. In the spring they must leave the wrecked plane before the ice breaks. Rupert makes a rough sled on which to push the injured man.

* * *

Their clothes stuck to them now, their beards had become solid and greenish and black with sweat and grease,[1] their hair was long and matted, and their eyes were beginning to suffer from the wind and the glare.

A bird appeared, the first gull with a pink breast and a black ring around its soft neck. Rupert tried to catch it as it settled casually on the sled, but it flew off each time, until he took out the gun and shot it so thoroughly that nothing was left. He was sorry, because they had expected to eat it.

"Next time," he said savagely to Alexei, "I'll hit it with my ski."

Alexei was too exhausted and too frail[2] now to reply, and Rupert's supply of discipline was becoming too thin to depend on. Alexei was only hanging on by habit, simply by the habit of being alive. For two days he had been almost unconscious, but he could not give in to dying, even though he was always on the rise and fall of it.

"How are your legs?" Rupert asked him gently, hazily.[3]

Alexei was lying in his bed in the shallow tent slowly regaining awareness and he nodded and watched Rupert.

"I'm still bad luck," he said slowly. "No good to you at all."

"You know, you can't say 'bad luck' like that," Rupert told him. "It doesn't make sense. You can't be bad luck. The whole thing is bad luck."

Alexei nodded.

"I'm going out to take a meridian to see what latitude we're in," he told Alexei. "That bird may mean we are nearer land than we think."

The ice, too, was beginning to be wet. Two days of sledging through the first puddles had soaked Rupert and Alexei to the skin, and now it was raining or slushing

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[1] Fat
[2] thin, weak
[3] slightly confused

intermittently,[1] with the sun breaking through a whitish-grey sky. What Rupert also wanted to do was to work out, secretly, a longitude so that he could know exactly where they were.

Rupert erected a shelter with the sled and a piece of parachute silk, and though his shoulders were raw and bleeding from four weeks of harness, though his right leg was stiff, he made meticulous[2] preparations for shooting the sun when it appeared, setting out his watch and the tables and the sextant and then waiting.

When it appeared in the afternoon he went into the tent and began to work it out with the tables.

"Rupert!" Alexei called from the low tent.

"Yes? What's wrong?"

"Nothing," Alexei said. "I wondered if you were still there . . ."

"Of course I'm still here."

"You know, you could go very far without me now," the weak voice told him. "That's what you must do."

Rupert did not reply but simply moved farther away with all his things, out of sight over a dry, high ridge of ice where he sat down to work out his calculation.

He shrugged at its figure. If that were true it was all very stupid. They were still a hundred miles from Patrick Island, and he knew he could not, with all the exaggerated determination he could muster,[3] pull Alexei another hundred miles. Thirty more days? He was far too weak, the skin of his shoulders was open and raw and the sores on his legs and inside his arms were so painful when he walked that he had to walk legs apart and arms apart, and he knew he was hardly good for four more miles.

He sat for a long time looking at the wet ice-field. The old ice was breaking up with startling[4] explosions which he

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[1] indistinct cries, as if his mouth were covered
[2] very careful
[3] Gather
[4] Frightening

was used to by now, and the thin new ice was still forming. He watched over it and decided that he hated the ice as much as he hated death. He could not think clearly of anything except this blind hatred of his circumstances, the idiocy and the loss — the end to life when life had only been half-lived. It was a colossal and gross stupidity.

"Rupert!"

"Ah, damn you!" he said to himself about Alexei. "What is it now? If we're going to die, then let us die!" He did not move for a moment, hidden from the tent by a cliff of ice. But then he was aware that something was wrong. He thought he heard Alexei's muffled cries and he leapt up and splashed through the pools of water over the ridge in the direct path to the tent.

He didn't reach it. Below him and over the wreckage of the tent was a yellowish-white bear waving its long neck and standing over Alexei like a cow over a calf, hissing and showing its teeth. Rupert could not see Alexei under it, but he could see one fist clutching at the bear's stomach fur, and it so amazed Rupert that he simply stood above it for a moment, fascinated. A dozen times in variation this had happened to Nansen and Peary and to all arctic explorers, and their experiences ran quite clearly through his mind.

Then he came to his senses and he picked up a lump of ice and hurled it down on the bear, which had already discovered him. It looked up, and he threw another lump and hit it on the snout which seemed to stir the long-necked beast a little so that it lifted itself, and very slowly and with its neck in a ridiculous posture, it backed away.

"Go on!" Rupert shouted. "Get out of the way."

He hurled another ice clod, and it began to amble off, turning once to look up at Rupert who was leaping down from

the ridge to the wreckage of the tent, saying: "Are you all right, Alexei? Are you all right?"

"I'm okay," Alexei said faintly when his face had been uncovered. There were slashes on his face, but they weren't deep. "Get that bear, Rupert. Shoot it. "My God, yes," Rupert said, and he found the rifle on the sled and loaded it as he ran off over the ridge where the bear had gone.

Its enormous tracks were clear, and Rupert was running in snow and slush, recklessly following the tracks over the snow, wondering how it could move so fast. He was plunging through snow, up to his waist in it and below a ridge, when he heard a coughing growl. When he looked up he saw the bear above, scratching with its back paws to get a good purchase2 so that it could leap down on him.

Rupert raised the rifle and fired. When he looked up again the bear had not moved, nothing had happened. He lifted the gun and fired and this time the bear roared and fell head over heels off the cliff and into the snow near him with a tremendous thud. It waited a moment (and Rupert also waited, fascinated and forgetful again) and then it bellowed[1] and began to stumble off. Rupert struggled out of the slush after it, reloading the rifle and waiting again for a good shot. The bear was still too fast for him and it had disappeared around a high ridge, so Rupert began to climb the ridge like a monkey until he was high enough up to see the bear.

He shot it again, and this time it went down. As he ran up to it to finish it off, it raised its head, and Rupert stopped suddenly and backed away. But it looked sadly at him once; he fired into the neck again, and it went down quite dead.

The bear meant a sudden renewal of life for a short time, and they ate the raw ribs which Rupert barely had strength to butcher properly.

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[1] roared with pain

Comprehension

1. Describe the appearance of the two men as the story opens.
2. What do you think their emotions were as they saw a gull settle casually on their sled?
3. What did the appearance of the bird have to do with Rupert's taking a meridian?
4. What was Alexei's condition, and what was Rupert's? Which expressions suggest that they were utterly exhausted?
5. What do the words "but he could not give in to dying" suggest about Alexei's character?
6. What, besides their exhaustion, made their situation so dangerous?
7. What details suggest that Rupert's nerves were on edge?
8. Describe Rupert's preparations for shooting the sun and working out their latitude and longitude.
9. What do you think made Alexei say to Rupert: "I wondered if you were still there . . ." and later: "You know, you could go very far without me now . . ."?
10. Why did Rupert's calculation disappoint and discourage him?
11. Find out how many miles they covered in a day.
12. In your own words say what Rupert was thinking about as he sat looking at the wet ice-field.
13. "It was a colossal and gross stupidity." What was?
14. What was the effect on Rupert when he saw a yellowish-white bear standing over Alexei?
15. What shows Alexei's great presence of mind in this scene?
16. What did Rupert do when he came to his senses?
17. What harm had the bear done to Alexei?
18. What made it so difficult for Rupert to kill the beast? (Give at least three reasons.)
19. Why was he so reckless while chasing the bear?
20. Why did the bear mean so much to them? Quote a line from the passage to prove your point.

EXERCISES

I. Explain these lines from the passage as fully as you can.

1. Rupert's supply of discipline was becoming. Too thin to depend on. 2. Alexei was only hanging on by habit. 3. … he was always on the rise and fall of it. 4. His shoulders were raw and bleeding from four weeks of harness. 5. He shrugged at its figure. 6. He knew he was hardly good for four more miles. 7. Their experiences ran quite clearly through Rupert's mind. 8. He hit it (the bear) on the snout which seemed to stir the long-necked beast a little … 9. Rupert struggled out of the slush …. 10. The bear meant a renewal of life.

II. "Alexei was too exhausted to reply …" The Latin prefix ex – means out
exhausted =worn out, tired out
explore = search out
expect = look out

When after the prefix ex- a hyphen is used, it usually means formerly; ex-president –one who was formerly president. Give the meaning of the following:
Exit: expel; excavate; exclaim; ex-premier; export; extract

III. Give nouns related to the following words (the words of corresponding nouns are in the passage):
strong; wreck; renew; idiot; sorry; stupid; exhausted; thoroughly; lose; hate.

IV. E. g. Their clothes stuck to them.
You must stick to your promise.
In the first sentence stuck is used literally. In the second sentence stick is used metaphorically. The metaphor is based on the comparison with something that stays, remains attached, is fixed (like a stamp that you stick on a letter).

Say whether the italicized words in the following sentences are used literally or metaphorically. Explain the metaphorical use.

1. They ate the raw ribs of the bear.
   Rupert's shoulders were raw.
2. Rupert felt a blind hatred of his circumstances.
   In his old age Milton became blind.
3. He hurled insults at us.
   Rupert hurled a lump of ice at the bear.
4. Don't stir
   We were deeply stirred by his sad story.
5. There was a painful pause. We all felt awkward.
   The sores on his legs were painful.
6. Rupert's right leg was stiff.
   His manner was very stiff and formal.
7. He stumbled over the word.
   The bear began to stumble off.
8. His heart bled to see his friend in misery.
   His shoulders were bleeding.
9. The old ice was breaking up with startling explosions.
   School breaks up in June.
10. He plunged into the argument.
    I plunged my hand into the icy-cold water

V. From the list provided, choose the words that can be used instead of those in italics:

enormous	ridiculous	recklessly
fascinated	determination	erect
frail	casually	barely
shallow	stick	calculation
wreck	thoroughly	injure
soak	loss	rescue
stir	startle	exaggerate
apart	regain	be unaware
be exhausted	faint (a)	rough
intermittently	depend	

1. The gunner, fatally wounded, answered in a scarcely audible voice. 2. In answer to my hearty greeting the man merely said hullo carelessly, as if we had parted the day before. 3 In an attempt to save the child the mother plunged into the water thinking nothing of the danger. 4. Crowds of children stood charmed by the sight of the beautiful tropical fish. 5. There was not a dry spot in the ship; the sailors were all wet to the skin. 6. Two passengers were badly hurt in the crash. 7. One small girl stood at a distance from the other children. 8. The idea seemed so absurd that we gave it up at once. 9. A palace of science will be constructed in the centre of the city. 10. Did Alexei and Rupert perish or were they saved? 11. The captain of the hockey team told the reporters of the team's firm intention to win the championship. 12. After the sad news reached us I expected to find him shaken up, but he looked as if he did not know of the disaster. 13. The man was weak with cold and hunger. 14. In the crash the goods train was completely destroyed. 15. We started off at once, without waste of time.

VI. Complete these sentences by providing an adverbial particle. The particles required are:

out, on, up, in, away.

1. In 1889 cholera broke ... in the North of India. 2. The Gadfly was ready to die rather than give his comrades .... 3. Nobody supported my idea, so I had to give it .... 4. Wounded and exhausted, Meresiev still refused to give .... He hung ... in spite of everything. 5. The examiner warned the students that in five minutes their time would be .... 6. The house was silent and dark, all the lights were .... 7. What happened? What's . . .? 8. It is only 6 o'clock in the morning. Probably they are not . . . yet. 9. There's a car coming! Look . . .! 10. The car pulled ... at my house. I got out. 11. Our supply of water ran .... 12. How are you getting ... in English? 13. I'll drop ... to see you tonight. 14. I tried . . . several pairs of shoes, but they were all too

small. 15. Put . . . the lights when you go to bed. 16. Will you help me with this problem? I can't work it ...

Discussion

1. The opening paragraph sets the atmosphere of the passage. Relate it vividly in your own words, bringing out everything that is implied.

2. What are the chief qualities of the injured Russian pilot, as seen in the passage?

3. What is your impression of Rupert?

4. Suggest a possible end to the adventure of the two men.

5. Suggest a title for the passage.

6. Compare the situation described in this passage with the situation in J. London's story "Love of Life".

7. In what connection are the names of Nansen and Peary mentioned in the story? Give some interesting information about them.

8. Why explore? Three or four hundred years ago a great deal of the world was undiscovered. Now there seems little more to explore and yet exploration still goes on. Discuss whether it is true that there is little more to explore. What kind of exploration and discovery is going on today? Compare it with exploration in the past.

9. One fact has not changed: the qualities necessary for any kind of exploration. What are these qualities? Find and discuss examples of them in the lives of explorers of the past and present.

10. Besides these qualities there are special qualities needed by certain kinds of explorers: ability to stand heights or depths, extremes of heat or cold. Tell of an example of exploration where such special qualities were needed.

Reproduction and Composition

1. In your own words tell the story of the two men, exhausted and starving yet determined not to give in.

2. A vivid account of the scene in which Rupert pursues kills the bear.

3. Tell about the dangers facing a solitary traveller or explorer in Arctic.

4. Choose one of the following subjects and write a composition of about 150 words.

a) Exploring space.

b) The life and qualities of a test pilot.

7. Write a paragraph beginning with one of the following sentences: Alone, lost, he gazed upon the trackless waste of white desert.

9. He was amazed at the sight that confronted him.

SUMMARY

How to write a summary?

We frequently summarize conversations, events, and experiences when describing them to someone. Instead of giving a detailed account of a trip we might say, for instance:

Peter was telling me about his holiday on the river. He and his cousin spent a fortnight sailing down the river. They had wonderful weather, though it was a little too hot, rowing all day. They had a very good time.

Reporters are constantly summarizing what they hear and see.

They know they can use a certain number of words and therefore have to select what is most important about the event or speech they are reporting. Let us look at an example.

An unfortunate incident occurred while three girls were on a camping holiday a hundred kilometers away from Moscow. The girls had gone to bed as usual at about 10 p. m. and had gone straight to sleep. No one heard the beginning of a thunderstorm and the steadily rising wind. It was not until a

terrific crash woke them that they realized that the rain was beating in at the open flaps and the wind tearing down their tent.

Suddenly the tent heeled to one side, rocked dangerously and collapsed on top of them. In a panic they fought their way out of the tent and a few seconds later stood shivering in the full blast of the storm.

Fortunately they were rescued by a collective farmer and taken to his house, where they were dried out and put to bed. They were none the worse for their adventure and next morning continued their holiday quite happily.

This incident might be summarized in this way:

Three girls camping in nearby woods had a rude awakening on Thursday night when their tent was blown over in a violent thunderstorm. They were rescued by S. Fedorov, a collective farmer, who gave them shelter and food.

You are often asked in class to summarize what you have read in books, magazines, or newspapers. Here, too, you must choose what is most important.

For example, the story "The Capitoline Venus" might be summarized in this way.

George, a poor, gifted American artist living in Rome, loves Mary, the daughter of a rich grocer, who will not let her marry the penniless artist until the young man has acquired fifty thousand dollars. The artist is in despair. All he possesses is his marble statue of America. It is a beautiful sculpture but no one wants it; the grocer calls it a marble scarecrow.

His friend John Smith comes to his rescue. He deliberately damages the statue and buries it in a piece of ground belonging to him. The sculpture is then unearthed and sold as an ancient statue of Venus for the princely sum of five million francs 'in gold.

George is now rich and can marry the girl he loves.

EXERCISE

Summarize the passage from "A Captive in the Land" in about 200 words.

TWO POINTS OF GRAMMAR

The Past Perfect Tense

II. The Past Perfect Tense indicates a past event which happened *before another past event, or before a stated past time*.

E. g. 1) I was amazed at what I saw: my house had completely disappeared.

2) In 1900, the motor-car had already been invented.

3) After we had seen the play, we talked to the actors.

4) "Then he came to his senses and he picked up a lump of ice and hurled it down on the bear, which had already discovered him." ". . . he ran off over the ridge where the bear had gone."

In sentence (4) the bear's discovery of Rupert happened before Rupert hurled a lump of ice, and not because Rupert hurled a lump of ice at him. The use of the Past Perfect makes it quite clear. Analyse all the other sentences in the same way, stating what event happened first.

II. There are two common mistakes made by students when using the Past Perfect Tense. One is that it is used only for events that happened long ago. The second mistake is to use the Past Perfect together with the Present Tense. This is wrong, because you can only use the Past Perfect when you are thinking about the past, not about the present. The point can be illustrated like this:

If you are standing on the top rung of the ladder, you can descend to the second (present to past). If you are standing on the second, you can descend to the bottom (past to past perfect). But you cannot go straight from the top to the bottom.

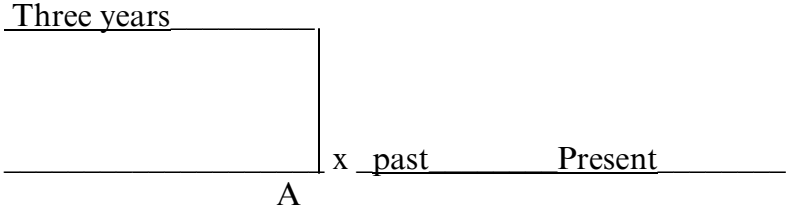
III. Once you have grasped the purpose of the Past Perfect, you may be tempted to use it too often. Remember, then, that it is only used to show a clear relationship between two past events. "Shakespeare wrote plays and poems. He was born in 1564." Here there is no need at all to show that Shakespeare's birth occurred before his writing, so the Past Perfect, "he had been born" would be quite out of place.

Note: In sentence (3) "After we saw . . ." is also possible, but when using after you should remember that the Past Perfect is usually better than the Past Indefinite.

IV. The Past Perfect Continuous (had been doing) shows that an action which began before a certain point of past time (or before some other past action) continued for a certain period of time up to that point of past time, or still continued after that point.

E. g. When I came to the sixth form of this school the pupils **had been learning** English for almost five years.

By the twenty-second of June, 1944, the war had been going on for three years.



A — marks the 22nd of June, 1944.

Note: Certain verbs: be, know, see, love, believe, etc. are not usually used in continuous forms. With such verbs the Past Perfect replaces the Past Perfect Continuous.

E. g. I had been in bed for a week when the doctor came. One day he met an old friend that he had not seen for years

I. Supply the correct tense of the verbs in brackets.

When I (recover) consciousness, the sun (rise); it (be) bright daylight all about us. That (be) really the first thing which I (see) — the light of the sun on the deck. I (struggle) up to a sitting position, feeling great pain in my head. Marah (be) the next thing which I (see); he (be) dead, I (think). Then I (realize) what (happen); we (have) a fight.

When I (stand) up I (see) that I (be) the only person on his feet in the boat: it (be) not strange, perhaps.

Some of our men (go) with the horses, others (be) in the water when the horsemen first (charge) them; probably all of those who (be) in the water (be) either killed or taken. We (have) four men aboard during the attack: of these one (be) badly hurt, another — Marah — (be) unconscious; the remaining two (drink) under the half-deck, having opened a tub of spirits. When I (stand) up I (feel) a little stronger; I (hear) Marah moan a little. I (start) for the place, where we (keep) our drinking water; I (splash) some over my head and then (drink) about a pint and a half; that (make) me feel a different being. I (be) then able to do something for the others. (From "Jim Davis" by John Masefield)

II. Translate this article from the newspaper. Use the Past Indefinite, Past Continuous, Past Perfect or Past Perfect Continuous Tenses where required.

МУБОРИЗА БО ТАРМА

Булдозерчӣ Зарифбек Қудратбеков, ки ду соат боз кор мекард, ногаҳон дид, ки аз нишебии кӯҳ тарма ба

тарафи ӯ ҳаракат мекунад. Ҳатто муҳаррикро хомӯш накарда, Зарифбек худро аз кабин ба берун партофт…

Ин ҳодиса дирӯз дар роҳи баландкӯҳи Помир рух дод. Тарма булдозерчиро эмин гузошта, мошинро «гӯронид» ва роҳро банд намуд. Маркази вилоятӣ – Хоруғ аз ноҳияҳои сераҳолӣ бурида гардид.

Корро ба таъхир андохтан мумкин набуд. Ҳатто дар як шаб барф метавонист ба яхпораи бузург табдил ёбад. Барои ёрӣ колхозчиёни деҳаҳои гирду атроф омаданд. То нисфи шаб роҳ тоза карда шуд.

Мубориза чунон бошиддат (тунду тез) буд, ки ба ҳодисаи аҷиб оварда расонид. Вақте булдозер аз таги барф намудор гардид, маълум шуд, ки муҳаррики он ҳоло ҳам кор мекунад. Муҳаррик дар зери барф ҳафт соат кор кард.

EXERCISE

Fill in the blanks with the, a (or an), or use no article at all. Give reasons choice.

ICEBERGS

. . . icebergs are . . . floating masses of. . . ice. They drift through . . . seas of . . . world from .. . cold regions near . . . North Pole and . . . South Pole.

. . . icebergs may rise to four hundred feet although one-ninth of them appears above . . . water. In . . . Antarctic, some icebergs are more than forty miles long. Sometimes . . . icebergs drift . . . routes that . . . ships follow, and then they become a danger, many ships have been damaged by . . . icebergs.

. . . worst disaster caused by. . . iceberg was . . . sinking of. . . Titanic on April 14th, 1912. . . . Titanic, . . . largest ship afloat, was making her first voyage from . . . Southampton to . . New York. Of 2,208 people on . . . board, 1,490 were lost. . . . of . . . Titanic had two important results. . . . ships sailing between . . . Europe and . . . North America have since followed . . . route farther to . . . south. Also . . . International Ice Patrol was formed. . . . Patrol watches . . . dangerous waters to . . . east of

Newfoundland. . . . warning messages are sent to . . . ships. Sometimes . . . icebergs are broken up by ... shell fire.
. . . life of . . . iceberg is short. As it drifts towards. . . warmer water of . . . Tropics it gradually melts away.

Translation

I. Translate the following passage from the National Geographical Magazine:

NORTH TOWARD THE POLE ON SKIS

I sometimes think of the Arctic as a great, formless creature, waiting grimly and patiently for man to make a mistake that will betray him. One day I made such a mistake, though luckily it cost me only severe frostbite instead of my life.

I moved ahead of the toboggan teams to reconnoiter the trail on skis. After an hour or so I suddenly realized that I had gone too far — I could hear not even the faintest sound of or dogs. I turned into the wind and began to backtrack, and then suddenly a screen of swirling snow enveloped me. My earlier ski tracks had been swept away, and I could only crouch low, searching for the small pits in the ice made previously by my ski poles.

I needed both hands on my poles to steady myself and fight the wind, which now caught me full in the face. The frostbite on my face grew worse, a firebrand drawn across my cheeks and nose. But I could spare neither a hand nor time to protect myself.

Finally through the cotton-wool screen of fog and flying snow, I heard the dogs yapping across the ridge that had halted the expedition. I was safe, but I was to wear the mark of my error for weeks — a painful green-and-black nose.

Nouns	**Verbs**	**Adjectives**	**Adverbs**
circumstance determination hatred loss lump renewal rescue (& v) shelter (& v) sore supply survivor track (& v) waist	amaze depend on erect exaggerate fascinate give in (to smb. or smth.) injure load (a ri(le) plunge	bleeding raw ridiculous shallow solid	barely casually recklessly thoroughly
Phrases be aware of be soaked to the skin by habit come to one's senses fall head over heels			

LESSON 6

SHANNON'S WAY

(Extract from the novel by A. J. Cronin, slightly abridged)

A promising young doctor, Robert Shannon, is deeply interested in important research work: he is trying to find the microbe of a dangerous epidemic disease. The Head of the Department, Professor Usher, is opposed to this work. He makes Shannon work on a series of unimportant tests. It so happens that Usher goes away for several weeks. Shannon decides to complete his research during the Professor's absence.

* * *

February came in with sharper frost, with cold clear sparkling days which stirred the blood. For over a month now I had flung myself, with complete abandon, into my own work. It felt good to be alive.

Naturally, Lomax and Spence[1] noticed my activity, but Smith,[2] although I occasionally caught him staring at me and biting the ends of his ragged moustache, could not guess what I was up to.[3]

It was not an easy process I had set myself. Do not imagine that original research is accomplished in a fine poetic rapture;[4] before the dawn appears one must drudge[5] along the labyrinthine ways, or roll the stone like Sisyphus, endlessly uphill.

Yet, after experimenting with, many media, and finding them useless for my purpose, I had at last succeeded in growing a culture which I believed to contain the causal[6] organism of the epidemic disease.

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[1] ' Shannon's colleagues
[2] the laboratory attendant
[3] was occupied with
[4] a state of bliss, utmost delight
[5] do hard, unpleasant work
[6] that caused *(the disease)*

As the time at my disposal lessened, I increased my efforts to produce a strong pure strain of this precious organism. I had a key for the side door of the Pathology building that gave me access to the laboratory when everyone had gone. After tea, I returned to the Department, remaining there, submerged like a diver, connected to world by only the thinnest cord of consciousness, in the cool, green-shaded solitude, until midnight boomed across the silent University. These were the most productive hours of all.

I was confident that I could finish this essential phase by the following Saturday, February 1st, and remove all traces of my experiments that same night. It fitted beautifully, like a well-designed mosaic — Professor Usher had written that he would return on Monday, the 3rd, and I should be at my bench, busy with his tests, when he came back.

On the Wednesday evening of that last week, shortly after nine o'clock, I felt that, at last, the culture was ripe for examination and I stained a microscope slide. It was a crucial moment. Holding my breath, I placed the slide under the lens; then, as the dark forms leaped up against the shining background, I gave a sharp involuntary gasp.[1]

The field was loaded with a small, comma-shaped bacillus which I had never seen before.

For a long time I sat immobile, gazing at my discovery. At last, collecting myself, I opened my note-book, and began, with scientific accuracy, to write a specific description of the organism, which from its shape, I named Bacillus C. For perhaps fifteen minutes I continued, but suddenly my concentration was broken by a flood of light through the work-room fanlight.[2] A few seconds later I heard in the passage, the door opened, and, while I turned cold with consternation,[3] Professor Usher walked into laboratory. He wore a suit with a dark cloth cape thrown across his shoulders;

---

[1] caught my breath in surprise
[2] a fan-shaped window over a door
[3] surprise and alarm

and his pale, stiff face was stained with the grime[1] of travel. At first I could believe that he was real. Then I saw he had just come off the train.

"Good evening, Shannon." He advanced slowly, in a measured fashion. "Still here?"

I blinked at him across the culture flasks. He was looking at them. "You show remarkable industry. What's this?"

Utterly unnerved at being caught, I was silent. Why, oh, why had he come back before his time?

Suddenly, behind Professor Usher, I saw that bird of ill omen[2] — Smith. I realized, then, that I would have to tell him.

As I began haltingly to speak, Usher's manner grew more distant and severe. When I finished his face was wintry.

"Do you mean that you have deliberately shelved my work favour of your own?"

"I'll resume the counts next week."

"Since I've been away how many have you done?"

I hesitated.

"None."

His narrow features turned grey with anger.

"I especially told you I wished our paper finished by the end of this month . . . Yet the minute my back was turned . . ." He stuttered slightly. "Why? Why?"

I muttered:

"I have to find out about this . .

"Indeed." Even his nostrils turned white. "Well, sir, let us not beat about the bush.[3] You will abandon it at once."

I felt myself wince,[4] but steadied my unruly nerves.

"Surely my fellowship[5] gives me some say in the matter?" "As Professor of Experimental Pathology, I have the last

---

[1] dirt rubbed deeply into the skin
[2] sign of ill fortune
[3] talk about everything except the most important point
[4] shrink back as from a blow
[5] position given by a university to a scholar to enable him to do research work

word." I was not easily aroused, in fact my nature was retiring and inoffensive, yet now a reddish haze swam up before me.

"I can't give up this investigation. I consider it of far greater importance than the opsonin[1] tests."

Usher drew himself to his full height, his lips wire-thin.

"You are a singularly graceless[2] fellow, Shannon. I observe it in your manners, which are deplorable,[3] in your dress, totally unsuited to your professional standing, and in your outrageous disrespect towards myself. I am accustomed to co-operating with gentlemen. If I have been lenient[4] towards you it was because of my belief that with proper guidance you might go far. But if you choose to behave like a boor,[5] we know how to deal with you. Unless by Monday you hand me a written apology for this unpardonable lapse I must ask you to leave my Department."

A dead stillness followed.

After a fitting interval, Usher took out his handkerchief and wiped his lips. He saw that he had silenced me and, as usual, his sense of self-interest came to the surface.

"Seriously, Shannon, for your own good, I advise you to take yourself in hand. In spite of everything, I am reluctant to break up our collaboration. Now, if you will excuse me, I have not been home yet."

With a matador-like sweep of his cape, he spun round and went out. At his departure, Smith stood a moment, then began to whistle softly under his ragged moustache, and, not looking at me, to make pretence of cleaning out Spence's sink.

He was waiting for me to speak, of course, and I was a fool to fall into the trap.

---

[1] substance in the blood which acts on bacteria (It was those opsonin tests that the Professor made Shannon do.)

[2] particularly disagreeable, shameless

[3] Regrettable

[4] not strict, mild

[5] a rude, rough-mannered person

"Well," I said, bitterly. "I suppose you think you've queered my pitch."[1]

"You heard the Chief, sir. I must carry out his orders, I have my responsibilities."

I knew this to be sheer[2] hypocrisy. The truth was that, for the most incredible of reasons, Smith nursed against me, in his heart, an almost morbid[3] jealousy. A poor youngster, like myself, he had once aspired[4] towards the highest scientific goal. Now, beaten, frustrated,[5] and consumed with envy, he could not endure that I might succeed where he had failed.

"It's no fault of mine, sir. I only done my duty."

"I congratulate you."

I put away my cultures, set the regulator of the incubator to the requisite[6] temperature, while he stared at me, sideways, in an odd manner. Then I took my cap and went out.

Sick with resentment,[7] I walked down Fenner Hill, in the darkness.

At the intersection of Pardyke Road and Kirkhead Terrace, to clear my head, I stepped into the cabman's shelter[8] upon the corner, and ordered a mug of coffee. Seated on a high stool, with my elbows on the counter, I sipped the dark gritty fluid, blind to the surrounding swirl of the night life of this poor quarter — the familiar crowds gathered round the pubs and fried-fish shops, the slowly promenading women, the newsboys darting[9] between the traffic, shouting the latest sensation. . . .

I felt in my pocket for a coin, placed it on the counter to pay for my coffee and got abruptly to my feet.

---

[1] upset my plans
[2] Absolute
[3] Unhealthy
[4] desired to reach
[5] defeated, disappointed
[6] Necessary
[7] the feeling one has of being insulted
[8] a place where cabmen can have a meal and rest
[9] moving swiftly

A new fear had entered my mind, driving me to retrace my steps hastily towards the Department.

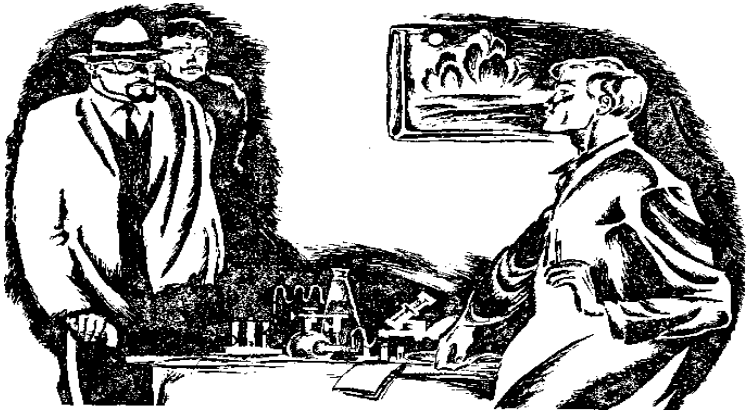
"'I must carry out his orders.'"

As I raced back, I kept thinking with increased foreboding[1] of that last gleam in the attendant's eye.

The place was in total darkness when I got there. Hurriedly, I opened the side door, went into the laboratory. Even as I entered I missed the faint reassuring hum of the heater. With a sinking heart I switched on the light above my bench and opened the incubator. Then I saw with certainty. Smith had thrown out my cultures, the flasks stood empty on the bench, and four weeks of my hardest work had gone to waste.

***

Most of that night I lay awake, thinking of my own uncertain future. It was cold in my room. Through the window, which I always kept open, I heard the night trams banging along Pardyke Road. The noise went through my head. Occasionally from the docks came the low wail of a ship. I lay on my back, with my hands behind my head, gnawing the bitter bone of reflection.



[1] feeling that evil will come - ҳис мекард, ки бадӣ меояд

What Usher did not understand was the inner compulsion, call it if you choose the inspiration, which motivated my research. How could I abandon it without betraying my scientific conscience, without, in fact, selling myself? The desire to find out the truth concerning this epidemic, this strange bacillus, was irresistible. I could not let it go.

When morning came I rose stiffly. After a cup of tea I smoked a cigarette; then set out for the University.

It was a fine crisp morning, everyone seemed in the best of spirits. I passed a group of girls laughing and chattering, on their way to work. The corner tobacconist was polishing his window.

My mood was still hard and bitter, yet the nearer I drew to the Pathology buildings the more my nervousness increased. When I entered the laboratory and saw that the entire staff was present, I felt that I was pale.

Everyone was watching me. I went to my bench, opened all the drawers and began to empty them of my books and papers. At this, Professor Usher approached me.

"Clearing the decks[1] for action, Shannon?" His manner was brisk,[2] as though my submission were understood. ."When you're ready, I'd like to discuss our scheme of work."

I took a quick breath, striving to keep my voice even.

"I can't undertake that work. I'm leaving the Department this morning."

Complete silence. I had certainly achieved a sensation, yet it brought me no satisfaction. I felt a dry smarting[3] behind my eyes. Usher was frowning. I saw he had not expected this.

"Don't you realize what it means, if you give up your fellowship at a moment's notice?"[4]

"I've considered all that."

---

[1] getting ready
[2] quick, active
[3] sharp pain
[4] almost without warning

"You'll never get another opportunity."

"I'll have to take my chance."

"Very well, Shannon," he said severely. "You are acting with extreme stupidity. But if you persist I can't stop you. I simply wash my hands of the whole affair."

He shrugged his shoulders and, turning towards his office, left me to gather up the remainder of my notes. When the pile was complete, I lifted it in both arms, at the same time darting a glance round the laboratory. Lomax, with his usual half-smile, sat examining his finger nails, while Smith, his back to me, was attending to the cages with apparent indifference. Only Spence showed evidence of concern, and, as I passed his bench, he said, under his breath:

"Anything I can do, let me know."

Outside, with the cool air striking upon my heated face, I felt oddly lost to be going home in the middle of the forenoon.

Slowly, like a sun swimming out of grey mist, a resolution grew within my troubled breast, I would continue my work independently — yes, somehow, somewhere, alone, I would bring it, successfully, to completion. Why not? Others had worked under almost insuperable[1] difficulties. I clenched my fist ... By heavens. I would do it. I'd get a job somewhere, now ... at once . . . and go on.

Comprehension

1. Which words in the first paragraph suggest that Shannon's work had, up to that time, been dull and uninteresting?
2. What does the writer compare original research with?
3. What exactly was Shannon trying to achieve?
4. Why and how did he increase his efforts?
5. Why did he find the night hours the most productive?
6. Why did he compare himself to a submerged diver?

[1] that cannot be overcome

7. What phase in his research did Shannon consider to be crucial?
8. What was Shannon's discovery?
9. What did he feel when he realized that he had made a discovery?
10. Why did he name the new-found microbe Bacillus C?
11. What was the effect of Usher's sudden appearance on Shannon?
12. What indicated that the Professor had just come off the train?
13. Which of the Professor's remarks showed that he was being ironical?
14. Why had Usher come before his time and gone straight to the laboratory?
15. On seeing Smith, Shannon realized he would have to tell Usher everything. Why?
16. How did Usher's expression change as he listened to Shannon?
17. Briefly and clearly state what they were arguing about.
18. What was it that roused Shannon? Quote the lines that describe his state of mind.
19. What remark of Shannon's made Usher furious? Why?
20. Entirely in your own words relate what the Professor said to Shannon in answer to that remark.
21. Why, in spite of everything, was Usher "reluctant to break up their collaboration", as he put it?
22. What was Smith's reason for hating Shannon?
23. In what frame of mind was Shannon as he sat drinking coffee in the cabman's shelter?
24. What made him race back to the laboratory?
25. Explain what happened while Shannon sat drinking coffee in the cabman's shelter.
26. How did Shannon spend the night? What did he think about? What was his decision?
27. What makes his decision an act of courage?
28. Why didn't it occur to Usher that Shannon might actually give up his job?

29. How did Shannon's colleagues react to what was going on?
30. What details serve to emphasize the bitterness of Shannon's mood? (The scene in the cabman's shelter; the morning after the sleepless night.)
31. Explain the writer's comparison of Robert Shannon's resolution to continue his work independently with a sun swimming out of grey mist.

EXERCISES

I. Explain in your own words the meaning of the following phrases and expressions from the passage.

1. It was a crucial moment. 2. The field was loaded with a small, comma-shaped bacillus. 3. You show remarkable industry. 4. Utterly unnerved at being caught, ... 5. You have deliberately shelved my work in favour of your own. 6. I steadied my unruly nerves. 7, Surely my fellowship gives me some say in the matter? 8. I was not easily aroused. 9. . . . your dress, totally unsuited to your professional standing ... 10. His sense of self-interest came to the surface. 11. I'll have to take my chance.

II. Say what verbs are related to the following words from the passage, and use any five of the verbs in sentences of your own:

compulsion; inspiration; irresistible; submission; pretence; apology; collaboration; resolution; completion; hastily; reassuring; satisfaction

III. From the list provided, choose the words that can be used in place of, those in italics. Make changes where necessary.

frown	outrageous	incredible
insuperable	envy	confidence
evidence	utterly	hypocrisy
reluctant	concern	resume
undertake	deliberately	remove
persist	brisk	involuntary
fit	abruptly	endure
be opposed	apparent	remarkable
stir	abandon	responsibility
industry	submit	clench

1. The Gadify could *bear* physical pain with amazing fortitude and patience. 2. The story of his adventures seemed fantastic, *unbelievable*. 3. It was apparent that Lomax was *unwilling* to interfere or help Shannon. 4. Rice saw that Stuart was *completely* exhausted after the sleepless night. 5. Why do you *object* to our plain? 6. After an interval we *went on with* our experiments *again?* 7. I think you are saying this *on purpose* to annoy me. 8. The judge declared that there was no *proof* that the man was guilty. 9. The men had a perfect trust in the Gadfly they knew that he would never *desert*, them. 10. The doctor would not give up. Beaten, despairing he still continued insistently in one last effort, trying to save the child. 11. The doctor's worry over the dangerous state of his patient kept him awake all night. 12. A true scientist is incapable of feeling ill-will and jealousy at the at the success of another man. 13. The two daughters of King Lear were not sincere when they swore that they loved their father. Cordelia, the youngest, was indignant at their *insincerity*. 14. The fluttered sound of conversation ceased *suddenly* as Shannon came in, and there was an awkward silence. 15. The coat I tried on was just *the right size* me.

IV. Fill in the blanks with the correct form of one of the following verbs

run, come, go, carry, bring, tie

1. The child's parents died and he was… up by his aunt. 2. The teacher asked a question and Ken aims … at once. 3. The plane crashed and . . . up in the flame. 4. I … across a very curious article in the paper yesterday 5. When I was younger I used to ... in for sports. 6. These orders must be … out at on ice. 7. Our car almost over … a cat. 8. We … out of sugar and had to borrow some from our neighbour 9. I ... into an old friend of mine yesterday. 10. Suddenly the light ... out and we were lift in the dark.11. The cat seized the fish off the table and ... off. 12. When your through with your work your may go home. 13. The young scientist was determined to … to one the research work begun by his teacher.

Discussion

1. Suggest a title for the passage. Justify your choice.
2. What is the theme of the story, the idea behind the events.
3. What evidence can you find in this passage to show that Shannon was a true scientist?
4. Professor Usher's behaviour was unworthy of a scientist. Find evidence from the Passage to support a view.
5. Show how these of a scientist's loyalty to his ideals is illustrated in the sorry.
6. Comment on the author settlement to defeat. Show in what way the details are effective.

Reproduction and Composition

1. Describe the scene, the laboratory when Usher arrived earlier than expected. Beg with "The two men fated each other across the room in ..."

2. Write a vivid description of the scene when Robert leaves the University.
3. Write a careful summary of the passage in not more than 200 words.
4. Write a paragraph beginning with one of the following sentences:
    a. I looked up and gave an involuntary gasp.
    b. It was a glorious morning and we were in the best of spirits.
    c. With a sinking heart and with increased foreboding I opened the envelope.

TWO POINTS OF GRAMMAR

1. The Complex Object (The Objective-with-the-Infinitive Construction)

E. g. I knew this to be sheer hypocrisy.
I felt myself wince.

Note: *the absence of "to" after the verbs see, notice, watch, observe, feel, hear and also make, let and have.*

2. The Use of the Subjunctive after as though (as if)

E. g. 1) His manner was brisk, as though my submission were ***understood***.
2) He speaks as if he ***had not heard*** the news yet.

Notice that the form of the Past Indefinite Tense is used when the actions of the principal and subordinate clauses take place at the same time (Example 1). If the action of the subordinate clause took place before the action of the principal clause (Example 2), the form of the Past Perfect Tense is used.

Important note: Both tense forms can be used after any tense form in the principal clause.

E. g. He behaves (behaved, will behave) as if he ***knew*** nothing.
He behaves (behaved, will behave) as if nothing ***had happened***.

EXERCISE

Finish the following sentences:

1. After an endless discussion Peter said, "I wash my hands of the affair," and turned away as if ... 2. The day after our heated argument he was in the best of spirits as though ... 3. The suit fitted him perfectly as if... 4. Smith stared at Shannon sideways, in an odd manner as if ... 5. He sat lost in thought and did not raise his head when I called him as though ... 6. His manner was cold and distant as though ... 7. When he heard of what had happened he was bewildered as if... 8. When the speaker came to the most significant point he paused for a moment as though ... 9. She looked pale and weary as though ... 10. Suddenly he stopped…, turned and raced back as though…

Translation

I. Translate the passage. It is an extract from the book "Conquest of Disease" by L. E. Martin.

GERMS AGAINST GERMS

The first antibiotic showed up in a London lab. Probably it was chilly that September day of 1928, but in the small cluttered laboratory in St. Mary's Hospital there was warmth.

Staphylococcal germs don't like cold and Alexander Fleming was growing staph germs in this lab. He had them in little round dishes. Fleming was studying the way the germs changed, as they multiplied.

That day, as he was examining several cultures, Fleming looked hard at one particular dish. A fleck of something, perhaps entering through the window Fleming sometimes opened, had dropped into the dish. A blue-green mould had grown up around it. What puzzled Fleming was a clear, open circle like a shining shield surrounding the mould.

Fleming knew the clearness meant that some enemy had killed the staph germs in that circle. He guessed that the mould must have given off some substance fatal to the germs.

The mould was a common one. You've seen it on food left around too long. It was caused by the fermentation process long ago discovered by Pasteur. Fleming's new discovery was that this common mould could kill germs.

He cultivated the mould and made a broth from it. Next he infected some mice with streptococci, germs which can cause throat, bone and spine infections, and scarlet fever. He filled other mice full of staph germs and of pneumococci, which cause a type of pneumonia. Then he gave all the mice shots of the broth he had made from the blue-green mould.

All the mice got well. Fleming had discovered penicillin, as he named it.

The full name of the mould is Penicillium notatum. The words are Latin. Notatum means worthy of notice. Penicillium means resembling a little broom. Seen under a microscope, the tips of the mould's fibres look very much like a tiny broom.

II. Translate the following passage into English:

Сифати назарраси Резерфорд ҳамчун муаллим дар он буд, ки ӯ корро дуруст пеш мебурд, оғози кори олимро дастгирӣ мекард ва натиҷаҳои бадастомадаро дуруст баҳо медод. Аз ҳама чизи бузурге, ки ӯ дар хонандаҳо қадр мекард, – тафаккури мустақил, ташаббускорӣ ва фардият мебошад. Бояд гуфт, ки Резерфорд ҳама корро барои муайян кардани фардияти инсон ба анҷом расонидааст. Ман дар ёд дорам, ҳанӯз дар ибтидои корам дар Кембриҷ ман ба Резерфорд гуфтам: «Дар корхонаамон Х. кор мекунад, ӯ дар болои як масъалаи нодаркоре кор мекунад ва вақт, асбоб ва чизҳои дигарро беҳуда истифода мебарад». – «Ман медонам, - гуфт Резерфорд, – ки ӯ дар болои як масъалаи нолозим кор карда истодааст, лекин ин масъалаи шахсии ӯст ва агар ин масъаларо ҳал карда натавонад, он ба ӯ мустақилона фикр карданро меомӯзонад ва ба дигар масъала, ки роҳи ҳалли худро дорад, сафарбар мекунад». Баъдтар чунин ҳам шуд. Ӯ

танҳо ба хотири дар инсон тарбия кардани мустақилият ва тафаккури аслӣ фидокорӣ мекард.

Ҳамчун мисоли маҳорати Резерфорд дар бораи дуруст роҳнамоӣ кардани кори шогирдон як таърихи кашфиёти бузургро, ки аз тарафи Мозели иҷро шудааст, қисса мекунам. Ин қиссаро ба ман Резерфорд нақл карда буд. Дар соли 1912 Мозели дар Манчестер таҳти роҳбарии Резерфорд кор мекард. Ӯ як ҷавоне буд, аммо Резерфорд дар бораи вай ҳамчун дар бораи шогирди беҳтаринаш ба ман нақл мекард. Вай зуд як кори начандон калон, аммо хуберо иҷро кард. Пас аз он ӯ ба назди Резерфорд омад ва дар бораи се мавзӯи имконпазири кор, ки мехост иҷро намояд, нақл кард. Яке аз онҳо кори хеле олиҷанобе буд, ки номи Мозелиро дар тамоми олам машҳур кард. Резерфорд зикр намуд, ки ин мавзӯъро бисёр муҳим меҳисобад ва маҳз онро ба Мозели тавсия додааст. Резерфорд хато накард – маълум шуд, ки кор воқеан муҳим будааст, аммо Резерфорд тазаккур медод, ки ин фикр ба Мозели тааллуқ дошт.

(Аз ёддоштҳои П.Л. Капитса дар бораи Резерфорд)

Recommended Words and Phrases

Nouns	**Verbs**	**Adjectives**	**Adverbs**
abandon (&	accomplish	apparent	abruptly
accuracy	achieve	confident	concerning
concern (&	advance (&	essential	occasionally
conscience	n)	familiar	unless
departure	approach (&	incredible	utterly
desire (& v)	n)	precious	
disease	betray	reluctant	
effort	complete	severe	
envy (& v)	deal with	total	
evidence	endure		
goal	fail		
indifference	fit		
industry	give up		
inspiration	increase		

jealousy purpose remainder responsibility scheme series shape solitude staff	indicate observe persist produce race (& n) resume strike submerge succeed		
Phrases			
at a moment's notice at one's disposal be accustomed to be opposed to be up to smth. beat about the bush		hold one's breath in favour of no fault of mine under one's breath wash one's hands (of an affair)	

LESSON 7

A THEORY THAT SHOOK THE WORLD

(By Ruth Moore)

Ruth Moore is an American journalist and one of American's best-known writers of science for the general reader. She wrote a number of books on scientific subjects—"Man, Time and Fossils", "Charles Darwin: A Great Life in Brief", "The Earth We Live On", "The Coil of Life".

The passage below is from her book "Evolution".

I.

The year was 1832 and he was 23, starting a five-year world cruise as the unpaid naturalist aboard the Beagle – and finding the world full of coincidences, likenesses and differences that the prevailing[1] theory of creation utterly failed to account for. The theory was both explicit[2] and vague: every species of plant and animal on the earth, it held,[3] had come into being at one grand moment in time, presumably[4] about 6,000 years ago. But which had come first, the oak or the acorn, the chicken or the egg? And why did many living species appear to be refinements[5] of extinct, fossilized ones? The theory of spontaneous, special, separate creation did not say.

There were men who found the theory incredible, though Darwin was not yet one of them. For the present he was fully occupied with observing, collecting, comparing and wondering.

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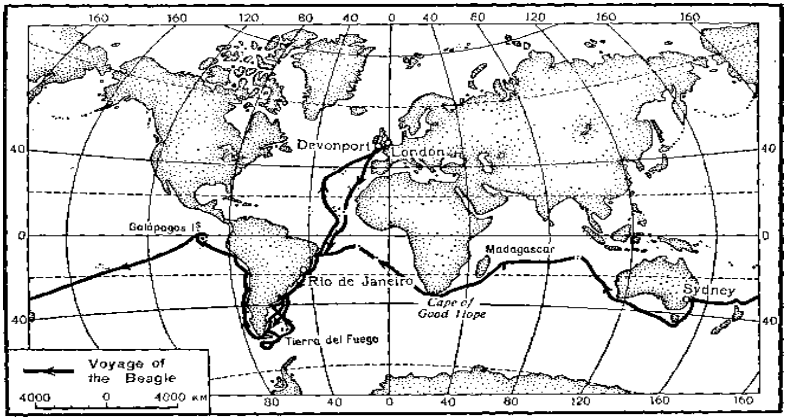
[1] wide-spread; accepted at that time by most people
[2] definite; leaving nothing implied
[3] considered; maintained
[4] probably
[5] developed forms

II.

Huge fossil bones from the pampas crowded Charles Darwin's lodgings at Cambridge: he had returned to the University to edit his Beagle journal for publication and to catalogue all the specimens he had collected on the voyage. As he thoughtfully examined the skull of an ancient fossil ant-eater, he noted the striking and complex ways in which this horse-sized monster of a distant past resembled small, living ant-eaters of today. The extinct animal bore every mark of being the ancestor of the modern, living animal. If it was, then every species could not have been separately created. Many years later Darwin recalled in his autobiography that this was the moment when he fully faced this revolutionary, disturbing thought, the moment when he could no longer deny the undeniable.

Soon afterwards, he went to London to finish work on his journal, which was to become popularly known as The Voyage of the Beagle. As he arranged his Galapagos collections, he was impressed again by the likenesses some of the species showed. This time it was the resemblance of living species to living species that he could not pass over. Every structure, every line, every organ indicated that some of the island finches[1] had developed in their own way from ancestors



[1] small singing birds

that had arrived from other islands of the archipelago. If every species had been independently created, why should some details have been repeated and others ignored?

The idea of species haunted[1] him, and yet to deal with the origin and relationships of all living and extinct groups would certainly be more work than he or any man would dare to contemplate.[2] At the least it would require studies of comparative anatomy, instinct, heredity and the thousands of species proper.[3]

Before he pressed on with his work on species, he felt that all his materials from the long trip should be accounted for. His scrupulousness carried him into eight long years of work on barnacles.[4] Tedious[5] and wearing though this investigation was, it taught Darwin how the simplest of animals can vary in all their parts.

III.

In 1854, with the last of 10,000-odd[6] tiny barnacles shipped out of the house, Darwin wrote to his friend Joseph Hooker, director of the Botanical Gardens at Kew, that he was resuming his work on species. Both Hooker and the geologist Lyell urged him to proceed with it. Even so it was three years before he even began the comprehensive[7] book he had been planning for so long. Darwin might have buried himself in his vast subject for another decade or more if an incredible turn of events had not hustled[8] him into putting it in print. In his post on June 18, 1858 came an essay by Alfred Wallace, a naturalist in Malaya with whom Darwin had been

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[1] filled the mind; kept coming back to the mind
[2] think about seriously
[3] actual species; rightly so named
[4] морская уточка
[5] long and tiring
[6] over 10,000
[7] full and complete
[8] hurried

corresponding. In a few pages Wallace had summarized the main points of the theory on which Darwin had spent over two decades.

Stunned,[1] Darwin hurried off a note to Lyell: "I never saw a more striking coincidence . . ." He said he would of course offer to submit Wallace's work for publication, although Wallace had asked him only to forward it, if he thought it worthy, to Lyell. Darwin wondered, though, if he could honourably publish his own sketch now: "I would far rather burn my whole book than that he or any other man should think I had behaved in a paltry[2] spirit."

Both Lyell and Hooker acted fast. They proposed a joint presentation before the Linnean Society of Wallace's paper and Darwin's essay. They urged the Society that in the interest of science Darwin should not be permitted to withhold his own work in favour of Wallace's, as Darwin was inclined to do. So on July 1, 1858, portions of both papers were read before the society, named after the great Swedish naturalist Carl Linnaeus.

The Linnean members listened in shocked silence: the subject was too novel[3] and too ominous for the old school. Nevertheless, a scheduled[4] paper by another author asserting the fixity of species was withdrawn.

IV

"On the Origin of Species" was published on November 24, 1859. The first edition's 1,250 copies sold out on the first day, and the storm that has never wholly abated[5] quickly broke. The indignant Quarterly Review accused Darwin of using "absurd facts to prop up[6] his utterly rotten fabric[7] of

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[1] deeply shocked
[2] in a mean, petty manner
[3] new; unusual
[4] arranged according to plan
[5] stopped
[6] support
[7] *here:* theory, invention

guess and speculation."[1] Darwin had decided not to add to the prejudices against his views by discussing the origin of man in "The" Origin of Species". And yet he did not want "to deceive any honourable man" by concealing his views. He settled the problem by adding one significant sentence to his concluding chapter: "Much light will be thrown on the origin of man and his history."

That single sentence proved more than enough to arouse the furore[2] Darwin feared. The Athenaeum went straight for the crucial point — man. The magazine damned Darwin for "the belief that man descends from the monkeys". Even Lyell was dubious[3] about including man, and less restrained critics denounced Darwin for degrading man to something no better than the beasts.

At the meeting of the British Association for the Advancement of Science at Oxford in 1860, the outrage still was growing. Three papers attacking Darwin were presented, and the word spread that the bishop of Oxford would take the platform to "smash Darwin", who was not present. When the bishop appeared, a crowd of 700 filled every inch of the meeting-room. For half an hour the bishop savagely attacked Darwin and then, turning to Thomas Huxley, a defender of Darwin, he icily put his famous, sneering[3] question: Was it through his grandfather or grandmother that Huxley claimed descent from an ape?

The biologist strode forth to answer. Reaching his climax,[4] he told the audience that he would feel no shame at having an ape for an ancestor — but that he would indeed be ashamed of a brilliant man who plunged into scientific questions of which he knew nothing. In other words Huxley

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1 гапи бофта, дурӯғ

2 wild excitement

felt doubt, uncertainty

3 scornful

4 the most important point or idea

would prefer an ape to the bishop for an ancestor, and the crowd had no doubt of his meaning.

Pandemonium[1] broke forth at this direct insult to the clergy. Men jumped to their feet shouting. In the uproar, a lady fainted. Admiral Fitzroy, the former captain of the Beagle, waved a bible, shouting that it, rather than the viper[2] he had harboured[3] on his ship, was the true authority. Hooker said that his blood boiled in anger at the attack on Darwin. "Looks of bitter hatred were directed to those who were on Darwin's side." Whether gentle Charles Darwin liked it or not, and he did not, the battle began — science versus[4] religion.

V

In February 1871, "The Descent of Man" was published. "On every side it is raising a storm of mingled[5] wrath,[6] wonder, and admiration," said one magazine. The Times printed a six-column article of pained disapproval. The writer held it deplorable[7] that Darwin should cast doubt on man's God-given status at the very moment when the Commune had been established in Paris and dangerous, unsetting ideas were spreading in England. It was no moment, the reviewer scolded, for Darwin to rock the foundations of society and the state.

***

When Darwin started his career, the doctrine of spontaneous, special creation could be doubted only by heretics. When he finished, the fact of evolution could not be

---

1 noise, confusion
2 a poisonous snake
3 had given shelter
4 (Latin word used in law and sports) against
5 mixed
6 deep anger, rage
7 thought it regrettable, unfortunate

denied. He demolished[1] the old theory with two books. One he entitled "On the Origin of Species". The second he called "The Descent of Man". At two strokes Darwin gave modern science a philosophy, an evolutionary, and thereby[2] a revolutionary, way of thinking about the universe and everything in it: life had sprung from one beginning. Man came under the same laws as all other living things.
A new prospect opened, full of progress and tumult.[3]

Comprehension

1. What did Darwin observe during his world cruise on the Beagle that set him thinking, wondering and comparing?
2. In what way was the prevailing theory of creation - explicit, and in what way was it vague?
3. What facts contradicted the theory of spontaneous creation?
4. Was it Darwin's intention to demolish the old theory? Quote lines from the passage to support your answer.

II.

1. What struck Darwin as he examined and studied the specimens that he had brought from the trip?
2. What conclusion was he inevitably coming to?
3. Why does the author call Darwin's idea a "revolutionary, disturbing" thought?
4. . . he could no longer deny the undeniable." What is meant here by "the undeniable"?
5. Why didn't he write a book on species as soon as he returned to England?
6. To what did he devote eight long years of his life?

---

[1] destroyed; made an end of
[2] by that
[3] disturbance, agitation

III.

1. What was the incredible turn of events that the author writes about?
2. What facts suggest that Darwin was a loyal and honourable man?
3. What was the result of Lyell's and Hooker's interference?
4. What was the reaction of the Linnean members to what Darwin's paper said?
5. What was the Linnean Society's decision concerning the paper by another naturalist asserting the fixity of species? How do you account for it?

IV

1. What was Darvin accused of when "In the Origin od Species" was published in 1859?
2. Why didn't he discuss the origin of man in the book?
3. What significant sentence, that Darvin felt obliged to add, aroused a storm of indignation?
4. Why did they say that Darwin had "degraded man to something no better than beasts"?
5. What happened at the meeting of the British Association for Advancement of Science at Oxford in 1860?
6. What did Huxley say to bring forth a storm?
7. Why did the battle between science and religion begin after Darwin's book was published?
8. Explain clearly why Darwin's work "The Descent of Man" aroused a storm of mingled wrath, wonder, and admiration.
9. Why did the conservative Times write that it was no moment for Darwin to rock the foundations of society and the state?
10. Do you think Darwin foresaw the effect his books would have?

EXERCISES

I. Explain these lines from the passage as fully as you can.

1… as the unpaid naturalist aboard the Beagle. 2. … likeness and differences that the prevailing theory of creation utterly failed to account for. 3. The theory was both explicit and vague. 4. … he fully faced this revolutionary disturbing thought. 5. The idea of species haunted him. 6. Before he pressed on with his work on species. … 7. They proposed a joint presentation before the Linnean Society of Wallace's paper and Darwin's essay. 8. … unsettling ideas.

II. Each of the following sentences contains a metaphor. Find them and explain their meaning.

1. Darwin might have buried himself in his vast subject …
2. …the storm that has never wholly abated quickly broke
3. Much light will be thrown on the origin of man …
4. … the bishop averagely attacked Darwin and then he icily put his famous, sneering question.
5. … a man who plunged into scientific questions of which he knew nothing.
6. Hooker said that his blood boiled in anger at the attack on Darwin.
7. It was no moment, the reviver scolded, for Darwin to rock the foundations of society and the state.
8. At two strokes Darwin gave modern science a philosophy …
9. Life had spring from one beginning.

III. The prefix with – means back, from, against. Explain what the italicized words mean.

1. Darwin should not be permitted to withhold his own work. 2. My father withheld his consent. 3. The fascist army could not withstand the attack of the soviet troops. 4. The enemy

armies withdrew. 5. The old banknotes were withdrawn from circulation.

IV. The following words are of Greek and Latin origin. Find Russian which have the same roots. Has each of the Russian words exactly the same meaning as its English counterpart?

portion	occasion	indicate
summarize	accuracy	audience
decade	application	complex
structure	ignore	prevail
variation	fixity	speculation
scrupulous		

V. From the list provided, choose the right words to fill the blanks in the sentences below!

extinent	vague	establish
descent	species	account for
joint	striking	haunt
ancestor	admit	universe
claim	specimen	demolish
humble	disapproval	vary
significant	denounce	origin
incline	deceive	assert
heredity	conseal	absurd
coincidence	ignore	argu

1. The audience expressed its indignations and … by wishing and shouting. 2. After a thorough examination of the patient the doctor was ... to think that there was nothing serious with him. 3. He wanted to . . . the sad news from his family for fear it might upset them very much. 4. The most . . . part of the theory was that life had sprung from one beginning. 5. If you feel you are wrong, you ought to ... it frankly. 6. There are some rather curious ... in this collection of insects. 7. The lecturer . .

. the remark of one of the audience and proceeded with the lecture as if he had not heard it. 8. Archeology has helped to reconstruct the life of our distant ... .9. The naturalist experimented with many different kinds of plants but the results were always the same, they never It couldn't be a .... It was a law. 10. Many scientists found Pasteur's idea of vaccination absurd, incredible. But undeniable facts proved that what he . . . was true. 11. New independent countries . . . their right to be members of the United Nations Organization. 12. Newton ... the law of gravity. 13. The young man bore a . . . resemblance to his father. 14. His behaviour seemed so strange and mysterious that no one could …. it. 15. Some problems in technology are so complex and difficult that their solution requires the . . . efforts of engineers, physicists and chemists.

VI. Find English equivalents of the following in the text:
назарияи пайдоиши тадриҷии ҳаёт; санг шудан; кофтанӣ; пайдоиши намудҳо; ирсият; тағйирнопазирии намудҳо; коинот; ҳайвоноти ниҳоят қадим; намудҳои мавҷуда; назарияи ҳукмрон; пайдо шудан; пайдоиши одам; илм дар муқобили дин; назарияро рад кардан; асосҳоро такон додан.

VII. E.g. "It was three years before he even began the comprehensive book he had been planning for so long."

Translate these sentences into English using the above model.

1. Солҳои зиёд гузашт, то ин ки Резерфорд кашфиёти бузурги худро анҷом дод. 2. Нансен баъд аз се сол ба ватани худ баргашт. 3. Бисту панҷ сол гузашт, то ин ки Иванов, рассоми маъруфи рус, тасвири машҳури худро ба итмом расонад. 4. Ҷанг кори олимро боздошт. Танҳо баъди панҷ сол ӯ тавонист ба кори илмии худ бозгардад. Дар ин муддат бисёр чизҳо тағйир ёфта буданд ва худи ӯ низ тағйир ёфта буд. 5. Ҳашт соли кори пурмашаққат ва дақиқ гузашт, то ин ки Дарвин он маводи зиёдро, ки аз

сафари ҷаҳонии худ ҷамъоварӣ карда буд, ба як низом дароварад.

Discussion

1. Explain as simply as you can how Darwin's theory of evolution accounts for the origin of species. What are the facts that support his theory?
2. Why is Darwin's theory of evolution a revolutionary theory?
3. What features, essential to a scientist, did Darwin possess?
4. What lesson can a young scientist learn from Darwin's biography?
5. What evidence is there to show that the storm that broke after the publication of Darwin's books has never wholly abated?
6. What is there about this text that makes it literary prose and not merely a scientific report? In other words, if you were writing a scientific report, what would you leave out?

Reproduction and Composition

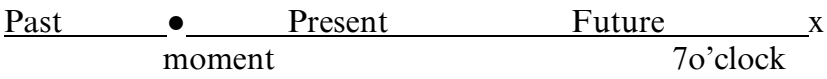
1. Entirely in your own words, write a short but vivid description of the scene at the meeting of the British Association for the Advancement of Science.
2. Say all you can about Darwin's friends and supporters, about how and when they helped him.
3. Make a summary of the passage in not more than 200 words.
4. Write (or speak) of another discovery in science that aroused a storm of mingled wrath and admiration.
5. Find out and give some interesting information about Carl Linnaeus or Thomas Huxley.
6. Give some interesting information about an outstanding Russian naturalist.

TWO POINTS OF GRAMMAR

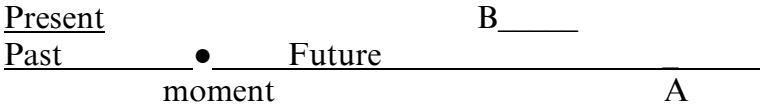
1. The Future Indefinite, Future Continuous and Future Perfect Tenses. The Future Perfect Continuous Tense

The Future Indefinite Tense is used chiefly to show that an action will take place in the future.

The Future Continuous Tense is used chiefly to show that an action will begin before a certain time in the future and end after it. Here is a diagram for the sentence "I shall still be working at 7 p.m.".



The Future Perfect Tense is used chiefly to show that a certain future action will have happened and finished before a certain time in the future. It is usually associated with the preposition by. Here is a diagram for the sentence "He **will have gone** by the time I arrive.



A — marks my time of arrival, and B — marks the time of his going.

Study the following examples carefully, and then translate them into Russian.

1. I can't tell you exactly when I shall write the letter. I'm rather busy now. But don't worry. I shall have written it by the time you come back.
2. They are enthusiastic theatre-goers. By the time they return to their home town next month, they will have seen every play in Moscow worth seeing.

3. The concert will start punctually at 7. Do please hurry or they will have closed the doors by the time we get there, and we shall not be allowed to go in until the interval.

EXERCISE

Supply the correct tenses (Future Indefinite, Future Continuous and Future Perfect).

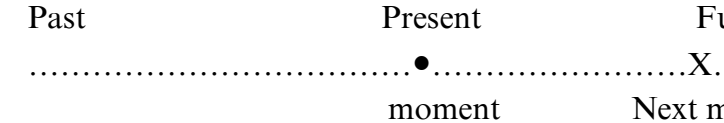
Igor: (you — come) for a picnic with me tomorrow, Helen?
Helen: Yes.
Igor: If I come to your house at 7, (you — have) your breakfast already?
Helen: No, I (probably still eat). And my parents (still sleep), so don't make a noise.
Igor: All right, I (come) at 7.15 and I (not make) any noise.
Helen: Good. Where (you — take) me?
Igor: To Zvenigorod. We (walk) through the woods and up the hill, and by 1 o'clock we (become) very hungry, so we (eat) our sandwiches then. If we are lucky, the clouds which are in the sky now (disappear) by then, and the sun (shine).
Yes, if the weather is good, we (have) a lovely time.
Igor: Do you know, I have already been to Zvenigorod 24 times, so after tomorrow, I (be) there 25 times!
Helen: That (be) fine. At what time (we — come) home?
Igor: Five.
Helen: That's good. My mother (already finish) her housework by then, and she (probably listen) to the radio, but my father (still work) in his office.
Igor: My parents (return) from the cinema by then and (wait) for me to have supper with them.

The Future Perfect Continuous Tense shows that an action will not have finished happening when some other future action happens or some point of future time arrives. It is usually found with for + a period of time.

E. g. By the time you arrive home I shall have been sleeping for several hours.

The action may already have begun in the past.

E. *g.* Next month, he will have been living here ***for two years.*** Here is a diagram of this sentence:



For + a period of time is the only thing which distinguishes the Future Perfect Continuous from the Future Perfect.

E. g. "What time will they begin the Tchaikovsky Piano Concerto on the radio tonight?"

"Six o'clock."

"Oh, what a pity. They will have been playing it ***for about twenty minutes*** by the time I get home." (The speaker will not» however, miss the whole of the Concerto. They will still be playing it when the speaker gets home.)

But compare the meaning when the period "for about twenty minutes" is taken out of the sentence.

E. g. "Oh, what a pity. They will have finished it by the time **I** get home." (They will have finished playing the Concerto by the time the speaker gets home.

Necessity, duty, obligation and advisability expressed by the modal verbs ***Must, Should, Ought***

E. g. ". . . he felt that all his materials from the long, trip should be accounted for." (It was his duty.)

You have already studied the use of modal verbs to express necessity, duty, obligation and advisability. Let us put all you know into one table.

Present	Fulfilled Past	Unfulfilled Past
Necessity **I must (do it)** **I have (got) to (do it)** duty, obligation and advisability **I should (do it)** **I ought to (do it)**	**I had to (do it)**	**I should have done it)** **I ought to have (done it)**

Very important note: When ***should*** or ***ought*** are followed by a perfect infinitive, they have a past meaning — but a very special meaning: they show that the thing which was a duty, or an obligation ***was not done.***

E. ***g.*** You ought to have read that book long ago. (But you did not.)

The negative forms of the expressions of necessity, duty, obligation and advisability:

Present forms: ***needn't, don't have to, haven't (got) to*** all show that there is ***no*** necessity to do something.

Shouldn't, oughtn't to show that it would be ***better not*** to do something.

Mustn't expresses prohibition.

E. g. You mustn't do it. (= You are forbidden, not allowed to do it.)

Past forms: ***didn't need to, didn't have to, hadn't (got) to*** show that there was ***no*** necessity to do something, so probably it was ***not*** done.

E. ***g.*** It was Sunday, so we didn't have to (didn't need to, hadn't got to) get up early.

Shouldn't, oughtn't to and ***needn't*** followed by a perfect infinitive show that though it was ***not*** advisable or ***not*** necessary to do something, it ***was*** done.

E. g. You needn't have worried. (But you did.)

I shouldn't have come. (I did come, though.)

He oughtn't to have said this. (But he did.)

EXERCISE

Translate the following sentences into English using *must, have to, should, ought to* or *needn't* in the correct tenses.

1. Ҳама, ҳатто бадхоҳони ӯ бояд эътироф намоянд, ки ӯ ҷавонмардона рафтор намуд. 2. Ман ин ҳодисаи аҷоибро фаҳмонида наметавонам, маҷбурам, ки дар бораи он хонам ё аз касе пурсам. 3. Маълум шуд, ки пешакӣ чипта фармоиш додани мо лозим набудааст, онҳоро мумкин буд дар рӯзи рафтан харид. 4. Наход ки шумо ин китоби шавқоварро нахондаед? Ба шумо лозим аст, ки онро хонед, аз хондани он ҳаловат мебаред. 5. Ба ман лозим набуд, ки ӯро сарзаниш кунам, эҳтимол, гапҳои ман ба вай сахт расид. 6. Ман чораи дигар надоштам ва маҷбур шудам, ки ба пешниҳоди онҳо розӣ шавам. 7. Умедворам, ки мо бисёр мунтазир намешавем. 8. Дар рӯзи якшанбе лозим набуд, ки ман дарсҳоямро тайёр кунам, чунки ҳамаи дарсҳоямро як рӯз пеш иҷро карда будам. 9. Ҳама бояд ин филми илмии оммавиро тамошо кунанд. 10. Вай бисёр одами доно мебошад; мо бояд аз вай маслиҳат мепурсидем. Акнун лозим мешавад, мунтазир шавем, ки кай ӯро метавонем бинем. 11. Вай мактабро бо медал хатм кардааст ва ба вай лозим набуд, ки имтиҳонотро супорад. 12. Мутаассифона, ман барои тамошо кардани ҳамаи ҷойҳои тамошобоби шаҳр вақти кофӣ надоштам: ман бояд мерафтам. 13. Мо бояд ҳамаи намунаҳои ҷамъкардаро ба тартиб меовардем, аммо вақти мо кам буд. 14. Ба фикрам ту бояд инро аз падару модарат пинҳон намекардӣ. 15. «Метарсам, ки ҳамаи корро аз нав иҷро кардан лозим меояд». – «Аммо ман фикр мекунам, ки қисми аввалро мумкин аст дигаргун накунем». 16. Мо бояд шитоб кунем, агар хоҳем, ки баромади ӯро гӯш кунем: он соати 6 оғоз мешавад. 17. «Шумо бояд мунтазам ба варзиш машғул шавед, агар хоҳед, ки шифо ёбед, - гуфт пизишк. – Шумо бояд кайҳо боз ба гимнастика машғул мешудед». 18. Лозим набуд, ки мо тамринро

(репетитсияро) ба таъхир гузорем, акнун мо наметавонем барои баромад дар вақташ омода шавем. 19. Барои чӣ ман ҳар рӯз ҳамон як корро ичро кунам? 20. Шумо чӣ фикр мекунед, ба ман лозим аст, ки барои беодобиям маъзарат хоҳам? 21. Ана дидед, ба изтироб омадани шумо лозим набуд: ҳамааш бо муваффақият гузашт.

▼ Translation

I. Translate this article from a magazine:

NEW DISCOVERIES AMONG AFRICAN CHIMPANZEES

Back in I960 **I** discovered that the Gombe chimps use grass stalks, twigs, and sticks as primitive tools for feeding on termites and ants. Now we found another exciting new tool used among these apes.

By chance we noticed Evered, a young chimp, reach out, pick a handful of leaves, and put them in his mouth.

As we watched, Evered took the leaves out of his mouth in a crumpled, slightly chewed mass. Holding them between first and second fingers, he dipped them into a little hollow in the trunk beside him. As he lifted out the mashed greenery, we saw the gleam of water. Our eyes opened wide as we watched Evered suck the liquid from the leaves. Again he dipped his home-made "sponge" into the natural bowl of water, and again he drank. He had cleverly modified a natural object to adapt it to a specific use. A new tool!

We have also seen the chimpanzees using leaves for yet another purpose: they often wipe themselves clean of any sticky or unpleasant substance — mud, blood, food residue.

Thus the chimpanzee puts to good use many of the objects of his environment: sticks and stems to probe for insects as food, and leaves for drinking and wiping himself.

(By Jane Van Lawick-Goodall)

Recommended Words and Phrases

Nouns	***Verbs***	***Adjectives Adverb***
admiration	account for	extinct independently
ancestor	admit	former
coincidence	arrange	fossil *(& n)*
descent	assert	humble
disapproval	claim (& *n)*	joint
essay	conceal	marvelous
heredity	conclude	noble
insult	deceive	prevailing
origin	denounce	rotten
prospect	deny	striking
resemblance	descend	worthy
skull	develop	
species	edit	
specimen	entitle	*Phrases*
universe	establish	be inclined to do smth.
	faint	cast doubt
	ignore	come into being
	impress	
	proceed	
	recall	
	require	
	resemble	
	schedule	
	scold	
	urge	
	vary	
	withdraw	
	withhold	

LESSON 8

MR. PICKWICK MEETS WITH A ROMANTIC ADVENTURE

(From "The Posthumous Papers of the Pickwick Club" by Charles Dickens, abridged)

The waiter of the "Great White Horse" preceding Mr. Pickwick and Mr. Magnus down a long dark passage ushered them into a large badly-furnished apartment, with a dirty grate,[1] in which a small fire was making a wretched attempt to be cheerful. After the lapse of an hour, a bit of fish and steak were served up to the travellers, and when the dinner was cleared away, Mr. Pickwick and Mr. Magnus drew their chairs up to the fire, and having ordered a bottle of the worst possible wine, at the highest possible price, for the good of the house, drank brandy and water for their own.

Mr. Peter Magnus was naturally of a very communicative disposition, and the brandy and water warmed into life the deepest hidden secrets of his bosom. After accounts of himself, his family, his connections, his friends, his jokes, his business, and his brothers, Mr. Peter Magnus took a blue view of Mr. Pickwick through his coloured spectacles for several minutes, and then said, with an air of modesty: "And what do you think — what ***do*** you think, Mr. Pickwick — I have come down here for?"

"Upon my word," said Mr. Pickwick, "it is wholly impossible for me to guess on business, perhaps."

"Partly right, Sir," replied Mr. Peter Magnus, "but partly wrong, at the same time; try again, Mr. Pickwick."

"Really," said Mr. Pickwick, "I must throw myself on your mercy, to tell me or not, as you may think best, for I should never guess, if I were to try all night."

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[1] a fireplace

"Why, then, he — he — he!" said Mr. Peter Magnus, with a bashful titter.[1] "What should you think, Mr. Pickwick, if I had come down here to make a proposal, Sir, eh? He — he — he!"

"Think! That you are very likely to succeed," replied Mr. Pickwick, with one of his most beaming smiles.

"Why," said Mr. Magnus, "to let you into a little secret, think so too. I don't mind telling you, Mr. Pickwick, although I'm dreadful jealous by nature — horrid — that the lady is in this house." Here Mr. Magnus took off his spectacles, on purpose to wink, and then put them on again. "She's a fine creature."

"Is she?" said Mr. Pickwick.

"Very," said Mr. Magnus, "very. She lives about twenty miles from here, Mr. Pickwick. I heard she would be here tonight and all tomorrow forenoon, and came down to seize the opportunity. I think an inn is a good sort of place to propose to a single woman in, Mr. Pickwick. She is more likely to feel the loneliness of her situation in travelling, perhaps, than she would be at home. What do you think, Mr. Pickwick?"

"I think it very probable," replied that gentleman.

"What's the time, Mr. Pickwick?"

"Past twelve".

"Dear me, it's time to go to bed. It will never do, sitting here. I shall be pale tomorrow, Mr. Pickwick."

At the bare notion of such a calamity,[2] Mr. Peter Magnus rang the bell for the chamber-maid, and retired in company with a candlestick, to one side of the house, while Mr. Pickwick, and another candlestick, were conducted through a multitude of windings, to another.

"This is your room, Sir," said the chamber-maid.

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[1] a partly suppressed laugh

[2] a great misfortune

"Very well," replied Mr. Pickwick, looking round him. It was a tolerably large double-bedded room, with a fire.

"Nobody sleeps in the other bed, of course," said Mr. Pickwick.

"Oh, no, Sir." And bidding Mr. Pickwick good night, the chambermaid retired, and left him alone.

Mr. Pickwick began to undress, when he recollected he had left his watch on the table down stairs.

Now this watch was a special favourite with Mr. Pickwick. The possibility of going to sleep, unless it was ticking gently beneath his pillow, had never entered Mr. Pickwick's brain. So as it was pretty late now, and he was unwilling to ring his bell at that hour of the night, he slipped on his coat, and taking the candlestick in his hand, walked quietly down stairs.

The more stairs Mr. Pickwick went down, the more stairs there seemed to be to descend. Passage after passage did he explore; room after room did he peep into; at length, just as he was on the point of giving up the search in despair, he opened the door of the room in which he had spent the evening, and beheld[1] his missing property on the table.

Mr. Pickwick seized the watch in triumph, and proceeded to retrace his steps to his bed-chamber. If his progress downwards had-been difficult, his journey back was infinitely[2] more perplexing.[3] A dozen times did he softly turn the handle of some bed-room door, which resembled his own, when a gruff[4] cry from within of "Who the devil's that?" or "What do you want here?" caused him to steal away, on tiptoe. He was on the verge of despair, when an open door attracted his attention. He peeped in — right at last. There were the two beds, and the fire still burning.

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[1] (old or literary use) saw
[2] *here:* much
[3] puzzling
[4] rough, rude

Having carefully drawn the curtains of his bed on the outside, Mr. Pickwick sat down on a chair and leisurely divested himself of his shoes and gaiters. He then took off and folded up his coat, waistcoat, and neck-cloth, and slowly drawing on his night-cap, secured it firmly on his head, by tying beneath his chin the strings which he always had attached to that article of dress. He was about to continue the process of undressing, when he was suddenly stopped by a most unexpected interruption; to wit,[1] the entrance into the room of some person with a candle, who, after locking the door, advanced to the dressing table, and set down the light upon it.

The smile that played on Mr. Pickwick's features was instantaneously[2] lost in a look of the most unbounded surprise. The person had come in so suddenly and with so little noise, that Mr. Pickwick had no time to call out. Who could it be? A robber? Some evil-minded person who had seen him come up stairs with a handsome watch in his hand, perhaps. What was he to do?

The only way in which Mr. Pickwick could catch a glimpse of his mysterious visitor with the least danger of being seen himself, was by creeping on to the bed, and peeping out from between the curtains. Keeping the curtains carefully closed with his hand, so that nothing more of him could be seen than his face and night-cap, and putting on his spectacles, he looked out.

Mr. Pickwick almost fainted with horror and dismay.[3] Standing before the dressing glass, was a middle-aged lady in yellow curlpapers, busily. engaged in brushing her hair. It was

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[1] *(used in legal documents) that is to say, namely*
[2] instantly
[3] fright

quite clear that she contemplated[1] remaining in the room for the night.

"Bless my soul," thought Mr. Pickwick, "what a dreadful thing!"

"Hem!" said the lady, and in went Mr. Pickwick's head.

"I never met with anything so awful as this," thought poor Mr. Pickwick, the cold perspiration starting in drops upon his nightcap. "Never. This is fearful."

It was quite impossible to resist the urgent desire to see what was going forward. So out went Mr. Pickwick's head again. The prospect[1] was worse than before. The middle-aged lady had finished arranging her hair; had carefully enveloped it in a night-cap and was gazing on the fire.

"This matter is growing alarming," reasoned Mr. Pickwick with himself. "I can't allow things to go on in this way. By the self-possession of that lady, it's clear to me that I must have come into the wrong room. If I call out, she'll alarm the house, but if I remain here the consequences will be still more frightful."

Mr. Pickwick, it is quite unnecessary to say, was one of the most modest and delicate-minded of mortals. The very idea of exhibiting his night-cap to a lady, overpowered him, but he had tied those confounded strings in a knot, and do what he would, he couldn't get it off. He shrunk behind the curtains, and called out very loudly;

"Ha — hum."

That the lady started at this unexpected sound was evident, that she persuaded herself it must have been the effect of imagination was equally clear, for when Mr. Pickwick ventured to peep out again, she was gazing at the fire as before.

"Most extraordinary female this," thought Mr. Pickwick. "Ha — hum."

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[1] intended
the view; the scene

These last sounds were too distinctly audible, to be again mistaken for the workings of fancy.

"Gracious Heaven!" said the middle-aged lady. "What's that!"

"It's — it's — only a gentleman, Ma'am," said Mr. Pickwick from behind the curtains.

"A gentleman!" said the lady with a terrific Scream.

"It's all over," thought Mr. Pickwick.

"A strange man!" shrieked the lady. Another instant, and the house would be alarmed. She rushed towards the door.

"Ma'am," said Mr. Pickwick, thrusting out his head, in desperation, "Ma'am."

The lady, as we have already stated, was near the door. She must pass it to reach the staircase, and she would most undoubtedly have done so by this time, had not the sudden apparition[1] of Mr. Pickwick's night-cap driven her back, into the remotest corner of the apartment, where she stood, staring wildly at Mr. Pickwick, while Mr. Pickwick in his turn, stared wildly at her.

"Wretch," said the lady, covering her eyes with her hands, "what do you want here?"

"Nothing, Ma'am — nothing whatever, Ma'am," said Mr. Pickwick earnestly.

"Nothing!" said the lady, looking up.

"Nothing, Ma'am, upon my honour," said Mr. Pickwick, nodding his head energetically, "I am almost ready to sink, Ma'am, beneath the confusion of addressing a lady in my night-cap (here the lady hastily snatched off hers), but I can't get it off, Ma'am. It is evident to me, Ma'am, now, that I have mistaken this bedroom for my own. I had not been here five minutes, Ma'am, when you suddenly entered it."

"If this improbable story be really true, Sir," said the lady, sobbing violently, "you will leave it instantly."

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[1] appearance of something strange and unexpected

"I will, Ma'am, with the greatest pleasure," replied Mr. Pickwick.

"Instantly, Sir," said the lady.

"Certainly, Ma'am," interposed Mr. Pickwick very quickly. "Certainly, Ma'am. I — I — am very sorry, Ma'am," said Mr. Pickwick, making his appearance at the bottom of the bed, "to have been the innocent occasion of this alarm and emotion; deeply sorry, Ma'am."

The lady pointed to the door. One excellent quality of Mr. Pickwick's character was beautifully displayed at this moment, under the most trying circumstance. Although he had hastily put on his hat over his night-cap; although he carried his shoes and gaiters in his hand, and his coat and waistcoat over his arm, nothing could subdue[1] his native politeness.

"I am exceedingly sorry, Ma'am," said Mr. Pickwick, bowing very low.

"If you are, Sir, you will at once leave the room," said the lady.

"Immediately, Ma'am; this instant, Ma'am," said Mr. Pickwick opening the door, and dropping both his shoes with a loud crash in so doing "I trust, Ma'am," resumed Mr. Pickwick, gathering up his shoes, and turning round to bow again — "I trust, Ma'am, that my unblemished character,[2] and the respect I entertain[3] for your sex will plead as some slight excuse for this —" But before Mr. Pickwick could conclude the sentence, the lady had thrust him into the passage, and locked and bolted the door behind him.

"Congratulate me, Mr. Pickwick, she is mine."

"I congratulate you with all my heart," replied Mr. Pickwick, warmly shaking his new friend by the hand.

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[1] overcome

[2] stainless, faultless reputation

[3] *here:* have

"You must see her, Sir," said Mr. Magnus; "this way, if you please." And hurrying on in this way, Mr. Peter Magnus drew Mr. Pickwick from the room. He paused at the next door in the passage, and tapped gently.

"Come in!" said a female voice. And in they went.

"Miss Witherfield," said Mr. Magnus, "allow me to introduce my very particular friend, Mr. Pickwick. Mr. Pickwick, I beg to make you known to Miss Witherfield."

The lady was at the upper end of the room. As Mr. Pickwick bowed, he took his spectacles from his waistcoat pocket, and put them on, a process which he had no sooner gone through than, uttering an exclamation of surprise, Mr. Pickwick retreated several paces, and the lady, with a half-suppressed scream, hid her face in her hands, and dropped into a chair, whereupon[1] Mr. Peter Magnus was stricken motionless on the spot, and gazed from one to the other, with a countenance[2] expressive of horror and surprise.

The fact was that Mr. Pickwick no sooner put on his spectacles than he at once recognized in the future Mrs. Magnus the lady into whose room he had intruded on the previous night; and the lady at once identified the countenance which she had seen surrounded by all the horrors of a night-cap.

Comprehension

1. What is the full title of the book from which this selection is taken?
2. From what you have read, what can you say of the service at the Great White Horse? Give four reasons for your answer.
3. What evidence is there to prove that Mr. Peter Magnus was of a very communicative disposition?

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[1] after which

[2] face

4. Why did Mr. Magnus attach such importance to his looks?

5. In not more than three sentences, relate Mr. Pickwick's adventure with his watch.

6. What were Mr. Pickwick's preparations for going to bed?

7. "The smile that played on Mr. Pickwick's features was instantaneously lost in a look of unbounded surprise." When and why?

8. What was the picture that presented itself to the horrified Mr. Pickwick when he ventured to peep out?

9. What indicated that the lady intended to stay in the room?

10. What details suggest that Mr. Pickwick was frightened?

11. What idea overpowered him? Why? (Quote the lines from the passage.)

12. What made Mr. Pickwick think: "Most extraordinary female this"?

13. What was the middle-aged lady's reaction to the reassuring words that it was only a gentleman?

14. Describe the effect that Mr.' Pickwick's night-cap had on the middle-aged lady.

15. What features did Mr. Pickwick display under those trying circumstances?

16. Pick out as many examples as you can to show that nothing could subdue Mr. Pickwick's native politeness.

17. In one vivid sentence describe Mr. Pickwick as he stood at the door, ready to leave the room.

18. What caused the terrible commotion as Mr. Magnus was introducing Mr. Pickwick to Miss Witherfield next morning?

EXERCISES

I. Express the meaning of the following sentences and phrases in simple, direct language.

1. After a lapse of an hour ... 2. Mr. Peter Magnus was naturally of e very communicative disposition. 3. At the bare notion of such a calamity ... 4. And bidding Mr. Pickwick good night, the chamber-maid retired. 5. He .... beheld his missing properly on the table. 6. Mr. Pickwick .... leisurely divested himself of his shoes and gaiters. 9. . . . the lady contemplated remaining in the room ... 10. "I trust that my unblemished character, and the respect I entertain for your sex will plead as some slight excuse . . ." 11. "I beg to make you known to Miss Witherfield." 12. . . . the lady at once identified the countenance which she had seen surrounded by all the horrors of a night-cap.

II. Put together them and their meanings:

1) precede	anxiety, worry
2) proceed	face
3) exhibit (u)	critical, very important
4) crucial	a great misfortune
5) totally	wrap up, cover
6) multitude	endlessly
7) countenance	show, reveal
8) calamity	go forward; continue
9) retire	a human being
10) concern (n)	a great number
11) infinitely	leave a place, withdraw; go to bed
12) mortal (n)	come or go before (in time or place)
13) envelop	completely

III. From the list provided choose the right words to fill in each blank:

proceed	resist	precede
modesty	respect	venture
consequence	utter	retreat
urgent	remote	creature

evident	notion	recollect
be bewildered	display	
retire	attach	

1. In 1966 the rivers in Northern Italy flooded vast areas, and the … was that thousands of people were left homeless. It was a real calamity. 2. In English a countable noun is … by an article. 3. Though the pain was intolerable he did not… a sound during the operation. 4. There are many daring men who … to sail out into the ocean alone in small boats or on rafts. 5. In the battle of Moscow the fascists troop tried to … the powerful attack of our army, but were forced to … with heavy losses. 6. Even in the most trying circumstances he … great courage and presence of mind. 7. Darwin wrote that all living … sprang from one beginning. 8. I grasped the rope that was … to the balloon and pulled with all my might 9. The traveler from the North was telling a group of South Islanders about his home country. When he spoke about snow and ice, his listeners had no … of what he meant.

IV. Make up a short story using the following phrases:

to be unwilling; to seize the opportunity; to catch a glimpse of; to have no notion of; to lose one's self-possession; to mistake smb. for smb.

V. Like all other languages, English has borrowed words from other languages. Many English words are derived from Latin (at least one word in twenty in an English dictionary) and Greek. The knowledge of these sources or "roots" helps us to understand the meaning of new words when we see them for the first time.

E. g. geo (Gr.) = earth; logos (Gr.) = word, science — geology meter (Gr.) = measure; micro (Gr.) = small — micrometer
audire (Lat.) = to hear; auditorium — a place where people gather to hear something

Form as many words as you can from each of the following roots:

tele = distant;	micro = small
graph = write	bio = life
logos = science	phone= sound

Discussion

1. What is the author's attitude to the main character of the book.— Mr. Pickwick? Quote from the passage to prove your point.
2. Contrast the two characters — Mr. Pickwick and Mr. Magnus. Quote words from the passage to support your opinion.
3. How is Mr. Peter Magnus made to appear ridiculous?
4. What is the atmosphere of the whole passage? Quote ten examples of Dickens's irony.
5. What human characteristics does Dickens ridicule?
6. What are the chief sources of amusement in the story? (Are they to be found in the plot, in the characters, or in the style?)

Reproduction and Composition

Relate vividly an incident from the selection that you find very amusing. Say what makes it so amusing.

Retell the whole passage as briefly and as simply as you can, placing the events in order of time, omitting anything that you consider unnecessary, and avoiding all repetitions. (About 250 words.)

Write a play of three scenes based on the passage. The dialogue is provided. You will have to describe briefly and clearly the setting of the act (an outline of the appearance of the room; the time) and give a brief outline of the characters on the stage. Enact the play in class.

TWO POINTS OF GRAMMAR

The Participle

Here are all the participle forms in one table:

	Active	Passive
Present	**asking**	**being asked**
Past	**—**	**asked**
Perfect	**having asked**	**having been asked**

Participles are often used as attributes (like adjectives). Translate the following combinations:

an exciting story — a promising doctor
a disappointed child — the advancing troops
the defeated enemy — the melting snow
the howling wind — the threatening storm
a wounded soldier — the accomplished task

Participles form participial phrases.

Let us consider two complete sentences:

Mr. Pickwick took the candlestick in his hand.

Mr. Pickwick walked quietly downstairs.

We can join these together by changing (1) into a participial phrase introduced by the Active Present Participle ***taking.***

Taking the candlestick in his hand, Mr. Pickwick walked quietly downstairs.

Let us join these sentences together. This time we shall need the Passive Present Participle:

He didn't move for a moment, being hidden from the tent by a cliff of ice.

The form ***being hidden*** may be shortened to ***hidden.***

He didn't move for a moment, hidden from the tent by a cliff of ice.

The Present Participles (Active and Passive) are used in participial phrases when we have two actions happening at the same time, or nearly the same time. When the two actions do not happen at the same or nearly the same time, the action ***that happened first*** is expressed by the Perfect Participle (Active or Passive).

E. g. Mr. Pickwick and Mr. Magnus, having ordered a bottle of the worst possible wine for the good of the house, drank brandy and water for their own.

Having been introduced to the lady, Mr. Pickwick immediately retreated several paces.

Note: The subject of a participial phrase is also the subject of the main verb (if they are different, then we have an Absolute Participial Phrase).

E. g. "I never met with anything so awful as this," thought poor Mr. Pickwick, the cold perspiration starting in drops upon his night-cap. (Absolute Participial Construction.)

The position of the subject of the participle in the sentence depends upon whether it is a pronoun or a noun. If it is a pronoun, it must be put in front of the finite verb, not in front of the participle.

E. g. Covering her eyes with her hands, ***she*** said something very softly. (NOT: She, covering her eyes with her hands, said something very softly.)

On the other hand, if the subject is a noun, it can be put in both positions — i.e., in front of the finite verb and in front of the participle.

E. g. Running quickly down the street, ***the boy*** tripped over a stone. ***The boy, running*** quickly down the street, tripped over a stone. Having risked his life to save the child, ***the young man*** disappeared into the crowd.

The young man, having risked his life to save the child, disappeared into the crowd.

EXERCISES

I. Join the following separate sentences into one sentence by using particular phrases and making necessary changes; then translate the new sentences.

All the roads lead to the sea. The roads were-crowded with motorists and cyclists.

Shannon was seated on a high stool. He sipped the dark gritty fluid.

Smith was whistling softly under his ragged moustache. Smith pretended to be cleaning the sink.

The lady saw Mr. Pickwick. She covered her eyes with her hands.

She was busily engaged in brushing her hair. She did not notice the presence of the old gentleman in the room.

We were shown round the school. Then we were entertained to a concert given by the pupils.

Our players were beaten in the game. They decided to train harder.

The town was repeatedly bombed in 1941 and 1942. It lost many of its famous historical buildings.

Inversion is used in conditional sentences which contain auxiliary verbs — ***were, had, should. If*** is omitted and the auxiliary verb is placed in front of its subject.

E.g. 1) If he were more modest, he would not boast.

Were he more modest, he would not boast.

If it had not rained yesterday, these plants would have died. Had it not rained yesterday, these . . .

Another important case of the use of inversion is after certain ***negative*** adverbs such as ***never, nowhere, only, hardly, scarcely, no sooner . . . than, rarely, seldom,*** etc.

E. g. ***Never*** before had I heard such an extraordinary story.

Hardly had he come in when the phone rang.

Only on very rare occasions did he give them advice.

► Translation

I. Translate this extract from H. Morton's book "In Search of England".

One of the greatest discoveries made by Charles Dickens was the name Pickwick.

There is probably no name so well known, or so well loved, in English fiction as Pickwick. So I set my shoulders to investigate the origin of the name, and I discovered at length how Pickwick entered English literature.

When Dickens visited Bath[1] the White Hart Hotel was owned by a man called Moses Pickwick. This name was written up over the doors of coaches: Moses, in addition to his hotel, owned a profitable stable. The name Pickwick fell on Dickens like a ray of sunlight.

"What a name!" he thought, feeling for his notebook.

That was the beginning of the immortalization of Pickwick.

But who was Moses Pickwick, and how did the name originate?

There is a curious story about him. He was, it is said, the great-grandson of a foundling. A woman driving through the village of Wick, near Bath, saw a bundle lying on the side of the road, which proved to contain the first Pickwick. She took him home, cared for him, and christened him Eleazer Pickwick, otherwise Eleazer picked up at Wick!

In the course of time the foundling founded a family in Bath. When Dickens arrived on the scene the great-grandson of Eleazer was a man of wealth and position. Dickens provided the fame . . .

[1] a town in the west of England with hot mineral springs

Translate the following passage into English:

Дар аввали соли 1836 Уилям Холл (аз нашриёти «Chapman and Hall») ба назди рӯзноманигори ҷавон Чарлз Диккенс рафт. Мақсади ин ташриф пешниҳоде буд, ки Уилям Холл ба гумон ба нависандаи номдор мекард: Уилям Холл ба Диккенс навиштани матни адабиётро барои маҷмуаи расмҳои карикатуристи машҳур Сеймур фармоиш дод. Ба назари Холл чунин менамуд, ки Диккенс ва Сеймур аз рӯи маҳорат бо ҳам баробаранд ва дар баробари ин ӯ нависандаи хеле хоксор бояд бошад, ки ба нақши дуюмдараҷа дар нашрияи зикргардида розӣ шавад. Диккенс бояд дар асоси саргузаштҳои ҳаҷвии ҷамъияти ғайриодии олимон ва варзишгарони бардурӯғ, ки ба сафар рафтаанд, повесте менавист.

Диккенс бо камоли майл пешниҳодро қабул кард, вале дар вобаста набудани худ аз Сеймур истодагарӣ кард.

Муваффақияти «Мактуб» ғайриодӣ буд. Рӯзноманигори хоксор ва қариб ба ҳеҷ кас ношинос аллакай баъди нашри бобҳои аввали повест нависандаи машҳуртарини Англия гардид.

Форстер, дӯст ва тазкиранависи (нависандаи тарҷумаи ҳол) Диккенс менависад: «Мардум дар ин рӯзҳо ғайр аз «Пиквик» дигар дар бораи чизе гап намезаданд. Тоҷирон молҳои худро пешкаш карда, бо номҳои қаҳрамонони «Мактуб» номгузорӣ менамуданд. Додрасҳо дар толорҳои маҳкама, бачагон дар кӯчаҳо, одамони ҷиддӣ ва кӯтоҳандеш, ҷавонону пиронсолон – ҳама баробар ба ҷозибияти «Мактуб» қоил нашуда наметавонистанд.

Recommended Words and Phrases

Nouns	***Verbs***	***Adjectives***	***Adverbs***
account	alarm	evident	earnestly
consequence	attach	innocent	exceedingly
creature	descend	motionless	hastily
despair (& *v*)	display	native	instantly
effect (& *n*)	identify	particular	violently
fancy (& *v*)	persuade	previous	
female	precede	remote	
modesty	propose	stricken	
notion proposal	recollect	unwilling	
quality respect	resist		
self-possession	retreat		
	reveal		
	sink		
	snatch		
	usher		

Phrases

be about to; be engaged in (doing smth.); be on the point of (doing smth.); catch a glimpse of mistake smb. (or smth.); for smb.; seize the opportunity

LESSON 9

THE WONDERFULL WORLD OF THE THEATRE

(From the book by 1. B. Priestley)

What is Theatre? Why has it lasted so long? What does it mean to us? We know that it offers amusement and pleasure, but then so do lots of other things. Is there something special to itself that it offers us? Clearly there is, otherwise the Theatre would not have gone on so long and in so many different places.

During the last thirty years the Theatre has had to meet three challenges from radio, cinema, and television. All three produce drama of a sort; all possess important advantages.

As a rule it doesn't cost as much to see a film as it does to see a play; and films can be seen in a great many places that have never known a theatre. Radio and television can be enjoyed at home, with a minimum of effort, turning the living-room into a playhouse. And all three, because they are produced for a mass audience, can offer casts of players that only the best theatres could afford.

Already many people tell us that with their television sets at home and an occasional visit to the movies, they no longer need the Theatre and do not care whether it lives or dies.

Such people do not understand that the Theatre is the parent of these new dramatic forms. Without a living Theatre where writers, directors,[1] designers[2] and actors could learn their jobs, movies and television plays would be very crude[3] indeed.

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[1] producers of a play

[2] people who design the scenery for a play

[3] without skill or taste, or refinement, badly prepared

In a very good restaurant we have a dinner that is specially cooked for us; in a canteen we are merely served with standard portions of a standard meal. And this is the difference between the living Theatre and the mass entertainment of films, radio and television. In the Theatre the play is specially cooked for us. Those who have worked in the Theatre know that a production never takes its final shape until it has an audience.

With films, radio, television, the vast audience can only receive what is being offered. But in the Theatre the audience might be said to be creatively receptive; it's very presence, and intensely living presence, heightens the drama.

The actors are not playing to microphones and cameras but to warmly responsive fellow-creatures. And they are never giving exactly the same performance. If the audience tends to be heavy, unresponsive — on a wet Monday, perhaps — the company slightly sharpens and heightens its performance to bring the audience to life; and vice versa[1] if the audience is too enthusiastic.

Film and television acting is much smaller and quieter than that of the Theatre. Nevertheless, with a very few exceptions the best performers of film and television are actors and actresses from the Theatre, which has taught them their art.

It is the ancient but ever-youthful parent of all entertainment in dramatic form. Much of its work, especially under commercial conditions,[2] may often be trivial and tawdry, but this means that the Theatre should be rescued from such conditions. For in itself, as it has existed on and off[3] for two and a half thousand years, the Theatre is anything but trivial and tawdry. It is the magical place where man meets his

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1 *(Latin)* the other way round

2 Theatres in foreign countries as a rule do not receive any financial help from the state, and therefore often experience financial difficulties.

3 with intervals

image. It is the enduring home of 'dramatic experience', which is surely one of the most searching, rewarding, enchanting of our many different kinds of experience.

Comprehension

1. The author says that "lots of other things" besides the theatre offer amusement and pleasure. How many "other things" do you know that offer us pleasure and amusement?
2. What argument does the author use to justify his statement that there is something special that the theatre can offer us?
3. What important advantages do radio, cinema and television- possess that the theatre does not?
4. Does the author approve of the people who say that with television and cinema they no longer need the theatre? (Refer to the text to support your answer.)
5. What part, according to the author, has the theatre played in the creation of radio, movies and television drama?
6. What comparison does the author make when he wants to show how different a theatrical production is from that of radio, cinema and television? Do you think the comparison is appropriate here? Why?
7. When the author says that the people present in the theatre influence the acting, he describes the audience as "creatively receptive". Explain the meaning of this phrase in your own words.
8. What, according to the author, is the difference between theatre and film and television acting?
9. Can you give an example from life to support the author's assertion that "with a very few exceptions the best performers of film and television are actors and actresses from the theatre"?
10. What is meant by "commercial conditions"?
11. How does the author express the idea that commercial conditions represent a danger to the theatre?

12. What metaphors does the author use in the last paragraph to stress the great role of the theatre?
13. Explain in your own words the meanings of the adjectives the author uses to describe the theatre — searching, enduring, rewarding, enchanting.

EXERCISES

I. Give adjectives that can be formed from the following words (you will find them in the text):

respond; occasion; youth; magic; drama; commerce, enthusiasm; receive.

II. En may be a prefix; it may be a suffix too. In the word enjoy, en- is a prefix, in sharpen -en is a suffix. Add en to the beginning or to the end (whichever is correct) of each of the following words and) use the newly formed verbs in sentences of your own:

able; courage; wide; danger; soft; tangle; height; rich; large; less; rage; threat.

III. Translate the following sentences using the English words or phrases given below:

afford; produce; meet a challenge; designer; enduring; playgoer; director; occasionally; with a minimum of effort; entertain; enchanting; advantage.

Ҳар ду тараф тасдиқ намуданд, ки барои расидан ба сулҳи давомдор тамоми қувватро ба кор меандозанд. 2. Ҳамчун одами бисёр серкор, ӯ танҳо гоҳ-гоҳ ба театр рафтанро ба худ раво медид. 3. Ӯ рассоми боистеъдоди театрӣ буд. Вай барои намоишҳои (спектаклҳои) зиёд, ки аз тарафи коргардонҳои беҳтарини мо гузошта шудаанд, саҳнаро ороиш медод. 4. Садои ҷозибаноки мусиқӣ толорро фаро гирифт. 5. Ҳатто аз ҳама дӯстдорони театр ҳам розӣ нашуда наметавонанд, ки телевизион нисбати театр аз як ҷиҳат бартарии зиёд дорад. 6. Дар сирк, дар фосилаи байни намоишҳои барнома масхарабоз мардумро шод мекунад. 7. Варзишгар бо кӯшиши хеле кам ба чунин натиҷаи дилхоҳ ноил гардид. Мо метавонем аз ӯ натиҷаҳои боз ҳам беҳтарро интизор шавем.

IV. ***Offer*** **means "say what one is willing to give, pay or do for another person". E. g. She** ***offered me*** **a cup of tea.**

When the old lady fell down, no one ***offered to help*** **her.**

He ***offered to buy*** **a book for me.**

Suggest **means "bring a plan, a thought, an idea to a person's mind". The verb** ***suggest*** **takes a "that"-clause, or a gerund, or a noun, not an infinitive, so we must say:**

Our teacher ***suggested (to us) a hike*** **in the country for two days. Our teacher** ***suggested going*** **on a hike.**

He **suggested that we should play** ***a game of chess.***

Use indirect speech after ***suggest*** **or** ***offer.***

Examples: "May I take your bag for you?" — I offered to take his bag.

"Let's go to the pictures." — He suggested going (that we should go) to the pictures.

1. "I'm going out. Shall I post this letter for you?"
2. "I'm going shopping, can I get anything for you?"
3. "Shall I buy the tickets while you look after the luggage?"
4. "I'm tired, shall we sit down for a while?"
5. "Can I get you a cup of lea?"
6. "Will you have some more cake?"
7. "Mary lives near here, shall we pay her a visit?"
8. "We can send the books next week if you like."
9. "I'll take you to the museum tomorrow if you like."
10. "It's a fine day, why don't you go for a walk?"
11. "1 can't do this work alone," said Tommy.
12. "Well then, I'll help you," said Mary.
13. "My watch is broken," said Bill.
14. "Then you'd better get it mended." said his father.
15. "It's very hot," said Nina.
16. "Shall I' get you an ice?' ' said her friend.
17. "I want an exciting book," said the little girl.
18. "Here's an adventure story," said the librarian.
19. "The weather's very bad," said Mr. A.
20. "We'd belter put off our trip till next week," said his wife

Discussion and Composition

1. When television first became popular many people said that there would be a serious decline in the number of people going to the theatre.

Discuss why people should have thought this.

After many years of television, has this suggestion proved true?

2. Nowadays radio and television are more of a 'necessity than a mere entertainment. Discuss this.

3. Describe carefully a particular kind of television or radio programme that interests you (e. g.: “The Club of Film Travellers”, “Ogonyok”, “Globus”, etc.).

4. Suggested plan: the kind of programme chosen with details of producers, actors, entertainers, how often seen, etc.;

how such programmes are presented;

why you like it;

in conclusion write what kinds of programme that are not shown or broadcast you would like to see or hear.

5. Write about an actor (or actress) who has been popular both as a theatre actor and as a film or television actor. Account for the actor’s popularity.

TWO POINTS OF GRAMMAR

1. More About the Articles
(Part Two)

1. Consider the following sentence from the lesson.

“During the last thirty years *the* Theatre has had to meet three challenges: from radio, cinema, and television."

According to the basic rule for the use of the definite article we should be able to give some *definite information* in answer to the question “Which theatre?” We cannot do so in this case, because the writer is quite clearly speaking about theatre *in general* as different from any other forms of entertainment such as radio, cinema and television.

This is one more special use of the definite article.

If we want to speak of a thing in the sense that it is one of a separate class of things, different from all others, we can speak of it in the singular with the definite article.

For example:

The camera began, more than a hundred years ago, as a machine for taking likenesses and recording the appearances of things or people.

The writer speaks here about *all* cameras as a separate class of machines.

When we say "the dog is the enemy of the cat", we are speaking of dogs and cats as separate classes of animals. Here is one more example of this special use of the definite article:

EXERCISE

I. Compose five sentences of your own with this special use of the definite article.

Compare the following:

I'm going to bed. I'm going to ***the*** theatre.

I'm being taken to hospital. ***the*** cinema.

I'm going to school. ***the*** opera.

A number of words denoting things and places have a peculiarity in regard to the articles: if such things and places are used for the purpose for which they were primarily and basically intended, they take ***no article at all.***

These are: bed, hospital, church, prison, court, school, college (but not university, which takes ***the*** — ***the*** university).

E. g. Mother is in hospital. (She is receiving treatment.)

But: The doctor spends more time in ***the*** hospital than in the clinic. A medical student always has to spend some time in ***a*** hospital before he becomes a doctor.

The words ***cinema, pictures*** (or ***movies*** in American English), ***theatre*** and ***opera*** take the definite article the other way round; that is to say, when the places are used for entertainment (that is their primary and basic purpose), they generally take ***the.***

Let's go to	the cinema the theatre the opera	tomorrow night, shall we?

But: We have been told that the next conference of the teachers of our district will be held in ***a*** cinema or ***a*** theatre. (We are interested here merely in the building where the conference will be held.)

EXERCISE

Fill in each blank with the, a (or an), or use no article at all.

1. Of course he's having difficulty in catching up with the rest. He's been in . . . hospital for three months. 2. She was away from . . . school for most of last month. 3. When drivers of cars and lorries drive past . . . school they slow down. 4. I went to .. . cinema to see a new film. 5, The official of the local park of recreation told us that the exhibition would probably be transferred to ... cinema or theatre, because of bad weather. 6. The driver of the car that had collided with the truck was taken to ... hospital. 6 Stuart spent a sleepless night in ... hospital, at the bedside of the wounded soldier. 8. As it was already late, Mother sent us to . . . bed. 9. When we came in, the soldier was sitting on . . . bed. 10. After spending two years in . . . prison, the prisoner was brought to . . . court. 11. He will leave . . . school soon and will go to ... university.

The Complex Subject (The Subjective Infinitive Construction)

E. g. "*The audience* might be said *to be creatively receptive*." This is a case of the Complex Subject Construction which you know already.

EXERCISES

I. Translate the following sentences:

1. The Chairman of the Council of Ministers is reported to have left Moscow for Prague. 2. The artist is thought by most people to be a genius. 3. The headmistress is expected to make a speech at the farewell party. 4. The Soviet rocket is reported to have succeeded in making a soft landing on Venus. 5. The picture that has no signature is believed to have been painted by Repin. 6. A tomb of a tribal chief is said to have been found on the site of an ancient burial place in Kazakhstan. 7. After the Romans left England in 409. A.D., London appears to have been more or less deserted for about a hundred years. 8. He seemed to be enjoying the performance. 9. No man of science is likely to achieve anything great unless he is prepared to follow the truth wherever it leads him. 10. There seems to be no one who would be indifferent to the theatre.

Translation

Translate this passage:

There are many illusions about the Theatre among people who have never worked in it. One is that what happens on the stage is improvised. Actually, in a serious production the smallest movement, the shortest speech, is carefully rehearsed.

Another illusion is that while acting might be very difficult to the ordinary man, it is very easy for a man born to be an actor. Ability to imitate a voice, a walk, a gesture, is often thought to be enough to make a man an actor. Though there have been great actors with little formal training, most actors nowadays were once students in drama schools.

There they learnt how to use their voice, how to speak clearly, how to control their breathing. They were taught good body-movements; how to walk, to sit down and get up, to dance, to fence. In advanced schools they learnt to observe and interpret character.

Each great capital city has several dramatic schools, some attached to particular theatres, like the Comedie Frangaise in Paris. London's largest dramatic school, the Royal Academy of Dramatic Art, is not attached to any dramatic company but to London University. Russia's Moscow Art Theatre runs its own state-supported school where students selected from all over the vast Soviet Union study for four years. Here the more advanced instruction is based on methods devised by the co-founder of the Moscow Art Theatre, Konstantin Stanislavsky, himself a magnificent actor.

The Actors' Studio in New York, which teaches 'The Method', has been much influenced by Stanislavsky. 'The Method' teaches the actor to identify himself inwardly with the character he has to play; to work from this inner identification to outward signs of character — tricks of voice, gait and gesture. What must be remembered is that acting, like everything belonging to the Theatre, has a double aspect: the actor must be the character he is playing and also himself.

(From "The Wonderful World of the Theatre" by J. B. Priestley).

W. H. Davies (1871 —1940) was apprenticed at fourteen to a picture- frame maker, but emigrated to America where he became a tramp. While jumping a train he lost a leg, and returned to England a cripple. From then on he lived in England writing short lyrical poems. He left over six hundred short lyrics of which the following is the best known:

What is this life if, full of care,
We have no time to stand and stare?
No time to stand beneath the boughs
And stare as long as sheep or cows.
No time to see, when woods we pass,
Where squirrels hide their nuts in grass.
No time to see, in broad daylight,
Streams full of stars, like skies at night.
No time to turn at Beauty's glance,

And watch her feet, how they can dance.
No time to wait till her mouth can
Enrich that smile her eyes began.
A poor life this is if, full of care,
We have no time to stand and stare.

Nouns	**Verbs**	**Adjectives**	**Adverbs and other words**
advantage audience canteen cast company (theatre) designer director (theatre) entertainment fellow creature image movies performance response	afford fend to	enduring enthusiastic magical occasional	merely nevertheless
		Phrases as a rule meet a challenge take shape with a few exceptions	

LESSON 10

LETTERS TO THE SECRETARY OF STATE FOR AIR[1] CONCERNING HELICOPTERS

(a magazine story by H.F. Ellis)

The following is a magazine story by H. F. Ellis written as a series of letters. The story is a good example of satirical writing and, in parts, is very funny indeed. However, to explain a joke is to kill it stone-dead. You will surely notice all the satirical lines.

August 1st, 1958

Sir,

I write to protest about the unreasonable number of times that I am rescued by your helicopters. On the first occasion on which I was snatched from the sea while enjoying a quiet float a hundred yards or so away from the shore, I was not angry. This is a normal holiday risk, which in my opinion it is the duty of the public to accept in the right spirit.[2] But enough is as good as a feast.[3] I have now three times been lifted into the air and carried to St. Mawgan aerodrome, where everybody, I admit, has been most kind and attentive — too kind, if anything. Constant wrapping in warm blankets has given my skin an irritating rash;[4] nor am I a man who is very fond of large quantities of hot, sweet tea.

The pilot considers that my habit of floating very low in water makes people on the shore think that I may be drowning. That is as it may be.[5] I cannot alter my centre of gravity, at will,[6] to suit your convenience. Surely there is some method of protecting me against the unwelcome efficiency of your Air Rescue organization? Yours faithfully,

H. F. Ellis

August 5th, 1958

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[1] Minister for Civil Aviation in Britain

[2] they should not be angry about it

[3] *(proverb)* Too much of anything is not a good thing.

[4] small red spots on the skin

[5] It may possibly be so.

[6] whenever I want to do so

Sir,

It is not a good answer to say that anyone can refuse to be rescued if he is not in danger. Quite apart from[1] the question of good manners, if one attempts to ignore the helicopter or to push the lifting ropes aside, the pilot thinks that one is either unconscious or hysterical, and sends a man down by rope-ladder to see about it. Only yesterday, while sunbathing on a small deserted beach, I attempted to move out of the shadow of one of your devilish machines and I was suddenly seized from behind and forcibly placed in a kind of harness made of rough canvas. It is ridiculous to suggest that there was any danger that the beach would be covered by the tide; but the pilot (not the one who generally rescues me, by the way, this was a much more commanding type) refused to listen to my explanation. He simply said that he had his orders and he proposed to obey them — with the result that I was late for lunch for the third day running, and did not dare to take my usual afternoon swim in case I missed a tennis engagement after tea.

I shall be obliged if you will take immediate steps to see that your rescue organization turns its attention to some other person on holiday, preferably one who is in need of it.

Yours faithfully,
F. Ellis

August 7th, 1958

Sir!

After a very short interval without trouble (due partly, I think, to my habit of laying out notices with strips of sheeting saying "KEEP AWAY", whenever I try to find privacy on the rocks and cliffs in this region) the situation has again become bad. I am now constantly followed by a large yellow helicopter, hired, I believe, by a London newspaper to take

[1] without considering

photographs of any other attempts that may be made to rescue me by air. The noise is indescribable, and whenever I try to escape it by going into a cave or holding my breath under water some busybody[1] is sure to ring up St. Mawgan aerodrome and bring a second helicopter to the place.

I have noticed, too, that they now keep me hanging in the air, before pulling me up into the rescue machine, for a longer period than was the case at the beginning of my holiday. This, I believe (though I cannot prove it), is done at the request of the photographers. I shall hold you entirely responsible if any harm comes to me through the almost perpetual draughts to which I am now exposed.

I reopen this letter to add that my wife has just returned in a Royal Air Force truck and in a highly nervous condition from St. Austell, of all places. It appears, so far as I can put the pieces of her story together, that she was violently lifted out of the water while actually sitting on an inflated[2] rubber horse — an inexcusably careless mistake — and taken, horse and all,[3] to a temporary aerodrome without any proper facilities for caring for people suffering from unnecessary rescue. When I. rang up St. Mawgan aerodrome to protest, they told me that their regular rescue helicopter was already out dealing with somebody else (as if I needed to be told that!) when this second call came in. They had accordingly been compelled to ask Plymouth[4] for assistance and it might be that the pilot from there was less experienced in rescue work than their own men and "had picked up the wrong bather by mistake"!

Yours faithfully, F. Ellis

August 8th, 1958

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[1] an interfering person who is too much interested in otter people's affairs

[2] blown up with air

[3] *(colloq.)* with the horse, too

[4] a town not far from St. Mawgam aerodrome

Sir,

You will see, from the enclosed cutting from the local paper headed "HORSE RESCUED FROM SEA", something of the annoyance which we as a family suffer almost every day as a result of the attentions of your rescue service. The very bad photograph of my wife does not help matters.

However, that is not the main purpose of this letter. I write to inform you that, in a final attempt to obtain a little peace and privacy before returning to London on the 10th, I am tomorrow taking my wife, sister-in-law, two cousins, a Mrs. Winsworth, and most of our children to Lundy Island in a hired motor-boat. We hope to be there by about 2.30 p. m. and have not, of course, thought it necessary to make arrangements about the return journey.

We should like to reach St. Mawgan aerodrome not later than

7.00 p. m., if that is convenient to you.

Yours faithfully.

Comprehension

1. What happened that made Mr. Ellis write the first letter?

2. Why does he use the proverb '"Enough is as good as a feast"?

3. In what way was everybody at St. Mawgan aerodrome too kind to him?

4. Why did people on the shore think that he might be drowning?

5. What do you think the Secretary of State for Air said in his reply to Mr. Ellis's first letter?

6. Why couldn't Mr. Ellis ignore the helicopter?

7. What had happened the day before, while he was sunbathing on a small deserted beach?

8. Why did Mr. Ellis complain of the pilot in his second letter?

9. Why didn't he dare to take his usual afternoon swim that day?

10. What did Mr. Ellis recommend to the Secretary of State for Air?

11. How did he manage to have a short interval without trouble?

12. Why did a large yellow helicopter begin to follow him?

13. How did he try to escape the indescribable noise of the yellow helicopter?

14. Why did the rescue machine keep him hanging in the air for a longer period now?

15. Why did Mr. Ellis object to this treatment?

16. Why did he have to "put the pieces of her story together" when his wife returned in a Royal Air Force truck from St. Austell aerodrome?

17. What made him so indignant this time?

18. What was particularly annoying to him in the cutting that was headed "Horse Rescued from Sea"?

19. Why hadn't he made any arrangements for the return journey from Lundy Island?

20. Did Mr. Ellis's letters of complaint have the desired effect? Give reasons for your opinion efficient; convenient; annoying; responsible; private.

EXERCISES

l. Give nouns corresponding to the following adjectives and show that you understand their meaning either by using them in short sentences or by defining them.

efficient; convenient, annoying; responsible; private

II. The English used in the sentences below is rather formal. Express the meaning of these sentences in a less formal way.

1. This is a normal holiday risk, which in my opinion it is the duty of the public to accept in the right spirit. 2. I cannot

alter my centre of gravity, at will, to suit your convenience. 3.I shall be obliged if you will take immediate steps ... 4. I shall hold you entirely responsible if any harm comes to me through the almost perpetual draughts to which I am now exposed. 5. You will see, from the enclosed cutting, something of the annoyance which we as a family suffer almost every day as a result of the attentions of your rescue service. 6. I write to inform you that, in a final attempt to obtain a little peace and privacy before returning to London . . .

III. From the list provided, choose the right words to fill in each blank:

facility	alter	request
convenience	rough	expose
unreasonable	be compelled	privacy
convenient	make	temporary
perpetual	arrangements	irritating
constant	engagement	gravity
local	obtain	draught
unwelcome	deal	enclose
admit	hire	service
accept	annoyance	accordingly
	efficiency	

1. I tore open the envelope. A brief note with an invitation was …. 2. The big blocks of flats that are now being built have all modern ... . 3. On Sundays we used to go rowing on the lake. We had no boat of our own so we used to ... a boat for three or four hours. 4. Almost all our cities have ... a great deal in the past ten years. 5. I'm afraid I won't be able to go to the cinema with you, I have an ... in our drama club which I cannot miss. 6. During the argument he tried to look quite calm but there was a touch of ... in his tone. 7. In order to . . . the information you need you will have to look through a good deal of material. 8. If you are thinking of organizing an amateur concert in your school, you ought to … several weeks

ahead. 9. The men's faces were dark brown from being perpetually ... to the glaring sun of the desert. 10. Do shut the door, please, there's a terrible ... here. 11. The roar of the engines never stopped for a moment. This . . . noise was getting on our nerves. 12. We have a very good laboratory assistant; he works with accuracy and .... 13. There were crowds of holidaymakers on the beach. The only place where I could find . .. was a cliff sticking out of the water. 14. Martin Eden knew that he would not work long in the laundry. It was only a . . . job. 15. The new institute has all ... for study: modern laboratories, the newest equipment, a good library.

Make up a story using the following words and phrases in it:
on the first occasion; I admit; quite apart from; for the third day running; preferably; so far as; actually; accordingly; with the result that; take immediate steps; put the pieces of a story together

LETTER WRITING

Certain special formalities are usually observed in letter writing in English. Here are some pints for your guidance

1. If you are writing a letter from your home (and not from a place of study or office, etc.) you must always write the whole of your address in the top right hand corner of writing paper. (In the "letters to the Secretary of State for Air "the address of Mr. Ellis was not written in the top right hand corner because these "Letters" were written as a magazine story and space had to be saved).

You must never write your name above the address: the only place for your name is in the signature.

2. Put the number of your house first, then the name of the street (the word Street itself- with a capital letter and then on a separate line, the name of the town.)

25. Rudaki street Dushanbe

3 . Write the date below the address

March 25th 19 or
March 25,19

4. Opening the closing letter

(Formal)

Opening	**Closing**
Sir, Madame Dear Sir (Madame) My dear Sir Etc.	Your faithfully Your truly Very sincerely yours

(Informal)

Opening	**Closing**
Dear Mr. Brown, Dear Mrs. (Miss) Brown, etc.	Your sincerely Very sincerely yours

The signature comes after the closing words.

If you are writing to a relation or to a close friend, your opening and closing need not follow these formalities. You write whatever you wish:

Dear Tom	Dearest Mother,
Yours ever,	With love

In business letters you should write the address of the recipient. It is placed below your own address and close to the left margin. Now study these two examples of business letters and then do the exercises which follow them.

26 Gordon High Road,
London, W. 6.
March 16, 19—

Intourist
Dushanbe, Tajikistan
Dear Sirs,

I plan to visit Dushanbe in August. Since I do not know anything about travelling conditions in your country, I shall appreciate the cooperation of your Intourist Agency. Please bear in mind the facts set forth below. Accommodation should be first-class.

It is my intention to spend four days in Dushanbe, and I wish to stay near the theatre district.

From Dushanbe I should like to go to Khujand and stay one week, visiting the principal points of interest in and around the city.

Kindly inform me if your Agency arranges for trips of the kind.

I shall be grateful to you if you will send me a booklet dealing with travel in your country.

Yours sincerely,
Allen B. Anthony

Intourist,
Dushanbe, Tajikistan
March 28, 19—
Allen B. Anthony,
Gordon High Road, London, W. 6.

Dear Sir.

We thank you for your letter of March 16, inquiring about travelling conditions in our country. -

Enclosed is a booklet we have prepared especially to answer just such inquiries as yours.

The enclosed booklet gives you full details with our rates. May we suggest, however, that you call at the Intourist office in London and ask our representative for any additional information you might need.

Thank you for your interest, and we shall expect to hear from you soon.

Yours faithfully,
A. I. Ivanov

EXERCISES

I. A pen-friend from England has written a letter to you asking how International Women's Day is celebrated in our country. Write a letter in answer to his.
II. A foreigner has written to Intourist asking what kind of service Intourist offers to tourists travelling in Tajikistan and what places of interest Intourist would recommend him to see. Write a letter in reply to this request.

ONE POINT OF GRAMMAR

The Gerund

E. g. . . my habit of *floating* very low in water makes people on the shore think that I may be *drowning."*

We have two ***ing***-forms in this sentence: *floating* and *drowning*. *Drowning* is a present participle that comes from the verb drown. It forms the Continuous Infinitive here — *be* + *drowning*: *Floating* is a gerund. It cannot be a participle, for it is preceded by a preposition: only nouns and gerunds (which are half-nouns) can be preceded by prepositions

The gerund has the force of a noun. Like an ordinary noun, it can be the subject of a sentence: *Travelling* is very pleasant.

The gerund can also be the object of a sentence (direct or prepositional): (a) I like *swimming*; (b) I insist on *going there*.

The gerund can also be a predicative: Seeing is believing.

The gerund can be an attribute, always preceded by a preposition: "My habit of floating very low . ..

The gerund can have the force of a verb as well as that of a noun. Like verbs, gerunds have tense and voice forms.

	Active	**Passive**
Indefinite	reading	being read
Perfect	heaving read	having been read

Like verbs, gerunds can take direct objects and can be modified by adverbs: (a) “I try to escape it by ... holding my breath under water”; (b) “My habit of floating very low...

Gerunds and Verbal Nouns

Just as we can say “I like swimming” and “Swimming is good exercise”, so we can also say “I like teaching children” and “Teaching children is useful work”. Here the gerund teaching has an object children. Now it is possible, and sometimes necessary, to use another ***ing***-form — a verbal noun. A verbal noun takes articles (a and the) and can be followed by a prepositional object, not direct!

So instead of “teaching children” we have “the teaching of children”:

(a) Teaching children is useful work.

(b) The teaching of children is useful work.

There are two things to remember in connection with these two possibilities. The first is that (a) is more natural than (b), and should therefore always be your first choice. The second is that in normal modern English (a) and (b) are never confused. This means that we either say “teaching children” or “the teaching of children”. We can never say “The teaching children is useful work” (leaving out of) nor “Teaching of children is useful work” (leaving out the). This second mistake is a very common one.

Gerunds with Possessives

If I say, (a) “I don’t like boasting”, I am not thinking of any particular person, but if I say, (b) “I don’t like your boasting”, the meaning is different. The Tajik translation will be: (a) ман худситоиро дӯст намедорам; (b) Ман дӯст намедорам, вақте ки ту худситоӣ мекунӣ.

Now in everyday speech, we often say "I don't like you boasting", i. e., we use the personal pronoun instead of the possessive. We need not go into the grammatical details of this, except to say that grammarians prefer the possessives, and in writing we should prefer the possessives too, at least in the case of possessive pronouns your, his, our, its, etc., and also when the gerund is the subject of the sentence.

E. g. "Your telling me that story reminds me of another."

"John's having failed the examination has greatly upset his father." (I. e. "John's" rather than "John".)

In other cases, however, the possessive may be very unidiomatic.

E. g. "The old man loves people visiting him." (Not "people's".) "He will never agree to John and me going away together." (Not "John's and my".)

Gerunds with Prepositions

Like ordinary nouns, gerunds are often preceded by prepositions.

Important note: ***To*** is a perfectly ordinary preposition, and it can take a gerund like any other.

E. g. "I prefer running to swimming."

"He objects to smoking."

"I am not used to getting up so early."

a) Here is a list of verbs, adjectives and past participles with prepositions followed by the gerund.

accuse of approve (disapprove) of be afraid of be fond of be capable of be proud of hear of	suspect of think of be engaged in be interested in consist in result in spend in succeed in be disappointed at be surprised at	depend on insist on get used to object to prefer .. . to be responsible for prevent from

b) list of nouns followed by a preposition + gerund:

difficulty in harm in satisfaction in sense in chance of fear of idea of	importance of means of method of necessity of opportunity of problem of process of right of way of	an instrument for objection to habit of pleasure of hope of possibility to

c) The following prepositions are followed by the gerund:

against apart from besides by	for in case of instead of in the event of	owing to the purpose of through without

Need and want with Gerunds
"Your hair needs cutting."
"My shoes want mending."

Participial and Gerundial Phrases

E. g. "I was snatched from the sea while enjoying a quiet float…"

Enjoying is a present participle preceded by a conjunction. Present participles are often preceded by conjunctions: *while, when, if, though*. Participles are never preceded by *prepositions*. Gerunds are often preceded by *prepositions*.

E. g. *On entering* the room, he headed straight for Shannon's table. *In studying* history, we learn about mankind.

EXERCISES

I. In the following sentences all the ***ing***-forms are in italics. Pick out the participles, gerunds and verbal nouns and arrange them in three columns under proper headings

Participle	Gerund	Verbal noun
…….	…….	…….
…….	…….	…….

1. It was a case of *going* without our tea or taking water from the river. 2. He said that the various germs of poison would be killed by the *boiling* . 3. "What is the meaning of it, Sir?" added Mr. Magnus in a *threatening* and a louder tone. 4. We go the play for the *acting*. 5. His *acting* of the part of Hamlet was most convincing 6. Every theatrical production consists of a number of players *acting* imaginary characters. 7. He paused *wringing* his distorted hands. 8. " Now could abandon it without *betraying* my scientific conscience, without, in fact, *selling* myself?" 9. . . while sunbathing on a small deserted beach, I attempted to move out of the shadow of one of your devilish machines..." 10. "She was taken ... to a temporary aerodrome without any proper facilities for *caring* for people *suffering* from unnecessary rescue." 11. Besides *making* a mistake, he tried to put the blame on others. 12. When tired of *working*, he only leaned back, in his chair and sat immobile for a while. 13. The extension of education partly depends on the *training* of teachers. 14. My *running* here and there with *unseeing* eyes ended by my *falling* into a large heap of something soft and powdery which I sensed must be brick dust used for *building*. 15. The *building* of this canal meant the *flooding* of a number of regions on the Don.

II. Translate the sentences using verbal nouns in Nos. 1, 2, 14. In all the other sentences use gerunds.

1. Саноати нассоҷӣ дар Тоҷикистон аз истифодаи маҳсулоти хоми маҳаллӣ оғоз шуд. 2. Наслҳои мисриён – коптҳо – кайҳо хати ниёкони худро фаромӯш кардаанд. 3. Қабилаи қадим, ки баътар алифборо эҷод кард, хатро аз

мисриён омӯхт. 4. Ӯ бояд ягон усулеро ёбад, то ин ки ҳисобу китоби худро бисанҷад. 5. Ба пӯшидани либоси кайҳоннавард одат кардан мушкил аст. 6. Пеш аз парвоз лозим аст, ки тайёраро бо сӯзишворӣ таъмин кунем. 7. Бояд телевизионро таъмир кард. Оё имрӯз ягон барномае ҳаст, ки тамошобоб бошад? 8. Дар театрҳо бо палто дар толори тамошобинон нишастан манъ аст. 9. Мо бесаброна интизорем, ки кай ба саёҳати Хуҷанд меравем.

Recommended Word and phrases

Nouns	**Verbs**	**Adjectives**	**Adverbs**
annoyance assistance convenience draught efficiency engagement facility gravity privacy quantity	after drown (the drowned) enclose expose bire inflate irritate obtain	constant convenient local temporary	constantly preferably
Phrases As a result of At the reguest of Be obliged to smb. for smth. Enough is as good as a feast For the third day running Make arrangements Take steps With the result that			

LESSON 11

HEATWAVE IN BERLIN

(Extract from the novel by Dymphna Cusack, abridged)

The novel by Dymphna Cusack, a modern Australian writer, is set in post-war Berlin — Berlin smouldering[1] in the heat of an abnormally hot summer. Joy, a young Australian woman, and her German husband have come on a visit to Berlin from Australia. For Joy, Berlin is a place of parklands and theatres, skyscrapers and fine clothes. But there are sinister ripples under the comfortable surface which Joy cannot ignore. She hears Nazi songs, and sees Nazi slogans on the walls. Gradually she becomes aware of the realities of fascism, both past and present.

* * *

The sun poured down on Berlin's hottest July for two hundred years as Joy sank on to a seat in the shadow of a linden near the main gate of the Zoo.

It was all very beautiful, thick lawns, flower plots a blaze of colour, water from the revolving sprays freshening the torrid[2] air. She watched Anne's silky blonde head among the crowd around the ice-cream stand. She watched her edge her way out and began to run with an ice-cream in each hand. She came skimming down the path, tripped and fell, and set up a loud wail[3] as the two ice-creams went spinning through the air. Before Joy could reach her a shabby old man with a small boy had stooped and picked her up. No damage was done and the wail was solely[4] for the lost ice-creams.

Joy turned to thank the rescuer and stopped in delight. "Why, Professor! How wonderful to see you again."

He peered[5] at her through his bifocals.

---

1 burning slowly with no smoke
2 very hot
3 cry
4 only
5 looked closely

Joy grasped his hand. “I’m Joy Black.”

His face lit up as he took her hand between his and she felt again with a touch of nausea his distorted fingers.

“Forgive me that I did not immediately recognize you, dear girl. How could I not recognize my favourite pupil!”

“Please come and sit down,” Joy begged him. “It’s much too hot in the sun.”

“With pleasure. But first you must meet my grandson, Peter! Here is Fraulein Black.”

Peter bowed stiffly and put out his hand

“Not Black any more. Nor ‘Fraulein’ — Mrs. Miller. And here’s my daughter Anne to prove it.”

Anne bobbed and took his hand.

Joy took a note from her purse and[1] gave it to Anne. “Now you and Peter run and buy four ice-creams and anything else you want.” She hesitated. “Or is it not done here for a distinguished professor to eat ice-cream in public?”

He smiled sadly. “Not professor any more. And not distinguished. And I assure you I treasure so much my Australian years that I would eat the ice-cream even if I were. Ah!- Sydney, Sydney!” he said as, they went towards the shady seat. “Those years I spent there seem like Heaven must have seemed to Lucifer.”[2] He sat dreamily smiling into the past....

“Do you still teach?”

“No.”

The word dropped, heavy and final, into the conversation. And suddenly Joy saw him as he was — an old and frail man; with a shabby linen coat over threadbare[3] trousers. She did not know what to say.

There was a silence as they licked their ice-creams. It seemed so incongruous,[4] sitting under a lime tree, its scent

---

[1] a feeling of sickness

[2] *myth.* Satan, the chief rebel angel, who was thrown out of Heaven because of his pride

[3] so worn that the threads show

[4] strange; *here:* out of place

here: realizing

filling the air that was loud with the drunken buzzing of bees. She was saddened, wondering what lay behind that "No".

Had he perhaps not been able to adjust himself when he returned, only then perhaps savouring"' the full extent of his loss? What exactly his loss- had been she had no idea "

I've often wondered where you were," Joy went on. "When I didn't hear from you I intended to look you up when we went to Munich."

"I no longer live in München." He sighed. "It is not my München any more."

"You must give me your address so that we can meet again."

The Professor was not listening. His mind retreated into some lost corner. Hers went back to the day she had had her first lesson from him and she played badly because her eyes kept straying[1] to his purplish[2] swollen hands. At last he had said to her: "We will stop now and talk a little while, Miss Joy. If you are going to be my pupil, then we must know each other. My hands worry you, do they not?" He spread them on the keyboard, and she closed her eyes feeling that she would be sick.

He answered her unspoken thought.

"I, too, shudder when I see them. I cannot play a scale properly now. But I will let you hear a record I made before they were things of horror."

He put on the gramophone and a Chopin nocturne filled the air, so delicate, so pure, that she was humbled before her own inadequacy.[3]

When it was finished, he took her to a photograph on the wall: two hands resting on a keyboard, firm, strong,

---

[1] wandering
[2] somewhat purple; bluish-red
[3] inability to play as he did

beautifully moulded,[1] so alive that you felt you heard the music that flowed from them.

"Those were the hands that made that music."

She had cried, and he had stroked her head gently. Whether she had cried in pity for him or shame for herself she hadn't known. When at last her tears dried he said: "If you are to be my pupil, that is what you must see and hear in your mind, not what your eyes will show you every lesson. If you are a strong girl, then you will succeed. If not, believe me I shall understand, and lose a brilliant pupil with reluctance."

She had continued to be his pupil and grown to love even the disfigured hands. A romantic, girlish love full of pity and indignation and hate for the men who had ruined them.

Now the pity came back but the indignation and the hatred had been lost somewhere in the years. All that she remembered now was that the Professor was a tragedy among so many tragedies of the Germany that had gone for ever. A world famous musician whose life had been wrecked when he was in his prime.[2] Interned in Dachau concentration camp, when he came out he could no longer continue his concert career.

He had made, a new life in Sydney as a teacher — and what a teacher! For a moment she savoured again the pleasure she had known when he taught her. Then, after the war, he had gone back to Germany. Clearly he had failed.

She glanced at his worn face, the sunken eyes, and remembered with shock that just after the war they had given him a party for his fiftieth birthday. He could be at most in his early sixties, but he looked an old, old man, a broken man.

He looked at her with sudden resolution.

"Since you are a woman now with children to protect, I shall tell you my story."

---

[1] shaped

[2] the period of greatest health, strength and skill

His sunken eyes peered into hers and she recoiled.[1] If she could have found an excuse she would have gone. She did not want to have the bright present clouded with an old story that could do no one any good now.

As though he had read her thoughts he said: "I would not have told it to you if my country had been the country I believed it would be after the war. But it is not. The evil that destroyed me and my family still lives and the evil men live to rule us again. I tell you this not to ask your pity. The time for pity has gone. I tell you because you must go back and tell your country the truth. A friend writes to me that many emigrants have gone there and to other countries saying that the stories of Nazi atrocities were all propaganda. Did your mother ever tell you how they ruined my hands?"

"No."

"Then I shall tell you, so that you can tell Anne when she is older, for there is too much forgetting."

He rested his hands on the crook of his stick and when he began to speak his voice came from a long way off.

"My wife — she was our most famous Wagnerian singer — my sixteen-year-old daughter, and I were arrested and put in different concentration camps after the Nazi invasion of Austria, which my wife had criticised. From the first she knew them for what they were. I would not listen. Sometimes I imagine I hear her rich laugh of scorn as she unmistakably slammed the window in the faces of the first SS troops to march by the house where we lived in München.

"Twenty-five years later I hear the tramp, tramp of their jackboots in my dreams like the march of doom.[2]

"I was sent to Dachau, near Munich. The Commandant used to collect us musicians and make us play bright music at the head of the parade of prisoners going to execution. God forgive me, I played. I am a cowardly man and I fear pain.

---

[1] *here:* felt horror

[2] terrible fate

Then he tried to make me play the piano for them while they sang Nazi songs in the officers' mess. This I could not do. If you asked me today why I could not I still could not explain. I used to say to myself in those black nights: 'These hands are dedicated to music. There are things they cannot do'.

"So each time I refused they would tie my wrists together behind my back and hang me by the arms from one of the hooks in the centre of the parade ground.

"When they took we down my hands were blue and swollen and my arms as though torn from their sockets. After many times it was clear that it was useless even to ask me to play. So I was passed over to the doctor who was already beginning his freezing experiments that were to kill hundreds of prisoners.

"Then, because of protests from all over the world, they released me. I never knew why they let me go. It would have been so easy to have let me die 'naturally' as they did with so many others. I went to Switzerland. Everything I had I used up in the effort to get my wife and daughter out of concentration camp. When news came to me that they were dead, I left for Australia.

"I returned to my country after the war because a rumour had reached me that my daughter was still alive. Besides, I believed, like so many others, that the Nuremberg trials marked the end of Nazi Germany and I owed it to my wife and the world that had suffered at German hands to help in building a new Germany. I was full of passion for a new life, full of belief in justice. I knew I could live and work because they told me I would be compensated for my sufferings and losses — if one can be compensated for the death of one's beloved." He pressed his hands together and touched them to his forehead like a man praying.

"The search began. I found proof that my wife had died in the gas-chambers of Auschwitz, I discovered that my brother had been murdered in Buchenwald.

"Eventually[1] the Red Cross found my daughter Brunhilde for me. She had been in Ravensbrick concentration camp at the end of the war. After her release she was in hospital for a very long time. Together we went back to the town where I was born and grew up. By law I was eligible[2] for an immediate grant[3] in compensation. I applied for it.

"I shall never forget the day I went to the office of the authorities. When I went in and told who I was, the official (he had been an SS man) snapped at me: 'Who let you come back? People like you are a damn' nuisance. You've been slandering[4] the German Reich for twenty years. Why didn't you stay where you were?' He did not even offer me a chair.

"They kept putting off my application on one excuse or another. A newspaper even referred to my 'prison sentence' — that is the years I was in concentration camp. Doctor after doctor said there was no evidence that the experiences I had suffered in the freezing chambers in Dachau had anything to do with my arthritic condition. It went on for two years. It became an obsession with me.

"Appeal was useless. The Minister was a Nazi; the head of police was a former SS. The judge — a war criminal.

"I would not listen when Brunhilde told me it was Government policy. I had not lived through the worst years in Germany, and in spite of my years in Dachau, I did not really know to what depths of bestiality my people had sunk.

"I believed that once rid of Hitler and the Nazis, the pure Germanic spirit would reassert itself. I was obstinate, blind, foolish. For years nothing I saw, nothing I learnt, nothing I suffered could teach me that what had reasserted itself was not the Germanic spirit, but the Nazis and Nazism.

---

[1] at last
[2] had the right
[3] subsidy
[4] spreading false information

"I came back expecting to find the swastika the broad arrow of shame. Instead I found it a magic charm which today brings good fortune to all who wear it."

He paused, wringing his distorted hands.

"I talked all this over with Thomas Mann — you know him — the great writer. We were close friends. 'Hate is needed,' he had said. 'Hate for the scoundrels who have made the name of Germany stink in the nostrils of God and the whole world.' He repeated it and warned me it would get worse, since the Western Powers in whom we had put our faith were building up the old Hitlerian monster again. He begged me to come away with him.

"There is no place for us here,' he said. 'We cannot live in such corruption. It is worse now than when I left, for then at least there Was a liberal world outside to which we could appeal. But today, that world is supplying Hitler's heirs with arms. Their memories are so short — they go open-eyed again to their slaughter.'

"I stayed in spite of his warning. I still hoped.

"Then I too began to fight"

Comprehension

1. When is the action of the passage set? Find evidence in the passage to support your opinion.
2. Under what circumstances did Joy meet her former teacher, the Professor?
3. Describe the old Professor, as Joy saw him on that hot July day.
4. In what way was he different from the man she used to know in Australia?
5. Why did Joy hesitate to offer the Professor an ice-cream?
6. Why did his life in Australia, where he was in fact an exile, seem like heaven to him?
7. Why did the Professor's "No" make Joy silent, sad, and disturbed?

8. How did Joy try to account for the Professor's evident poverty and his shabbiness?
9. What did he mean by saying, "It is not my München any more"?
10. How had Joy come to know the Professor in Australia?
11. Why had she played badly when she had had her first music lesson from him?
12. What had the Professor said and done during the first lesson?
13. Why do you think Joy's pity came back, but the indignation and the hatred had been lost somewhere in the years?
14. What made the Professor determined to tell Joy his story?
15. "There is too much forgetting." What did the Professor mean?
16. Joy loved the Professor. Why, then, did she recoil when he said he would tell her of his past?
17. In what year was the Professor arrested by the Nazis? How do you know this?
18. "I am a cowardly man," he said. What evidence is there in the passage to show that it was not so?
19. Why didn't he flee from Europe as soon as he was released?
20. He had been happy in Australia. What made him come back to Germany?
21. What was his first great disappointment on his return?
22. How did the authorities treat him? Why didn't he receive the grant he was eligible for?
23. A newspaper referred to his years in Dachau as his "prison sentence". Why was it an insult to him?
24. The Professor said: "It became an obsession with me." Explain what he meant.
25. Explain clearly why appeal was useless.
26. Why was it so difficult for his daughter to make him see that it was Government policy?
27. What did he gradually become aware of?

28. What dangers did Thomas Mann see in the tendencies of postwar Western policy?
29. What did Thomas Mann think they ought to do?
30. What did the Professor do in the end?

EXERCISES

I. Explain in your own words the meaning of the following as fully as you can:

1. I ... edge her way out. 2. . . . set up a loud wail. 3. “Is it not done here for a distinguished professor to eat ice-cream in public?" 4. . . . wondering what lay behind that “No”. 5. savouring the full extent of his loss. 6. I intended to look you up ... 7. She was humbled before her own inadequacy. 8. . . , in his early sixties. 9. I owed it to my wife and the world . . . to help in building a new Germany. 10. ... in whom we had put our faith . . .

II. Point out the metaphors in the following sentences and explain what they mean.

1. The sun poured down on Berlin’s hottest July.
2. His face lit up as he took her hand between his.
3. He sat dreamily smiling into the past.
4. The word dropped, heavy and final, into the conversation.
5. His mind retreated into some lost corner.
6. Two hands . . . beautifully moulded, so alive that you felt you heard the music that flowed from them.
7. Lie looked an old. old man, a broken man.
8. She did not want to have the bright present clouded with an old story.
9. The official snapped at me.
10. I did not know to what depths of bestiality my people had sunk.
11. I was blind.

12. Their memories are so short -- they go open-eyed again to their slaughter.

III. "Disfigured hands; distorted fingers." Dis- (Latin) prefixed to verbs, nouns and adjectives gives the meaning of opposition, separation, etc.

E. g. The experiments were continued.
The experiments were discontinued (= stopped).

a) Give the meanings of

1. He was discouraged by the cold reception. 2. I was disheartened by failure. 3. He was disabled by an accident. 4. My friend dissuaded me from going. 5. That football player was disqualified from playing in the championship. 6. His manner is disrespectful.

b) Give the opposites of:

satisfaction; loyalty; honour; tasteful; approval.

c) Give five other words which start with dis- and use them in sentences of your own.

IV. Make sentences by putting a suitable beginning to the following:

1. ... slamming the door behind her. 2. ... peering into the darkness. 3. ... when he was in his prime. 4. ... because you are so obstinate. 5. ... on one excuse or another. 6. . . . made me shudder and shrink back. 7. ... but eventually he succeeded in spite of all the difficulties. 8. . . . with great reluctance. 9. . . . because there was not enough evidence. 10. ... when the rumours of the event reached me.

V. *Once* may mean "from the moment that", "as soon as", "if ever".

For example:

"I believed that *once* rid of Hitter, the pure Germanic spirit would reassert itself."

"*Once* you show any sign of fear, the beast will attack you."

Complete the following sentences. Remember: the future is not used in. phrase-clauses.

1. Once he gets an idea into his head, ... 2. Once she makes a promise, ... 3. Once . . . , I never forget it. 4. Once . . . , I must finish reading it. 5. He said that once he was shown how to do it, ... 6. Once ... , he will go on telling stories for hours.

VI. "I hear the tramp, tramp of their jack-boots in my dreams like the march of doom." This comparison is a simile.

Use each of the following similes in a sentence to describe a person, place, scene or event.

as cool as a cucumber (= quiet, calm, unexcited)
as regular as clockwork
as like as two peas (= exactly alike)
as old as the hills
like an aching tooth
as good as gold (= perfectly behaved, obedient)
like the wind

VII. From the list provided, choose the right words to fill in each blank:

faith	scorn (tl)	indignation	refer
shudder	adjust	owe	wreck
nuisance	stroke	rumour	doom
slander	humble	spirit	obstinate
damage	distort	dedicate	disfigure
release	apply	eventually	application
revolve	evidence		

1. Shostakovich ... his Seventh Symphony to the heroic city of Leningrad. 2. Professor Usher's face was ... by rage and

indignation. 3. The child is so ... that once he gets something into his head, it is impossible to talk him out of it, he will not listen. 4. It made Joy ... to hear the Professor speak of the Nazi atrocities and the tortures he had endured. 5. Neither Gemma nor Montanelli recognized Arthur — he had changed so much: his left arm was deformed, he was lame, and his forehead and left cheek were ... by a long crooker scar. 6. He did not conceal his ... for the cowardly scoundrels who had betrayed their own people. 7. Knowing that the boy had gone through a terrible experience in his early childhood, we never ... to the past. 8. Harris and George did the packing. Montmorency was a perfect. . . he got in their way and sat down on things, just when they were wanted to be packed, George and Harris stumbled over him and cursed him. 9. When the boy first came to work in the laboratory he had to be taught every little thing, but . . . he learnt to work quickly and efficiently. 10. When O. Henry was . . . from prison he went to live in Pittsburgh. 11. This optical instrument must be carefully . . . before it is used. 12. Thousands of young people ... for permission to fly in the first spaceships. Among those who sent in their . . . there were women, too. 13. When Arthur discovered that Montanelli and the others had deceived him, he lost ... in his friends, in Gemma, in those whom he had loved and trusted.

Discussion

2. In what way could the Professor's fate be considered as typical of the fate of progressive intellectuals in Nazi Germany?
3. How does the author emphasize the contrast between Joy's beautiful present and the sinister past?
4. At what point of the narrative does the atmosphere, the mood, suddenly change? Why?
5. What is the main theme of the passage? What is its main intention?

6. Do you agree with Thomas Mann's words: "Hate is needed. Hate for the scoundrels."? Give reasons for your opinion.
7. Compare the Professor's and Thomas Mann's outlook.
8. Does the author actually tell you what she thinks of the Professor? What devices does she use to build up his character?
9. Suggest a title for the passage and justify your choice.

Reproduction and Composition

10. From what you have read in the passage, piece together the story of the Professor's life.
11. Describe the scene in the office of the ex-SS man to whom the Professor applied for a grant.
12. Write a short account describing the situation in post-war West Germany.
13. Prepare a report on an anti-fascist book you have read or an antifascist film you have seen.
14. You may have read the book "Heatwave in Berlin".
15. What was the fate of the Professor?

THREE POINTS OF GRAMMAR
Will not, Would not

Will not (won't) and *would not (wouldn't)* with emphasis in the voice, are used to express *persistent refusal*, in the present and the past.

E. g. He is so obstinate, he will not listen to advice. (He persists in his refusal to listen to advice.)

She *would not* answer our question. (She persisted in her refusal to answer.)

If we wish, we may put the emphasis on the word *not* or we may put the emphasis on the contraction *won't* and *wouldn't*.

Note: *Will* and *would*, with emphasis in the voice, can express *persistence* in the present and the past.

E. g. He *will go* out without his hat, though he has a bad cold. (He persists in going out . . .)

They *would* refer to the unpleasant incident. (They kept referring to it.)

EXERCISE

Use *will* or *would* in these sentences instead of the expressions of persistence, and *will not (won't)* or *would not (wouldn't)* instead of the expressions of refusal:

1. He refused to think of the consequences. 2. The man persisted in making remarks, quite audibly too. 3. She refused to discuss the affair. 4. If you persist in ignoring the doctor's advice, you mustn't be surprised that you have a nasty cough. 5. Those children persist in slamming the door every time they come or go. 6. The grocer refused to give the poor sculptor his consent to marry his daughter. 7. He made himself disliked because he persisted in sneering at everybody. 8. I am sorry to disappoint you, but I refuse to consent to your plan.

To Be (to)

I. E. g. "If you **are to be** my pupil, that is what you must see . . (If we make this arrangement; if we decide, arrange this.)

When the Present or Past Indefinite Tense of the verb to be is followed by an *infinitive*, it shows that an *arrangement* has (or had) been made about the action or that an *order, command*, or *instruction* has (or had) been given for the action to happen.

Here are some more examples:

I must hurry, I am to meet Mary at six. (It has been arranged.) We were to wait for them at the gate. (It has been arranged.) The doctor said, "You are not to smoke any more." (Order.) She said that I was not to leave the house. (Indirect command.)

Let us look at another example, taken from the text:

". . . the doctor who was already beginning his freezing experiments that were to kill hundreds of prisoners."

Was to, were to often suggest something that was fated to occur (бояд).

Some other examples:

"Soon afterwards, he went to London to finish work on his journal, which was to become popularly known as The Voyage of the Beagle"

When he entered the Senate, Caesar did not know that he was shortly to be murdered.

To be to is also used in such set phrases as:
What are we to do? (Мо бояд чӣ кор кунем?)
Where am I to go? (Ман бояд ба куҷо равам?)

EXERCISES

I. Write sentences of your own with the construction *to be* to (in the present of the past) to show that an arrangement has (or bad) been made, something was fated to happen, or an order has (or had) been given.

II. Insert the verbs *be (to), have (to)* or *must* in the correct tenses.

Note: You will remember that must expresses necessity in the present and have to expresses necessity in other tenses *(had to, will have to). Have to* can also express necessity in the present when the necessity is imposed by circumstances.

1. You . . . stay here till we return. 2. He ... be here by seven, it's already nine and there is no sign of him. 3. We had our instructions and we knew exactly what we . . . do. 4. I see very badly; I . . . wear glasses all the time. 5. You . . . read the story, it is excellent. 6. I felt so ill that I . . . leave early. 7. I never can remember her telephone number; I always . . . look it up. 8. Do you know who ... be our new teacher? 9. I ... say you are a

nuisance. 10. The matter ... be discussed at tomorrow's debate. 11. There was no gas or electricity in those days. People . . . use oil lamps. 12. We got lost in the huge city and . . . ask the way.

Some Ways of Expressing Futurity
Going to.

I. In present day English people seem to be using the going to form more and more in place of the future Indefinite Tense as a pure future. Often however, it shows *intention* on *certainly* on the part of the speaker or writer.

E. g.“ If you are going to be my pupil, then we must know each other.” (Intention.)
John is going to wait for us there. (Certainty.)
II. The past tense of the going to form (was going to, were going to) is used as a future in the past, often with the suggestion that the action was planned in the past, but that it didn't in fact take place, or that it will not take place.
E. g. I was going to leave at 10. (But I didn't.)
I was going to leave tomorrow. (But now I have changed my plans.)

Note 1: Both *are you going to* and *will you* can introduce questions about future intentions.
Are you going to is usual in questions about intentions.
Will you very often introduces a request or invitation.

E. g. Are you going to finish this book or shall I take it to the library? Will you open the door for me, please?

Note 2: It is not very usual to use the going to form with the verbs go and come instead we generally use the Present Continuous Tense.

EXERCISES

I. Study the following dialogue giving special attention to the use of the going to form. Then compose a dialogue of your own using the going to form as many times as possible.

A: Are you going to watch the football match?
B: I was going to watch it, but I can't now because my brother is arriving in three hours' time, and I'm going to meet him at the station. He was going to arrive yesterday, but he missed the train.
A: Was he going to watch the match too?
B: Well, he was actually going to play in it! He was going to be our goalkeeper, but now- Nick is going to play instead of him. Are you going to be there?
A: Oh, yes. I thought I was going to miss it because I didn't feel well yesterday, but I'm all right now, so I'm going to watch the match.

EXERCISES

II. Translate the following into English using *will you* or *going to* forms:

1. «Ман ин чумлаи матнро намефаҳмам». – «Ман бародарамро даъват мекунам. Ӯ ба ту тарҷума мекунад».
2. Шумо ошхонаро таъмир карданӣ ҳастед?
3. Вақте ки ту мактабро хатм мекунӣ, чӣ кор кардан мехоҳӣ? –«Ман мехоҳам геолог шавам».
4. «Ман ба бозии футбол меравам. Ҳамроҳи ман меравӣ?» - «Ташаккур, бо камоли майл».
5 . «Телефон боз занг зада истодааст. Лутфан гӯшакро гир». – «Ту гӯшакро намебардорӣ?».
6. «Шумо шасти моҳигириатонро ба ман намедиҳед?» - «Марҳамат. Ту аз кучо моҳӣ доштанӣ ҳастӣ?»
7. Ту хӯрокро хом хӯрданӣ ҳастӣ? Бемор мешавӣ.
8. Барои чӣ ту гитараро овардӣ? Ту дар шабнишинӣ баромад карданӣ ҳастӣ?
9. «Мо мизи хатнависӣ харидем». - «Шумо онро дар кучо мегузоред?»

The Present Indefinite and Present Continuous to Express Future Actions

I. The Present Indefinite Tense can be used for a *planned future action or series of actions*, particularly when these concern a journey. It is often used by travel agencies.
E. g. We leave here at six, arrive in Paris at midnight and take a plane on to Moscow.

II. The Present Continuous Tense is used for a definite future arrangement. The time is nearly always given and is usually in the immediate future.
E, g. We are meeting him after the performance.
She is leaving at the end of the week.
Tom isn't coming with us.
Note: This method of expressing the future cannot be used with verbs which are not normally used in the Continuous Tenses. These verbs should be put into the Future Tense.

E. g. I am meeting him tonight.
But: I shall know tonight. They will be there tomorrow.
To see, however, can be used in this lease with a future meaning.
E. g. I'm seeing him tomorrow.

EXERCISES

Translate the sentences using the Future Indefinite Tense or the Present Continuous Tense where possible.
1. Ман боварӣ дорам, ки ӯро мешиносам.
2. Пагоҳ ман ӯро мебинам. Ба ӯ чӣ гуям?
3. Ӯ (зан) рӯзи душанбе меояд.
4. «Натиҷаи бозӣ чӣ гуна аст?» - «Пагоҳ бегоҳирӯзӣ мефаҳмем».
5. Умедворам, ки шумо пагоҳ вақтро хуш мегузаронед.
6. «Шумо онҳоро дар кӯчо пешвоз мегиред?»- «Ман онҳоро дар соати 10-и пагоҳӣ дар истгоҳи қатора пешвоз мегирам».

7. Ӯ кай меравад?
8. Ӯ соати панҷ меояд.
9. Дар кунҷи кӯча шумо дӯкони рӯзномафурӯширо хоҳед дид.
10. Дар ҳафтаи оянда мо ба хонаи нав мегузарем.

Nouns	**Adjectives**	**Adverb**	**verb**
appeal atrocity authorites career cottuption execution faith heir invasion judge justice musician	disfigured distinguished distorted obstinate shabby swollen threadbare worn nuisance official passion proof record reluctance rumour scent (& v) sentence (law) skyscraper slaughter (&v) trial	eventually	adjust (oneself to) apply for assure dedicate murder prove (smth. to smb.) put off refer to release revolve shudder (& n) stink warn
	Phrases		
	be (get) rid of from the first in one's prime on one excuse or another owe it to smb.		

LESSON 12

MARK ANTONY'S FUNERAL ORATION[1] OVER JULIUS CAESAR

(From "Julius Caesar", by William Shakespeare, abridged)

Shakespeare's play "Julius Caesar" is concerned with Caesar's death rather than his life. Caesar lived from 100 B.C. to 44 B. C. He was a Roman general of outstanding military genius who by widespread conquests brought many countries under the Roman sway.[2] On returning to Rome he should have surrendered his command, but he refused to do so. Pompey, the general in command of the Roman home army, fled to Greece, where Caesar followed and defeated him, thus making himself master of Rome. Rome was a republic, and Caesar retained[3] the constitutional forms of the Roman government. The Senate — the Roman Parliament — still met to discuss public affairs. Two Consuls — the chief ministers — were still appointed annually to administer the affairs of state. But Caesar had himself created dictator for life, and so possessed unlimited sovereign powers. This aroused the hostility of many notable Roman citizens, who felt that Caesar was robbing them of their dearest inheritance — democratic and political liberty. Under the leadership of Cassius a conspiracy was formed to murder Caesar; and Brutus, Caesar's closest friend, was persuaded to join. Cassius and his friends may have been moved largely by envy or a desire for revenge; but Brutus was a philosopher, and a man respected in the highest degree for his upright[4] and unselfish life. No one could reproach him with any personal motive. His consideration was for the good of the commonwealth,[5] and for

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[1] speech
[2] control, rule
[3] kept in being
[4] honourable
[5] *here:* the Roman State

this he was willing to sacrifice even his best friend. After Caesar had been stabbed to death, Brutus made a speech before the Roman citizens explaining the necessity for Caesar's death and trying to win the popular approval for the cause of the conspirators. He succeeded in doing this. Then Mark Antony, one of Caesar's most enthusiastic supporters, made a speech in the dead dictator's honour. By playing upon the emotions of the Romans, he kindled[1] them to fury against the

conspirators. Brutus, Cassius, and their friends had to flee from the city, and later they were met in battle by Antony end his party and defeated.

Act III.

Scene II.— Rome. The Forum

(Enter BRUTUS and CASSIUS and a throng of CITIZENS.)

Citizens. We will be satisfied: let us be satisfied.

Brutus. Then follow me, and give me audience, friends.

[1] roused

(BRUTUS goes into the pulpit.[1])

Brutus. Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant,[1] I honour him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

Citizens. None, Brutus, none.

Brutus. Then none have I offended. I have done no more to Caesar, than you shall do to Brutus.

Comprehension

1. How does Brutus justify Caesar's murder?
2. How does Brutus reconcile his own conscience to the murder of his friend?
3. What line of argument does Brutus follow in his speech?
4. How does the crowd react to his speech?
5. Show how Brutus tries to make use of his listeners' patriotism, love of freedom, intelligence?
6. How does Antony answer Brutus's accusation that Caesar was ambitious?
7. What devices does Antony use to kindle the curiosity and fury of his audience?

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[1] a raised place from which a man speaks, now usually in a church

8.Consider all the passages where Antony uses the term "honourable", and show with what effect he uses it.
9.Consider Shakespeare's treatment of the crowd; is it ruled by reason or emotion?

EXERCISES

I. Put the following into your own words

1. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? 2. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. 3. He had no hand in his death. 4. As I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death. 5. Lend me your ears. 6. When that the poor have cried, Caesar hath wept; ambition should be made of sterner stuff. 7. I speak not to disprove what Brutus spoke. The evil that men do lives after them. The good is oft interred with their bones. My heart is in the coffin there with Caesar, And I must pause till it come back to me.

II. Explain the metaphors.

1. The evil that men do lives after them.
   The good is oft interred with their bones.
2. My heart is in the coffin there with Caesar.
   And I must pause till it come back to me.

III. For each word in List 1 find a word of similar meaning in List 2, explaining them, if possible, by other words of your own choice:

1		
wide-spread	assemble	surrender
administer	retain	flee
permit	annual	concerning
reproach	largely	honourable
fury	offend	mischief
valour	just	holy
weep		hostile

2.harm	mainly	keep
extensive	give up	about
manage	unfriendly	rage
gather	escape	courage
blame	cry	yearly
fair	respected	hurt
	allow	sacred

IV. Form the opposites of the following words by using the prefixes *ab-, de-, dis-, in- (ig-, il-, im-, ir-), mis-, un-:*
approval; honour; increase; popular; normal; fortune; dying; faithful; patience; encourage; respectful; common; organize; limited; legal; respective; noble; resolute; personal; willing; possess; concerned; audible

V. The following article contains quotations from Shakespeare that have become catch-phrases (phrases in frequent current use). Most of the phrases are explained below. Try to find their Russian equivalents. Then use as many of the phrases as you can in situations of your own.

THANK YOU WILLIAM SHAKESPEARE!

I doubt that there's anyone reading this who goes through a normal day's conversation without quoting Shakespeare. Once in a while we realize we're doing this, but most of the time we lift his lines to season our speech without the slightest thought of the source. When you call a man a "rotten apple", a "blinking idiot". . . When you proclaim him a "man of few words" . . . When you speak of "cold comfort", "grim necessity", the "mind's eye", "holding your tongue", "suiting the action to the words" . . . When you refer to your "salad days" or "heart of hearts" . . . When you deplore "the beginning of the end" or "life's uncertain voyage" ...
By God, you're quoting Shakespeare.

When you use such expressions as “poor but honest”, “in a word”, “second to none”, “a horse of another colour”, “what’s done is done” . . .

When you say something is “Greek to me”, or it’s a “mad world” ...

When you complain that you “haven’t slept a wink”, or that your family is “eating you out of house and home”, or you’ve “seen better days” ...

When you speak of a coward “showing his heels” or having “no stomach for a fight” . . .

When you nod wisely and say “Love is blind” or “Truth will come to light” ...

You are borrowing your bon mot from the Bard.[1] Without him to put the words in our mouths, we would be

(From "Thank You, William Shakespeare!” by Guy Wright, condensed from "San Francisco News Call Bulletin”)

Explanatory notes:

in my mind’s eye — in my imagination; in my mind ("Hamlet”)

in one’s salad days — in one’s youth (“Antony and Cleopatra”

in one’s heart of hearts — secretly, inwardly ("Hamlet”)

second to none — the very best ("A Comedy of Errors”)

a horse of another colour — a very different matter ("The Twelfth Night")

it’s Greek to me — it’s unintelligible ("Julius Caesar”)

have not slept a wink — I have not slept at all ("Coriolanus”) **eat** (a person) out of house and home — eat so much that one will have to part with house and home in order

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[1] Poet; *here* Shakespeare

Supply the correct tense of the verbs in brackets. The article was written just before the 400th anniversary of Shakespeare’s birth. Bear this in mind while doing the exercise.

to pay for it ("King Henry IV") have no stomach for a fight — be disinclined to fight ("Henry V")

VI. See if you can give the Russian equivalents of the following quotations from Shakespeare. Choose one and use it in a paragraph of your own.

1. When sorrows come they come not single spies,
   But in battalions. ("Hamlet", Act IV, Scene V.)
2. What a piece of work is man. ("Hamlet", Act II,
   Scene II.)
3. Cowards die many times before their deaths;
   The valiant never taste death but once.
   "Julius Caesar", Act II, Scene II.
4. Better three hours too soon than a minute too late.
   "Merry Wives of Windsor", Act II, Scene II.
   All's well that ends well.
5. "All's Well That Ends Well", Act IV, Scene IV.
   Men of few words are the best men.
   "Henry V", Act III, Scene II
6. How sharper than a serpent's tooth it is To have a
   thankless child. "King Lear", Act I, Scene IV.
7. Brevity is the soul of wit " Hamlet", Act II, Scene II.

Reproduction and Composition

1. With the aid of brief appropriate quotations compare and contrast the speeches of Brutus and Antony on the occasion of Caesar's funeral.
2. Make a careful summary of Brutus's speech.
3. Write a paraphrase of the passage from Antony's speech, beginning with:
4. "He hath brought many captives home . . ." up to "What cause withholds you then to mourn for him?"

ONE POINT OF GRAMMAR

The Present Indefinite, Present Continuous, Present Perfect (Active and Passive)

EXERCISE

HISTORIC ANNIVERSARY

We (think) of Shakespeare not as dead, but as living on in his plays and poems; in fact, never perhaps he (be alive) as he (be) today, when the memory of his birth four hundred years ago (the celebrated) not only by his fellow-countrymen, but also by his fellow- men all over the world.

Here, in this country, the four hundredth birthday of Shakespeare (not pass unnoticed or uncelebrated).

Thanks to the efforts of the Soviet-British Friendship Society and the co-operation of many universities and colleges, numerous projects already (be) and still (be undertaken) to celebrate this occasion.

Many Shakespeare exhibitions already (be displayed) at libraries; there (be) at present a splendid exhibition of British books on show at the Lenin Library.

Similar exhibitions also (be arranged) at other libraries. Above all, the plays themselves of Shakespeare (be discussed) in new books and articles, and (be performed) not only in Russian by professional companies of actors, but also in English at many schools and universities.

Now, perhaps, amid the festivities, (be) the occasion for reflecting why we (celebrate) the memory of Shakespeare with so much enthusiasm this year. It (be) merely because he (be) so famous a poet, and because everyone else (celebrate) his memory this year?

That would hardly be a reasonable answer, and in any case it (pose) the further question: Why Shakespeare (be) so famous a poet, and why people (have) to celebrate the fourth century of his birth the world over? It may truly be claimed that, more than any other dramatist in the world, he (succeed) in his plays in touching the deepest chords of the human heart.

Recommended Words and Phrases

Nouns	Verbs	Adjectives	Adverb
ambition	arouse	ambitious	annually
approval	defeat (& n)	faithful	
assembly	fetch	unlimited	
benefit	flee	wide-spread	
cause	offend		
citizen	praise (& n)		
commonwealth	reproach		
conquest	retain	**Phrases**	
hostility	revenge (& n)	be concerned with	
inheritance	sacrifice (& n)	for the good of	
liberty	surrender	in smb's honour	
rage			
room (space)			
Stuff			
Traitor			

LESSON 13

THE MEXICAN

(By Jack London, abridged)

Nobody knew his history — they of the Junta[1] least of all. . . . The day he first drifted into their crowded, busy rooms they all suspected him of being a spy . . .

At the first sight the boy did not impress them favorably. Boy he was, not more than eighteen and not overlarge for his years. He announced that he was Felipe Rivera, and that it was his wish to work for the revolution. That was all — not a wasted word, no further explanation. . . . There was something venomous[2] and snakelike in the boy's black eyes. They burned like cold fire, as with a vast, concentrated bitterness. . . .

Paulino Vera looked questioningly at Arrellano and Ramos, and questioningly they looked back and to each other. The indecision of doubt brooded in their eyes. . . . But Vera, always the most impulsive, the quickest to act, stepped into the breach.

"Very well," he said coldly. "You say you want to work for the revolution. Take off your coat. Hang it over there. I will show you — come — where are the buckets and cloths. The floor is dirty. You will begin by scrubbing it, and by scrubbing the floors of the other rooms. The spittoons need to be cleaned. Then there are the windows."

"Is it for the revolution?" the boy asked.

"It is for the revolution," Vera answered.

Rivera looked cold suspicion at all of them, then proceeded to take off his coat.

"It is well," he said.

And nothing more. Day after day he came to his work — sweeping, scrubbing, cleaning. . . .

He slept they knew not where, and ate they knew not where nor how. Once Arrellano offered him a couple of

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[1] *(Spanish)* political or other combination of people; ***here:*** revolutionary organization fighting against the reactionary rulers of Mexico

[2] poisonous

dollars. Rivera declined the money with a shake of the head. When Vera joined in and tried to press it upon him, he said:

"I am working for the revolution."

It takes money to raise a modern revolution, and always the Junta was pressed. The members starved and toiled, and the longest day was none too long, and yet there were times when it appeared as if the revolution stood or fell on no more than the matter of a few dollars. Once, the first time, when the rent of the house was two months behind and the landlord was threatening dispossession,[1] it was Felipe Rivera, the scrub boy in the poor, cheap clothes, worn and threadbare, who laid sixty dollars in gold on May Sethby's desk. . ..

And still they could not bring themselves to like him. They did not know him. His ways were not theirs. He gave no confidences. . ..

He never talked, never inquired, never suggested. He would stand listening, expressionless, a thing dead, save for[2] his eyes, coldly burning, while their talk of the revolution ran high and warm. . . .

Rivera's ways and times were truly mysterious. There were periods when they did not see him for a week at a time. These occasions were always capped[3] by his return, when, without advertisement or speech, he laid gold coins on May Sethby's desk. Again, for days and weeks, he spent all his time with the Junta. And yet again, for irregular periods, he would disappear through the heart of each day, from early morning until late afternoon. At such times he came early and remained late. Arrellano had found him at midnight, setting type[4] with fresh-swollen knuckles, or mayhap[5] it was his lip, new-split, that still bled.

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[1] taking away the rooms the Junta occupied

[2] except

[3] ***here:*** followed up

[4] letters on the surface of blocks metal used for printing

[5] perhaps

II.

The time of the crisis approached. The need for money was greater than ever before, while money was harder to get. Patriots had given their last cent and now could give no more. . . . And it was guns and ammunition, ammunition and guns — the unceasing and eternal cry. . . . The ragged battalions must be armed. But how? . . .

"To think that the freedom of Mexico should stand or fall on a few paltry[1] thousands of dollars," said Paulino Vera.

Despair was in all their faces. . . .

Rivera, on his knees, scrubbing, looked up, with suspended[2] brush, his bare arms flecked with soapy, dirty water.

"Will five thousand do it?" he asked.

They looked their amazement. Vera nodded and swallowed. He could not speak, but he was on the instant invested with a vast faith.

"Order the guns," Rivera said, and thereupon was guilty of the longest flow of words they had ever heard him utter. "The time is short. In three weeks I shall bring you the five thousand. It is well. The weather will be warmer for those who fight. Also, it is the best I can do." . . .

He got up, rolled down his sleeves, and put on his coat.

"Order the guns," he said. "I am going now."

III.

After hurrying and scurrying, much telephoning and bad language, a night session was held in Kelly's office. He had brought Danny Ward out from New York, arranged the fight for him with Billy Carthey, the date was three weeks away, and for two days now, carefully concealed from the sporting writers, Carthey had been lying up, badly injured. There was no one to take his place. .. . And now hope had revived, though faintly.

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[1] spotted

[2] hung mid-way in the air

"You've got a hell of a nerve,"[1] Kelly addressed Rivera, after one look, as soon as they got together.

Hate that was malignant[2] was in Rivera's eyes, but his face remained impassive.

"I can lick[3] Ward," was all he said.

"How do you know? Ever see him fight?"

Rivera shook his head.

"He can beat you up with one hand and both eyes closed."

Rivera shrugged his shoulders.

"Haven't you got anything to say?" the fight promoter[4] snarled.[5]

"I can lick him."

"Well, you know Roberts. He ought to be here. I've sent for him."

When Roberts arrived it was patent[6] that he was mildly drunk.

Kelly went straight to the point.

"Look here, Roberts, you've been bragging[7] you discovered this little Mexican. You know Carthey's broken his arm. Well, this little yellow streak[8] has the gall[9] to blow in today and say he'll take Carthey's place. What about it?"

"It's all right, Kelly," came the slow response. "He can put up a fight."

"All right," Kelly turned to his secretary. "Ring up Ward. I warned him to show up if I thought it worth while."

. . .Danny Ward arrived. Quite a party it was. His manager and trainer were with him. Greetings flew about, a joke here, a retort there, a smile or a laugh for everybody.

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[1] ***(slang)*** you've got extraordinary impudence
[2] very evil
[3] beat; overcome
[4] *here:* one who organizes a match
[5] spoke in a sharp, angry voice
[6] obvious
[7] boasting
[8] ***(colloq.)*** coward
[9] ***(slang)*** impudence

"So that's the guy,"[1] Danny said, running an appraising[2] eye over his proposed antagonist. "How do you do, old chap."

Rivera's eyes burned venomously, but he made no sign of acknowledgment. He disliked all gringos,[3] but this gringo he hated with an immediacy that was unusual even in him.

"What kindergarten did you get in from?" asked Danny.

"He's a good little boy, Danny," Roberts defended. "Not as easy as he looks."

"And half the house is sold already," Kelly pleaded.

"Then let's get down to biz."[4] Danny paused and calculated. "Of course, sixty-five percent of gate receipts, same as with Carthey. But the split'll be different. Eighty will just about suit me." And to his manager, "That right?"

The manager nodded.

"Here, you, did you get that?" Kelly asked Rivera.

Rivera shook his head.

"Well, it's this way," Kelly exposited.[5] "You're a dub[6] and an unknown. You and Danny split, twenty per cent going' to you, and eighty to Danny. That's fair, isn't it, Roberts?"

"Very fair, Rivera," Roberts agreed. "You see, you ain't got a reputation yet."

"What will sixty-five per cent of the gate receipts be?" Rivera demanded.

"Oh, maybe five thousand, maybe as high as eight thousand," Danny broke in to explain. "Something like that. Your share'll come to something like a thousand or sixteen hundred. Pretty good for taken a licking from a guy with my reputation. What d'ye say?"

Then Rivera took their breaths away.

"Winner takes all," he said with finality.

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[1] ***(Amer., colloq.)*** chap, fellow

[2] estimating

[3] contemptuous Mexican word for "foreigners", especially for Americans

[4] ***(colloq.)*** business

[5] explained

[6] ***(slang)*** one who does something awkwardly, who is new to what he is doing

A dead silence prevailed.

Danny exploded.

Why, you dirty little greaser![1] I've a mind to knock your block[2] off right now."

"Winner takes all," Rivera repeated sullenly.

"Why do you stand out[3] that way?" Danny asked.

"I can lick you," was the straight answer.

"Look here, you little fool," Kelly took up the argument. "You're nobody. But Danny is class. Nobody ever heard of you out of Los Angeles."

"They will," Rivera answered with a shrug, "after this fight."

"You think for a second you can lick me?" Danny blurted in.[4]

Rivera nodded.

"You couldn't win from me in a thousand years," Danny assured him.

"Then what are you holding out for?" Rivera countered. "If the money's that easy, why don't you go after it?"

"I will, so help me!" Danny cried with abrupt[5] conviction. "I'll beat you to death in the ring, my boy — you monkeyin'[6] with me this way. Make out the articles, Kelly. Winner takes all. I'll show this fresh[7] kid a fey."

IV.

Barely noticed was Rivera as he entered the ring. Only a very slight and very scattering ripple of halfhearted handclapping greeted him. The house did not believe in him. He was the lamb led to slaughter at the hands of the great Danny. Besides, the house was disappointed. It had expected a

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[1] ***(slang) contemptuous word*** — dirty, worthless man

[2] ***(slang)*** head

[3] insist; oppose

[4] said suddenly; interrupted

[5] sudden

[6] ***(slang)*** fooling

[7] ***(slang)*** impudent

rushing battle between Danny Ward and Billy Carthey, and here it must put up with this poor little tyro.[1]

The Mexican boy sat down in his corner and waited. ... He despised prize fighting. It was the hated game of the hated gringo. He had taken up with it,[2] as a chopping block[3] for others in the training quarters, solely[4] because he was starving. Not until he had come in to the Junta had he fought for money.

He did not analyse. He merely knew that he must win this fight. There could be no other outcome. Danny Ward fought for money and for the easy ways of life that money would bring. But the things Rivera fought for burned in his brain — blazing and terrible visions, that, with eyes wide open, sitting lonely in the corner of the ring and waiting for his tricky antagonist, he saw as clearly as he had lived them.

He saw the white-walled, water-power factories of Rio Blanco. He saw the six thousand workers, starved and wan,[5] and the little children, seven and eight years of age, who toiled long shifts for ten cents a day. He saw the ghastly[6] death's heads of men who labored in the dye rooms. He remembered that he had heard his father call the dye rooms the "suicide-holes", where a year was death.

More visions burned before the eye of Rivera's memory. The strike. The hunger, the expeditions in the hills for berries, the roots and herbs that all ate and that twisted and pained the stomachs of all of them. And then the nightmare; the waste of ground before the company's store; the thousands of starving workers and the soldiers and the death-spitting rifles that seemed never to cease spitting, while the workers' wrongs were washed and washed again in their own blood. And that night!

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[1] beginner

[2] ***here:*** had begun boxing

[3] ***(slang) here:*** man with whom a boxer boxes as part of his training. The usual term is "sparring partner"

[4] only

[5] looking worn and tired

[6] horrible

He saw the flatcars, piled high with the bodies of the slain, food for the sharks of the bay. Again he crawled over the grisly[1] heaps, seeking and finding, stripped and mangled,[2] his father and his mother. . . .

To his ears came a great roar, as of the sea, and he saw Danny Ward. The house was in wild uproar for the popular hero who was bound to win. ... It was a joyous ovation of affection that lasted a full five minutes.

Rivera was disregarded. For all that the audience noticed, he did not exist. . . .

Danny was greeting his opponent with the fondness of a brother. His lips moved.

"You little Mexican rat," hissed from between Danny's gaily smiling lips, "I'll fetch the yellow[3] outa you."[4]

Rivera made no sign that he had heard. A vision of countless rifles blinded his eyes. Every face in the audience, far as he could see, was transformed into a rifle. And he saw the long Mexican border arid[5] and sun-washed and aching, and along it he saw the ragged bands that delayed only for the guns.

V.

The gong struck, and the battle was on. The audience howled its delight. Never had it seen a battle open more convincingly. Three quarters of the distance Danny covered in the rush to get together his intention to eat up the Mexican lad plainly advertised. He assailed[6] with not one blow, nor two, nor a dozen. He was a gyroscope of blows, a whirlwind of destruction. Rivera was nowhere. He was overwhelmed, buried beneath avalanches of punches delivered from every angle and position by a past master in the art.

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[1] causing terror
[2] with their clothes torn off and their bodies disfigured
[3] ***(colloq.)*** cowardice
[4] out of you
[5] dry
[6] attacked

It was not a fight. It was a slaughter, a massacre. Such was the certainty of the audience, as well as its excitement and favoritism, that it failed to take notice that the Mexican still stayed on his feet. It forgot Rivera. A minute of this went by, and two minutes.

Then, happened the amazing thing. The whirling, blurring[1] mix-up ceased suddenly. Rivera stood alone. Danny, the redoubtable[2] Danny, lay on his back. The referee shoved Rivera back with one hand and stood over the fallen gladiator counting the seconds.

By the fifth second Danny was rolling over on his face, and when seven was counted he rested on one knee, ready to rise after the count of nine and before the count of ten. If his knee still touched the floor at "ten" he was considered "down" and also "out". The instant his knee left the floor he was considered "up", and in that instant it was Rivera's right to try and put him down again. Rivera took no chances. The moment that knee left the floor he would strike again. He circled around, but the referee circled in between, and Rivera knew that the seconds he counted were very slow. All gringos were against him, even the referee.

At "nine" the referee gave Rivera a sharp thrust back. It was unfair, but it enabled Danny to rise, the smile back on his lips.

VI.

The second and third rounds were tame. In the fourth round Danny was himself again. ... He set the house wild repeatedly, capping it with a marvelous lock-break and lift of an inside uppercut that raised the Mexican in the air and dropped him to the mat. Rivera rested on one knee, making the most of the count, and in the soul of him he knew the referee was counting short seconds on him.

The house was beside itself with delight.

"Kill 'm, Danny, kill 'm!" was the cry.

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[1] confusing

[2] feared and dreaded

Scores of voices took it up until it was like a war chant of wolves.

But Rivera lived, and the daze cleared from his brain. It was all of a piece. They were the hated gringos and they were all unfair. And in the worst of it visions continued to flash and sparkle in his brain — long lines of railroad track that simmered across the desert; rurales[1] and American constables; prisons and calabooses;[2] tramps at water tanks — all the squalid[3] and painful panorama of his odyssey after the strike. And, resplendent[4] and glorious, he saw the great red revolution sweeping across his land. The guns were there before him. Every hated face was a gun. It was for the guns he fought. He was the guns. He was the revolution. He fought for all Mexico.

VII.

Rivera's seconds were not half caring for him in the intervals between rounds. Their towels made a showing but drove little air into his panting lungs.

Everybody was against him. He was surrounded by treachery. In the fourteenth round he put Danny down again, and himself stood resting, hands dropped at side, while the referee counted. In the other corner Rivera had been noting suspicious whisperings.

.. .Kelly, the promoter, came and talked to Rivera.

"Lay down, kid, and I'll help you to the championship."

Rivera did not answer.

At the strike of the gong Rivera sensed something impending.[5]. ..

Danny threw all caution to the winds. For two rounds he tore after and into the boy who dared not meet him at close quarters. During this supreme final rally[6] of Danny's the

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[1] police officers in Mexico
[2] ***(Spanish)*** prisons
[3] dirty, poor
[4] very bright
[5] hanging threateningly over
[6] recovery of strength

audience rose to its feet and went mad. It did not understand. All it could see was that its favorite was winning after all.

"Why don't you fight?" it demanded wrathfully[1] of Rivera. "You're yellow![2] You're yellow!" "Open up!" "Kill 'm, Danny!

In all the house Rivera was the only cold man.

Rivera, under a heavy blow, drooped and sagged. His hands dropped helplessly as he reeled backward. Danny thought it was his chance. The boy was at his mercy. Thus Rivera, feigning,[3] caught him off his guard, lashing out a clean drive to the mouth. Danny went down. When he arose Rivera felled him with a down chop of the right on neck and jaw. Three times he repeated this. It was impossible for any referee to call these blows foul.[4]

"Count!" Rivera cried hoarsely to the referee.

And when the count was finished Danny's seconds gathered him up and carried him to his corner.

"Who wins?" Rivera demanded.

Reluctantly the referee caught his gloved hand and held it aloft.[5]

There were no congratulations for Rivera. He walked to his corner unattended, where his seconds had not yet placed his stool. He leaned backward on the ropes and looked his hatred at them, swept it on and about him till the whole ten thousand gringos were included. His knees trembled under him, and he was sobbing from exhaustion. Before his eyes the hated faces swayed back and forth in the giddiness of nausea. Then he remembered they were the guns. The guns were his. The revolution could go on.

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[1] in great anger
[2] You're coward!
[3] pretending
[4] contrary to the rules
[5] high up

Comprehension

I.

1. What was it in Rivera's appearance and manners that made an unfavourable impression upon the revolutionaries?
2. What simile does the writer use to describe Rivera's eyes?
3. Do you think Rivera had expected to be given a job of a scrub boy? Did he show disappointment? (Quote from the text to support your answer.)
4. What evidence can you find to show that the revolutionaries did not trust Rivera?
5. Why did Rivera decline to take the money offered him as a reward for the job he was doing for the Junta?
6. What was mysterious in Rivera's behaviour that prevented the revolutionaries from taking him into their confidence?
7. What do you think Rivera's fresh-swollen knuckles and new- split lip suggested?

II.

1. What "crisis" is meant?
2. What did the Junta want money for?
3. How can you account for Vera's instant belief in Rivera's promise to get the desperately needed money?

III.

1. What was Kelly's business?
2. Why do you think Billy Carthey was "carefully concealed from the sporting writers"?
3. Why, after having looked at Rivera only once, did Kelly say: "You've got a hell of a nerve"?
4. What financial conditions did Danny Ward offer Rivera?
5. Why did Rivera insist that all the prize money should go to the winner?
6. What were the final terms of the fight both sides agreed upon?
7. What was Danny's mood when he arrived? How and why did it change towards the end of the meeting?
8. Account for the immediate and unusual hatred Rivera felt for Danny.

IV.

1. Give two reasons why the audience hardly greeted Rivera when he entered the ring.
2. How did Rivera feel about prize fighting?
3. Quote a passage from the story that shows that Rivera's fight with Danny Ward was not his first fight for money.
4. What went on in Rivera's head as he was sitting lonely in the corner of the ring waiting for Danny?
5. Where had Rivera's father worked? Why had he called the dye rooms the "suicide-holes"?
6. What had happened to Rivera's father and mother?
7. "To his ears came a great roar, as of the sea. . ." What caused the roar?
8. Why did the audience greet Danny with an ovation?
9. What did Danny stand to lose if he lost the fight?
10. What did Rivera stand to lose if he lost it?

V.

1. How did the first round begin?
2. Why, in the audience's opinion, did it begin "convincingly"?
3. Quote all the details in the text (see also Parts III and IV) which show that physically Rivera was no match for Danny Ward.
4. How was it that the audience failed to notice that Rivera had not dropped under Danny's blows?
5. What happened at the end of the first round?
6. The writer describes Danny in the knock-out as the fallen gladiator. What does this metaphor tell us about Danny? What page of history does this metaphor bring to our mind?
7. How did the referee help Danny Ward? Why was it unfair?

VI.

1. In what way were the second and third rounds different from the first? What is meant by "tame"?
2. How did Danny fight in the fourth round?
3. How did the referee make it worse for Rivera after Danny had dropped him to the mat?

4. "It was all of a piece." Explain what Rivera means by this.
5. Why does the writer call the period in Rivera's life following the strike his "odyssey"?
6. What was it that gave Rivera strength and courage to hold on against all adversities?
7. Explain in your own words how Rivera's seconds behaved.
8. Quote the sentence which shows that Danny stopped being careful.
9. How did Rivera catch Danny?
10. Find details in the text showing that Rivera's victory was unexpected and undesirable for the audience, the referee and Rivera's seconds.
11. Prove with examples from the text that Rivera was on the point of physical break-down after winning the fight.
12. What did Rivera identify the hated faces of the audience with?
13. Sum up all the odds Rivera had to fight against in his match with Danny.

EXERCISES

I. Explain in your own words the meaning of the following:

I. They looked their amazement 2. The Junta was pressed 3. He tried to press it upon him. 4. The landlord was threatening dispossession. 5. He gave no confidences. 6. Quite a party it was. 7. . . running an appraising eye over his proposed antagonist. 8. He made no sign of acknowledgment 9. This gringo he hated with an immediacy that was unusual even in him. 10. Kelly took up the argument. 11. Rivera rested on one knee, making the most of the count,

II. In the story the characters sometimes use slang or colloquial words or expressions, that is, those expressions, which are in common use but which are not considered suitable for use on serious or formal occasions. For each of the italicized words or phrases find more formal one.

1. You've got *a hell of a nerve.*
2. I can *tick* Ward
3. This little *yellow streak* had the *gall* to *blow* in today. . .
4. Then let's get down lo *biz*.
5. You're a *dub* and as unknown. You and Danny *split*.
6. *Pretty good* for *taking a licking* from a *guy* with my reputation.
7. *I've mind to knock your block off* right now.
8. … *you monkey in* with me this way

EXERCISES

Example: He was buried beneath avalanches of punches.—

Under the mighty blows which were falling on him in quick succession he felt like a man covered by a mass of snow rushing down a mountain side.

1. The indecision of doubt brooded in their eyes.
2. But Vera, always the most impulsive, the quickest to act, stepped into the breach.
3. He would stand listening, expressionless, a thing dead, save for his eyes, coldly burning, while their talk of the revolution ran high and warm.
4. Then Rivera took their breaths away.
5. He was the lamb led to slaughter at the hands of the great Danny.
6. He saw the ghastly death's heads of men who labored in the dye rooms.
7. More visions burned before the eye of Rivera's memory.
8. .. .and the death-spitting rifles that seemed never to cease spitting, while the workers' wrongs were washed and washed again in their own blood.
9. His intention to eat up the Mexican lad plainly advertised.
10. He was a gyroscope of blows, a whirlwind of destruction

Each of the phrases below is followed by four definitions. Choose those whose meanings are the same as the meanings of the italicized words in the phrases and make a list of them. Then make a list of the definitions that mean the opposite of the italicized words.

Example: a *wan* face—1) healthy; 2) shrewd; 2) amiable; 4) looking ill.

A	B
looking ill	healthy
……..	…….
…….	…….

1. *a supreme* effort — 1) causing surprise; 2) convincing; 3) greatest possible; 4) insufficient.
2. *a tame* round — 1) short; 2) dull; 3) very gay; 4) exciting
3. an *impulsive* man — 1) kind-hearted; 2) absent-minded; 3)cautious; 4) inclined to act without reasoning.
4. an *abrupt* decision — 1) final; 2) sudden; 3) foreseen; 4) firm.
5. an *impassive* face— 1) unmoved; 2) troubled; 3) sensible; 4) sad.
6. *eternal* life — 1) temporary; 2) peaceful; 3) long; 4)unceasing
7. a *poisonous* plant – 1) wholesome; 2) venomous; 3) creeping; 4) tangled.
8. *foul* play— 1) dull; 2) fair; 3) resplendent; 4) unfair.
9. to *decline* a proposal — 1) turn down; 2) turn up; 3) accept; 4) define.
10. He was *disregarded* — 1) displeased; 2) disillusioned; 3) ignored; 4) paid much attention to.

V. Give definitions of the following:

a trainer, a manager; a fight promoter; a boxer; a labourer; a constable; a tramp; a sporting writer; a scrub boy; training quarters.

VI. Fill in the blanks with prepositions, adverbial particles or adverbs to form phrases from the text. Then use the phrases in sentences of your own.

1. They all suspected him . . . being a spy. 2. He proceeded to take ... his coat. 3. Vera joined . . . and tried to press it . . . him. 4. Rivera was guilty . . . the longest flow . . . words they had ever heard him utter. 5. He got. . . . rolled ... his sleeves, and put ... his coat. 6. Let's get . . .business. 7. The house didn't believe . . . him. 8. And here it must put . . .this poor little tyro. 9. "Why do you stand . . . that way?" Danny asked. 10. "Then what are you holding . . . for?" Rivera countered. 11. He had taken …it solely because he was starving.
12. Three quarters of the distance Danny covered in the rush to get ... .13. "Why don't you fight?" the audience demanded . . . Rivera. 14. The boy was . . . his mercy.

VII. Explain in English the meaning of the words in italics, then translate the sentences.

a) 1. It was only a question of seconds before he was stopped. 2. Each boxer had two seconds in the match. 3. Rivera made a split second decision when he saw Danny's face over him. 4. He knew that if he was down once more he would not have a second chance. 5. He seconded the resolution and it was carried unanimously.

b) 6. The boy had a fur cap with long ear flaps to protect the ears from frost. 7. Don't forget to put the cap back on the bottle. 8. The story which you told was funny enough, but Bill's tale capped it. 9. Rivera's long periods of absence were always capped by his return, when he laid gold coins on May Sethby's desk.

VIII. Provide context of your own into which the following expressions would fit naturally:

1) least of all; 2) at first sight; 3) bring oneself to (do smth.); 4) for all that I noticed; 5) take no chance; 6) It was all of a piece; 7) catch somebody off his guard; 8) there could be no other outcome; 9) throw all caution to the wind; 10) be beside oneself with delight.

Discussion

1. In many countries prize fighting and professionalism in sport are flourishing. There are, however, a lot of people who say that professionalism spoils sport.
2. Discuss the problem of professionalism in sport.
3. Some people say that going to watch a football, boxing or other match is a waste of time. Discuss this.
4. Give an account of a visit you have made to a boxing match (or a hockey or football match). Describe not only the match itself but the accompanying details, that is, the setting (where the match took place), the weather, the fans, your own feelings.

Oral and Written Composition

1. In your own words tell everything you know about Rivera's childhood.
2. Describe the working conditions at the factory where Rivera's father worked.
3. Describe the audience at the Rivera •— Ward match.
4. Without mentioning any physical qualities, describe, in one paragraph, Rivera's personality.
5. Write a composition: "Rivera's Patriotism".
6. Write a story you know about a man's heroic behaviour in the most unfortunate circumstances.

TWO POINTS OF GRAMMAR

Indirect Speech

EXERCISE

urge; retort; argue; greet; challenge; refuse; insist; threaten; warn; demand; suggest.

2. The Use of Articles with Abstract Nouns

(Part Three)

Abstract nouns are the name-words for qualities or states of mind (i.e. for things that exist only in the mind and cannot be recognized by sight, touch or any of the other senses). For example:

Qualities:	**States:**
courage	sadness
wisdom	anxiety
length	gaiety
goodness	gloom

As a rule abstract nouns are uncountable, that is, they *cannot* have plurals, so the indefinite article a is not used in front of them.

If an abstract noun is used in a general sense, it requires *no article* at all. If some definite information is given about the abstract noun (that is, we can ask "Which?", "What?" or "Whose?" and can answer with any definite information), then *the* should be used in front of it.

Note: On the other hand, if we want to emphasize that we are speaking of one particular type of abstract thing we can use a (or an) in front of the noun.

E. g. They behaved with a kindness that I have never seen before: (A particular type of kindness.)
Here is an example from "The Mexican":
This gringo he hated with an immediacy that was unusual even in him.

Fill in the blanks with the, a (or an), use no article at all.

Billy Wright was … great captain. He had …. good sense and … firmness of … character: he was sure of … ability he possessed but entirely devoid of … vanity. He had … patience and …. Tolerance with … young players and used … encouragement rather than … young authority. … success of … new player aroused in him … pleasure rather than … envy and his obvious delight gave … youngster ... feelings of ...

admiration and ... affection which contributed decisively to . . . efficiency of his team by encouraging . . . unselfishness and co-operation. . . . push forward and enthusiasm with which he played every game was . . . constant source of . . . inspiration, and . . . knowledge that, even in . . . presence of . . . bad fortune and . . . disaster, his leadership of . . . team and his own skill and endurance would be unshaken, gave every player . . . courage and . . . confidence.

Translation

I. Write a translation of the following extract from the leaflet issued by Mexican progressive circles in 1915 under the title "The Truth about the Mexican Revolution".

In the year 1910 Mexico was ruled by the dictatorial power of Porfirio Diaz. In fact, Diaz eliminated the Constitution that had been won by the Mexican people in the long struggle for independence from Spain and the Catholic Church. Though officially the Constitution remained the law of the land, Diaz acted according to the old Spanish maxim regarding inconvenient laws "Observe, do not fulfil".

Diaz granted concessions to foreign railway companies. Railways constructed with Mexican money became wholly the property of foreigners.

In every branch of the national wealth Diaz favoured monopoly. Even fishing rights were granted to foreign companies, native fishermen being left without the means of living.

In many ways — some of them amounting to crime — Diaz assisted large landowners to absorb small properties, compelling their former owners to serve as labourers on the larger farms created from what had been stolen from them. All the towns of the country in this way lost their commons; and many that were formerly prosperous fell into a sad state of poverty, because they had been deprived of the only means of existence — the pursuit of agriculture.

Under the rule of Porfirio Diaz foreigners were specially favoured by the Government, and enjoyed special privileges not shared by the natives.

Recommended Words and Phrases

Nouns	**Verbs**	**Adjectives**	**Adverbs**
acknowledgement conviction destruction exhaustion manager outcome receipts rent share (& v) split (& v) suicide suspicion tramp	cease delay (& n) despise enable include inquire revive suspect	foul guilty (of) mysterious ragged supreme	convincingly plainly

Phrases	
be at smb.'s mercy be beside oneself with (delight, etc.) be bound to bring oneself to do smth. catch smb. off his guard get down to business	least of all make the most of put up with take no chances take smb.'s breath away throw all caution to the wind

LESSON 14

THE TWO CULTURES

(From a lecture by C. P. Snow)

In 1959, Sir Charles Snow, better known as C. P. Snow, the novelist, delivered a lecture at Cambridge under the title "The Two Cultures and the Scientific Revolution". This lecture was circulated widely and aroused a lot of controversy. It was clear that Snow had touched on something important that people had realized only dimly before. Snow argued that the effect of over-specialization has been to create two "cultures" of science and the arts, quite different in their approach to life and often opposed to each other. Of course he bases his criticism on England but his aim is to show that this is a serious tendency in much of the Western world.

Here are some passages from the lecture.

* * *

I believe the intellectual life of the whole of western society is increasingly being split into two polar groups. At one pole we have the literary intellectuals, at the other scientists, and as the most representative, the physical scientists. Between the two, a gulf of mutual incomprehension[1] — sometimes (particularly among the young) hostility and dislike, but most of all lack of understanding. They have a curious distorted image of each other.

The non-scientists have a rooted[2] impression that the scientists are shallowly optimistic, unaware of man's condition. On the other hand, the scientists believe that the literary intellectuals are totally lacking in foresight, peculiarly unconcerned with their brother men, in a deep sense anti-intellectual.

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[1] inability to understand

[2] deep and firm

There are about fifty thousand working scientists in the country and about eighty thousand professional engineers or applied scientists.[1] During the war and in the years since, my colleagues and I have had to interview somewhere between thirty to forty thousand of these, that is, about 25 per cent. The number is large enough to give us a fair sample. We were able to find out a certain amount of what they read and thought about. I confess that even I, who am fond of them and respect them, was a bit shaken. We hadn't quite expected that the links with the traditional culture should be so tenuous,[2] nothing more than a formal touch of the cap.

As one would expect, some of the very best scientists had and have plenty of energy and interest to spare, and we came across several who had read almost everything that literary people talk about. But that's very rare.

Most of the rest, when one tried to probe for[3] what books they had read, would modestly confess, "Well, I've tried a bit of Dickens. . ."

But what about the other side? They are impoverished too — perhaps more seriously, because they are vainer about it. They still like to pretend that the traditional culture is the whole of "culture", as though the natural order[4] didn't exist. As though the scientific edifice[5] of the physical world was not, in its intellectual depth and complexity, the most beautiful and wonderful collective work of the mind of man. Yet most non-scientists have no conception of that edifice at all. Even if they want to have it, they can't. This ignorance doesn't come by nature, but by training, or rather the absence of training.

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[1] We distinguish between ***pure*** scientists, who do fundamental research into their subjects, and ***applied***, who apply scientific methods to practical problems.

[2] thin

[3] ***here***: to find out

[4] nature and its laws

[5] a large imposing building

The non-scientists don't know what they miss. They give a pitying chuckle[1] at the news of scientists who have never read a major. Work of English literature. They dismiss them as ignorant specialists. Yet their own ignorance and their own specialization is just as startling.[2] A good many times I have been present at gatherings of people, who, by the standards of the traditional culture, are thought highly educated and who have been expressing their incredulity[3] at the illiteracy of scientists. Once or twice I have been provoked and have asked the company how many of them could describe the Second Law of Thermodynamics. The response was cold; it was also negative. Yet I was asking something which is about the scientific equivalent of: Have you read a work of Shakespeare's?

Now believe that if I had asked an even simpler question — such as "What do you mean by mass, or acceleration?" which is the scientific equivalent of: "Can you read?" — not more than one in ten of the highly educated would have felt that I was speaking the same language. So the great edifice of modern physics goes up, and the majority of the cleverest people in the western world have about as much insight into it as their neolithic ancestors would have had.

There is only one way out of all this: it is, of course, by rethinking our education. Nearly everyone will agree that our school education is too specialized. Other countries are as dissatisfied with their education as we are, but they are not resigned.[4]

The US teach out of proportion[5] more children up to eighteen than we do: they teach them far more widely, but nothing so rigorously.[6] They know that: they are hoping to take the problem in hand within ten years. The USSR also

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1 a quiet laugh
2 frightening
3 disbelief or doubt
4 they do not want to accept the situation
5 *here:* many
6 not so strictly

teach far more widely than we do (it is an absurd western myth that their school education is specialized) but much too rigorously. They know that and they are beating about[1] to get it right.

Are we?

Comprehension

1. What do you think what is meant by over-specialization?
2. What tendency does the author see in the intellectual life of the western society?
3. What do the scientists and non-scientists accuse each other of?
4. Why was Snow "a bit shaken" when he interviewed a large number of scientists and professional engineers?
5. Why does he think that the other side (the literary intellectuals) are still more impoverished?
6. What do the literary intellectuals call most scientists?
7. By what standards do they (the literary intellectuals) judge people?
8. According to Snow, what questions from the field of physics are the equivalents of "Can you read?" and "Have you read a work of Shakespeare's?"?
9. In what connection does the author mention our neolithic ancestors?
10. What way does Snow see out of all this?
11. What is his opinion of Russian education? Do you agree with him?
12. What is the effect of Snow's last words: "Are we?"?

Discussion and Composition

1. What danger does Snow see in the tendencies of modern culture?
2. Do you think these tendencies are natural? Explain your point of view.
3. What importance does Snow attach to education? Give

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[1] ***here:*** searching for a solution

your reasons for agreeing or disagreeing with him.

4. Can you answer the three questions Snow poses? Do you think literary intellectuals should be able to answer questions like these? Discuss this.
5. Does the problem of the "two cultures" exist in our country? If so, how do you suggest it can be solved?
6. There is a lot of controversy among educationalists as to whether early specialization is necessary. What do you think about it?
7. Make a report about a scientist who is (or was) also vastly interested in the arts (literature, music, painting, etc.).

TWO POINTS OF GRAMMAR

1. The Present Continuous Passive

E. g "... the intellectual life of the whole of western society is being split into two polar groups."

"... the vast audience can only receive what is being offered."

2. Revision of Tenses

EXERCISE

Read the following carefully two or three times.

"Nina was born in Moscow in 1961. She went to school when she was seven. A year later she began to learn English at school and continued to do so until she left school in 1978 and went to work in the Civil Aviation Agency. It is now 1990. Nina still lives in Moscow and she still works at the Civil Aviation Agency." Now answer the following questions, repeating the tense forms in your answer. Name all the tenses used.

2. How old was Nina when she began to learn English?
3. How long had Nina been at school when she had studied English for two years?
4. By 1973 how long had Nina been at school?

5. How long has Nina been living in Moscow?
6. How long did Nina learn English at school?
7. How long is it since Nina left school?
8. How long had Nina been living in Moscow when she went to work in the Agency?
9. How long has Nina been working at the Agency?
10. How much longer has Nina been working at the Civil Aviation Agency than she was at school?
11. By 1994 how long will Nina have been working at the Agency?

Translation

Translate this extract from the book called "The Penicillin Man" by John Rowland. The book is about Alexander Fleming, the scientist who discovered penicillin.

There are two types of scientist really, and there is little doubt as to which type Fleming belonged. One type is the scientist who is interested in research but who has no very active curiosity. He likes the work of the scientist and he is prepared to do anything that he is asked to do. A great chemical firm, say, decides that it would like to try to work out a new kind of plastic — like nylon. It therefore fits up a laboratory, tells the staff appointed there what is wanted, and then lets them get on with the job. That is the kind of work which is done by many good scientists, though they will rarely be the greatest of all.

On the other hand, there are scientists (of whom Fleming was certainly one) who feel intense curiosity about some side of their science. They cannot work to order; they have to follow out their ideas in whatever direction seems best; and they concentrate on a problem which appeals to them. It is really a matter of the old distinction, mentioned earlier in this book, between the pure scientist and the applied scientist. Fleming was a pure scientist. What he did was done because he was interested in it and not because he was paid to do it

Recommended Words and Phrases

Nouns	**Verbs**	**Adjectives**	**Adverbs**
acceleration colleague foresight hostility ignorance illiteracy link majority sample	come across dismiss lack (& n) probe provoke touch (on smth.)	absurd ignorant intellectual (& n) major mutual vain	dimly peculiarly
Phrases arouse controversy be unaware of be unconcerned with deliver a lecture on the other hand			

Парвона Ҷамшедов, Самъиддин Ҷоматов

English
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