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ЗАБОНИ АНГЛИСӢ

**Китоби дарсӣ барои синфи 11-уми
муассисаҳои таҳсилоти умумӣ**

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Хонандагони азиз!

Китоб манбаи донишу маърифат аст. Аз он баҳравар шавед ва онро тоза нигоҳ доред! Кӯшиш кунед, ки соли таҳсили оянда ҳам ин китоб ҳамин гуна зебову ороста дастраси хонандагони дигар гардад ва онҳо низ аз он истифода баранд.

Ҷадвали истифодаи китоб

№	Ному насаби хонанда	Синф	Соли таҳсил	Ҳолати китоб (баҳои китобдор)	
				Аввали сол	Охири сол
1					
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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 lesson there are new vocabulary and texts.

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!

The remark should be sent to "Maorif" publishing House, 50 Ahmad Donish

P. Jamshedov

LESSON 1.

Competence: The pupils must learn by heart the given new words, use them in their speech and make an interrogative form of sentences with the following words.

Компетенция: Ученики должны выучить наизусть данные новые слова, использовать их в своей речи и составить вопросительную форму предложений со следующими словами.

Салоҳият: Хонанда бояд калимаҳои додашударо аз ёд карда, онҳоро дар нутқ истифода кунад ва бо онҳо ҷумлаҳои саволи тартиб дода тавонад.

jar [dʒɑ:]	typhoid [ˈtaɪfɔɪd]
leave [li:v]	hamper [ˈhæmpə]
stolid [ˈstɒlɪd]	float [fləʊt]
twisted [ˈtwɪstɪd]	chest [tʃest]
appearance [əˈpiərəns]	breast [breɪst]
sufficiently [səˈfɪʃntli]	rushes [rʌʃ]
advertisement [ədˈvɜ:tɪsmənt]	meadow [ˈmedəʊ]
pump [pʌmp]	carving [ˈkɑ:vɪŋ]
backwater [ˈbækwɔ:tə]	tumble [tʌmbl]
poison [ˈpɔɪzn]	snatch [snæʃ]
various [ˈveəriəs]	discarded [dɪˈska:dɪd]
boil [bɔɪl]	veins [veɪn]
exclaim [ɪksˈkleɪm]	indignation [ɪndɪgˈneɪʃn]
sluggish [ˈslʌɡɪʃ]	damn [dæm]
westward [ˈwestwəd]	column [ˈkɒləm]
towards [təˈwɔ:dz]	escape [ɪsˈkeɪp]
peacefulness [ˈpi:sflnəs]	

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 stolid¹ 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.

ADVENTURES ON THE RIVER

(From threeMen 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 backwater² 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 chancing³ 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 sluggish⁴ current, a dog. It was one of the quietest and

¹ showing no emotion

² a place at the side of a river or stream where the water does not move

³ risking

⁴ slow-moving

peacefulness dogs I have ever seen. I never met a dog who seemed more contented¹ – 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,² 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.

George said he didn't want any tea, adapted his cup into the water. Harris did not feel thirsty, either and followed suit.³ 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,⁴ and surrounded with notice-boards, menacing all kinds of torture, imprisonment, and death to everyone who dares set scull⁵ 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

1 peaceful

2 lessened speed

3 did the same

4 posts and chains are scattered thickly at the entrance

5 sail in a boat

to feed. Harris had the beefsteak pie between his knees, and was carving it,¹ and George and I were waiting with our plates ready.

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

The hamper² 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.³

“They’d hard have taken the pie, too,” said George.

There seemed weight in this objection, and we discarded⁴ 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 upright⁵ 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.

“Why, put me to sit here – damn⁶ silly trick! Here, catch hold of the pie.”

1 cutting it into separate portions

2 a basket with a lid

3 asked

4 gave up rejected

5 quite straight

6 damn (*Damn is used when one wants to avoid damn, which is impolite*)

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 scrambled¹ Harris – tumbled,² grubby,³ and wet.

He had been sitting, without knowing it, on the very verge of a small gully,⁴ the long grass hiding it from view; and in leaning a little back he had shot over,⁵ 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 conjecture⁶ 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?⁷ 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?

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?

1 crawled out on his hands and feet

2 in a confused state

3 dirty

4 a ditch

5 had fallen suddenly and swiftly

6 to guess

7 a false statement made on purpose to do harm

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.

Объясните значение следующих предложений из отрывка своими словами.

Мазмуни чумлаҳои зерини матнро бо калимаҳои худ шарҳ диҳед.

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.

Заполняйте следующие предложения.

Чумлахоро пурра кунед.

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).

Используйте слово или фразу из отрывка вместо тех, которые выделены курсивом. Внесите изменения в случае необходимости. (Все необходимые слова и фразы находятся в списке глоссарий, который всегда находится на последней странице урока)

Ба чойи калима ва ибораҳои чудо кардашуда, калима ё ибораеро аз матн истифода намоед. Дар ҳолати зарурӣ тағйирот ворид намоед. (Ҳамаи калима ва ибораҳои лозима дар рӯйхати луғатҳо, ки доимо дар саҳифаи ниҳони дарс оварда мешавад, дода шудаанд).

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.

Используйте каждое из следующих слов в своём предложении.

Ҳар яке аз ибораҳои зеринро дар ҷумлаҳои худ истифода намоед.

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

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 меҳост, ки ҳама аз кашфиёти муъҷизаосораи воқиф гарданд.
I wished all my friends came .	Ман меҳостам, 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 . How I wish I had done it!	Ӯ аз омаданаи пушаймон буд. Ман афсӯс меҳӯрам, 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.

Измените следующие предложения используя слова wish в каждом из них.

Чумлаҳои зеринро тавре тағйир диҳед, ки калимаи wish дар онҳо истифода шавад.

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".

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

Сделайте письменный перевод следующей отрывки. Прежде чем начать, прочитайте отрывок два или три раза, чтобы убедиться, что вы все понимаете.

Порчаи зерини матнро хаттӣ тарчума кунед. Пеш аз оғоз намудани тарчума матнро ду ё се маротиба хонед, то ки барои пурра фаҳмидани он боварӣ ҳосил намоед.

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.

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарчума, накл аз рӯйи матн ва муколамаҳои тартибодаро дар нутқ истифода карда тавонад.

gunner ['gʌnə]
explode [iks'pləʊd]
explosion [iks'pləʊʒən]
sapper ['sæpə]
wearily ['wiəriɪli]
conscious ['kɒnʃəs]
awake [ə'weɪk]
noddled [nɒd]
propped [prɒpt]
drained [dreɪnd]
wax [wæks]
apparently [ə'pærəntli]
chap [tʃæp]
pathetic [pə'θetɪk]
part [pɑ:t]
pal [pæl]
immediately [ɪ'mi:djətli]

victims ['vɪktɪm]
vital [vaɪtl]
survive [sə'vaɪv]
sand [sænd]
height [haɪt]
frightful ['fraɪtful]
mess [mes]
torch [tɔ:ʃ]
devil [devl]
twitch [twɪtʃ]
mutter ['mʌtə]
tray [treɪ]
leant [li:n]
panting ['pæntɪŋ]
straightened [streɪtnd]
queer [kwɪə]

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 up¹ just as I was leaving the office about half-past 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-new² place in a big park. They were still building bits of it. As I walked across the park with an orderly³ to find Stuart I noticed that the leaves were falling fast. I hadn't even noticed they were turning. That seemed queer, because in peacetime 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.⁴ 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?"

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?"

1 came, arrived

2 completely new

3 an attendant in a military hospital

4 (*colloq.*) completely exhausted

"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 round² 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 chap³ 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, 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 pal⁴ 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.⁵ Being gunners, again, they probably knew enough to know that most things don't blow up unless you knock them about or

1 (*slang*) has been unconscious

2 (*colloq.*) will become conscious

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

4 (*slang*) comrade, friend

5 (*colloq.*) cowardly and weak fellows

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."¹ "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. Incidentally² 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.

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 to³ 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.⁴ 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?"⁵

"Oh yes." I looked at the gunner and said, "I don't think you're going to get any more out of this poor devil⁶ though."

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

1 exploded

2 *here*: By the way

3 (*colloq.*) have to

4 *here*: to deal with

5 See what I mean?

6 poor thing, poor man

I said, "They were both carrying metal?"¹ "O Lord, yes. Bags of² it. So that's still in."

I thought about it and said, "I can't see why Jerry³ 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."

"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."

1 objects made of metal

2 A lot of

3 (*army slang*) the Germans

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 quivered¹ 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 level² 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:

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

¹ trembled

² calm

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 telegram 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.

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?

1 take care of this

What is an adverbial particle?

It is a preposition that is used as an adverb. In other words, it

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 adverbial 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.

1. 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.

2. ... we had *pulled up*. (The up here gives the meaning of *came to a stop*.)

3. ... a telegram which *turned up* ... (i.e. a telegram which *arrived*)

4. I don't think he'll *come round* again ... (i.e. ... he'll *recover consciousness* ...)

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.

Следующие фразовые глаголы взяты из отрывка «Death of a Gunner». Замените выделенные курсивом фразы на приведенные ниже фразовых глаголов.

Ибораҳои феълии зерин аз матни «Death of a Gunner» гирифта шудаанд. Калимаҳои ҷудокардашудаи ибораҳои ба ибораҳои феълии зерин иваз намоед.

look all in; turn up; look up; ring up; get through; 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 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 airplane 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 *consciousness* again

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

Объясните своими словами значение каждого из следующих фраз, используемых в отрывке.

Мазмуни ибораҳои ҷудошудаи матнро бо калимаҳои худ шарҳ диҳед.

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).

Подумайте о словах или фразах, которые соответствуют приведенным ниже определениям (все необходимые слова в тексте).

Дар бораи калима ва ибораҳои, ки ба муайянкунандаҳои дар зер овардашуда мувофиқат мекунанд, фикр кунед (ҳамаи калимаҳои зарурӣ дар матн мебошанд).

- | | |
|----|---|
| 1) | confusion, dirt, disorder – m. . . |
| 2) | become conscious, recover – c. . . |
| 3) | reasonable, practical – s. . . |
| 4) | appear, arrive – t. . . |
| 5) | very important, requiring quick action – u. |
| 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).

“Hallo, Rice. It’s good of you to have come.” Завершите следующие предложения, добавив фразу, похожую на приведенную выше модель (Perfect Infinitive не обязательно).

“Hallo, Rice. It’s good of you to have come.” Чумлаҳои зеринро бо илова намудани иборае, ки ба намунаи додашуда монанд аст, пурра кунед (Perfect Infinitive муҳим нест).

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.

В отрывке много эллиптических конструкций, что характерно для неформальной речи. Укажите эллиптические конструкции и перепишите предложения в их полном виде.

Дар порчаи зерин таркибҳои эллиптикии хоси нутқи ғайрирасмӣ зиёданд. Таркибҳои эллиптикиро нишон диҳед ва чумлаҳои дар шакли пурраашон нависед.

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.

Скажите как можно больше о событиях, упомянутых в этих шести коротких предложениях.

Ҳарчи бештар дар бораи ҳодисаҳои дар шаш чумлаи зерини кӯтоҳ додашуда маълумот диҳед.

“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.

Глагола get можно использовать со многими разными частицами. Замените get, где бы оно ни встречалось в следующем тексте, другим глаголом. Вот список возможных заменителей.

Феъли «get»-ро бо хиссаҷаҳои гуногун истифода кардан мумкин аст. Феъли «get»-ро дар ҳама ҳолат дар матни зерин бо феъли дигар иваз намоед. Рӯйхати ивазкунандагони имкондошта инҳо мебошанд.

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 license. 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 adverbial particles. See if you can use the word eight or ten times.

Напишите свой собственный короткий рассказ, используя «get» с различными наречными частицами. Посмотрите, можете ли вы использовать слово восемь или десять раз.

Феъли «get»-ро бо хиссаҷаҳои зарфӣ истифода намуда, ҳикояи кӯтоҳи худро нависед. Бинед, ки оё ин калимаро ҳашт ё даҳ маротиба истифода карда метавонед.

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)*.

Возможность и предположение, выраженные модальными глаголами *May (Might)*, *Must*, *Can't (Couldn't)*.

Эхтимолият ва фарз, ки бо феълҳои модалии *May (Might)*, *Must*, *Can't (Couldn't)* ифода гардидаанд.

1. *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 борад.

2. “*He may have been conscious* for a long time,” Stuart said. – “Шояд ӯ муддати зиёд аз ҳуш нарафта буд,” гуфт Стюарт.

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

4. The tiger *must have come* this way, here are his footprints. – Шояд аз ин роҳ паланг гузашта бошад. Ин ҷо изи пойҳояш аст.

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

6. He *can't (couldn't) have tumbled* into the water. – Ӯеч 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.

Приведенные ниже условные предложения относятся к смешанному типу реальных и нереальных условий, относящихся к настоящему, прошлому или будущему времени. Положите глаголы в скобках в правильную форму.

Чумлаҳои шартии дар зер овардашуда, шартҳои омехтаи реалӣ ва ғайриреалӣ буда, ба замонҳои ҳозира, гузашта ва оянда мансубанд. Феълҳои дар қавс додашударо дар шакли дурусти замонӣ гузоред.

1. Supposing we (adopt) this device, would result be any different?
2. I (not do) it unless I had been sure of the outcome. 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.

Переведите следующие предложения. Используйте предположения unless и in case, где вы можете.

Љумлаҳои зеринро тарҷума кунед. Калимаи unless ё ибораи in case-ро дар ҷойи мувофиқ гузоред.

1. Ман шуморо огоҳ менамоям: агар шумо эҳтиёткорӣ накунад, 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, ҷӣ мешавад? Мо ба пеш ҳаракат карда наметавонем. 4. Агар сӯзишворӣ тамом мешуд, мо ҷӣ кор мекардем? 5. Агар ба шумо ёрии ман лозим шавад, ана суроға ва телефони ман. 6. «Агар хаткашон ояду дар хона ҳеҷ кас набошад, ҷӣ кор мекард?» - «Ӯ хатча мегузошт». 7. Агар шумо аз дарсҳо озод нашуда бошед, бояд ба дарсҳо иштирок кунед. 8.«Ҷӣ 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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарҷума, нақл аз рӯйи матн ва муколамаҳои тартибдодаро дар нутқ истифода карда тавонад.

scientific [saɪənˈtɪfɪk]

research [rɪˈsɜːʃ]

fraction [frækʃn]

clue [kluː]

interplanetary [ɪntəˈplænɪtəri]

chattering [ˈʃætərɪŋ]

suspense [səsˈpens]

angle [æŋɡl]

particularity [pəˈtɪkjəˈlærɪti]

urgent [ˈɜːdʒənt]

shades [ʃeɪdz]

field [fiːld]

switch [swɪʃt]

network [ˈnetwɜːk]

painfully [ˈpeɪnfəli]

estimated [ˈestɪmeɪtɪd]

overlooked [əʊvəˈləʊkt]

duplicated [ˈdjuːplɪkətɪd]

frantically [fræntɪkli]

request [rɪˈkwest]

double [dʌbl]

rate [reɪt]

scarcity [ˈskeəsɪti]

devise [dɪˈvaɪz]

output [ˈaʊtpʊt]

input [ˈɪnpʊt]

pick out [pɪk aʊt]

capable [ˈkeɪpəbl]

complication [kəmˈplɪˈkeɪʃn]

basic [ˈbeɪsɪk]

instance [ˈɪnstəns]

confusion [kənˈfjuːʒən]

combining [kəmˈbaɪnɪŋ]

doubtful [ˈdaʊtful]

statement [ˈsteɪtmənt]

recognize [ˈrekəɡnaɪz]

require [rɪˈkwaɪə]

single [sɪŋɡl]

equivalent [ɪˈkwɪvələnt]

search [sɜːʃ]

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.

* * *

The girl sat at the key-board and punched² onto cards the words on the sheet before her. Vyelyichyina ugla opryedyelayetsya, she banged out³, otnosheniyem dlyini dugi k radiusu ...

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 spelled⁴ across the page, "is determined by the relation of length of . . ."

The machine was "translating" the Russian sentences into English – automatically printing 21 1/2 lines 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 barrier 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

1 nuclear power

2 made holes

3 hit noisily

4 formed words

up by problems that have been solved elsewhere¹. 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 of it 200,000. As for the Soviet moons: the truth is that American scientists worked frantically² 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 abstracts³ 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-up⁴. 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 rate⁵ 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 – devising⁶ 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!



1 in some other place

2 madly, feverishly

3 makes a brief statement of the main ideas or points in an article

4 (slang) arrangement of an organization

5 estimate

6 thinking out, inventing

Remember as much language as their builders teach them.

Locate the words fast.

Deliver all their stored learning – translated.

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 teaming¹ a computer with a machine that will transform sounds into written symbols – an electronic stenographer.

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

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?
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.

Объясните своими словами значение следующего, использованного в статье.

Бо калимахои худ мазмуни чумлаҳои зеринеро, ки дар мақола омадаанд, шарҳ диҳед.

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.

Составьте два разных предложения с каждым из следующих слов. В первом предложении используйте слово как существительное, во втором - как глагол.

Бо ҳар яки аз калимаҳои зерин ду ҷумлаи гуногун созад. Дар ҷумлаи аввал онро ҳамчун исм ва дар ҷумлаи дуюм ҳамчун феъл истифода намоед.

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:

Префикс pre - происходит от латинского языка. Оно означает прежде (перед). "To preselect a text" означает выбрать текст до. Объясните в полном предложении значение следующих слов:

Пешванди pre - аз забони лотинӣ пайдо шудааст. Он маънои «қаблан»-ро дорад. "To preselect a text" маънои қаблан интиҳоб намудани матнро дорад. Мазмуни калимаҳои зеринро бо ҷумлаҳои пурра шарҳ диҳед:

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*.

В английском языке слово «run» может означать разные вещи. Переведите следующие предложения, уделяя особое внимание значению слова «run».

Дар забони англисӣ калимаи «run» маъноҳои гуногун дорад. Ҷумлаҳои зеринро тарҷума кунед ва ба мазмуни калимаи «run» аҳамияти ҷиддӣ диҳед.

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”.

Переведите следующие предложения, используя “only to + infinitive”.

Ҷумлаҳои зеринро бо истифодаи “only to + infinitive” тарҷума кунед.

1. Ду нафар сӯхторхомӯшкунандагон кӯшиш намуданд, ки воридаи хона шаванд, аммо гармии тоқатфарсо онҳоро ба сӯйи

кафо партофт. 2. Ў худро ба сӯйи хона партофт, аммо онро холӣ дарёфт. 3. Сарбози маҷрӯҳ гардида каме аз ҷояш хест, аммо боз ба замин афтод. 4. Ў дуём 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:

Из предоставленного списка выберите слова, подходящие для заполнения пробелов в предложениях ниже:

Аз рӯйхати додашуда калимаҳои дурустро барои пур кардани ҷойҳои холӣ дар ҷумлаҳои зерин интихоб кунед:

frequency	tension	suspense
adapt	engineering	estimate
tiny	confusion	vital
deliver	shortage	cost
devise	clue	convincing
source	transform	urgent
transmittune	inlocate.	

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'Italia*, *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.

Заполните пропуски с помощью *the*, *a* (или *an*), или не используйте артикль.

Чойҳои холиро бо артиклҳои *the*, *a* (ё *an*) пур намоед, ё умуман артикл истифода накунед.

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 place 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?

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.

Перепишите эти предложения, используя пассивный залог. Не включайте слова курсивом, в таком виде как они есть, или в любой другой форме.

Чумлаҳои зеринро бо истифодаи Passive Voice аз нав нависед. Калимаҳои ҷудогардидаро дар шакли мавҷуда ё ягон шакли дигар истифода накунад.

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 readytouse 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.

Переведите следующую статью из журнала **National Geographic**.

Мақолаи зерини маҷаллаи «**National Geographic**»-ро тарҷума кунед:

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 электрони дар як кристалл; microelectronics – таҷҳизоти микроэлектронӣ

RECOMMENDED WORDS AND PHRASES

Nouns	Verbs	Adjectives
Amateur	adapt	basic
Clue	decode	capable (of)
Code	deliver	complicated
complication	determine	convincing
Computer	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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарҷума, нақл аз рӯйи матн ва муколамаҳои тартибдодаро дар нутқ истифода карда тавонад.

venus ['vi:nəs]	fudge [fʌdʒ]
folly ['fɒli]	abundance [ə'bʌndəns]
groceries ['grəʊsərɪz]	meddle [mɪdl]
starve [stɑ:v]	dizzy ['dɪzi]
divinely [dɪ'veɪnlɪ]	hammer ['hæmə]
fade away [feɪd ə'weɪ]]	deliberately [dɪ'lɪbəreɪtlɪ]
acquired [ə'kwəɪəd]	smashed [smæʃt]
dol [dɒl]	mangled [mæŋɡld]
arrears ['ɛəriə]	fragmentary ['frægməntəri]
starvation [stɑ:'veɪʃn]	grotesque [grəʊ'tesk]
chisel [tʃɪzl]	wilted [wɪlt]
scarecrow ['skeəkrəʊ]	convulsion [kən'vʌlʃn]
otherwise ['ʌðəwaɪz]	wrist [rɪst]
simpleton ['sɪmpltən]	nightmare ['naɪtmɛə]
dummy ['dʌmɪ]	haunts [hɔ:nt]
marble [mɑ:bl]	persecute ['pɜ:sɪkju:t]
countenance ['kaʊntɪnəns]	battered ['bætəd]

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.”

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

“Do not despond,² Georgy, dear – all his prejudices will fade away³ as soon as you shall have acquired fifty thousand dol –

“Fifty thousand demons! Child, I am in arrears⁴ for my board!”⁵

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 hash⁶ of love, art and starvation – I believe you have nothing else to offer.”

“Sir, I am poor, I grant you.⁷ But is fame nothing? The Hon.⁸ 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!⁹ 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.



1 hard-hearted, stubborn

2 lose hope

3 Disappear

4 I owe money

5 Meals at a lodging house

6 here: mixture

7 I admit

8 Honorable

9 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 countenance² – 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 wretch⁵ 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 whatever I do? Will you pledge⁶ 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 mangled⁷ and dismembered – another, and the left leg, from the knee down, lay a fragmentary ruin!

1 an exclamation of grief and trouble

2 Face

3 a fool

4 Nonsense

5 a miserable creature

6 Promise

7 Broken

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 come¹ to persecute me? That malignant² 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 no hurry. Shall be proud if my noble lord will continue to honor me with his custom³ – 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!!!!!!”

1 *(archaic)* has come

2 filled with hatred

3 *here*: will continue to be my customer

“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 renowned¹ ‘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 illustrious²³ Capitoline Venus! And oh, Georgy, how divinely beautiful she is!”

“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!”³¹

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 boot-maker, the tailor, the landlord and the grocer?

1 Famous

2 celebrated

3 perfect joy, very great happiness

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?

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.

Объясните своими словами значение следующих предложений из отрывка.

Бо калимаҳои худ мазмунӣ ҷумлаҳои зерини матнро шарҳ диҳед.

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).

“Oh, John, friend of my boyhood?” -hood, -dom, -ness, -ship, -th, -t, -y суффиксы, образующие абстрактные существительные. Заполните пропуски абстрактными существительными, взятыми из слов, приведенных на полях (см. хороший словарь).

“Oh, John, friend of my boyhood?” «-hood, -dom, -ness, -ship, -th, -t, -y» суффиксное мебошанд, ки исмҳои маънӣ месозанд. Ҷойҳои холиро бо исмҳои маъние, ки аз калимаҳои дар сутун овардашуда сохта шудаанд, пур кунед (ба луғат нигаред).

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.

Заполните пропуски глаголами, полученными из данных существительных.

Қойҳои холиро бо феълҳои, ки аз онҳо исмҳои додашуда сохта шудаанд, пур кунед.

1. Puritans were ... in England in the 16 th century.	persecution
2. I will not ... to you!	submission
3. Tretyakov ... hundreds of paintings by Russian artists.	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
7. Your pronunciation has ...	improvement
8. The furniture was ... and then the walls were whitewashed.	removal
9. Only through very hard work did he ... a thorough knowledge of languages.	acquisition

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

Заполните пропуски существительными, полученными из данных глаголов.

Қойҳои холиро бо исмҳои, ки аз феълҳои додашуда сохта шудаанд, пур кунед.

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
4. I gathered all my personal ... and moved to another flat.	possess.
5. Race ... must be done away with.	prejudice

V. Complete the following sentences:

Заполните следующие предложения:

Чумлаҳои зеринро пурра кунед:

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.

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

Составьте наречия из прилагательных, приведенных в списке; затем переведите следующие предложения, используя вновь образованное наречие в каждом.

Аз сифатҳои дар рӯйхат овардашуда зарф созед; баъд аз он чумлаҳои зеринро бо истифода аз зарфҳои сохташуда дар ҳар яки онҳо тарҷума кунед.

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

1. Ман хеле афсӯс меҳӯрам, ки шуморо ранҷонидам. 2. Онҳо ҳамаи корро мустакилона 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 гуфти. 8. Ба назари ман ҳама чиз дар хона нав ва ношинос менамуд. 9. Ман холо 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 our 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.

Напишите небольшую пьесу, основанную либо на главах I-II-III или главах III-IV “Capitoline Venus”. Разыграйте свою игру в классе.

Песай кӯтоҳ дар асоси бобҳои I-II-III ё III-IV-и “Capitoline Venus” нависед. Песай навиштаатонро дар синф иҷро кунед.

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.

Расположите слова в скобках в следующем диалоге так, чтобы показать, что действие было выполнено самим деятелем, или заставил это сделать кого-то другого, или он перенес что-то в результате несчастного случая. Выучите диалог наизусть и представьте его на уроке, стараясь говорить как можно быстрее.

Калимаҳои дар кавс будаи муколамаи зеринро тавре дуруст гузоред, ки аз ҷониби худӣ иҷрокунанда анҷом ёфтани амалро нишон диҳед, ё нишон диҳед, ки иҷрокунанда касеро барои иҷрои он водор кардааст, ё ин ки ӯ дар натиҷаи садама осеба дидаст.

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.

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

Поместите следующее в косвенную речь, избегая, насколько это возможно, глагола *say* и используя вместо этого такие глаголы как.

Їумлаҳои зеринро дар нутқи мазмунан наклшуда гузоред, то андозае кӯшиш кунед феъли «*say*»-ро истифода накунад ва ба ҷойи он ҷунин феълҳои ба қор баред.

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.

Переведите следующие предложения на английский.

Чумлаҳои зеринро ба забони англисӣ тарҷума кунед.

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 хайратангез 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 меҳост бидиҳад, қобили қабул набуданд. 9. Маълумотҳои рамзӣ, ки аз тарафи душман дар замони ҷанг фиристода мешуданд аз тарафи мутахассисон рамзкушӣ мегардиданд.

Translation

I. Translate the following newspaper article:

Переведите следующую газетную статью:

Мақолаи зерини рӯзномаро тарҷума кунед:

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. 1 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
preservation	remove	worth	
sculptor	restore	wretched	
sculpture	smash		
studio	stain (& n)		
toe	starve		
trifle	submit		
value (& v)	swear		
Venus	transfer		

Phrases
a good deal be up (as in “our find fault with in the meantime

LESSON 5

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салоҳият: Хонанда бояд матнро хонда, тарҷума, нақл аз рӯйи матн ва муколамаҳои тартибодаро дар нутқ истифода карда тавонад.

captive ['kæptɪv]

wreckage ['rekɪdʒ]

waist [weɪst]

sled [sled]

rough [rʌf]

grease [ɡri:s]

gull [ɡʌl]

savagely ['sævɪdʒli]

latitude ['lætɪtju:d]

sledge [sledʒ]

puddles [pʌdl]

soaked [səʊkt]

slushing [slʌʃ]

intermittently [ɪntə'mɪtn̩tli]

shelter ['feltə]

raw [rɔ:]

stiff [stɪf]

tent [tent]

farther ['fɜ:ðə]

ridge [rɪdʒ]

shrug [ʃrʌɡ]

sored ['sɔ:tɪd]

startling ['stɑ:tlɪŋ]

blind [blaɪnd]

circumstances ['sɜ:kəmstənsɪz]

colossal [kə'lɒsl]

gross [ɡrəʊs]

aware [ə'weə]

muffl [mʌfld]

leapt up [li:p ʌp]

splash [splæʃ]

clutching ['klʌtʃɪŋ]

fur [fɜ:]

clod [klɒd]

faintly ['feɪntli]

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 frail² 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

1 Fat

2 thin, weak

3 slightly confused

was raining or slushing 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 meticulous² 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 startling⁴ explosions which he 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!”

1 indistinct cries, as if his mouth were covered

2 very careful

3 Gather

4 Frightening

“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 purchase 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 bellowed¹ 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.

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?

¹ roared with pain

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.

Объясните эти строки из отрывка как можно полнее.

Чумлаҳои зерини матро пурратар шарҳ диҳед.

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).

Приведите существительные, относящиеся к следующим словам (слова соответствующих существительных есть в отрывке).

Исмҳои мувофиқ ба калимаҳои зеринро тартиб диҳед (калимаҳои мувофиқ ба исмҳо дар порчаи матн мавҷуданд).

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.

Скажите, используются ли выделенные курсивом слова в следующих предложениях буквально или метафорически. Объясните метафорическое использование.

Гӯед, ки оё калимаҳои ҷудогардида дар ҷумлаҳои зерин бо маънои тахтулафзиашон ё маҷозан истифода шудаанд.

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*.

Из предоставленного списка выберите слова, которые можно использовать вместо курсивных слов.

Аз рӯйхати додашуда, калимаҳоеро интиҳоб намоед, ки ба ҷойи калимаҳои ҷудогардида истифода карда шаванд.

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

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.

Завершите эти предложения, указав наречные частицы. Необходимые частицы следующие.

Ҳиссаҷаҳои зарфиро нишон дода, ҷумлаҳои зеринро пурра кунед. Ҳиссаҷаҳои лозима инҳоянд.
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.

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

6. 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.

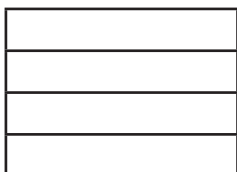
2) In 1900, the motor-car had already been invented.

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:



PresentTense
PastTensePast
Perfect Tense

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.

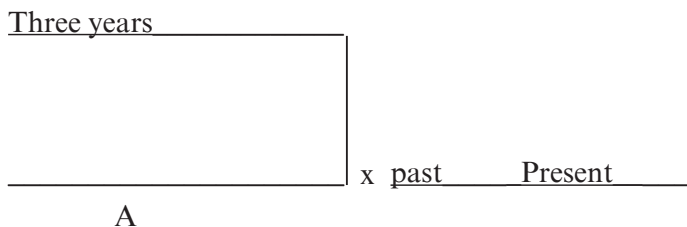
Note: In sentence (3) “After we saw . . .” is also possible, but when using after you should remember that the Past Perfect is usually better than the Past Indefinite.

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.

Укажите правильное время глаголов в скобках.

Фельхон дар кавсбударо дар замони дуруст гузоред.

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.

Переведите эту статью из газеты. При необходимости используйте прошедшее неопределенное, прошедшее продолженное, прошедшее совершенное или прошедшее совершенное продолженное время.

Мақолаи зерини рӯзномаи тарҷума кунед. Дар ҷойи зарурӣ замонҳои гузаштаи номуайян, гузаштаи давомдор, гузаштаи мутлақ ё гузаштаи мутлақи давомдорро истифода намоед.

МУБОРИЗА БО ТАРМА

Булдозерчи 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 сараҳолӣ бурида гардид.

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

Мубориза чунон бошиддат (тунду тез) буд, ки ба ҳодисаи аҷиб оварда расонид. Вакте 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.

Заполните пропуски с помощью the, а (или an), или не используйте артикль. Укажите причины выбора.

Чойхон холиро бо артиклҳои the, а (ё an) пур намоед, ё умуман артикл истифода накунад. Сабаби интихобатонро нишон диҳед.

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.

Переведите следующую статью из журнала National Geographic.

Мақолаи зерини маҷаллаи «National Geographic»-ро тарҷума кунед.

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 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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарҷума, нақл аз рӯйи матн ва муколамаҳои тартибодаро дар нутқ истифода карда тавонад.

shaper ['ʃæpər]

frost [frɒst]

caught [kɔ:t]

ragged ['ræɡɪd]

moustache [mə'stɑ:ʃ]

accomplished [ə'kɒmplɪʃt]

rapture ['ræpjə]

drudge [drʌdʒ]

labyrinthine [læbə'rɪnθaɪn]

uphill ['ʌp'hɪl]

causal ['kɔ:zəl]

strain [streɪn]

precious ['preʃəs]

submerged [səb'mɜ:ʒd]

trace [treɪs]

crucial ['kru:ʃəl]

lens [lenz]

bacillus [bə'sɪləs]

accuracy ['ækjʊərəsɪ]

fanlight [fæn laɪt]

stained [steɪnd]

flask [flɑ:sk]

haltingly ['hɔ:ltɪŋli]

deliberately [dɪ'libərɪtli]

shelved [ʃelvd]

severe [sɪ'viə]

nostril ['nɒstrɪl]

wince [wɪns]

haze [heɪz]

deplorable [dɪ'plɔ:rəbl]

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 Spence¹ 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 drudge⁵ 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 causal⁶ organism of the epidemic 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.⁷

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

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)*

7 *caught my breath in surprise*

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.¹ A few seconds later I heard in the passage, the door opened, and, while I turned cold with consternation,² Professor Usher walked into laboratory. He wore a suit with a dark cloth cape thrown across his shoulders; and his pale, stiff face was stained with the grime³ 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 omen⁴ – 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.⁵ You will abandon it at once.”

I felt myself wince,⁶ but steadied my unruly nerves.

1 a fan-shaped window over a door

2 surprise and alarm

3 dirt rubbed deeply into the skin

4 sign of ill fortune

5 talk about everything except the most important point

6 shrink back as from a blow

“Surely my fellowship¹ gives me some say in the matter?” “As Professor of Experimental Pathology, I have the last 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 opsonin² tests.”

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

“You are a singularly graceless³ fellow, Shannon. I observe it in your manners, which are deplorable,⁴ 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 lenient⁵ 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,⁶ 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.

“Well,” I said, bitterly. “I suppose you think you’ve queered my pitch.”⁷

1 position given by a university to a scholar to enable him to do research work

2 *4*substance in the blood which acts on bacteria (It was those opson in tests that the Professor made Shannon do.)

3 particularly disagreeable, shameless

4 Regrettable

5 not strict, mild

6 a rude, rough-mannered person

7 upset my plans

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

I knew this to be sheer¹ hypocrisy. The truth was that, for the most incredible of reasons, Smith nursed against me, in his heart, an almost morbid² jealousy. A poor youngster, like myself, he had once aspired³ towards the highest scientific goal. Now, beaten, frustrated,⁴ 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 requisite⁵ temperature, while he stared at me, sideways, in an odd manner. Then I took my cap and went out.

Sick with resentment,⁶ 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 shelter⁷ 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 darting⁸ 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.

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 foreboding⁹ 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

1 Absolute

2 Unhealthy

3 desired to reach

4 defeated, disappointed

5 necessary

6 the feeling one has of being insulted

7 a place where cabmen can have a meal and rest

8 moving swiftly

9 feeling that evil will come –хис мекард, ки бадӣ меояд

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.



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 decks¹ 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 smarting³ 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.”

“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 insuperable⁵ difficulties. I clenched my fist ... By heavens. I would do it. I’d get a job somewhere, now ... at once ... and go on.

1 getting ready

2 quick, active

3 sharp pain

4 almost without warning

5 that cannot be overcome

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?
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.

Объясните своими словами значение следующих фраз и выражение из отрывка.

Бо калимаҳои худ мазмуни ибораҳои зерини матнро тарҷума кунед.

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.

Скажите, какие глаголы связаны со следующими словами из отрывка, и используйте любые пять глаголов в собственных предложениях.

Гӯед, ки кадом феълҳо бо калимаҳои зерини порчаи матн алоқамандӣ доранд ва панҷ феъли дилхоҳро дар ҷумлаҳои худ истифода намоед.

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.

Из предоставленного списка выберите слова, которые можно использовать вместо курсивных слов. Внесите изменения где необходимо.

Аз рӯйхати додашуда, калимаҳоеро интихоб намоед, ки ба ҷойи калимаҳои ҷудогардида истифода карда шаванд. Тағйиротро дар ҷойи лозима ворид намоед.

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 Gadfly 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 plan? 6. After an interval we *went onwith* 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.

Заполните пропуски правильной формой одного из следующих глаголов.

Чойхон холиро бо шакли дурусти яке аз феълҳои додашуда пур кунед.

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 left 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 story.
6. Comment on the author's attitude 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. Begin with "The two men faced 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.

Завершите следующие предложения.

Чумлаҳои зеринро пурра созед.

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.

Переведите отрывок. Это отрывок из книги Л. Э. Мартина «Conquest of Disease».

Порчай матиро тарчума кунед. Ин порча аз китоби «Conquest of Disease» -и Л. Э. Мартин мебошад.

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.

Переведите следующий отрывок на английском языке.

Порчаи зеринро ба забони англисӣ тарҷума кунед.

Сифати назарраси Резерфорд ҳамчун муаллим дар он буд, ки ӯ корро дуруст пеш мебард, огози кори олимро дастгирӣ мекард ва натиҷаҳои бадастомадаро дуруст баҳо медод. Аз ҳама чизи бузурге, ки ӯ дар хонандаҳо кадр мекард, – тафаккури мустақил, ташаббускорӣ ва фардиат мебошад. Бояд гуфт, ки Резерфорд ҳама корро барои муайян кардани фардиати инсон ба анҷом расонидааст. Ман дар ёд дорам, ханӯз дар ибтидои қорам дар Кембриҷ ман ба Резерфорд гуфтам: «Дар қорхонаамон Х. қор мекунад, ӯ дар болои як масъалаи нодарқоре қор мекунад ва вақт, асбоб ва чизҳои дигарро беҳуда истифода мебарад». – «Ман медонам, - гуфт Резерфорд, – ки ӯ дар болои як масъалаи нолозим қор карда истодааст, лекин ин масъалаи шахсии ӯст ва агар ин масъаларо ҳал карда натавонад, он ба ӯ мустақилона фикр қарданро меомӯзонад ва ба дигар масъала, ки роҳи ҳалли худро дорад, сафарбар мекунад». Баъдтар чунин ҳам шуд. Ӯ танҳо ба хоҳири дар инсон тарбия қардани мустақилият ва тафаккури аслии фидокорӣ мекард.

Ҳамчун мисоли маҳорати Резерфорд дар бораи дурусти роҳнамоӣ қардани қори шогирдон як таърихи кашфиёти бузургро, ки аз тарафи Мозели иҷро шудааст, қисса мекунам. Ин қиссаро ба ман Резерфорд нақл қарда буд. Дар соли 1912 Мозели дар Манчестер тахти роҳбарии Резерфорд қор мекард. Ӯ як ҷавоне буд, аммо Резерфорд дар бораи вай ҳамчун дар бораи шогирди беҳтаринаш ба ман нақл мекард. Вай зуд як қори наҷандон қалон, аммо хуберо иҷро қард. Пас аз он ӯ ба назди Резерфорд омад ва дар бораи се мавзӯи имқонпазири қор, ки меҳост иҷро намояд, нақл қард. Яке аз онҳо қори хеле олиҷанобе буд, ки номи Мозелиро дар тамоми олам машҳур қард. Резерфорд зикр намуд, ки ин мавзӯро бисёр муҳим меҳисобад ва маҳз онро ба Мозели

тавсия додааст. Резерфорд хато накард – маълум шуд, ки кор воқеан муҳим будааст, аммо Резерфорд тазаккур метод, ки ин фикр ба Мозели тааллуқ дошт.

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

Recommended Words and Phrases

Nouns	Verbs	Adjectives	Adverbs
abandon (& accuracy concern (& conscience departure desire (& v) disease effort envy (& v) evidence goal indifference industry inspiration jealousy purpose remainder responsibility scheme series shape solitude staff	accomplish achieve advance (& n) approach (& n) betray complete deal with endure fail fit give up increase indicate observe persist produce race (& n) resume strike submerge succeed	apparent confident essential familiar incredible precious reluctant severe total	abruptly concerning occasionally unless utterly
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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарчума, накл аз рӯйи матн ва муколамаҳои тартибодаро дар нутқ истифода карда тавонад.

fossils [fɒslz]	hustle [hʌsl]
evolution [i:və'lu:ʃn]	spirit ['spɪrɪt]
passage ['pæsɪdʒ]	inclined [ɪn'klaɪnd]
coincidence [kəʊ'ɪnsɪdəns]	scheduled ['ʃedʒu:ld]
prevailing [prɪ'veɪlɪŋ]	asserting [ə'sɜ:tɪŋ]
explicit [ɪks'plɪsɪt]	species ['spi:ʃi:z]
utterly ['ʌtəli]	abate [ə'beɪt]
vague [veɪg]	arouse [ə'raʊz]
fossilized ['fɒsɪlaɪz]	outrage ['aʊtreɪdʒ]
pampas ['pæmpəs]	bishop ['bɪʃəp]
impressed [ɪm'prest]	sneering ['stiəriŋ]
indicated ['ɪndɪkeɪtɪd]	ape [eɪp]
finch [fɪnʃ]	strode [straɪd]
ancestors ['ænsɪstə]	uproar ['ʌprɔ:]
haunt [haʊnt]	viper ['vaɪpə]
extinct [ɪks'tɪŋkt]	harbour ['hɑ:bə]
contemplate ['kɒntempleɪt]	hatred ['heɪtrɪd]
vary ['veəri]	wrath [rɒθ]
odds [ɒdz]	thereby ['ðeə'baɪ]
comprehensive [kəmprɪ'hensɪv]	sprung [sprʌŋ]
incredible [ɪn'kredəbl]	tumult ['tju:mʌlt]

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 prevailing¹ theory of creation utterly failed to account for. The theory was both explicit² and vague: every species of plant and animal on the earth, it held,³ had come into being at one grand moment in time, presumably⁴ 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 refinements⁵ 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.

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 finches⁶ had developed in their own way from ancestors that had

1 wide-spread; accepted at that time by most people

2 definite; leaving nothing implied

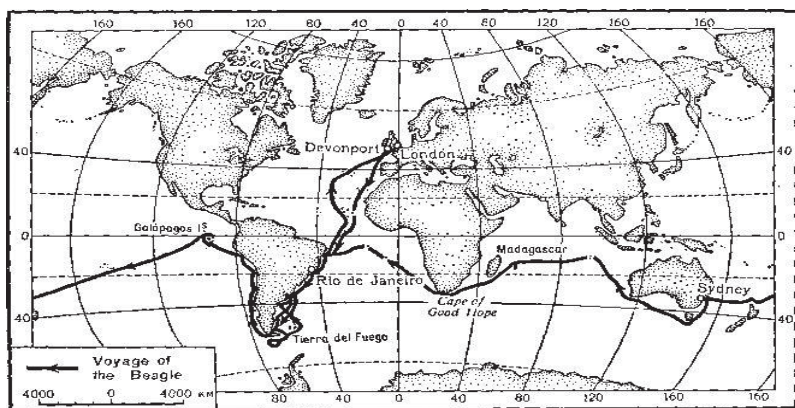
3 considered; maintained

4 probably

5 developed forms

6 small singing birds

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 haunted¹ 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 Tedious⁵ 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-odd⁶ 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 comprehensive⁷ book he had been planning for so long. Darwin might have buried

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 ver 10,000

7 full and complete

himself in his vast subject for another decade or more if an incredible turn of events had not hustled¹ 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 corresponding. In a few pages Wallace had summarized the main points of the theory on which Darwin had spent over two decades.

Stunned,² 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 paltry³ 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 novel⁴ and too ominous for the old school. Nevertheless, a scheduled⁵ 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 abated⁶ quickly broke. The indignant Quarterly Review accused Darwin of using “absurd facts to prop up⁷ his utterly rotten fabric⁸ of guess and speculation.”⁹ 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

1 hurried

2 deeply shocked

3 in a mean, petty manner

4 new; unusual

5 arranged according to plan

6 stopped

7 support

8 here: theory, invention

9 гали бофта, дурӯғ

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 furore¹ 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 dubious² 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, sneering³ 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 would prefer an ape to the bishop for an ancestor, and the crowd had no doubt of his meaning.

Pandemonium⁵ 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 viper⁶ he had harboured⁷ 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 versus⁸ religion.

1 wild excitement

2 felt doubt, uncertainty

3 scornful

4 the most important point or idea

5 noise, confusion

6 a poisonous snake

7 had given shelter

8 (Latin word used in law and sports)against

V

In February 1871, “The Descent of Man” was published. “On every side it is raising a storm of mingled¹ wrath,² wonder, and admiration,” said one magazine. The Times printed a six-column article of pained disapproval. The writer held it deplorable³ 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, unsettling 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 denied. He demolished⁴ 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 thereby⁵ 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.⁶

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?

1 mixed

2 deep anger, rage

3 thought it regrettable, unfortunate

4 destroyed; made an end of

5 by that

6 disturbance, agitation

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?

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 Darwin accused of when “In the Origin of Species” was published in 1859?

2. Why didn't he discuss the origin of man in the book?

3. What significant sentence, that Darwin 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.

Объясните эти строки из отрывка как можно полнее.

Чумлаҳои зерини матнро пурратар шарҳ диҳед.

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.

Каждый из следующих предложений содержит метафору. Найдите и объясните их значения.

Дар таркиби ҳар яке аз ҷумлаҳои зерин маҷоз мавҷуд аст. Мазмунҳои онҳоро ёбед ва шарҳ диҳед.

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.

Префикс with – означает назад, от и против. Объясните, что означают выделенные курсивом слова.

Пешоянди with – маънои «аз қафо», «аз», «рӯ ба рӯи»-ро дорад. Ғӯед, ки калимаҳои ҷудогардида чи маъно доранд.

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?

Следующие слова имеют греческое и латинское происхождение. Найдите русских, которые имеют одинаковые корни с английских слов. Имеет ли каждое из русских слов то же значение, что и его английский аналог?

Калимаҳои зерин аз забонҳои грекӣ ва лотинӣ маншаъ гирифтаанд. Дар забони русӣ калимаҳои ёбед, ки чунин сарчашма дошта бошанд. Оё ҳамаи калимаҳои русӣ айнан ба мисли эквиваленташон дар забони англисӣ як маъно доранд?

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!

Из предоставленного списка выберите правильные слова, чтобы заполнить пробелы в предложениях ниже!

Аз рӯйхати додашуда калимаҳои дурустро интиҳоб намоед, то ки ҷойҳои холиро дар ҷумлаҳои зерин пурра намоед!

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	conceal	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.

Найдите английские эквиваленты следующего в тексте.

Ҳаммаънои англисии калима ва ибораҳои зеринро дар матн ёбед. Назарияи пайдоиши тадриҷии ҳаёт; санг шудан; кофтани; пайдоиши намудҳо; ирсият; тағйирнопазирии намудҳо; коинот; ҳайвоноти ниҳоят қадим; намудҳои мавҷуда; назарияи ҳукмрон; пайдо шудан; пайдоиши одам; илм дар муқобили дин; назарияро рад кардан; асосҳои тақон 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.

Например: “It was three years before he even began the comprehensive book he had been planning for so long.”

Переведите эти предложения на английский, используя вышеуказанную модель.

Мисол: “It was three years before he even began the comprehensive book he had been planning for so long.”

Ин ҷумлаҳои ба забони англисӣ бо истифода аз намуна тарҷума кунед.

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 ҳуди ӯ низ тағйир ёфта буд. 5. Ҳашт соли кори пурмашаққат ва дақиқ гузашт, то ин ки Дарвин он маводди 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.

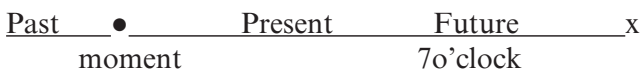
TWO POINTS OF GRAMMAR

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

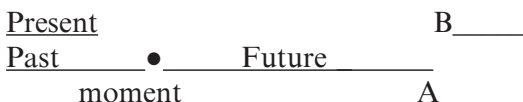
The Future Indefinite Tense is used chiefly to show that an action will take place in the future.

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.”.

My working



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.

Внимательно изучите следующие примеры, а затем переведите их на русский язык.

Мисолҳои зеринро бодикқат омӯzed ва баъд онҳоро ба забони русӣ тарҷума кунед.

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).

Поставьте правильное время из Future Indefinite, Future Continuous и Future Perfect.

Замони дурустро гузored (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.

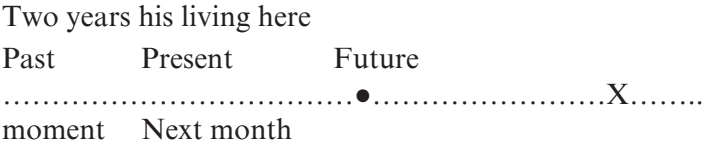
Igor: My parents (return) from the cinema by then and (wait) for me to have supper with them.

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.

Переведите следующих предложений на английский язык, используя *must*, *have to*, *should*, *ought to* or *needn't* в правильном времени.

Чумлаҳои зеринро бо истифода аз *must*, *have to*, *should*, *ought to* or *needn't* ба забони англисӣ тарҷума кунед.

1. Ҳама, ҳатто бадхоҳони ӯ бояд эътироф намоянд, ки ӯ чавонмардона рафтор намуд. 2. Ман ин ҳодисаи аҷоибро фаҳмонида наметавонам, маҷбурам, ки дар бораи он хонам ё аз касе пурсам. 3. Маълум шуд, ки пешакӣ чиптафармоиш 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 ўро сарзаниш кунам, эҳтимол, гапҳои ман ба вай саҳт 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 илмӣ оммавино тамошо кунанд. 10. Вай бисёр одами доно мебошад; мо бояд аз вай маслиҳат меиурсидем. Акнун лозим мешавад, мунтазир шавем, ки кай ўро 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 меарфтам. 13. Мо бояд ҳамаи намунаҳои ҷамъкардари 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 ўро 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 иҷро кунам? 20. Шумо чӣ фикр мекунад, 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.

Переведите эту статью из журнала.

Ин мақолаи маҷалларо тарҷума кунед.

NEW DISCOVERIES AMONG AFRICAN CHIMPANZEES

Back in 1960 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	admit	former
ancestor	arrange	fossil (&n)
coincidence	assert	humble
Descent	claim (&	n)joint
disapproval	conceal	marvelous
Essay	conclude	noble
Heredity	deceive	prevailing
Insult	denounce	rotten
Origin	Deny	striking
prospect	descend	worthy
resemblance	develop	
Skull	Edit	
Species	entitle	Phrases
specimen	establish	be inclined to do smth.
Universe	Faint	cast doubt
	ignore	come into being
	impress	

LESSON 8

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салоҳият: Хонанда бояд матнро хонда, тарҷума, нақл аз рӯйи матн ва муколамаҳои тартибодаро дар нутқ истифода карда тавонад.

usher ['ʌʃə]	peep [pi:p]
grate [ɡreɪt]	infinitely ['ɪnfɪnətli]
attempt [ə'tempt]	perplexing [pə'pleksɪŋ]
wine [waɪn]	divested [daɪ'vestɪd]
price [praɪs]	gaiters [geɪtəz]
modesty ['mɒdɪstɪ]	with [wɪð]
mercy ['mɜ:sɪ]	feature ['fi:tʃə]
bashful ['bæʃfəl]	robber ['rɒbə]
proposal [prə'pəʊzəl]	glimpse [ɡlɪmps]
beaming ['bi:mɪŋ]	contemplated ['kɒntəmpleɪtɪd]
pale [peɪl]	consequences ['kɒnsɪkwəns]
chambermaid ['ʃeɪmbəmeɪd]	frightful ['fraɪtful]
winding ['waɪndɪŋ]	shrunk [ʃrʌŋk]
tolerably ['tɒlərəblɪ]	persuaded [pə'sweɪdɪd]
ticking ['tɪkɪŋ]	venture ['ventʃə]
descent [dɪ'sent]	desperation [despə'reɪʃn]
apparition [æpə'ɹɪʃn]	countenance ['kaʊntɪnəns]
wretch [retʃ]	intrude [ɪn'tru:d]

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

¹ a fireplace

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."

"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?"

¹ a partly suppressed laugh

“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,¹ 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.

“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 beheld² 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 infinitely³ more perplexing.⁴ A dozen times did he softly turn the handle of some bed-room door, which resembled his own, when a gruff⁵ cry from within of “Who the

1 a great misfortune

2 (*old or literary use*) saw

3 here: much

4 puzzling

5 rough, rude

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.

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 instantaneously² 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 quite clear that she contemplated⁴ 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."

1 (used in legal documents) that is to say, namely

2 instantly

3 fright

4 intended the view; the scene

It was quite impossible to resist the urgent desire to see what was going forward. So out went Mr. Pickwick's head again. The prospect¹ 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."

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 apparition¹ 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.

¹ appearance of something strange and unexpected

“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.”

“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 subdue¹ 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 entertain³ 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.

1 overcome

2 stainless, faultless reputation

3 here: have

“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.

“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, whereupon¹ Mr. Peter Magnus was stricken motionless on the spot, and gazed from one to the other, with a countenance² 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?

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?

1 after which

2 face

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.

Выразите значение следующих предложений и фразы на простом, прямом языке.

Мазмуни чумлаҳо ва ибораҳои зеринро бо забони одӣ ва ошкор баён кунед.

1. After a lapse of an hour ... 2. Mr. Peter Magnus was naturally of a 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 property 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 the words 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.

Выберите правильные слова из предоставленного списка, чтобы заполнить каждый пробел.

Калимаҳои дурустро аз рӯйхати зерин интихоб намуда, ҷумлаҳои нӯқтадорро созед.

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:

Составьте короткий рассказ, используя следующие фразы:

Ибораҳои зеринро истифода намуда, ҳикояи кӯтоҳ тартиб диҳед:

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.

Как и все другие языки, английский заимствовал слова из других языков. Многие английские слова происходят от латинского (по крайней мере, одно слово из двадцати в английском словаре) и греческого. Знание этих источников или «корней» помогает нам понять значение новых слов, когда мы видим их впервые.

Забони англисӣ ба мисли забонҳои дигар калимаҳои зиёдро аз дигар забонҳо иқтибос кардааст. Бисёр калимаҳои забони англисӣ аз забони латинӣ (ҳеч набошад, аз бист як калима дар таркиби луғавии забони англисӣ) ва забони юнонӣ маншаъ гирифтаанд. Донишмандони ин сарчашмаҳо ба мо барои фаҳмидани мазмуни калимаҳои нав, вақте ки мо онҳоро бори аввал мебинем, кумак мекунам.

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:

Сформируйте как можно больше слов из каждого из следующих корней:

Ҳарчӣ бештар аз решаҳои зерин клима тартиб диҳед:

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.

Соедините следующие отдельные предложения в одно предложение, используя определенные фразы и внося необходимые изменения; затем переведите новые предложения.

Бо истифода аз ибораҳои махсус ва тағйиротҳои лозимӣ, аз ҷумлаҳои зерини алоҳида як ҷумла тартиб диҳед; баъдан ҷумлаҳои навро тарҷума кунед.

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».

Переведите этот отрывок из книги Х. Мортонa «In Search of England».

Порчай зеринро аз китоби Х. Мортонa «In Search of England» тарҷума кунед.

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 Bath¹ 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.

Переведите следующий отрывок на английском языке.

Порчаи зеринро ба забони англисӣ тарҷума кунед.

Дар аввали соли 1836 Уилям Холл (аз нашриёти «Chapman and Hall») ба назди рӯзноманигори ҷавон Чарлз Диккенс рафт. Мақсади ин ташриф пешниҳод 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 рӯйи маҳорат бо ҳам баробаранд ва дар баробари ин ӯ нависандаи хеле хоксор бояд бошад, ки ба нақши дуҷумдараҷа дар нашриҳои зикргардида розӣ шавад. Диккенс бояд дар асоси саргузаштҳои ҳаҷвии ҷамъияти ғайриодии олимони ва варзишгарони бардурӯғ, ки ба сафар рафтаанд, повесте менавист.

Диккенс бо камоли майл пешниҳодро қабул кард, вале дар вобаста набудани худ аз Сеймур истодагари кард.

Муваффақияти «Мактуб» ғайриодӣ буд. Рӯзноманигори хоксор ва қариб ба ҳеҷ кас ношинос аллакай баъди наشري бобҳои аввали повест нависандаи машҳуртарини Англия гардид.

Форстер, дӯст ва таъкиранависи (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» қоиш нашуда наметавонишанд.

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	
	utter	
	venture (&n)	

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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарчума, накл аз рӯйи матн ва муколамаҳои тартибдодаро дар нутқ истифода карда тавонад.

amusement [ə'mju:zmənt]	hightens [haɪtns]
challenge ['ʃælɪndʒ]	receptive [rɪ'septɪv]
possess [pə'zes]	audience ['ɔ:dʒəns]
effort ['efət]	fellow ['feləʊ]
afford [əfɔ:t]	creatures ['kri:ʃəz]
movie ['mu:vɪ]	youthful ['ju:θfʊl]
crude [kru:d]	especially [ɪs'peʃəli]
entertainment [entə'teɪnmənt]	merely ['mɪəli]
vice versa [vaɪs 'vɜ:sə]	slightly ['slaɪtli]
rescued ['reskju:d]	heavy ['hevi]
exist [ɪg'zɪst]	intensely [ɪn'tensli]
tawdry ['tɔ:drɪ]	

THE WONDERFULL WORLD OF THE THEATRE

(From the book by I. 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 designers² and actors could learn their jobs, movies and television plays would be very crude³ indeed.

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

1 producers of a play

2 people who design the scenery for a play

3 without skill or taste, or refinement, badly prepared

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 versa¹ 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 off³ for two and a half thousand years, the Theatre is anything but trivial and tawdry. It is the magical place where man meets his 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?

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

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).

Дайте прилагательные, которые могут быть образованы из следующих слов (вы найдете их в тексте).

Сифатхоеро номбар кунед, ки аз калимаҳои зерин сохта мешаванд (шумо онҳоро дар матн ёфта метавонед).

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.

«En» может быть префиксом; оно также может быть суффиксом. В слове «enjoy» en- выполняет функцию префикса, а в «sharpen» -en выполняет функцию суффикса. Добавьте «en» в начало или в конец (в зависимости от того, что правильно) каждого из следующих слов и используйте вновь образованные глаголы в своих собственных предложениях.

«En» метавонад пешванд бошад; инчунин метавонад пасванд бошад. Дар калимаи enjoy, en- пешванд аст, дар калимаи sharpen

бошад -en пасванд аст. «En»-ро ба аввал ё охири калимаҳои зерин (ба кадомаш дуруст бошад) ҳамроҳ намоед ва бо феълҳои нав ҳосил шуда, аз худ ҷумла созед.

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.

Переведите следующие предложения, используя английские слова или фразы, приведенные ниже.

Ҷумлаҳои зеринро бо истифода аз калимаҳо ва ибораҳои зерин тарҷума кунед.

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 қор меандозанд. 2. Ҳамчун одами бисёр серқор, ӯ танҳо гоҳ-гоҳ ба театр рафтагиро ба худ раво медид. 3. Ё рассоми боистеъдоди театри буд. Вай барои намоишҳои (спектаклҳои) зиёд, ки аз тарафи коргардонҳои беҳтарини мо гузошта шудаанд, сахнаро ороиш меод. 4. Садои ҷозибаноки мусиқӣ толодро фаро гирифт. 5. Ҳатто аз ҳама дӯстдорони театр ҳам розӣ нашуда наметавонанд, ки телевизион нисбати театр аз як ҷиҳат бартарии зиёд дорад. 6. Дар сирқ, дар фосилаи байни намоишҳои барнома масҳарабоз мардумро шод мекунад. 7. Варзишгар бо кӯшиши хеле қатъӣ 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 tea?"
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. "I 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 better 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.

Составьте пять собственных предложений с этим специальным использованием определенной артикл.

Бо истифодаи махсуси артикли муайяни панҷ ҷумла тартиб диҳед.

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***.

Заполните пропуски с помощью ***the***, ***a*** (или ***an***), или не используйте артикль.

Чойҳои холиро бо артиклҳои ***the***, ***a*** (ё ***an***) пур кунед ё артикл истифода накунад.

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.

Переведите следующие предложения.

Чумлахон зеринро тарчума кунед.

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:

Переведите этот отрывок:

Порчаи зеринро тарчума кунед:

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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарчума, накл аз рӯйи матн ва муколамаҳои тартибдодаро дар нутқ истифода карда тавонад.

stone-dead [stəʊn ded]	local ['ləʊkəl]
snatched [snætʃt]	privacy ['prɪvəsi]
shore [ʃɔ:]	to reach [ri:tʃ]
float [fləʊt]	arrangement [ə'reɪndʒmənt]
feast [fi:st]	service ['sɜ:vɪs]
blanket ['blæŋkɪt]	to obtain [əb'teɪn]
rash [ræʃ]	hired ['haɪəd]
alter ['ɔ:lteɪ]	faithfully ['feɪθfʊli]
canvas ['kænvəs]	assistance [ə'sɪstəns]
obey [ə'beɪ]	exposed [ɪk'spəʊzd]
engagement [ɪn'geɪdʒmənt]	habit ['hæbɪt]
strip [stri:p]	constantly ['kɒnstəntli]
cliff [klɪf]	preferable ['prefərəbl]
perpetual [pə'petʃʊəl]	dare [deə]
draughts [dra:fts]	shadow ['ʃædəʊ]
violently ['vaɪələntli]	harness ['hɑ:nɪs]
inflated [ɪn'fleɪtɪd]	sunbathing ['sʌnbæɪðɪŋ]
helicopter ['helɪkɒptə]	deserted [dɪ'zɜ:tɪd]
compelled [kəm'peld]	rope-ladder [rəʊp'lædə]
bather ['beɪðə]	

LETTERS TO THE SECRETARY OF STATE FOR AIR¹ 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

¹ Minister for Civil Aviation in Britain

right spirit.¹ But enough is as good as a feast.² 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;³ 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.⁴ I cannot alter my centre of gravity, at will,⁵ 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

Sir,

It is not a good answer to say that anyone can refuse to be rescued if he is not in danger. Quite apart from⁶ 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 sun-bathing 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

1 they should not be angry about it

2 (*proverb*) Too much of anything is not a good thing.

3 small red spots on the skin

4 It may possibly be so.

5 whenever I want to do so

6 without considering

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 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 busybody¹ 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 inflated² 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 Plymouth⁴ 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

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

1 an interfering person who is too much interested in other people's affairs

2 blown up with air

3 (*colloq.*) with the horse, too

4 a town not far from St. Mawgan aerodrome

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

I. 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.

Дайте существительные, соответствующие следующим прилагательным и покажите, что вы понимаете их значение, используя их в коротких предложениях или определяя их.

Исмхоеро номбар кунед, ки ба сифатҳои зерин мутобиқат кунанд ва бо истифодаи онҳо дар ҷумла ё шарҳ додани онҳо нишон диҳед, ки шумо мазмунҳои онҳоро медонед.

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.

Английский, используемый в предложениях ниже, довольно формален. Выразите значение этих предложений менее формально.

Забони англисӣ дар ҷумлаҳои зерин расмӣ мебошад. Мазмунҳои ҷумлаҳои зеринро каме ғайрирасмӣ баён намоед.

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.

Из предоставленного списка выберите правильные слова, чтобы заполнить каждый пробел.

Аз рӯйхати зерин калимаи дурустро интихоб намуда, чойҳои холиро пур кунед.

facility	alter	request
convenience	rough	expose
unreasonable	be compelled	privacy
convenient	make arrangements	temporary
perpetual	engagement	irritating
constant	obtain	gravity
local	deal	draught
unwelcome	hire	enclose
admit	annoyance	service
accept	efficiency	accordingly

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.

Составьте рассказ, используя следующие слова и фразы.

Калима ва ибораҳои зеринро истифода намуда ҳикоя тартиб диҳед.

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 hints 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

Напишите дату под адресом

Санаро дар зери сурога нависед

March 25th 19 or

March 25, 19

4. Opening the closing letter

(Formal)

Opening	Closing
Sir,	Your faithfully
Madame	Your truly
Dear Sir (Madame)	Very sincerely yours
My dear Sir	
Etc.	

(Informal)

Opening	Closing
Dear Mr. Brown,	Your sincerely
Dear Mrs. (Miss) Brown, etc.	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 Yours ever,	Dearest Mother, With love
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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 co-operation 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 traveling 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.

Друг по переписке из Англии написал вам письмо с вопросом о том, как в нашей стране отмечается Международный женский день. Напишите письмо в ответ.

Рафики каламиатон аз Англия ба шумо мактуб фиристода, мепурсад, ки дар кишвари мо Иди модар чӣ тавр чаши гирифта мешавад. Ба мактуби рафиқатон ҷавоб гардонед.

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.

Иностранец написал Интуристу вопрос о том, какие услуги Интурист предлагает туристам, путешествующим по Таджикистану, и какие достопримечательности Интурист посоветует ему посмотреть. Напишите письмо в ответ на этот запрос.

Шахрваниди хоричӣ ба Интурист навишта мепурсад, ки Интурист кадом имкониятҳоро барои сайёҳони дар Тоҷикистон сафаркунанда фароҳам меорад, ва кадом ҷойи тамошобобро ба онҳо пешниҳод мекунад. Дар ҷавоб ба ин савол мактуб нависед.

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	having 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 худситой мекуни.

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 en- gaged in be inter- ested 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 satis- faction 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.

В следующих предложениях все *ing*-формы выделены курсивом. Выберите причастие, герунды и словесные существительные и расположите их в три столбца под соответствующими заголовками.

Дар чумлаҳои зерин ҳамаи шаклҳои *ing* бо ҳуруфи махсус ҷудо карда шудаанд. Дар ин ҷумлаҳо сифатҳои феълӣ, феълҳои ҳол ва исмҳои феълӣро муайян намуда, онҳоро дар се сутун зерини ҷадвал мувофиқ гузоред.

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.

Переведите предложения, используя глагольные существительные в предложениях 1, 2, 14. Во всех остальных предложениях используйте герундию.

Исмҳои феълиро дар ҷумлаҳои 1, 2, 14. истифода намуда, онҳоро тарҷума кунед. Дар ҷумлаҳои дигар феъли ҳолро истифода кунед.

1. Саноати нассочӣ дар Тоҷикистон аз истифодаи маҳсулоти хоми маҳаллӣ оғоз шуд. 2. Наслҳои мисриён – коптҳо – кайҳо хати ниёкони худро фаромӯш кардаанд. 3. Қабилаи қадим, ки баъдтар алифборо эҷод кард, хатро аз мисриён омӯхт. 4. Ё бояд ягон усулро 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 Хучанд 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 request 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

LESSON11

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарҷума, нақл аз рӯйи матн ва муколамаҳои тартибодаро дар нутқ истифода карда тавонад.

smouldering ['sməʊldərɪŋ]

abnormally [æb'nɔ:məli]

skyscraper ['skaɪskreɪpə]

sinister ['sɪnɪstə]

ripple [rɪpl]

aware [ə'weə]

linden ['lɪndən]

edge [edʒ]

torrid ['tɒrɪd]

spray [spreɪ]

indignation [ɪndɪɡ'neɪʃn]

delight [dɪ'laɪt]

skimming ['skɪmɪŋ]

lawn [lɔ:n]

wail [weɪl]

recoiled [rɪ'kɔɪl]

bowed [bəʊd]

purse [pɜ:s]

hesitated ['hezɪteɪt]

treasure ['treʒə]

distinguished [dɪs'tɪŋɡwɪʃt]

frail [freɪl]

incongruous [ɪn'kɒŋɡruəs]

buzzing ['bʌzɪŋ]

saddened [sædnɪd]

savouring ['seɪvərɪŋ]

evil [i:vɪl]

straying ['steɪnɪŋ]

purplish ['pɜ:plɪʃ]

swollen ['swɒlən]

nausea ['nəʊsjə]

blaze [bleɪz]

shabby ['ʃæbɪ]

solely ['səʊlɪ]

peered [pɪəd]

horror ['hɒrə]

nocturne ['nɒktɜ:n]

humbled [hʌmbld]

moulded ['məʊldɪd]

grasped [grɑ:spt]

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 smouldering¹ 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 Nazisongs, 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 torrid² 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 wail³ 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 solely⁴ for the lost ice-creams.

Joy turned to thank the rescuer and stopped in delight. "Why, Professor! How wonderful to see you again."

He peered⁵ 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 and¹ 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 threadbare³trousers. 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 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 "

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

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 straying¹ to his purplish² 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, beautifully moulded,⁴ 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

1 wandering

2 somewhat purple; bluish-red

3 inability to play as he did

4 shaped

been wrecked when he was in his prime.¹ 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.”

His sunken eyes peered into hers and she recoiled.² 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

1 the period of greatest health, strength and skill

2 here: felt horror 2 terrible fate

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. 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.

“Eventually¹¹ the Red Cross found my daughter Brunhilde for me. She had been in Ravensbrück 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 eligible²² for an immediate grant³³ 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 slandering⁴⁴ 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.

“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

1 at last

2 had the right

3 subsidy

4 spreading false information

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 post-war 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.

Объясните своими словами значение следующего как можно полнее.

Бо калимахои худ мазмуни чумла ва ибораҳои зеринро то кадри имкон пурратар шарҳ диҳед.

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.

Укажите метафоры в следующих предложениях и объясните, что они означают.

Дар чумлаҳои зерин истиораҳои нишон диҳед ва мазмунҳои онҳоро шарҳ диҳед.

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.

"Disfigured hands; distorted fingers." Dis- (латинский) является префикс к глаголам, существительным, прилагательным и имеет значение оппозиции, разделения и т. д.

"Disfigured hands; distorted fingers." Пешванди Dis- (лотинӣ) бо исмҳо, феълҳо ва сифатҳо омада маънои муқобилгузорӣ, ҷудокунӣ ва ғайраро дорад.

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.

Составьте предложения, поставив подходящее начало следующему.

Ибтидои мувофиқро гузошта ҷумла созед:

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 Hitler, 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.

Выполните следующие предложения. Помните: будущее не используется в фразах.

Ҷумлаҳои зеринро пурра кунед. Дар хотир доред: замони оянда дар ибораҳо истифода намешавад.

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.

“I hear the tramp, tramp of their jack-boots in my dreams like the march of doom.” Это сопоставления является сравнением.

Используйте каждое из следующих сравнений в предложении, чтобы описать человека, место, сцену или событие.

“I hear the tramp, tramp of their jack-boots in my dreams like the march of doom.” Ин муқонса ташбеҳ аст.

Ташбеҳҳои зеринро дар ҷумла баҳои тасвири шахс, макон, сахна ё воқеа истифода намоед.

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.

Выберите правильные слова из предоставленного списка, заполнить каждый пробел.

Аз рӯйхати зерин калимаи дурустро интихоб намуда, ҷойҳои холиро пур кунед.

Faith	scorn (tl)	indignation	refer
shudder	adjust	owe	wreck
slander	humble	spirit	obstinate
nuisance	stroke	rumour	doom
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 crooked 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

1. In what way could the Professor's fate be considered as typical of the fate of progressive intellectuals in Nazi Germany?
2. How does the author emphasize the contrast between Joy's beautiful present and the sinister past?
3. At what point of the narrative does the atmosphere, the mood, suddenly change? Why?
4. What is the main theme of the passage? What is its main intention?
5. Do you agree with Thomas Mann's words: "Hate is needed. Hate for the scoundrels."? Give reasons for your opinion.
6. Compare the Professor's and Thomas Mann's outlook.
7. Does the author actually tell you what she thinks of the Professor? What devices does she use to build up his character?
8. Suggest a title for the passage and justify your choice.

Reproduction and Composition

1. From what you have read in the passage, piece together the story of the Professor's life.
2. Describe the scene in the office of the ex-SS man to whom the Professor applied for a grant.
3. Write a short account describing the situation in post-war West Germany.

4. Prepare a report on an anti-fascist book you have read or an antifascist film you have seen.
5. You may have read the book "Heatwave in Berlin".
6. 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.

Использовать в этих предложениях *will* or *would* вместо выражений настойчивости, и *will not (won't)* or *would not (wouldn't)* вместо выражений отказа.

Дар чумлаҳои зерин «*will*» ё «*would*»-ро ба ҷойи ифодаҳои истодагарӣ ва «*will not (won't)*» ё «*would not (wouldn't)*»-ро ба ҷойи ифодаҳои рад кардан истифода намоед.

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 коркунем?)

Where am I to go? (Ман бояд ба кучо равам?)

EXERCISES

I. Write sentences of your own with the construction *to be to* (in the present or the past) to show that an arrangement has (or had) been made, something was fated to happen, or an order has (or had) been given.

Бо ибораи *to be to* (дар замони ҳозира ё гузашта) ҷумлаҳои худро тартиб дода, нишон диҳед, ки шартнома баста шуд (баста шуда буд), чизе бояд рӯй меод, ё фармон дода шуд (дода шуда буд).

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.

Вставьте глаголы *be (to)*, *have (to)* или *must* в правильном времени.

Помните, что «*must*» выражает необходимость в настоящем и «*have to*» выражать необходимость в других временах (*had to*, *will have to*). *Have to* также может выразить необходимость в настоящем, когда необходимость обусловлена обстоятельствами.

Феълҳои «*be (to)*», «*have (to)*» ё «*must*»-ро дар замони дуруст гузоред.

Эзоҳ: Дар хотир нигоҳ доред, ки *must* заруратро дар замони ҳозира ва *have to (had to, will have to)* дар замони дигар ифода мекунад. *Have to* метавонад заруратро дар замони ҳозира вобаста ба шароит ифода кунад.

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.

Переведите следующих предложений на английском языке, используя *will you* или *going to*.

Чумлаҳои зеринро бо истифодаи *will you* ё *going to* тарҷума кунед.

1. «Ман ин ҷумлаи матнро намефаҳмам». – «Ман бародарамро даъват мекунам. Ё ба ту тарҷума мекунад».
2. Шумо ошхонаро таъмир карданӣ ҳастед?
3. Вақте ки ту мактабро хатм мекуни, 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 намедихед?» -
«Марҳамат. Ту аз кучо моҳӣ доштани ҳастӣ?»
7. Ту хӯрокро хом хӯрдани ҳастӣ? Бемор мешавӣ.
8. Барои чӣ ту гитараро овардӣ? Ту дар шабнишинӣ баромад кардани ҳастӣ?
9. «Мо мизи хатнависӣ харидем». - «Шумо онро дар кучо ме-
гузоред?»

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 case 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.

Переведите предложения с использованием будущего неопределенного времени или настоящего непрерывного времени, где это возможно.

Їумлаҳоро бо истифодаи замони ояндаи номуайян ё замони ҳозираи давомдор, дар ҷое ки имкон дорад, тарҷума кунед.

1. Ман боварӣ дорам, ки ўро мешиносам.
2. Пагоҳ ман ўро мебинам. Ба ў чӣ гўям?
3. Ў (зан) рӯзи душанбе меояд.
4. «Натиҷаи бозӣ чӣ гуна аст?» - «Пагоҳ беғохирӯзӣ мефаҳмам».
5. Умедворам, ки шумо пагоҳ вақтро хуш мегузаронед.
6. «Шумо онҳоро дар кучо пешвоз мегиред?» - «Ман онҳоро дар соати 10-и пагоҳӣ дар истоғи қатора пешвоз мегирам».
7. Ў кай меравад?
8. Ў соати панҷ меояд.
9. Дар кунҷи кӯча шумо дӯкони рӯзнамафурӯширо хоҳед дид.
10. Дар ҳафтаи оянда мо ба хонаи нав мегузарем.

Nouns	Adjectives	Adverb	verb
appeal	disfigured	eventually	adjust (oneself to)
atrocities	distinguished		apply for
authorities	distorted		assure
career	obstinate		dedicate
cottuption	shabby		murder
execution	swollen		prove (smth. to smb.)
faith	threadbare		put off
heir	worn		refer to
invasion	nuisance		release
judge	official		revolve
justice	passion		shudder (& n)
musician	proof		stink
	record		warn

	reluctance rumour scent (& v) sentence (law) skyscraper slaughter (&v) trial		
	<p style="text-align: center;">Phrases</p> be (get) rid of from the first in one's prime on one excuse or another owe it to smb.		

LESSON 12

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарчума, накл аз рӯйи матн ва муколамаҳои тартибдодаро дар нутқ истифода карда тавонад.

funeral ['fju:nərəl]
oration [ə:'reɪʃn]
abridged [ə'brɪdʒd]
military ['mɪlɪtəri]
surrendered [sə'rendəd]
widespread ['waɪdspred]
defeated [dɪ'fi:tɪd]
retained [rɪ'teɪnd]
affairs [ə'feəz]
hostility [hɒs'tɪlɪtɪ]
assembly [ə'sembli]
conspirator [kən'spɪrətə]

unselfish ['ʌn'selfɪʃ]
commonwealth ['kɒmənwelθ]
willing ['wɪlɪŋ]
reproach [rɪ'prəʊʃ]
annually ['ænjʊəli]
sacrifice ['sækrɪfaɪs]
stab [stæb]
approval [ə'pru:vəl]
countrymen ['kʌntrɪmən]
slave [slɛv]
weep [wi:p]
fortunate ['fɔ:ʃnɪt]

sovereign ['sɒvrɪn]	slew [slu:]
inheritance [ɪn'herɪtəns]	bondman ['bɒndzmən]
liberty ['lɪbəti]	offended [ə'fendɪd]
murder ['mɜ:də]	valour ['vælə]
conspiracy [kən'spɪrəsi]	fury ['fjʊəri]
envy ['envi]	kindled [kɪndləd]
desire [dɪ'zaɪə]	genius
revenge [rɪ'vendʒ]	['dʒi:njəs]
upright ['ʌpraɪt]	

MARK ANTONY'S FUNERAL ORATION¹ 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 retained³ 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 upright⁴ and unselfish life. No one could reproach him with any personal motive. His consideration was for the

¹ speech

² control, rule

³ kept in being

⁴ honourable

good of the commonwealth,¹ and for 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 kindled² 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 and 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.

(BRUTUS goes into the pulpit.³)

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

1 here: the Roman State

2 roused

3 a raised place from which a man speaks, now usually in a church

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?
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.

Вставьте следующее в свои слова.

Чумлаҳои зеринро аз нав бо калимаҳои худ нависед.

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.

Истиораҳои зеринро шарҳ диҳед.

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.

Для каждого слова в Списке 1 найдите слово схожего значения в Списке 2, объяснив их, если это возможно, другими словами по вашему выбору.

Барои ҳар як калимаи рӯйхати 1-ум калимаи ҳаммаъноро дар рӯйхати 2-юм ёбед, агар имкон бошад онҳоро бо дигар калимаҳо бо интиҳоби худ иваз намоед.

- | | | |
|----------------|------------|------------|
| 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-*.

Формируйте противоположности следующих слов, используя префиксы *ab-, de-, dis-, in- (ig-, il-, im-, ir-), mis-, un-*.

Бо истифодаи пешвандони *ab-, de-, dis-, in- (ig-, il-, im-, ir-), mis-, un-* барои калимаҳои зерин калимаҳои зидматно созед.

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.

Следующая статья содержит цитаты из Шекспира, которые стали броскими фразами (фразы, часто используемые в настоящее время). Большинство фраз объясняются ниже. Попробуйте найти их русские эквиваленты. Затем используйте как можно больше фраз в своих собственных ситуациях.

Мақолаи зерин иктибосотеро аз асари Шекспирро дар бар мегирад, ки ибораҳои сермахсул (ибораҳое, ки дар замони муосир тез-тез истифода мешаванд) гардидаанд. Бештари ибораҳо дар поён шарҳ дода мешаванд. Кӯшиш кунед, ки ҳаммаъноҳои русии онҳоро ёбед. Пасон, дар хикояҳои худ ҳар чӣ бештари ибораҳоро истифода намоед.

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.¹¹ 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 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.)

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.

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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салоҳият: Хонанда бояд матнро хонда, тарҷума, нақл аз рӯйи матн ва муколамаҳои тартибдодаро дар нутқ истифода карда тавонад.

THE MEXICAN

(By Jack London, abridged)

Nobody knew his history – they of the Junta¹ 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 venomous² and snakelike in the boy's black eyes. They burned like cold fire, as with a vast, further explanation 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 indecision 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.

1 (*Spanish*) political or other combination of people; **here:** revolutionary organization fighting against the reactionary rulers of Mexico

2 poisonous

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 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 for² 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 capped³ 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 type⁴ with fresh-swollen knuckles, or mayhap⁵ it was his lip, new-split, that still bled.

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

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

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 paltry¹ thousands of dollars,” said Paulino Vera.

Despair was in all their faces. ...

Rivera, on his knees, scrubbing, looked up, with suspended² 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.

“You’ve got a hell of a nerve,”³ Kelly addressed Rivera, after one look, as soon as they got together.

Hate that was malignant⁴ was in Rivera’s eyes, but his face remained impassive.

“I can lick⁵ 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.

1 spotted

2 hung mid-way in the air

3 (*slang*) you’ve got extraordinary impudence

4 very evil

5 beat; overcome

"Haven't you got anything to say?" the fight promoter¹ snarled.²

"I can lick him."

"Well, you know Roberts. He ought to be here. I've sent for him."

When Roberts arrived it was patent³ that he was mildly drunk.

Kelly went straight to the point.

"Look here, Roberts, you've been bragging⁴ you discovered this little Mexican. You know Carthey's broken his arm. Well, this little yellow streak⁵ has the gall⁶ 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.

"So that's the guy,"⁷ Danny said, running an appraising⁸ 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,⁹ 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."¹⁰ 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.

1 *here*: one who organizes a match

2 spoke in a sharp, angry voice

3 obvious

4 boasting

5 (*colloq.*) coward

6 (*slang*) impudence

7 (*Amer., colloq.*) *chap, fellow*

8 estimating

9 contemptuous Mexican word for "foreigners", especially for Americans

10 (*colloq.*) business

“Well, it’s this way,” Kelly exposted.¹ “You’re a dub² 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.

A dead silence prevailed.

Danny exploded.

Why, you dirty little greaser!³ I’ve a mind to knock your block⁴ off right now.”

“Winner takes all,” Rivera repeated sullenly.

“Why do you stand out⁵ 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.⁶

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 abrupt⁷ conviction. “I’ll beat you to death in the ring, my boy – you monkey in⁸ with me this

1 explained

2 (*slang*) one who does something awkwardly, who is new to what he is doing

3 (*slang*) *contemptuous word* – dirty, worthless man

4 (*slang*) head

5 insist; oppose

6 said suddenly; interrupted

7 sudden

8 (*slang*) fooling

way. Make out the articles, Kelly. Winner takes all. I'll show this fresh¹ 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 rushing battle between Danny Ward and Billy Carthey, and here it must put up with this poor little tyro.²

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,³ as a chopping block⁴ for others in the training quarters, solely⁵ 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,⁶ and the little children, seven and eight years of age, who toiled long shifts for ten cents a day. He saw the ghastly⁷ 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

1 (*slang*) impudent

2 beginner

3 *here*: had begun boxing

4 (*slang*) *here*: man with whom a boxer boxes as part of his training. The usual term is "sparring partner"

5 only

6 looking worn and tired

7 horrible

workers' wrongs were washed and washed again in their own blood. And that night! He saw the flatcars, piled high with the bodies of the slain, food for the sharks of the bay. Again he crawled over the grisly¹ 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 yellow³ 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 arid⁵ 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 assailed⁶ 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.

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.

1 causing terror

2 with their clothes torn off and their bodies disfigured

3 (*colloq.*) cowardice

4 out of you

5 dry

6 attacked

Then, happened the amazing thing. The whirling, blurring¹ mix-up ceased suddenly. Rivera stood alone. Danny, the redoubtable² 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.

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; rurales³ and American constables; prisons and calaboses;⁴ tramps at water tanks – all the squalid⁵ and painful panorama of his odyssey after the strike. And, resplendent⁶ and glorious, he saw the great red revolution sweeping across his land. The guns were there before him. Every hated

1 confusing

2 feared and dreaded

3 police officers in Mexico

4 (*Spanish*) prisons

5 dirty, poor

6 very bright

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.¹ ..

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 rally² of Danny's the 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 wrathfully³ of Rivera. "You're yellow!⁴ 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,⁵ caught him off his guard, lashing out a clean drive to the mouth. Danny went down. When he arose Rivera felled him with a downchop of the right on neck and jaw. Three times he repeated this. It was impossible for any referee to call these blows foul.⁶

"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.

1 hanging threateningly over

2 recovery of strength

3 in great anger

4 You're coward!

5 pretending

6 contrary to the rules

Reluctantly the referee caught his gloved hand and held it aloft.¹

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.

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"?

¹ high up

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.

Объясните своими словами значение следующего.

Мазмуни чумлаҳои зеринро ба калимаҳои худ шарҳ диҳед.

1. 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.

В рассказе персонажи иногда используют сленговые или разговорные слова или выражения, то есть те выражения, которые широко используются, но которые не считаются подходящими для использования в серьезных или официальных случаях. Для каждого выделенного курсивом слова или фразы найдите более формальный вариант.

Дар хикоя қаҳрамонон баъзан сленг ё калимаю ибораҳои гуфтугӯиеро ба қор мебаранд, ки васеъ истифода мешаванд, аммо барои ҳолатҳои ҷиддӣ ва расмӣ мувофиқ шуморида намешаванд. Барои ҳар як калима ё ибораи бо ҳуруфи махсус ҷудо гардида, шакли расмии мувофиқро ёбед.

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 to *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.

Каждая из следующих фраз сопровождается четырьмя определениями. Выберите те, чьи значения совпадают со значениями выделенных курсивом слов в выражениях, и составьте их список. Затем составьте список определений, которые означают противоположность выделенных курсивом слов.

Ҳар яки ибораҳои зеринро чор муайянкунанда ҳамроҳӣ мекунад. Ҳамонеро интихоб намоед, ки маънояш ба маънои калимаи дар ибора ҷудогардида мутобиқат мекунад ва рӯйхати онҳоро тартиб диҳед. Баъд аз он рӯйхати муайянкунандагонро тартиб диҳед, ки ба маънои калимаҳои ҷудогардида муқобиланд.

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.

Дайте определения следующего.

Калима ва ибораҳои зеринро таъриф кунед.

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.

Заполните пропуски предлогами, наречными частицами или наречиями, чтобы сформировать фразы из текста. Затем используйте фразы в собственных предложениях.

Чойҳои холиро бо пешоянд, ҳиссаҳои зарфӣ ё зарф пур карда, аз матн ибораҳо тартиб диҳед. Пас аз он ибораҳоро дар ҷумлаҳои хеш истифода кунед.

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.

Объясните по-английски значение слов выделение курсивом, затем переведите предложения.

Маънои калимаҳои ҷудогардидаро бо забони англисӣ шарҳ диҳед ва баъд аз он ҷумлаҳоро тарҷума кунед.

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.

Предоставьте свой собственный контекст, в который естественно впишутся следующие выражения.

Хикояе тартиб дихед, ки дар он ибораҳои зерин бевосита мутобиқат кунанд.

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.

Заполните пропуски с помощью *the, a* (или *an*), или не используйте артикль.

Қойҳои холиро бо артиклҳои **the, a** (ё **an**) пур намоед, ё умуман артикл истифода накунад.

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”.

Напишите перевод следующей выдержки из брошюры выпущенным мексиканскими кругами в 1915 году под названием «The Truth about the Mexican Revolution».

Тарҷумаи порчаи зерини китобчаеро, ки аз тарафи гурӯҳҳои пешқадами мексикой соли 1915 зери унвони «The Truth about the Mexican Revolution» ба ҷоп баромадааст, рӯйнавис кунед.

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

Competence: The pupil must read the text, translate, tell the text and must use in a coherent dialogue on speech.

Компетенция: Ученик должен уметь прочитать текст, перевести, рассказать текст и уметь составить диалоги.

Салохият: Хонанда бояд матнро хонда, тарчума, нақл аз рӯйи матн ва муколамаҳои тартибодаро дар нутқ истифода карда тавонад.

acceleration [əkselə'reɪʃn]

illiteracy [ɪ'lɪtərəsi]

colleague ['kɒli:g]

link [lɪŋk]

foresight ['fɔ:sait]

majority [mə'dʒɔrɪti]

hostility [hɒs'tɪlɪti]

sample [sɑ:mpl]

ignorance ['ɪgnərəns]

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 incomprehension¹ – sometimes (particularly among the young) hostility and dislike, but most of all lack of understanding. They have a curious distorted image of each other.

¹ inability to understand

The non-scientists have a rooted¹ 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.

There are about fifty thousand working scientists in the country and about eighty thousand professional engineers or applied scientists.² 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,³ 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 for⁴ 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 order⁵ didn't exist. As though the scientific edifice⁶ 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.

The non-scientists don't know what they miss. They give a pitying chuckle⁷ at the news of scientists who have never read a major. Work

1 deep and firm

2 We distinguish between *pure* scientists, who do fundamental research into their subjects, and *applied*, who apply scientific methods to practical problems.

3 thin

4 *here*: to find out

5 nature and its laws

6 a large imposing building

7 a quiet laugh

of English literature. They dismiss them as ignorant specialists. Yet their own ignorance and their own specialization is just as startling.¹ 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 incredulity² 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.³

The US teach out of proportion⁴ more children up to eighteen than we do: they teach them far more widely, but nothing so rigorously.⁵ They know that: they are hoping to take the problem in hand within ten years. The USSR also 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 about⁶ 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?

1 frightening

2 disbelief or doubt

3 they do not want to accept the situation

4 *here*: many

5 not so strictly

6 *here*: searching for a solution

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 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 text carefully two or three times.

Внимательно прочитайте следующее два или три раза.

Матни зеринро бодиккат ду ё се маротиба хонед.

“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.

1. How old was Nina when she began to learn English?
2. How long had Nina been at school when she had studied English for two years?
3. By 1973 how long had Nina been at school?
4. How long has Nina been living in Moscow?
5. How long did Nina learn English at school?
6. How long had Nina been living in Moscow when she went to work in the Agency?
7. How long has Nina been working at the Agency?
8. How much longer has Nina been working at the Civil Aviation Agency than she was at school?
9. 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 acceleration colleague foresight hostility ignorance illiteracy link majority sample	Verbs come across dismiss lack (& n) probe pro- voke touch (on smth.)	Adjectives absurd ignorant intellectual (& n) major mutual vain	Adverbs dimly peculiarly
Phrases arouse controversy be unaware of be unconcerned with deliver a lecture on the other hand			

ADDITIONAL MATERIALS

CONTENTS:

1. THREE MEN IN A BAMELL(by Jerome K. Jerome)
2. TERRIFIED (by C. B. Gilford)
3. THE PRINCE AND THE PAUPER(by Mark Twain)
4. AN AFFAIR OF STATE(by Guy de Maupassant)
5. THE BRITISH WASTE LINE (By Cyril Northcote Parkinson)
6. THE ESCAPE (By William Somerset Maugham)
7. THEATRE (By W. S. Maugham)
8. THE KILLING OF JULIUS CAESAR “LOCALIZED”(by Mark Twain)
9. THE SECRET LIFE OF WALTER MITTY(by James Thurber)
10. THE MAN WITH THE SCAR(by William Somerset Maugham)
11. ERSATZ ETERNAL (by Alfred Elton van Vogt)
12. THE WINEPRESS(by Josef Essberger)



Jerome K. Jerome, in full Jerome Klapka Jerome, (born May 2, 1859, Walsall, Staffordshire, Eng. – died June 14, 1927, Northampton, Northamptonshire), English novelist and playwright whose humour—warm, unsatirical, and unintellectual—won him wide following. Jerome left school at the age of 14, working first as a railway clerk, then as a schoolteacher, an actor, and a journalist. His first book, *On the Stage—and Off*, was published in 1885, but it was with the publication of his next books, *The Idle Thoughts of an Idle Fellow* (1886) and *Three Men in a Boat* (1889), that he achieved great success; both books were widely translated. From 1892 to 1897 he was a coeditor (with Robert Barr and George Brown Burgin) of *The Idler*, a monthly magazine that he had helped found, which featured contributions by writers such as Eden Phillpotts, Mark Twain, and Bret Harte.

Jerome's many other works include *Three Men on the Bummel* (1900) and *Paul Kever* (1902), an autobiographical novel. He also wrote a number of plays. A book of Jerome's memoirs, *My Life and Times*, was published in 1926.

THREE MEN IN A BAMELL (by Jerome K. Jerome)

Three men need change – Anecdote showing evil result of deception – Moral cowardice of George – Harris has ideas – Yarn of the Ancient Mariner and the Inexperienced Yachtsman – A hearty crew – Danger of sailing when the wind is off the land – Impossibility of sailing when the wind is off the sea – The argumentativeness of Ethelbertha – The dampness of the river – Harris suggests a bicycle tour – George thinks of the wind – Harris suggests the Black Forest – George thinks of the hills – Plan adopted by Harris for ascent of hills – Interruption by Mrs. Harris

“What we want,” said Harris, “is a change.”

At this moment the door opened, and Mrs. Harris put her head in to say that Ethelbertha had sent her to remind me that we must not be late getting home because of Clarence. Ethelbertha, I am inclined to think, is unnecessarily nervous about the children. As a matter of fact, there was nothing wrong with the child whatever. He had been out with his aunt that morning; and if he looks wistfully at a pastrycook's

window she takes him inside and buys him cream buns and “maids-of-honour” until he insists that he has had enough, and politely, but firmly, refuses to eat another anything. Then, of course, he wants only one helping of pudding at lunch, and Ethelbertha thinks he is sickening for something. Mrs. Harris added that it would be as well for us to come upstairs soon, on our own account also, as otherwise we should miss Muriel’s rendering of “The Mad Hatter’s Tea Party,” out of Alice in Wonderland. Muriel is Harris’s second, age eight: she is a bright, intelligent child; but I prefer her myself in serious pieces. We said we would finish our cigarettes and follow almost immediately; we also begged her not to let Muriel begin until we arrived. She promised to hold the child back as long as possible, and went. Harris, as soon as the door was closed, resumed his interrupted sentence.

“You know what I mean,” he said, “a complete change.”

The question was how to get it.

George suggested “business.” It was the sort of suggestion George would make. A bachelor thinks a married woman doesn’t know enough to get out of the way of a steam-roller. I knew a young fellow once, an engineer, who thought he would go to Vienna “on business.” His wife wanted to know “what business?” He told her it would be his duty to visit the mines in the neighborhood of the Austrian capital, and to make reports. She said she would go with him; she was that sort of woman. He tried to dissuade her: he told her that a mine was no place for a beautiful woman. She said she felt that herself, and that therefore she did not intend to accompany him down the shafts; she would see him off in the morning, and then amuse herself until his return, looking round the Vienna shops, and buying a few things she might want. Having started the idea, he did not see very well how to get out of it; and for ten long summer days he did visit the mines in the neighborhood of Vienna, and in the evening wrote reports about them, which she posted for him to his firm, who didn’t want them.

I should be grieved to think that either Ethelbertha or Mrs. Harris belonged to that class of wife, but it is as well not to overdo “business”-it should be kept for cases of real emergency.

“No,” I said, “the thing is to be frank and manly. I shall tell Ethelbertha that I have come to the conclusion a man never values happiness that is always with him. I shall tell her that, for the sake of learning to appreciate my own advantages as I know they should be appreciated, I intend to tear myself away from her and the children for at least three

weeks. I shall tell her," I continued, turning to Harris, "that it is you who have shown me my duty in this respect; that it is to you we shall owe--"

Harris put down his glass rather hurriedly.

"If you don't mind, old man," he interrupted, "I'd really rather you didn't. She'll talk it over with my wife, and--well, I should not be happy, taking credit that I do not deserve."

"But you do deserve it," I insisted; "it was your suggestion."

"It was you gave me the idea," interrupted Harris again. "You know you said it was a mistake for a man to get into a groove, and that unbroken domesticity cloyed the brain."

"I was speaking generally," I explained.

"It struck me as very apt," said Harris. "I thought of repeating it to Clara; she has a great opinion of your sense, I know. I am sure that if--"

"We won't risk it," I interrupted, in my turn; "it is a delicate matter, and I see a way out of it. We will say George suggested the idea."

There is a lack of genial helpfulness about George that it sometimes vexes me to notice. You would have thought he would have welcomed the chance of assisting two old friends out of a dilemma; instead, he became disagreeable.

"You do," said George, "and I shall tell them both that my original plan was that we should make a party--children and all; that I should bring my aunt, and that we should hire a charming old chateau I know of in Normandy, on the coast, where the climate is peculiarly adapted to delicate children, and the milk such as you do not get in England. I shall add that you over-rote that suggestion, arguing we should be happier by ourselves."

With a man like George kindness is of no use; you have to be firm.

"You do," said Harris, "and I, for one, will close with the offer. We will just take that chateau. You will bring your aunt--I will see to that, -- and we will have a month of it. The children are all fond of you; J. and I will be nowhere. You've promised to teach Edgar fishing; and it is you who will have to play wild beasts. Since last Sunday Dick and Muriel have talked of nothing else but your hippopotamus. We will picnic in the woods--there will only be eleven of us, - and in the evenings we will have music and recitations. Muriel is master of six pieces already, as perhaps you know; and all the other children are quick studies."

George climbed down--he has no real courage--but he did not do it gracefully. He said that if we were mean and cowardly and

false-hearted enough to stoop to such a shabby trick, he supposed he couldn't help it; and that if I didn't intend to finish the whole bottle of claret myself, he would trouble me to spare him a glass. He also added, somewhat illogically, that it really did not matter, seeing both Ethelbertha and Mrs. Harris were women of sense who would judge him better than to believe for a moment that the suggestion emanated from him.

This little point settled, the question was: What sort of a change?

Harris, as usual, was for the sea. He said he knew a yacht, just the very thing--one that we could manage by ourselves; no skulking lot of lubbers loafing about, adding to the expense and taking away from the romance. Give him a handy boy, he would sail it himself. We knew that yacht, and we told him so; we had been on it with Harris before. It smells of bilge-water and greens to the exclusion of all other scents; no ordinary sea air can hope to head against it. So far as sense of smell is concerned, one might be spending a week in Limehouse Hole. There is no place to get out of the rain; the saloon is ten feet by four, and half of that is taken up by a stove, which falls to pieces when you go to light it. You have to take your bath on deck, and the towel blows overboard just as you step out of the tub. Harris and the boy do all the interesting work--the lugging and the reefing, the letting her go and the heeling her over, and all that sort of thing,--leaving George and myself to do the peeling of the potatoes and the washing up.

"Very well, then," said Harris, "let's take a proper yacht, with a skipper, and do the thing in style."

That also I objected to. I know that skipper; his notion of yachting is to lie in what he calls the "offing," where he can be well in touch with his wife and family, to say nothing of his favorite public-house.

Years ago, when I was young and inexperienced, I hired a yacht myself. Three things had combined to lead me into this foolishness: I had had a stroke of unexpected luck; Ethelbertha had expressed a yearning for sea air; and the very next morning, in taking up casually at the club a copy of the Sportsman, I had come across the following advertisement:-

TO YACHTSMEN. – Unique Opportunity. – "Rogue," 28-ton Yawl. – Owner, called away suddenly on business, is willing to let this superbly- fitted "greyhound of the sea" for any period short or long. Two cabins and saloon; pianette, by Woffenkoff; new copper. Terms, 10 guineas a week. – Apply Pertwee and Co., 3A Bucklersbury.

It had seemed to me like the answer to a prayer. “The new copper” did not interest me; what little washing we might want could wait, I thought. But the “pianette by Woffenkoff” sounded alluring. I pictured Ethelbertha playing in the evening--something with a chorus, in which, perhaps, the crew, with a little training, might join--while our moving home bounded, “greyhound-like,” over the silvery billows.

I took a cab and drove direct to 3A Bucklersbury. Mr. Pertwee was an unpretentious-looking gentleman, who had an unostentatious office on the third floor. He showed me a picture in water-colours of the *Rogue* flying before the wind. The deck was at an angle of 95 to the ocean. In the picture no human beings were represented on the deck; I suppose they had slipped off. Indeed, I do not see how anyone could have kept on, unless nailed. I pointed out this disadvantage to the agent, who, however, explained to me that the picture represented *Rogue* doubling something or other on the well-known occasion of her winning the Medway Challenge Shield. Mr. Pertwee assumed that I knew all about the event, so that I did not like to ask any questions. Two specks near the frame of the picture, which at first I had taken for moths, represented, it appeared, the second and third winners in this celebrated race. A photograph of the yacht at anchor off Gravesend was less impressive, but suggested more stability. All answers to my inquiries being satisfactory, I took the thing for a fortnight. Mr. Pertwee said it was fortunate I wanted it only for a fortnight – later on I came to agree with him, – the time fitting in exactly with another hiring. Had I required it for three weeks he would have been compelled to refuse me.

The letting being thus arranged, Mr. Pertwee asked me if I had a skipper in my eye. That I had not was also fortunate – things seemed to be turning out luckily for me all round, – because Mr. Pertwee felt sure I could not do better than keep on Mr. Goyles, at present in charge – an excellent skipper, so Mr. Pertwee assured me, a man who knew the sea as a man knows his own wife, and who had never lost a life.

It was still early in the day, and the yacht was lying off Harwich. I caught the ten forty – five from Liverpool Street, and by one o'clock was talking to Mr. Goyles on deck. He was a stout man, and had a fatherly way with him. I told him my idea, which was to take the outlying Dutch islands and then creep up to Norway. He said, “Aye, aye, sir,” and appeared quite enthusiastic about the trip; said he should enjoy it himself. We came to the question of victualling, and he grew more enthusiastic. The amount of food suggested by Mr. Goyles, I confess,

surprised me. Had we been living in the days of Drake and the Spanish Main, I should have feared he was arranging for something illegal. However, he laughed in his fatherly way, and assured me we were not overdoing it. Anything left the crew would divide and take home with them – it seemed this was the custom. It appeared to me that I was providing for this crew for the winter, but I did not like to appear stingy, and said no more. The amount of drink required also surprised me. I arranged for what I thought we should need for ourselves, and then Mr. Goyles spoke up for the crew. I must say that for him, he did think of his men.

“We don’t want anything in the nature of an orgie, Mr. Goyles,” I suggested.

“Orgie!” replied Mr. Goyles; “why they’ll take that little drop in their tea.”

He explained to me that his motto was, Get good men and treat them well.

“They work better for you,” said Mr. Goyles; “and they come again.”

Personally, I didn’t feel I wanted them to come again. I was beginning to take a dislike to them before I had seen them; I regarded them as a greedy and guzzling crew. But Mr. Goyles was so cheerfully emphatic, and I was so inexperienced, that again I let him have his way. He also promised that even in this department he would see to it personally that nothing was wasted.

I also left him to engage the crew. He said he could do the thing, and would, for me, with the help two men and a boy. If he was alluding to the clearing up of the victuals and drink, I think he was making an underestimate; but possibly he may have been speaking of the sailing of the yacht.

I called at my tailors on the way home and ordered a yachting suit, with a white hat, which they promised to bustle up and have ready in time; and then I went home and told Ethelbertha all I had done. Her delight was clouded by only one reflection – would the dressmaker be able to finish a yachting costume for her in time? That is so like a woman.

Our honeymoon, which had taken place not very long before, had been somewhat curtailed, so we decided we would invite nobody, but have the yacht to ourselves. And thankful I am to Heaven that we did so decide. On Monday we put on all our clothes and started. I forget what Ethelbertha wore, but, whatever it may have been, it looked very

fetching. My own costume was a dark blue trimmed with a narrow white braid, which, I think, was rather effective.

Mr. Goyles met us on deck, and told us that lunch was ready. I must admit Goyles had secured the services of a very fair cook. The capabilities of the other members of the crew I had no opportunity of judging. Speaking of them in a state of rest, however, I can say of them they appeared to be a cheerful crew.

My idea had been that so soon as the men had finished their dinner we would weigh anchor, while I, smoking a cigar, with Ethelbertha by my side, would lean over the gunwale and watch the white cliffs of the Fatherland sink imperceptibly into the horizon. Ethelbertha and I carried out our part of the programme, and waited, with the deck to ourselves.

"They seem to be taking their time," said Ethelbertha.

"If, in the course of fourteen days," I said, "they eat half of what is on this yacht, they will want a fairly long time for every meal. We had better not hurry them, or they won't get through a quarter of it."

"They must have gone to sleep," said Ethelbertha, later on. "It will be tea – time soon."

They were certainly very quiet. I went for'ard, and hailed Captain Goyles down the ladder. I hailed him three times; then he came up slowly. He appeared to be a heavier and older man than when I had seen him last. He had a cold cigar in his mouth.

"When you are ready, Captain Goyles," I said, "we'll start."

Captain Goyles removed the cigar from his mouth.

"Not today we won't, sir," he replied, "with your permission."

"Why, what's the matter with today?" I said. I know sailors are a superstitious folk; I thought maybe a Monday might be considered unlucky.

"The day's all right," answered Captain Goyles, "it's the wind I'm a – thinking of. It don't look much like changing."

"But do we want it to change?" I asked. "It seems to me to be just where it should be, dead behind us."

"Aye, aye," said Captain Goyles, "dead's the right word to use, for dead we'd all be, bar Providence, if we was to put out in this. You see, sir," he explained, in answer to my look of surprise, "this is what we call a 'land wind,' that is, it's a – blowing, as one might say, direct off the land."

When I came to think of it the man was right; the wind was blowing off the land.

"It may change in the night," said Captain Goyles, more hopefully "anyhow, it's not violent, and she rides well."

Captain Goyles resumed his cigar, and I returned aft, and explained to Ethelbertha the reason for the delay. Ethelbertha, who appeared to be less high spirited than when we first boarded, wanted to know why we couldn't sail when the wind was off the land.

"If it was not blowing off the land," said Ethelbertha, "it would be blowing off the sea, and that would send us back into the shore again. It seems to me this is just the very wind we want."

I said: "That is your inexperience, love; it seems to be the very wind we want, but it is not. It's what we call a land wind, and a land wind is always very dangerous."

Ethelbertha wanted to know why a land wind was very dangerous.

Her argumentativeness annoyed me somewhat; maybe I was feeling a bit cross; the monotonous rolling heave of a small yacht at anchor depresses an ardent spirit.

"I can't explain it to you," I replied, which was true, "but to set sail in this wind would be the height of foolhardiness, and I care for you too much, dear, to expose you to unnecessary risks."

I thought this rather a neat conclusion, but Ethelbertha merely replied that she wished, under the circumstances, we hadn't come on board till Tuesday, and went below.

In the morning the wind veered round to the north; I was up early, and observed this to Captain Goyles.

"Aye, aye, sir," he remarked; "it's unfortunate, but it can't be helped."

"You don't think it possible for us to start to – day?" I hazarded.

He did not get angry with me, he only laughed.

"Well, sir," said he, "if you was a – wanting to go to Ipswich, I should say as it couldn't be better for us, but our destination being, as you see, the Dutch coast – why there you are!"

I broke the news to Ethelbertha, and we agreed to spend the day on shore. Harwich is not a merry town, towards evening you might call it dull. We had some tea and watercress at Dovercourt, and then returned to the quay to look for Captain Goyles and the boat. We waited an hour for him. When he came he was more cheerful than we were; if he had not told me himself that he never drank anything but

one glass of hot grog before turning in for the night, I should have said he was drunk.

The next morning the wind was in the south, which made Captain Goyles rather anxious, it appearing that it was equally unsafe to move or to stop where we were; our only hope was it would change before anything happened. By this time, Ethelbertha had taken a dislike to the yacht; she said that, personally, she would rather be spending a week in a bathing machine, seeing that a bathing machine was at least steady.

We passed another day in Harwich, and that night and the next, the wind still continuing in the south, we slept at the "King's Head." On Friday the wind was blowing direct from the east. I met Captain Goyles on the quay, and suggested that, under these circumstances, we might start. He appeared irritated at my persistence.

"If you knew a bit more, sir," he said, "you'd see for yourself that it's impossible. The wind's a – blowing direct off the sea."

I said: "Captain Goyles, tell me what is this thing I have hired? Is it a yacht or a house – boat?"

He seemed surprised at my question.

He said: "It's a yawl."

"What I mean is," I said, "can it be moved at all, or is it a fixture here? If it is a fixture," I continued, "tell me so frankly, then we will get some ivy in boxes and train over the port – holes, stick some flowers and an awning on deck, and make the thing look pretty. If, on the other hand, it can be moved—"

"Moved!" interrupted Captain Goyles. "You get the right wind behind the Rogue—"

I said: "What is the right wind?"

Captain Goyles looked puzzled.

"In the course of this week," I went on, "we have had wind from the north, from the south, from the east, from the west – with variations. If you can think of any other point of the compass from which it can blow, tell me, and I will wait for it. If not, and if that anchor has not grown into the bottom of the ocean, we will have it up to – day and see what happens."

He grasped the fact that I was determined.

"Very well, sir," he said, "you're master and I'm man. I've only got one child as is still dependent on me, thank God, and no doubt your executors will feel it their duty to do the right thing by the old woman."

His solemnity impressed me.

"Mr. Goyles," I said, "be honest with me. Is there any hope, in any weather, of getting away from this damned hole?"

Captain Goyles's kindly geniality returned to him.

"You see, sir," he said, "this is a very peculiar coast. We'd be all right if we were once out, but getting away from it in a cockle – shell like that – well, to be frank, sir, it wants doing."

I left Captain Goyles with the assurance that he would watch the weather as a mother would her sleeping babe; it was his own simile, and it struck me as rather touching. I saw him again at twelve o'clock; he was watching it from the window of the "Chain and Anchor."

At five o'clock that evening a stroke of luck occurred; in the middle of the High Street I met a couple of yachting friends, who had had to put in by reason of a strained rudder. I told them my story, and they appeared less surprised than amused. Captain Goyles and the two men were still watching the weather. I ran into the "King's Head," and prepared Ethelbertha. The four of us crept quietly down to the quay, where we found our boat. Only the boy was on board; my two friends took charge of the yacht, and by six o'clock we were scudding merrily up the coast.

We put in that night at Aldborough, and the next day worked up to Yarmouth, where, as my friends had to leave, I decided to abandon the yacht. We sold the stores by auction on Yarmouth sands early in the morning. I made a loss, but had the satisfaction of "doing" Captain Goyles. I left the Rogue in charge of a local mariner, who, for a couple of sovereigns, undertook to see to its return to Harwich; and we came back to London by train. There may be yachts other than the Rogue, and skippers other than Mr. Goyles, but that experience has prejudiced me against both.

George also thought a yacht would be a good deal of responsibility, so we dismissed the idea.

"What about the river?" suggested Harris.

"We have had some pleasant times on that."

George pulled in silence at his cigar, and I cracked another nut.

"The river is not what it used to be," said I; "I don't know what, but there's a something – a dampness – about the river air that always starts my lumbago."

"It's the same with me," said George. "I don't know how it is, but I never can sleep now in the neighbourhood of the river. I spent a week

at Joe's place in the spring, and every night I woke up at seven o'clock and never got a wink afterwards."

"I merely suggested it," observed Harris. "Personally, I don't think it good for me, either; it touches my gout."

"What suits me best," I said, "is mountain air. What say you to a walking tour in Scotland?"

"It's always wet in Scotland," said George. "I was three weeks in Scotland the year before last, and was never dry once all the time – not in that sense."

"It's fine enough in Switzerland," said Harris.

"They would never stand our going to Switzerland by ourselves," I objected. "You know what happened last time. It must be some place where no delicately nurtured woman or child could possibly live; a country of bad hotels and comfortless travelling; where we shall have to rough it, to work hard, to starve perhaps—"

"Easy!" interrupted George, "easy, there! Don't forget I'm coming with you."

"I have it!" exclaimed Harris; "a bicycle tour!"

George looked doubtful.

"There's a lot of uphill about a bicycle tour," said he, "and the wind is against you."

"So there is downhill, and the wind behind you," said Harris.

"I've never noticed it," said George.

"You won't think of anything better than a bicycle tour," persisted Harris.

I was inclined to agree with him.

"And I'll tell you where," continued he; "through the Black Forest."

"Why, that's all uphill," said George.

"Not all," retorted Harris; "say two – thirds. And there's one thing you've forgotten."

He looked round cautiously, and sunk his voice to a whisper.

"There are little railways going up those hills, little cogwheel things that—"

The door opened, and Mrs. Harris appeared. She said that Ethelbertha was putting on her bonnet, and that Muriel, after waiting, had given "The Mad Hatter's Tea Party" without us.

"Club, to – morrow, at four," whispered Harris to me, as he rose, and I passed it on to George as we went upstairs.

Vocabulary

- pastrycook [ˈpeɪstrɪkʊk] – шираворпаз, каннод – кондитер
cream bun - кулчаи ширмоли қаймоқдор - булочка с кремом
maids-of-honour – пироги хурд дорои твороги хушбӯйгардида
– маленький пирог с ароматизированным молочным творогом
steam-roller – фишор – нажим
dissuade [dɪˈswɛɪd] – маслиҳат дода боздоштан, аз коре баргардондан – отговаривать
to be frank – рости гап – быть откровенным
for the sake of – барои..., аз барои..., баҳри..., ба хотири... – ради
to be appreciated – қадру кимат доштан – цениться
to get into a groove – ба роҳи муқаррари ҳаёт даромадан –
войти в привычную колею
domesticity [ˌdɒməˈtɪsətɪ] – зиндагии оилавӣ – семейная жизнь
dilemma [dɪˈlemə] – ҳолати мушкил, масъалаи душвор –
дилемма; затруднительное положение
over-ride [ˌəʊvəˈraɪd] – бекор кардан, барҳам додан – отменять,
аннулировать
chateau [ˈʃatəʊ] – қалъа; кӯшк – шато, замок
false-hearted [ˌfɔːlsˈhɑːtɪd] – аҳдшикан, хоин – вероломный,
изменнический
claret [ˈklarɪt] – кларет (навъи шароби ангур), шароби сурхи
борда – кларет, красное вино бордо
bilge water – трюмная вода, льяльные воды
ten feet by four – ба андозаи 10 фут аз чор – размером десять
футов на четыре
yearning [ˈjɜːnɪŋ] – шавку рағбати амиқ – сильное желание
guinea [ˈɡɪni] – гинея (тангаи тиллои қадимаи англисӣ) – гинея
(золотая монета, денежная единица; 1 гинея = 21 шиллинг)
greyhound – киштии тезгар укёнусӣ – быстроходное океанское
судно
unostentatious [ʌnˌɒstənˈteɪʃəs] – назарногир, одӣ – неброский,
скромный
creep up (to) – оҳиста-оҳиста ҳаракат карда наздик шудан –
подползать
drake - [drek] – киштии қадимаи скандинавиягӣ, ки дар қисми
пешаш тасвири аждарро дошт – старинная скандинавская галера
с изображением дракона на носу

the Spanish Main – Қитъаи Испанӣ (Амрико дар ҳудуди баҳрӣ Кариб) – «Испанский материк» (Америка в районе Карибского моря)

orgie – айшу тараб, айшу ишрат, кайфу сафо – оргия

bustle up – шитоб кардан, шитофтан, таъчил намудан – торопиться

curtail [kз:teɪl] – ҳад (ҳадду ҳудуд) гузоштан; кам кардан – ограничивать; сокращать

weigh anchor – ба роҳ баромад – сниматься с якоря

for'ard ['fɔrəd] – талаффузи ғайристандартии калимаи «for-ward»

superstitious [ˌs(j)u:pə'stɪʃəs] – хурофотпараст, мавҳумотпараст – суеверный

aft [ɑ:ft] – тарафи думи киштӣ, думи киштӣ – кормовой части

foolhardiness – беақлӣ, беандешагӣ – безумство

grog [grɒg] – грог (машруботи зӯре, ки аз оби чӯш, канд, арак ё ром тайёр мекунанд)

bathing machine – хоначаи либосивазкуние дар лаби баҳр, ки чарх дорад – кабина на колёсах для переодевания

persistence [pə'sɪst(ə)n(t)s] – суботкорӣ, исроp, истодагарӣ – настойчивость, стойкость

awning ['ɔ:nɪŋ] – айвон – навес, тент

solemnity [sɒ'lemnətɪ] – тантананокӣ, бошукӯхӣ, дабдабанокӣ – торжественность

scud [skʌd] – равон ҳаракат кардан – скользить

made a loss – аз савдо зарар дидан – проторговать

in charge of – масъул, ҷавобгар – ответственный за

prejudice ['predʒədɪs] – фикри илқо кардан – предубеждать

a good deal of – бисёр – много

rough it – бидуни шароити одӣ илоч ёфтан – обходиться без обычных удобств

cogwheel ['kɒgwi:l] – чархи дандонадор – зубчатое колесо

Mad Hatter [ˌmæd'hætə] – Кулохдӯзи Девона (қаҳрамони китоби «Алиса дар сарзамини ачиб») – Спятивший Шляпник (персонаж книги «Алиса в стране чудес»)

Answer to the following questions

1. What kind of child is Muriel?
2. How old is she?

3. What is Muriel going to render?
4. What did George suggest?
5. What sort of change did Harris want?
6. Who was Captain Goyles?
7. What did they say about river trip?
8. How did Captain Goyle explain the land wind to Mr. George?
9. Who had suggested a bicycle tour?

CHARLES BERNARD GILFORD

Charles Bernard Gilford (1920-2010) was an American teacher, scriptwriter and author. Charles was born on July 10, 1920 in Kansas City, Missouri. He graduated from Rockhurst College, St. Louis, and then Catholic University. He received Doctorate in theater at the University of Denver. During the Second World War he served as navigator of a B-29 bomber combat and participated in battles over the Pacific Ocean. After the war, he returned to teaching, in the faculties of Rockhurst College and Saint Louis University, where he taught graduate courses in theatre arts. He is widely known as a director and programmer on television. He was a frequent contributor to Alfred Hitchcock Presents, a half-hour anthology television series hosted and executive produced by Alfred Hitchcock. In parallel with this, Gilford wrote criminal stories.

TERRIFIED

(by C. B. Gilford)

Paul Santin had had a good day. Small town doctors and drug stores were doing a thriving business, and, therefore, so was Paul Santin, pharmaceutical salesman. But it had been a long day, and now it was past eleven. Santin was driving fast on the country back road, trying to make it home before midnight.

He was tired, sleepy, fighting to stay awake for another half hour. But he was not dozing. He was in complete control of his car. He knew what he was doing.

He'd passed few other cars. Right now the road seemed deserted. He'd chosen this route just for that reason. Light traffic. And that's the way it was - an almost empty road - when he saw the other car.

He saw it first as a pair of headlights rounding the curve a quarter mile ahead. The lights were fantastically bright, and the driver failed to dim them. Santin cursed him, whoever he was. He dimmed his own

lights, but received no answering courtesy. He cursed again, vindictively switched his own lights back to highway brightness. But he sensed no real danger in it.

He was vaguely aware that the other car was rocketing toward him at high speed. Too much speed for the kind of road they were on. Mechanically, he slacked off on the accelerator, concentrated on staying on his side of the road, and on not looking directly at those oncoming lights.

But it was much too late when he realized the other car was hogging the centre of the road. And he had to make his decision too quickly. Whether he bore right in, perhaps leaning on his horn, hoping the other driver would pull aside. Or to hit the shoulder and take his chances with gravel and dirt.

He took the second choice, but not soon enough. He saw the other car wasn't going to concede an inch; so he swerved to the right. The blow was delivered against his left rear fender and wheel. The rear of his car skidded ditch ward ahead of the front. Then the whole car seemed to defy gravity. It rolled sideways, leaped into the air, throwing Santin clear of itself at the top of the leap.

He didn't see or hear the final crash of the machine. All his consciousness was in the impact of his body against the hillside that met him like a solid wall; then he slid downwards in the midst of a miniature avalanche of small stones and dirt. Afterward he lay still, and so was all the world around him.

In that first moment, he felt no pain. The shock had numbed him. But he knew he was alive. He knew he was somehow conscious. He was also distantly, vaguely aware that his body was broken and beginning to bleed.

The blinding lights were gone. He was lying on his back in a patch of weeds. Above him were the stars and a bright full moon. They seemed closer to him than they had ever seemed before. Perhaps it was that optical illusion that first gave him the idea he was going to die.

At that moment, he felt no anger about it. He could remember his anger before the crash, but it was a distant, unreal thing to him. Again the thought of dying flitted across his mind. The dying feel nothing toward other creatures. They are completely concerned with themselves.

Then he heard the voices. A renewal of contact with the world. There'd been people in that other car. He wondered about them,

calmly, without fury, without sympathy. But he gave all his attention to the listening.

"He isn't here." A masculine voice a bit young.

The other car had been hit too. It had been stopped. Or perhaps the driver had stopped the car without being forced to. Anyway, the people from the car, whoever they were, had walked back to his car and were looking for him.

To help him? His first instinct was to call out, guide them to where he lay. They'd been selfish in hogging the road, but now they were charitable, wanting to aid. But then another instinct rose to fight against the first. Would they really be friendly? Suddenly he felt terrified of them. Without knowing why. Surely everybody wants to help accident victims. Don't they?

"He must have been thrown out." A girl's voice answering. Frightened.

"I guess so. What'll we do?" The same masculine voice. So there must be only two of them.

"Look for him," the girl said.

A hesitation. "Why?"

Another hesitation. "Don't you want to know what happened to him ... or her?"

"I don't know." The masculine voice trembled. "I don't know ..."

"I think we ought to look around and find him."

"Okay ... It's dark though."

"You've got a flashlight, haven't you?"

"Sure. I'll get it."

Footsteps up on the road. The boy returning to his own car for the flashlight. And then silence again.

Santin waited, trembling in a sweat of new fear. He hadn't liked the sound of those voices. That boy and girl weren't people who would care. If he was dying, they weren't people who would be of much help.

If he was dying? He was certain of it. The pain was beginning now. He could identify it in several places. His face, his chest, both his legs. And somewhere deep inside him, where nobody could reach but a doctor. That was the area of pain that made him certain of death.

So it didn't matter, did it? Whether or not they found him with their flashlight?

"Okay, I've got it." The boy's voice. "Where do we look?"

"In the ditch, I guess."

Scuffling footsteps, disturbing gravel, crunching through grass and brush. Then a winking light, sweeping back and forth. Both the light and the footsteps getting nearer. Inevitably, they would find him. He could speed their search by calling to them. But he didn't. He waited.

"Hey!"

The light was in his face. Paralyzed, he couldn't seem to turn away from it. The footsteps hurried. And then they were there. Two forms standing over him, outlined against the sky. And the light shining in his eyes. He blinked, but they didn't seem to understand that the light bothered him.

"He's alive." The girl. "His eyes are open."

"Yeah. I see ..."

"But he's hurt." The figure who was the girl knelt down beside him, mercifully shielding him from the flashlight. Because of the brightness of the moon, he could see her face.

She was young, terribly young, sixteen maybe. She was pretty too, her hair dark, her skin pale, perhaps abnormally so, her made-up mouth lurid in contrast. But there was no emotion in her face. She was in shock possibly. But as her eyes roved over his injuries, no sympathy lighted in her eyes.

"You're pretty badly hurt, aren't you?" The question was right at him.

"Yes ..."

He discovered he could speak without great difficulty.

"Where? Do you know?"

"All over, I guess. Inside especially."

The girl was thoughtful over his reply. Her next question seemed cold, calculated. "Do you think you could pull through if we got help?"

He thought too, gave himself time to answer. But even so, he made a mistake. "I think I'm going to die," he said, and knew he had made a mistake as soon as he'd said it.

The girl's face changed somehow, imperceptibly. Santin couldn't fathom the change. He only knew it had happened. She pulled away from him, rose to her feet, rejoining the boy.

"He's going to die," she said. As if she knew it as certainly as Santin himself.

"There's no use trying to find a doctor then, is there?" The boy sounded relieved, as if his responsibility for this whole thing had ended now.

"I guess not."

“What’ll we do then?”

“Nothing, I guess. Just wait here. A car’s bound to come along sometime.”

“We can ride back to town then, huh?” The boy seemed to depend completely on the girl for leadership.

“Sure. We can send a doctor or somebody back. But this guy will probably be dead by then. And we’ll have to report to the police.”

“The police?”

“We’ll have to. You killed a man.”

There was silence then. Santin lay at their feet, looking up at the two silhouetted figures. They were talking about him as already dead. But somehow it didn’t anger him yet. Maybe because he considered himself dead too.

“Arlene ... what’ll they do to me?”

“Who, the police?”

“Yes ... You said I killed a man.”

“Well, you did, didn’t you?”

The boy hesitated. “But it was an accident,” he managed finally. “You know it was an accident, don’t you, Arlene? I mean, it just happened ...”

“Sure.”

They were talking softly, but Santin could hear every word they said. And he felt compelled somehow to speak. “Every accident is somebody’s fault,” he told them.

They were startled. He could see them look at each other, then down at him again. “What do you mean by that, mister?” the boy asked after a moment.

“This accident was”

“First of all, you didn’t dim your lights ...”

“Well, neither did you.”

“I did at first.”

“But you switched back to highway lights again.”

“Only after you refused to dim.”

The boy was silent again for a moment. Then he said, “But when we hit, you had your lights on bright.”

Santin had to admit it. “I got mad,” he said. “But that’s not the most important thing. You were driving over on my side of the road.”

The boy’s face went around to the girl. “Arlene, was I on his side of the road?”

It seemed she giggled. Or something like it. "How do I know? We were-"

She didn't finish the sentence, but Santin guessed the rest of it. They'd been necking, or whatever young people called it these days. That was why the boy hadn't dimmed his lights. And that was why he'd had poor control of his car. And now he, Santin had to pay the price of their good time.

It angered him, finally. With a curious sort of anger. Detached somehow, separate from himself. Because now in the long run it didn't really matter to him. Since he was going to die.

But also Santin felt a certain satisfaction. He could speak vindictively, and with assurance. "You see, you were on the wrong side of the road. So it was your fault."

The boy heard him, but he kept looking at the girl. "What will they do to me?" he asked her. "The police, I mean. What will they do to me?"

"How do I know?" she snapped at him. She'd been so calm. Now maybe the initial shock was wearing off. Now maybe she was becoming frightened, nervous.

"Even if I was on the wrong side of the road," the boy said, "it was still an accident. I didn't try to run into this guy's car. I didn't try to kill him."

"That's right ..."

"You read about these things in the paper. Nothing much happens to the driver. Maybe he gets fined. But my dad can pay that. And even if I had to go to gaol, it wouldn't be for long, would it, Arlene? What do you think it would be? Thirty days?"

"Or maybe sixty. That wouldn't be so bad."

Santin listened to them. And slowly the anger welled higher in him. Or maybe even ninety days, he could have added. Some insurance company would pay. But the killer himself wouldn't pay nearly enough. Ninety days for murder.

"There's just one thing," the boy said suddenly.

"What?"

"It'll be called an accident. And maybe it'll be called my fault. A little bit anyway. That is, if this guy here doesn't spout off to anybody."

"About what?"

"About who dimmed lights and who didn't. And who was on whose side of the road. But of course he can't spout off if he's dead."

"That's right." There was suddenly something strange in the girl's voice, an awareness.

"So he's got to be dead. Do you see what I mean, Arlene?"

"He said he was going to die ..."

"Yeah, but he doesn't know. And neither do we. But he's got to die. We've got to make sure he dies." The boy's voice went up suddenly, toward the pitch of hysteria.

Santin saw the girl clutch the boy's arm and look up into his face. The whole posture of her body denoted fear.

"There's another thing too." The boy spoke swiftly, almost babbling. "My dad has told me about insurance. They have to pay more for a guy who's just crippled than for a guy who's dead. They pay big money to cripples. I don't know whether our insurance is that big. If this guy doesn't die, and is just hurt real bad, it might cost us a lot more than the insurance we got. And, man, what my dad would do to me then.

The girl was terrified now. "But he's going to die," she whispered hoarsely.

"How do we know that, Arlene? How do we know?"

Santin felt no pain now. Only fury. They hadn't offered to help him. They wanted him dead. They were selfish, unbelievably selfish. And they were cruel enough to discuss all this right in front of him.

Suddenly, the boy was kneeling, and the flashlight was probing Santin's face again. Santin blinked in the glare, but despite it, he got his first look at the boy. Young. Young like the girl. But not calm like she'd been. Panic was in his eyes. And he was hurt too. An ugly scalp wound marred the left side of his head, and blood was matted in his hair.

"How do you feel, mister?" the boy asked.

Santin disdained to answer. He wouldn't give them the same satisfaction again. He wouldn't tell them of the hot flood of pain that washed over him in ever-growing waves. He wouldn't tell them he'd already heard death whispering in his ear, cajoling him to let go of life.

But he saw the desperation in the boy's face. The boy searched farther with the flashlight, playing it up and down Santin's body. Then he stood up.

"He doesn't look like he's hurt bad enough to die," he told the girl.

No, it doesn't look like that, Santin thought. The damage is inside. But it's just as fatal. Don't tell them though. Let them sweat. And you might stay alive till somebody comes.

A sudden eruption of pain blotted out his thoughts, leaving him barely conscious.

The girl screamed, and it was as though she was screaming for him. The boy had apparently struck him in some way. "What are you doing?" she demanded.

The boy's answer was almost a scream too. "He's got to die. I've got to make him die."

There was a strain of decency in the girl somewhere. Or a woman's compassion. "But you can't kill him," she told the boy fiercely.

"What difference does it make?" he argued back, with hysteria in his voice again. "I've already killed him, haven't I? He's just got to die quick, that's all. Don't you understand, Arlene?"

Obviously she didn't. She clung to him, holding him back.

"Nobody will ever know the difference," he told her. There was logic in his argument. "He's hurt already. They'll think it's from the accident."

They were silent for a little while. "All right, Vince," he heard her say finally.

And still all Santin could do was to lie there. Probably he was going to be beaten and kicked to death. Murdered deliberately, logically, to protect a weak, vicious kid. Somehow he hadn't been so afraid of that other death. But he was afraid of this one. This death had a quality of horror about it.

"No!" he yelled at them with all his strength. "No!"

The flashlight in the boy's hand probed his face again. Santin had been proud before, but he wasn't now. He didn't turn away from the light. He let them see his terror.

"Do you think you can do it, Vince?" the girl asked. Her voice was steady. Now that she'd been convinced, she'd be the stronger of the two.

"I don't know," he said. "But I've got to."

Santin saw him coming and closed his eyes.

"Wait a minute," he heard the girl say, as from the far end of a long tunnel. He existed in a red haze of agony now, and her voice seemed far away.

"What's the matter?"

"You're getting blood on yourself, aren't you?"

"I don't know."

"Look and see."

"Yes, I am, but what difference does it make?"

“Vince, Vince, are you crazy? They’ll see the blood. And maybe somebody will get suspicious. They can analyze blood, and tell who it belonged to.”

A spark of hope, and Santin dared to open his eyes again. The boy was poised over him for another onslaught, but now he hesitated.

“I know what to do,” he said finally.

He left suddenly, exited from Santin’s view. But Santin could hear him thrashing around in the weeds. And then finally his shout.

“Arlene, come over and help me lift this.”

More thrashing among the weeds. The girl joining the boy.

And the boy’s excited voice. “The guy was thrown out of the car, wasn’t he? Okay then, he just hit his head on this, that’s all. We’ll rearrange the body a little. Come on now, let’s lift it together.”

A slow returning of footsteps. Wildly, Santin searched for them. Saw them. They were coming toward him together, their backs bent, straining. Between them they carried a wide flat object that seemed to be very heavy.

He didn’t scream this time. He couldn’t. Even his vocal cords were paralyzed. But he could watch them. They walked slowly, with great effort. They stopped, one on each side of him, and the huge, heavy, flat object they held blotted out the sky above his face.

Then, at the very last moment of his life, he became aware of something. A soothing calm flooded over him. I was going to die anyway, he thought. This is quicker, of course, maybe even merciful. But it’s also murder.

He prayed. A strange prayer. He prayed for a smart cop.

Sergeant Vanneck of the State Highway Patrol was a smart cop. In the grey light of dawn, he studied tyre marks on the road. They were hard to see on the dark asphalt, and he couldn’t be entirely sure.

He was a little surer how he felt about the pair who stood by his car and watched him as he went about his work. The boy called Vince and the girl called Arlene. They were like most other youngsters who got involved in fatal accidents, and they were also different. So, as the dawn grew brighter, he continued his search.

He found more than he’d expected to find. The body had been removed and the area was pretty well trampled. But he found the evidence nevertheless. It was clear, unquestionable.

He climbed back out of the ditch and walked over to the girl and the boy. There must have been something terrifying in his face, because it made the boy ask nervously, “What’s the matter Sergeant?”

“There are two sides to a rock,” Sergeant Vanneck said. “The top side stays clean, washed by the rain. The bottom side is dirty from contact with the ground. Now you tell me, sonny, how Mr Santin was thrown from his car so that he hit his head on the bottom side of that rock?”

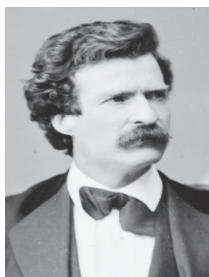
Vocabulary

swerve [swɜ:v] – гаштан – сворачивать
 rear fender – қаноти қафо – заднее крыло
 ahead of a) – пештар, барвақттар, пеш аз муҳлат – раньше
 miniature [ˈmɪniʃə] – миниатюра
 avalanche [ˈæv(ə)lɑ:n(t)ʃ] – тарма, ярч (барф, замин, ях дар кӯҳҳо) – лавина, обвал (снега, земли, льда в горах)
 charitable [ˈʃærɪtəbl] – хайрот, эхсон – благотворительный
 flashlight [ˈflæʃlaɪt] – фонаси кисағӣ – кормный фонарь
 crunch – ғарч-ғарч (ғарчос, қирс-қирс) кардан – хрустеть
 imperceptibly [ˌɪmpəˈseptəblɪ] – номаълум, охиствак, номаълумакак – незаметно
 silhouette [ˌsɪluˈet] – тарх, суроб – силуэт
 dim [dɪm] – тира (хир) шудан – тускнеть
 vindictively [vɪnˈdɪktɪv] – қасосгирона, хунҳоҳона – мстительно
 snap at smb. – ҷавоби нешдор гуфтан ба касе – огрызнуться
 sprout off – бисёр гуфтан – много говорить
 hysteria [hɪˈstɪəriə] – васваса – истерия
 disdain [dɪsˈdeɪn] – натарсидан, ҳазар (писанд, эътино) накардан – презирать
 cajole [kəˈdʒəʊl] – хушомадгӯйӣ кардан – лстить
 sudden eruption – ғулғулаи ногаҳонӣ – неожиданный взрыв
 blotted out – барҳам додан, нест кардан – стирать
 spark of hope – шуълаи умед – проблеск надежды
 onslaught [ˈɒnslo:t] – ҳамла, ҳучум – нападение, натиск

Answer to the following questions

1. Who was Paul Santin?
2. What did Mr Santin do when he saw the other car?
3. What did Mr Santin do after the crash?
4. Why Mr Santin did not call to help him?
5. Were the boy and her girlfriend terrified?
6. What did the boy say about his father?
7. Why did they decide to kill Mr. Santin?

MARK TWAIN



Samuel Langhorne Clemens (November 30, 1835 – April 21, 1910),[1] better known by his pen name Mark Twain, was an American writer, humorist, entrepreneur, publisher, and lecturer. Among his novels are *The Adventures of Tom Sawyer* (1876) and its sequel, *the Adventures of Huckleberry Finn* (1885), the latter often called “The Great American Novel”. Twain was raised in Hannibal, Missouri, which later provided the setting for *Tom Sawyer* and *Huckleberry Finn*. He served an apprenticeship with a printer and then worked as a typesetter, contributing articles to the newspaper of his older brother Orion Clemens. He later became a riverboat pilot on the Mississippi River before heading west to join Orion in Nevada. He referred humorously to his lack of success at mining, turning to journalism for the *Virginia City Territorial Enterprise*. His humorous story, “The Celebrated Jumping Frog of Calaveras County”, was published in 1865, based on a story that he heard at Angels Hotel in Angels Camp, California, where he had spent some time as a miner. The short story brought international attention and was even translated into French. His wit and satire, in prose and in speech, earned praise from critics and peers, and he was a friend to presidents, artists, industrialists, and European royalty.

Twain earned a great deal of money from his writings and lectures, but he invested in ventures that lost most of it—notably the *Paige Compositor*, a mechanical typesetter that failed because of its complexity and imprecision. He filed for bankruptcy in the wake of these financial setbacks, but he eventually overcame his financial troubles with the help of Henry Huttleston Rogers. He chose to pay all his pre-bankruptcy creditors in full, even after he had no legal responsibility to do so.

Twain was born shortly after an appearance of Halley’s Comet, and he predicted that he would “go out with it” as well; he died the day after the comet returned. He was lauded as the “greatest humorist this country has produced”, and William Faulkner called him “the father of American literature”

THE PRINCE AND THE PAUPER

(by *Mark Twain*)

Chapter I. The birth of the Prince and the Pauper.

In the ancient city of London, on a certain autumn day in the second quarter of the sixteenth century, a boy was born to a poor family of the name of Canty, who did not want him. On the same day another English child was born to a rich family of the name of Tudor, who did want him. All England wanted him too. England had so longed for him, and hoped for him, and prayed God for him, that, now that he was really come, the people went nearly mad for joy. Mere acquaintances hugged and kissed each other and cried. Everybody took a holiday, and high and low, rich and poor, feasted and danced and sang, and got very mellow; and they kept this up for days and nights together. By day, London was a sight to see, with gay banners waving from every balcony and housetop, and splendid pageants marching along. By night, it was again a sight to see, with its great bonfires at every corner, and its troops of revellers making merry around them. There was no talk in all England but of the new baby, Edward Tudor, Prince of Wales, who lay lapped in silks and satins, unconscious of all this fuss, and not knowing that great lords and ladies were tending him and watching over him--and not caring, either. But there was no talk about the other baby, Tom Canty, lapped in his poor rags, except among the family of paupers whom he had just come to trouble with his presence.

Chapter II. Tom's early life.

Let us skip a number of years.

London was fifteen hundred years old, and was a great town--for that day. It had a hundred thousand inhabitants--some think double as many. The streets were very narrow, and crooked, and dirty, especially in the part where Tom Canty lived, which was not far from London Bridge. The houses were of wood, with the second story projecting over the first, and the third sticking its elbows out beyond the second. The higher the houses grew, the broader they grew. They were skeletons of strong criss-cross beams, with solid material between, coated with plaster. The beams were painted red or blue or black, according to the owner's taste, and this gave the houses a very picturesque look. The windows were small, glazed with little diamond-shaped panes, and they opened outward, on hinges, like doors.

The house which Tom's father lived in was up a foul little pocket called Offal Court, out of Pudding Lane. It was small, decayed, and rickety, but it was packed full of wretchedly poor families. Canty's tribe occupied a room on the third floor. The mother and father had a sort of bedstead in the corner; but Tom, his grandmother, and his two sisters, Bet and Nan, were not restricted - they had the entire floor to themselves, and might sleep where they chose. There were the remains of a blanket or two and some bundles of ancient and dirty straw, but these could not rightly be called beds, for they were not organised; they were kicked into a general pile, mornings, and selections made from the mass at night, for service.

Bet and Nan were fifteen years old twins. They were good-hearted girls, unclean, clothed in rags, and profoundly ignorant. Their mother was like them. But the father and the grandmother were a couple of fiends. They got drunk whenever they could; then they fought each other or anybody else who came in the way; they cursed and swore always, drunk or sober; John Canty was a thief, and his mother a beggar. They made beggars of the children, but failed to make thieves of them. Among, but not of, the dreadful rabble that inhabited the house, was a good old priest whom the King had turned out of house and home with a pension of a few farthings, and he used to get the children aside and teach them right ways secretly. Father Andrew also taught Tom a little Latin, and how to read and write; and would have done the same with the girls, but they were afraid of the jeers of their friends, who could not have endured such a queer accomplishment in them.

All Offal Court was just such another hive as Canty's house. Drunkenness, riot and brawling were the order, there, every night and nearly all night long. Broken heads were as common as hunger in that place. Yet little Tom was not unhappy. He had a hard time of it, but did not know it. It was the sort of time that all the Offal Court boys had, therefore he supposed it was the correct and comfortable thing. When he came home empty-handed at night, he knew his father would curse him and thrash him first, and that when he was done the awful grandmother would do it all over again and improve on it; and that away in the night his starving mother would slip to him stealthily with any miserable scrap or crust she had been able to save for him by going hungry herself, notwithstanding she was often caught in that sort of treason and soundly beaten for it by her husband.

No, Tom's life went along well enough, especially in summer. He only begged just enough to save himself, for the laws against mendicancy were stringent, and the penalties heavy; so he put in a good deal of his time listening to good Father Andrew's charming old tales and legends about giants and fairies, dwarfs and genii, and enchanted castles, and gorgeous kings and princes. His head grew to be full of these wonderful things, and many a night as he lay in the dark on his scant and offensive straw, tired, hungry, and smarting from a thrashing, he unleashed his imagination and soon forgot his aches and pains in delicious picturings to himself of the charmed life of a petted prince in a regal palace. One desire came in time to haunt him day and night: it was to see a real prince, with his own eyes. He spoke of it once to some of his Offal Court comrades; but they jeered him and scoffed him so unmercifully that he was glad to keep his dream to himself after that.

He often read the priest's old books and got him to explain and enlarge upon them. His dreamings and readings worked certain changes in him, by-and-by. His dream-people were so fine that he grew to lament his shabby clothing and his dirt, and to wish to be clean and better clad. He went on playing in the mud just the same, and enjoying it, too; but, instead of splashing around in the Thames solely for the fun of it, he began to find an added value in it because of the washings and cleansings it afforded.

Tom could always find something going on around the Maypole in Cheapside, and at the fairs; and now and then he and the rest of London had a chance to see a military parade when some famous unfortunate was carried prisoner to the Tower, by land or boat. One summer's day he saw poor Anne Askew and three men burned at the stake in Smithfield, and heard an ex-Bishop preach a sermon to them which did not interest him. Yes, Tom's life was varied and pleasant enough, on the whole.

By-and-by Tom's reading and dreaming about princely life worked such a strong effect upon him that he began to act the prince, unconsciously. His speech and manners became curiously ceremonious and courtly, to the vast admiration and amusement of his intimates. But Tom's influence among these young people began to grow now, day by day; and in time he came to be looked up to, by them, with a sort of wondering awe, as a superior being. He seemed to know so much! and he could do and say such marvellous things! and withal, he was so deep and wise! Tom's remarks, and Tom's performances, were reported by

the boys to their elders; and these, also, presently began to discuss Tom Canty, and to regard him as a most gifted and extraordinary creature. Full-grown people brought their perplexities to Tom for solution, and were often astonished at the wit and wisdom of his decisions. In fact he was become a hero to all who knew him except his own family-- these, only, saw nothing in him.

Privately, after a while, Tom organised a royal court! He was the prince; his special comrades were guards, chamberlains, equerries, lords and ladies in waiting, and the royal family. Daily the mock prince was received with elaborate ceremonials borrowed by Tom from his romantic readings; daily the great affairs of the mimic kingdom were discussed in the royal council, and daily his mimic highness issued decrees to his imaginary armies, navies, and viceroalties.

After which, he would go forth in his rags and beg a few farthings, eat his poor crust, take his customary cuffs and abuse, and then stretch himself upon his handful of foul straw, and resume his empty grandeurs in his dreams.

And still his desire to look just once upon a real prince, in the flesh, grew upon him, day by day, and week by week, until at last it absorbed all other desires, and became the one passion of his life.

One January day, on his usual begging tour, he tramped despondently up and down the region round about Mincing Lane and Little East Cheap, hour after hour, bare-footed and cold, looking in at cook-shop windows and longing for the dreadful pork-pies and other deadly inventions displayed there for to him these were dainties fit for the angels; that is, judging by the smell, they were for it had never been his good luck to own and eat one. There was a cold drizzle of rain; the atmosphere was murky; it was a melancholy day. At night Tom reached home so wet and tired and hungry that it was not possible for his father and grandmother to observe his forlorn condition and not be moved--after their fashion; wherefore they gave him a brisk cuffing at once and sent him to bed. For a long time his pain and hunger, and the swearing and fighting going on in the building, kept him awake; but at last his thoughts drifted away to far, romantic lands, and he fell asleep in the company of jeweled and gilded princelings who live in vast palaces, and had servants salaaming before them or flying to execute their orders. And then, as usual, he dreamed that he was a princeling himself.

All night long the glories of his royal estate shone upon him; he moved among great lords and ladies, in a blaze of light, breathing

perfumes, drinking in delicious music, and answering the reverent obeisance of the glittering throng as it parted to make way for him, with here a smile, and there a nod of his princely head.

And when he awoke in the morning and looked upon the wretchedness about him, his dream had had its usual effect--it had intensified the sordidness of his surroundings a thousandfold. Then came bitterness, and heart-break, and tears.

Chapter III. Tom's meeting with the Prince.

Tom got up hungry, and sauntered hungry away, but with his thoughts busy with the shadowy splendours of his night's dreams. He wandered here and there in the city, hardly noticing where he was going, or what was happening around him. People jostled him, and some gave him rough speech; but it was all lost on the musing boy. By-and-by he found himself at Temple Bar, the farthest from home he had ever travelled in that direction. He stopped and considered a moment, then fell into his imaginings again, and passed on outside the walls of London. The Strand had ceased to be a country-road then, and regarded itself as a street, but by a strained construction; for, though there was a tolerably compact row of houses on one side of it, there were only some scattered great buildings on the other, these being palaces of rich nobles, with ample and beautiful grounds stretching to the river--grounds that are now closely packed with grim acres of brick and stone.

Tom discovered Charing Village presently, and rested himself at the beautiful cross built there by a bereaved king of earlier days; then idled down a quiet, lovely road, past the great cardinal's stately palace, toward a far more mighty and majestic palace beyond--Westminster. Tom stared in glad wonder at the vast pile of masonry, the wide-spreading wings, the frowning bastions and turrets, the huge stone gateway, with its gilded bars and its magnificent array of colossal granite lions, and other the signs and symbols of English royalty. Was the desire of his soul to be satisfied at last? Here, indeed, was a king's palace. Might he not hope to see a prince now--a prince of flesh and blood, if Heaven were willing?

At each side of the gilded gate stood a living statue--that is to say, an erect and stately and motionless man-at-arms, clad from head to heel in shining steel armour. At a respectful distance were many country folk, and people from the city, waiting for any chance glimpse of royalty that might offer. Splendid carriages, with splendid people in

them and splendid servants outside, were arriving and departing by several other noble gateways that pierced the royal enclosure.

Poor little Tom, in his rags, approached, and was moving slowly and timidly past the sentinels, with a beating heart and a rising hope, when all at once he caught sight through the golden bars of a spectacle that almost made him shout for joy. Within was a comely boy, tanned and brown with sturdy outdoor sports and exercises, whose clothing was all of lovely silks and satins, shining with jewels; at his hip a little jewelled sword and dagger; dainty buskins on his feet, with red heels; and on his head a jaunty crimson cap, with drooping plumes fastened with a great sparkling gem. Several gorgeous gentlemen stood near--his servants, without a doubt. Oh! he was a prince--a prince, a living prince, a real prince--without the shadow of a question; and the prayer of the pauper-boy's heart was answered at last.

Tom's breath came quick and short with excitement, and his eyes grew big with wonder and delight. Everything gave way in his mind instantly to one desire: that was to get close to the prince, and have a good, devouring look at him. Before he knew what he was about, he had his face against the gate-bars. The next instant one of the soldiers snatched him rudely away, and sent him spinning among the gaping crowd of country gawks and London idlers. The soldier said,--

"Mind thy manners, thou young beggar!"

The crowd jeered and laughed; but the young prince sprang to the gate with his face flushed, and his eyes flashing with indignation, and cried out,--

"How dare thou use a poor lad like that? How dare thou use the King my father's meanest subject so? Open the gates, and let him in!"

You should have seen that fickle crowd snatch off their hats then. You should have heard them cheer, and shout, "Long live the Prince of Wales!"

The soldiers presented arms with their halberds, opened the gates, and presented again as the little Prince of Poverty passed in, in his fluttering rags, to join hands with the Prince of Limitless Plenty.

Edward Tudor said--

"Thou look tired and hungry: thou been treated ill. Come with me."

Half a dozen attendants sprang forward to--I don't know what; interfere, no doubt. But they were waved aside with a right royal

gesture, and they stopped stock still where they were, like so many statues. Edward took Tom to a rich apartment in the palace, which he called his cabinet. By his command a repast was brought such as Tom had never encountered before except in books. The prince, with princely delicacy and breeding, sent away the servants, so that his humble guest might not be embarrassed by their critical presence; then he sat nearby, and asked questions while Tom ate.....

Vocabulary

- pauper ['pɔ:pə] – камбагал, бечора – бедный, нищий
 criss(-)cross ['krɪskrɒs] – якдигарро буранда – скрещённый; перекрёстный;
 diamond-shaped – ромбшакл, ромбмонанд – ромбовидный, ромбической формы
 good-hearted – kind and well meaning
 the rabble – the common people
 farthing ['fɑ:ðɪŋ] – фартинг (1/4 пенни)
 stealthily ['stelθɪli] – махфиёна – тайно, украдкой
 notwithstanding [ˌnɒtwɪð'stændɪŋ] – бо вучуди ин – и всё же, однако
 mendicancy ['mendɪkən(t)sɪ] – гадой, факирӣ – нищенство; попрошайничество
 stringent ['strɪndʒənt] – чиддӣ – строгий
 by and by – сонӣ, бо тадрич, охиста-охиста – потом, несколько позднее, со временем, постепенно
 awe [ɔ:] – эхтироми зиёд, иззату икром – благоговение
 chamberlain ['ʃeɪmb(ə)lɪn] – мудир (-и дарбори подшоҳ, шоҳ-духтар ё дигар шахси олимартаба) – управляющий (двором короля, королевь или другого высокопоставленного лица)
 viceroyalty – the office, position, or authority of a viceroy
 go forth – ба роҳ даромадан, рахсипор шудан – отправляться
 в путь
 barefooted ['beəfʊtɪd] – пойлуч, побарахна – босоногий
 forlorn [fɔ:lɔ:n] – рахмовар, хузнангез, ҳақирона – жалкий, несчастный
 cuff [kʌf] – шапалок, торсакӣ, шаппотӣ – пощёчина
 princeling ['prɪn(t)slɪŋ] – писари чавони князь, князбача – князёк
 obeisance [oʊbeɪsəns] – эхтиром, хурмат – почтение
 wretchedness – бенавой, бечорагӣ, факирӣ – убожество

thousandfold [ˈθauz(ə)ndfəʊld] 1. 1) в тысячу раз больший
2) состоящий из тысячи частей

splendour [ˈsplendə] – шукӯх, ҳашамат – великолепие

country road – роҳи деҳот (ноҳамвор) – просёлочная дорога

bastion [ˈbæstiən] – қалъа, истехком – бастион

man-at-arms [ˌmænətˈɑ:mz] – аскар, чанговар – солдат, воин

glimpse [ɡlɪmps] – нигоҳи кӯтоҳмуддат (зудгузар, нопойдор) –
мимолётное видение

Royal Enclosure [ˌrɔɪəlɪnˈkləʊzə] – минбари подшоҳӣ –
королевская трибуна

sentinel [ˈsentɪn(ə)] – аскари қаровул (навбатдор), посбон – 1)
часовой 2) караул

snatch [snæʃ] – доштан, чанг зада гирифтан – хватать;
хвататься; захватывать

thy [ðai] – ту, аз они ту – твой, твоя, твоё, твои

thou [ðau] – ту – ты

indignation [ˌɪndɪɡˈneɪʃ(ə)n] – хашм, ғазаб, қаҳр, оташинӣ –
негодование, возмущение

fluttering – чунбиш, ларзиш – колебание, дрожание

Answer to the following questions

1. Did the inhabitants of England want the child who was born
by name Tudor?

2. Who was Edward Tudor?

2. Who was Tom Canty?

3. What kind of house had Tom Canty?

4. Who have taught Tom Canty?

5. Where did Tom meet the Prince?

6. What have they talked about?



HENRI RENÉ ALBERT GUY DE MAUPAS- SANT

Henri René Albert Guy de Maupassant
(/ˈmoʊpə.sɑ:nt/; French: [gid(ə) mopasɑ̃]; 5 August
1850 – 6 July 1893) was a French writer, remem-
bered as a master of the short story form, and as
a representative of the naturalist school of writers,
who depicted human lives and destinies and social
forces in disillusioned and often pessimistic terms.

Maupassant was a protégé of Gustave Flaubert and his stories are characterized by economy of style and efficient, effortless dénouements (outcomes). Many are set during the Franco-Prussian War of the 1870s, describing the futility of war and the innocent civilians who, caught up in events beyond their control, are permanently changed by their experiences. He wrote some 300 short stories, six novels, three travel books, and one volume of verse. His first published story, “Boule de Suif” (“Ball of Suet”, 1880), is often considered his masterpiece.

AN AFFAIR OF STATE

(by Guy de Maupassant)

Paris had just heard of the disaster of Sedan. The Republic was proclaimed. All France was panting from a madness that lasted until the time of the commonwealth. Everybody was playing at soldier from one end of the country to the other.

Cap makers became colonels, assuming the duties of generals; revolvers and daggers were displayed on large rotund bodies enveloped in red sashes; common citizens turned warriors, commanding battalions of noisy volunteers and swearing like troopers to emphasize their importance.

The very fact of bearing arms and handling guns with a system excited a people who hitherto had only handled scales and measures and made them formidable to the first comer, without reason. They even executed a few innocent people to prove that they knew how to kill, and in roaming through virgin fields still belonging to the Prussians they shot stray dogs, cows chewing the cud in peace or sick horses put out to pasture. Each believed himself called upon to play a great role in military affairs. The cafés of the smallest villages, full of tradesmen in uniform, resembled barracks or field hospitals.

Now the town of Canneville did not yet know the exciting news of the army and the capital. It had, however, been greatly agitated for a month over an encounter between the rival political parties. The mayor, Viscount de Varnetot, a small thin man, already old, remained true to the Empire, especially since he saw rising up against him a powerful adversary in the great, sanguine form of Dr Massarel, head of the Republican party in the district, venerable chief of the Masonic lodge, president of the Society of Agriculture and the Fire Department and organizer of the rural militia designed to save the country.

In two weeks he had induced sixty-three men to volunteer in defense of their country--married men, fathers of families, prudent farmers and merchants of the town. These he drilled every morning in front of the mayor's window.

Whenever the mayor happened to appear Commander Massarel, covered with pistols, passing proudly up and down in front of his troops, would make them shout, "Long live our country!" And this, they noticed, disturbed the little viscount, who no doubt heard in it menace and defiance and perhaps some odious recollection of the great Revolution.

On the morning of the fifth of September, in uniform, his revolver on the table, the doctor gave consultation to an old peasant couple. The husband had suffered with a varicose vein for seven years but had waited until his wife had one too, so that they might go and hunt up a physician together, guided by the postman when he should come with the newspaper.

Dr Massarel opened the door, grew pale, straightened himself abruptly and, raising his arms to heaven in a gesture of exaltation, cried out with all his might, in the face of the amazed rustics:

"Long live the Republic! Long live the Republic! Long live the Republic!"

Then he dropped into his armchair weak with emotion.

When the peasant explained that this sickness commenced with a feeling as if ants were running up and down his legs the doctor exclaimed: "Hold your peace. I have spent too much time with you stupid people. The Republic is proclaimed! The Emperor is a prisoner! France is saved! Long live the Republic!" And, running to the door, he bellowed: "Celeste! Quick! Celeste!"

The frightened maid hastened in. He stuttered, so rapidly did he try to speak "My boots, my saber--my cartridge box--and--the Spanish dagger which is on my night table. Hurry now!"

The obstinate peasant, taking advantage of the moment's silence, began again: "This seemed like some cysts that hurt me when I walked."

The exasperated physician shouted: "Hold your peace! For heaven's sake! If you had washed your feet oftener, it would not have happened." Then, seizing him by the neck, he hissed in his face: "Can you not comprehend that we are living in a republic, stupid;"

But the professional sentiment calmed him suddenly, and he let the astonished old couple out of the house, repeating all the time:

"Return tomorrow, return tomorrow, my friends; I have no more time today."

While equipping himself from head to foot he gave another series of urgent orders to the maid:

"Run to Lieutenant Picard's and to Sublieutenant Pommel's and say to them that I want them here immediately. Send Torcheboeuf to me too, with his drum. Quick now! Quick!" And when Celeste was gone he collected his thoughts and prepared to surmount the difficulties of the situation.

The three men arrived together. They were in their working clothes. The commander, who had expected to see them in uniform, had a fit of surprise.

"You know nothing, then? The Emperor has been taken prisoner. A republic is proclaimed. My position is delicate, not to say perilous."

He reflected for some minutes before the astonished faces of his subordinates and then continued:

"It is necessary to act, not to hesitate. Minutes now are worth hours at other times. Everything depends upon promptness of decision. You, Picard, go and find the curate and get him to ring the bell to bring the people together, while I get ahead of them. You, Torcheboeuf, beat the call to assemble the militia in arms, in the square, from even as far as the hamlets of Gerisaie and Salmare. You, Pommel, put on your uniform at once, that is, the jacket and cap. We, together, are going to take possession of the mairie and summon Monsieur de Varnetot to transfer his authority to me. Do you understand?"

"Yes."

"Act, then, and promptly. I will accompany you to your house, Pommel, Since we are to work together."

Five minutes later the commander and his subaltern, armed to the teeth, appeared in the square just at the moment when the little Viscount de Varnetot, with hunting gaiters on and his rifle on his shoulder, appeared by another street, walking rapidly and followed by three guards in green jackets, each carrying a knife at his side and a gun over his shoulder.

While the doctor slapped, half stupefied, the four men entered the mayor's house and the door closed behind them.

"We are forestalled," murmured the doctor; "it will be necessary now to wait for reinforcements; nothing can be done for a quarter of an hour."

Here Lieutenant Picard appeared. "The curate refuses to obey," said he; "he has even shut himself up in the church with the beadle and the porter."

On the other side of the square, opposite the white closed front of the mairie, the church, mute and black, showed its great oak door with the wrought-iron trimmings.

Then, as the puzzled inhabitants put their noses out of the windows or came out upon the steps of their houses, the rolling of a drum was heard, and Torcheboeuf suddenly appeared, beating with fury the three quick strokes of the call to arms. He crossed the square with disciplined step and then disappeared on a road leading to the country.

The commander drew his sword, advanced alone to the middle distance between the two buildings where the enemy was barricaded and, waving his weapon above his head, roared at the top of his lungs: "Long live the Republic! Death to traitors!" Then he fell back where his officers were. The butcher, the baker and the apothecary, feeling a little uncertain, put up their shutters and closed their shops. The grocery alone remained open.

Meanwhile the men of the militia were arriving little by little, variously clothed but all wearing caps, the cap constituting the whole uniform of the corps. They were armed with their old rusty guns, guns that had hung on chimney pieces in kitchens for thirty years, and looked quite like a detachment of country soldiers.

When there were about thirty around him the commander explained in a few words the state of affairs. Then, turning toward his major, he said: "Now we must act."

While the inhabitants collected, talked over and discussed the matter the doctor quickly formed his plan of campaign.

"Lieutenant Picard, you advance to the windows of the mayor's house and order Monsieur de Varnetot to turn over the town hall to me in the name of the Republic."

But the lieutenant was a master mason and refused.

"You are a scamp, you are. Trying to make a target of me! Those fellows in there are good shots, you know that. No, thanks! Execute your commissions yourself!"

The commander turned red. "I order you to go in the name of discipline," said he.

"I am not spoiling my features without knowing why," the lieutenant returned.

Men of influence, in a group near by, were heard laughing. One of them called out: "You are right, Picard, it is not the proper time." The doctor, under his breath, muttered: "Cowards! " And placing his sword and his revolver in the hands of a soldier, he advanced with measured step, his eye fixed on the windows as if he expected to see a gun or a cannon pointed at him.

When he was within a few steps of the building the doors at the two extremities, affording an entrance to two schools, opened, and a flood of little creatures, boys on one side, girls on the other, poured out and began playing in the open space, chattering around the doctor like a flock of birds. He scarcely knew what to make of it.

As soon as the last were out the doors closed. The greater part of the little monkeys finally scattered, and then the commander called out in a loud voice:

"Monsieur de Varnetot?" A window in the first story opened and M. de Varnetot appeared.

The commander began: "Monsieur, you are aware of the great events which have changed the system of government. The party you represent no longer exists. The side I represent now comes into power. Under these sad but decisive circumstances I come to demand you, in the name of the Republic, to put in my hand the authority vested in you by the outgoing power."

M. de Varnetot replied: "Doctor Massarel, I am mayor of Canneville, so placed by the proper authorities, and mayor of Canneville I shall remain until the title is revoked and replaced by an order from my superiors. As mayor, I am at home in the mairie, and there I shall stay. Furthermore, just try to put me out." And he closed the window.

The commander returned to his troops. But before explaining anything, measuring Lieutenant Picard from head to foot, he said:

"You are a numskull, you are--a goose, the disgrace of the army. I shall degrade you."

The lieutenant replied: "I'll attend to that myself." And he went over to a group of muttering civilians.

Then the doctor hesitated. What should he do? Make an assault? Would his men obey him? And then was he surely in the right? An idea burst upon him. He ran to the telegraph office on the other side of the square and hurriedly sent three dispatches: "To the Members of the Republican Government at Paris"; "To the New Republican Prefect

of the Lower Seine at Rouen”; “To the New Republican Subprefect of Dieppe.”

He exposed the situation fully; told of the danger run by the commonwealth from remaining in the hands of the monarchistic mayor, offered his devout services, asked for orders and signed his name, following it up with all his titles. Then he returned to his army corps and, drawing ten francs out of his pocket, said:

“Now, my friends, go and eat and drink a little something. Only leave here a detachment of ten men, so that no one leaves the mayor’s house.”

Ex-Lieutenant Picard, chatting with the watchmaker, overheard this. With a sneer he remarked: “Pardon me, but if they go out, there will be an opportunity for you to go in. Otherwise I can’t see how you are to get in there!”

The doctor made no reply but went away to luncheon. In the afternoon he disposed of offices all about town, having the air of knowing of an impending surprise. Many times he passed before the doors of the mairie and of the church without noticing anything suspicious; one could have believed the two buildings empty.

The butcher, the baker and the apothecary reopened their shops and stood gossiping on the steps. If the Emperor had been taken prisoner, there must be a traitor somewhere. They did not feel sure of the revenue of a new republic.

Night came on. Toward nine o’clock the doctor returned quietly and alone to the mayor’s residence, persuaded that his adversary had retired. And as he was trying to force an entrance with a few blows of a pickax the loud voice of a guard demanded suddenly: “Who goes there?” M. Massarel beat a retreat at the top of his speed.

Another day dawned without any change in the situation. The militia in arms occupied the square. The inhabitants stood around awaiting the solution. People from neighboring villages came to look on. Finally the doctor, realizing that his reputation was at stake, resolved to settle the thing in one way or another. He had just decided that it must be something energetic when the door of the telegraph office opened and the little servant of the directress appeared, holding in her hand two papers.

She went directly to the commander and gave him one of the dispatches; then, crossing the square, intimidated by so many eyes fixed

upon her, with lowered head and mincing steps, she rapped gently at the door of the barricaded house as if ignorant that a part of the army was concealed there.

The door opened slightly; the hand of a man received the message, and the girl returned, blushing and ready to weep from being stared at.

The doctor demanded with stirring voice: "A little silence, if you please." And after the populace became quiet he continued proudly:

Here is a communication which I have received from the government." And, raising the dispatch, he read:

"Old mayor deposed. Advise us what is most necessary. Instructions later. For the Subprefect, SAPIN, Counselor."

He had triumphed. His heart was beating with joy. His hand trembled, when Picard, his old subaltern, cried out to him from the neighboring group:

"That's all right; but if the others in there won't go out, your paper hasn't a leg to stand on." The doctor grew a little pale. If they would not go out--in fact, he must go ahead now. It was not only his right but his duty. And he looked anxiously at the house of the mayoralty, hoping that he might see the door open and his adversary show himself. But the door remained closed. What was to be done? The crowd was increasing, surrounding the militia. Some laughed.

One thought, especially, tortured the doctor. If he should make an assault, he must march at the head of his men; and as with him dead all contest would cease, it would be at him and at him alone that M. de Varnetot and the three guards would aim. And their aim was good, very good! Picard had reminded him of that.

But an idea shone in upon him, and turning to Pommel, he said: "Go, quickly, and ask the apothecary to send me a napkin and a pole."

The lieutenant hurried off. The doctor was going to make a political banner, a white one, that would, perhaps, rejoice the heart of that old legitimist, the mayor.

Pommel returned with the required linen and a broom handle. With some pieces of string they improvised a standard, which Massarel seized in both hands. Again he advanced toward the house of mayoralty, bearing the standard before him. When in front of the door, he called out: "Monsieur de Varnetot!"

The door opened suddenly, and M. de Varnetot and the three guards appeared on the threshold. The doctor recoiled instinctively.

Then he saluted his enemy courteously and announced, almost strangled by emotion: "I have come, sir, to communicate to you the instructions I have just received."

That gentleman, without any salutation whatever, replied: "I am going to withdraw, sir, but you must understand that it is not because of fear or in obedience to an odious government that has usurped the power." And, biting off each word, he declared: "I do not wish to have the appearance of serving the Republic for a single day. That is all."

Massarel, amazed, made no reply; and M. de Varnetot, walking off at a rapid pace, disappeared around the corner, followed closely by his escort. Then the doctor, slightly dismayed, returned to the crowd. When he was near enough to be heard he cried: "Hurrah! Hurrah! The Republic triumphs all along the line!"

But no emotion was manifested. The doctor tried again. "The people are free! You are free and independent! Do you understand? Be proud of it!"

The listless villagers looked at him with eyes unlit by glory. In his turn he looked at them, indignant at their indifference, seeking for some word that could make a grand impression, electrify this placid country and make good his mission. The inspiration came, and turning to Pommel, he said "Lieutenant, go and gee the bust of the ex-emperor, which is in the Council Hall, and bring it to me with a chair."

And soon the man reappears, carrying on his right shoulder Napoleon II in plaster and holding in his left hand a straw-bottomed chair.

Massarel met him, took the chair, placed it on the ground, put the white image upon it, fell back a few steps and called out in sonorous voice:

"Tyrant! Tyrant! Here do you fall! Fall in the dust and in the mire. Expiring country groans under your feet Destiny has called you the Avenge, Defeat and shame cling to you. You fall conquered, a prisoner to the Prussians, and upon the ruins of the crumbling Empire the young and radiant Republic arises, picking up your broken sword."

He awaited applause. But there was no voice, no sound. The bewildered peasants remained silent. And the bust, with its pointed mustaches extending beyond the cheeks on each side, the bust, so motionless and well groomed as to be fit for a hairdresser's sign, seemed to be looking at M. Massarel with a plaster smile, a smile ineffaceable and mocking.

They remained thus face to face, Napoleon on the chair, the doctor in front of him about three steps away. Suddenly the commander grew angry.

What was to be done? What was there that would move this people and bring about a definite victory in opinion? His hand happened to rest on his hip and to come in contact there with the butt end of his revolver under his red sash. No inspiration, no further word would come. But he drew his pistol, advanced two steps and, taking aim, fired at the late monarch. The ball entered the forehead, leaving a little black hole like a spot, nothing more. There was no effect. Then he fired a second shot, which made a second hole, then a third; and then, without stopping, he emptied his revolver. The brow of Napoleon disappeared in white powder, but the eyes, the nose and the fine points of the mustaches remained intact. Then, exasperated, the doctor overturned the chair with a blow of his fist and, resting a foot on the remainder of the bust in a position of triumph, he shouted: "So let all tyrants perish!"

Still no enthusiasm was manifest, and as the spectators seemed to be in a kind of stupor from astonishment the commander called to the militiamen:

"You may now go to your homes." And he went toward his own house with great strides, as if he were pursued.

His maid, when he appeared, told him that some patients had been waiting in his office for three hours. He hastened in. There were the two varicose-vein patients, who had returned at daybreak, obstinate but patient.

The old man immediately began his explanation: "This began by a feeling like ants running up and down the legs."

Vocabulary

- commonwealth ['kɒmənwelθ] – давлат – государство, республика
dagger ['dægə] – ханчар – кинжал
sash [sæʃ] – камарбанд, миёнбанд, тасма, фўта – пояс; кушак
formidable ['fɔːmɪdəbl] – мудҳиш, таҳдидомез, даҳшатнок –
грозный
stray dog – саги оворагард – бродячая собака
chew the cud – (of a ruminant animal) further chew partly digested
food
barrack I ['bærək] – истиқоматгоҳи аскарон – казарма

adversary [ˈædvəs(ə)rɪ] – душман, хариф, ракиб – враг, противник, оппонент

sanguine [ˈsæŋɡwɪn] – некбин, зиндадил – оптимистический

aricose veins – варикозные вены, расширенные вены

hunt up – кофтуков карда ёфтан, ёфтан, кофта ёфтан – разыскать

exaltation [ˌegzɔ:lˈteɪʃ(ə)n] – шавку завқ, хурсандӣ, вачд – восторг

Hold your peace! – Ором шавед! – Сохраняй(те) спокойствие!

stutter [ˈstʌtə] – забон гирифта гап задан, лакнати забон доштан- заикатся

obstinate [ˈɒbstɪnɪt] – якрав, саркаш, гарданшах – упрямый

exasperated [ɪɡˌzæsp(ə)reɪtɪd] – оташин, хашмгин, ғазаболуд – сердитый, раздражённый

For Heaven's sake! – аз барои Худо – Ради Бога!

surmount [səˈmaʊnt] – бартараф кардан, паси сар кардан, гузаштан – преодолеть

have a fit – to become very angry or excited

perilous [ˈper(ə)ləs] – хатарнок, хавфнок – опасный, рискованный

promptness [ˈprɒmptnəs] – чустучолокӣ, чакқонӣ, чобукӣ – проворство

curate [ˈkjʊərət] – викарий (ноиб - епископ ё муовини архиерей дар калисои православӣ; муовини епископ ё кашиши маҳалла дар калисои католикӣ) – викарий, второй священник прихода

hamlet [ˈhæmlət] – деҳак, қишлоқча – деревушка

mairie [meɪri] фр. – вазифаи мэр – должность мэра

subaltern [ˈsʌlb(ə)ltən] – зердаст – подчинённый

armed to the teeth – пурра мусаллаҳ будан – вооружённый до зубов

an oak door – дари булутӣ – дубовая дверь

apothecary [əˈpɒθɪkərɪ] – доруфурӯш – аптекаръ

put up the shutters – корхонаро маҳкам кардан, корро тамом кардан – закрыть предприятие; ≈ закрыть лавочку

detachment [dɪˈtætʃmənt] – шуъба – отделение

advance to – пешравӣ ба тарафи, ҳаракат ба тарафи – продвижение к

to turn over – додан, гирифта додан, супурдан – передавать

town hall – бинои маъмурияти шаҳр – ратуша

master mason – бригадири гилкорон – бригадир каменщиков

extremity [ɪkˈstreməti] – канор – край

circumstances – ҳолат, вазъият, шароит – обстоятельство

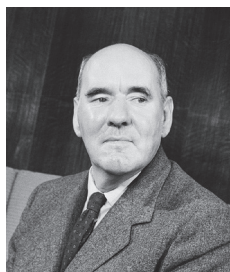
authority [ɔ:θɔ:ɹɪtɪ] – ҳокимият, маъмурият, ҳукмат – власть
 numskull [ˈnʌmskʌl] – каллаварам, кундзехн, каллакаду – олух,
 тулица
 luncheon [ˈlʌnʃən] – хӯроки пешин – ланч, обед
 pickaxe [ˈpɪkæks] – киркомотыга
 beat a retreat 1) – поспешно отступать,
 at the top of one's speed – бо тамоми суръат, бо шаст, бо шиддат
 – полным ходом, во весь опор
 mincing steps – қадамҳои майда-майда – семенящие шаги
 if you please – лутфан, илтимос – пожалуйста, будьте любезны
 deposed [dɪpəʊzd] – снятый (с должности) ;
 not to have a leg to stand on – быть беспочвенным,
 необоснованным; не иметь оправдания, извинения
 torture [ˈtɔ:ʃə] – ба ташвиш (изтироб) андохтан – мучить
 to make an assault – ҳуҷум (ҳамла) кардан – напасть
 legitimist [lɪˈdʒɪtəməst] – шохпараст – легитимист
 threshold [ˈθreʃ(h)əʊld/ 1) порог
 Courteously – вежливо
 withdraw [wɪðˈdrɔ:] – баромадан, баромада рафтан – выходить,
 уходить
 odious [ˈəʊdiəs] – нафратангез, манфур – ненавистный
 usurp [juːˈzɜ:p] – узурпировать, незаконно захватывать
 all along the line – по всей линии, во всех отношениях, во всём
 bust [bʌst] – ҳайкали бронзовый – бюст
 ineffaceable [ɪˌnɪˈfeɪsəbl] – фаромӯшнашаванда, аз хотир
 нараванда – неизгладимый
 butt end – нуг – торец
 intact [ɪnˈtækt] – бутун, пурра – целый
 stupor [ˈstju:pə] – шахшуда – ошолбение
 pursue [pəˈsju:] – таъқиб кардан, дунболагири кардан –
 преследовать
 Varicose veins are swollen and painful veins in a person's legs,
 which sometimes require a medical operation.

Answer to the following questions

1. What situation was France in and how did people behave?
2. Who was a powerful adversary that rose up against him?
3. What did Commander Massarel do when mayor appeared?

4. What did he recommended to peasant who suffered with a varicose vein?
5. What did the commander say to his subordinates?
6. When did the commander and his subordinates appear in the square?
7. What did Lieutenant Picard say about curate?
8. Who came out when the doors opened?
9. What did M. de Varnetot reply to Doctor Massarel when doctor demanded him to put in his hand the authority?
10. What did he do when he saw that there was not any enthusiasm on the face peasants?

CYRIL NORTHCOTE PARKINSON



Cyril Northcote Parkinson was born on July 30, 1909, in England. He graduated with his Ph.D. from Kings College in London. A famous British historian and writer, he has written many books. He is best known for “Parkinson’s Law,” which states “work expands to fill the time available for its completion.” He has taught at a number of schools in England and Malaya.

THE BRITISH WASTE LINE

(By Cyril Northcote Parkinson)

Part 1

Wasteful war should give place, in theory, to the husbandry of peace. But the habit of waste is not, in practice, so easy to discard. People who grudge nothing (1)...seem often to have lost all sense of cost by the time the crisis has passed.

Take research as an example. Research nowadays is so respectable a word that few (2)...whether all expenditure under this heading is justified. On the one hand, the whole thing is wrapped in mystery. On the other, it is commonly assumed that research will pay (3)...or at least that a failure to do research will have appalling consequences in terms of international (4).... In all this there is an element of truth, but it is worth noticing that some large sums are involved. Great Britain, for example, had an estimated expenditure of £26,100,000 on Research and Development

in 1958/59, with another £106,000,000 on Atomic Energy and separate research projects (5).....by the separate Ministries under the headings of Defence, Agriculture, Medicine and so forth. Add to these figures a proportion of the Vote for Universities and the grand total reaches (6)..... Is it conceivable that any part of this sum is wasted?

Waste is, of course, inseparable from research, inasmuch as negative results are necessarily frequent. But is the waste larger than inevitable? There is good reason for thinking that it is, but for reasons the opposite of what the layman might expect (7).....is that money is lavished on dreamy-eyed eccentric professors who wander off vaguely and then reappear (8)....., no one knowing what (if anything) they have discovered. They picture the scientist's approach to the civil servant in cinematic terms, the scientist being visualized as an oldish man with untidy white hair, a dirty woolen scarf and a wild gleam behind his spectacles.

"Glad to see you, Dr. Cloudsley," says the Assistant Under-Secretary. "I hope you have brought with you the papers we have been needing."

"Well, no, actually. But I can tell you how things have been going. A year ago we thought we were on the brink of a great discovery, but we found this morning that the whole thing was based upon a small arithmetical mistake. You know – the decimal point in the wrong place. Poor Cartwright! Yes, yes, a sad business."

"You mean that Cartwright was disappointed at the failure?"

"Well, no. There was hardly time, was there? He would have been disappointed, of course, had he lived to realize the mistake we had made. A very sad loss, and the laboratory gone too!"

"The laboratory destroyed?"

"Oh, in an instant. All except that cupboard under the staircase where the janitor kept his brooms. That was saved by the fire brigade."

"Good God – that laboratory cost millions! And I expect Cartwright left a widow we shall have to pension?"

"Yes, indeed. Well, well, there it is. We shall have to rebuild. Actually, we should have had to rebuild anyway. The laboratory was simply not big enough."

"All this is horrible news. But do tell me what you were trying to discover; in so far, I mean, as a layman can be expected to understand."

"Oh, didn't you know? Well, it began with a scheme to produce a new kind of fuel for use in rockets. Then we tried to see whether the

same stuff would do as a preparation for removing old paint. We ended up trying to use it as a cure for coughs. Then it blew up. Very sad.”

“And now you will be wanting a new grant to cover the next phases of your work?”

“That is really what I wanted to see you about. I can’t give you an exact estimate of course.”

“No, no, I understand that.”

“But it doesn’t do to be niggardly. That only wastes money in the end.”

“So you want, in effect, the largest possible grant?”

“Exactly! All you can get for us.”

“Well. I’ll do my best. Good-bye, and do please convey my sympathy to Cartwright’s widow.”

But this popular conception of how scientific work is supported by government is completely false. Waste is the result of control being excessive, not of its being absent. The modern fallacy is to imagine that an elected Conservative or Socialist can decide on a line of research and then leave the scientist to work out the details. No king or minister could have instructed Newton to discover the law of gravity, for they did not know and could not have known that there was any such law to discover. No Treasury official told Fleming to discover penicillin. Nor was Rutherford instructed to split the atom by a certain date, for no politician of his day and scarcely any other scientist would have known what such an achievement would imply or what purpose it would serve. Discoveries are not made like that. They are the result, as often as not, of someone wandering off his own line of research, attracted by some phenomenon hitherto unnoticed or suddenly seen in a new light.

Part 2

Closely connected with the field of research, and linked with it by the universities, is the field of education. In considering the more wasteful (features, facets, aspects, angles) of education we must limit our inquiries to the classroom, to the expense of providing teachers, building, test-tubes and chalk. In fact, as we know, people are largely taught what they are (supposed, assumed, presumed) to know about life by television, radio, cinema, newspapers and books; also, and still more effectively, by each other. As a formative influence in society schools play a smaller part than teachers are (prone, likely, disposed)

to imagine. As an item of public expenditure, education comes high on the list; so high that its cost should be a matter of interest to every taxpayer, and the more so is that much of the money is clearly wasted.

That this should be so is mainly due to the rise of an imaginary science of education, with a (dialect, slang, jargon, idiom) of its own. This is known technically, as educationalism. Broadly speaking, the difference between teaching and educationalism is that the teacher takes a difficult subject and strives to make it relatively easy, the educationalizer takes a simple subject which he has failed to master and makes it seem practically impossible. The (principal, cardinal, key, chief) result of educationalism is that everything takes very much longer and costs very much more. Education expands to fill the time available, so that years can be spent in educationalizing what used to be taught in as many weeks. Educationalism is also expensive in building and equipment. Schools have now to be built almost entirely of glass, so as to admit the sun, and have then to be fitted with plastic blinds in order to exclude it. Apart from that, a school filled with workshops and art-rooms, buildings (committed, dedicated, devoted) to home economics and interior decoration, projection theatres and visual aids, costs far more than schools consisting of ordinary classrooms and equipped with ordinary blackboards.

Studying the bill for all this apparatus, we come to realize that educationalism would be fantastically expensive even if it were of any value. As taxpayers we must pay, not merely for the schools of every grade but for the Teachers' College, for the Education faculty and for numerous Institutes of Educational research. We have also to meet the closely (associated, allied, combined) costs of juvenile delinquency, as also the further expenses connected with the police, the reformatory and the prison.

Vocabulary

discard [dɪs'kɑ:d] – партофтан – бросать

inasmuch as [ɪnəz'mʌʃfəz] – азбаски, чун, модом ки, зеро ки – так как, поскольку

janitor [dʒænɪtə] – дарбон, фарроши ҳавлӣ – дворник, сторож, уборщик

fallacy [ˈfæləsi] – хато, сахв, иштибоҳ, ғалат – заблуждение; ошибка;

test tube [ˈtest,tju:b] – найчашиша – пробирка

public expenditures – харҷҳои давлатӣ – правительственные расходы, государственные расходы

expand [ɪk'spænd] – васеътар шудан, зиёд шудан – растягиваться, расширяться

interior decoration – ороиши дохил – оформление интерьера

delinquency [dɪlɪŋkwən(t)sɪ] – гуноҳ – вина, виновность

reformatory [rɪfɔ:mət(ə)rɪ] – мактаби махсус барои кӯдакони ноболиги ҷинояткор – исправительное заведение для несовершеннолетних преступников

1. Put the phrases in correct position

- | | |
|---------------------------|----------------------------|
| 1) in time of emergency | 5) have the courage to ask |
| 2) the layman's suspicion | 6) a very respectable sum |
| 3) an eventual dividend | 7) influence and prestige |
| 4) initiated and financed | 8) with demands for more |

2. Answer to the following questions.

- 1) What is the reason of the wasteful war?
- 2) What are the two sides to the expenditure on research?
- 3) Why do research and waste always go together?
- 4) What typical mistake do laymen make when trying to explain the reason, why waste is inseparable from research?
- 5) What is the actual cause of the “waste line”?

THE ESCAPE

(By William Somerset Maugham)

I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine., seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he fell in love with Ruth Barlow and he had had sufficient experience to make him careful; but

Ruth Barlow had a gift (or should I call it a, quality?) that renders most men defenseless, and it was this that dispossessed Roger of his common sense, his prudence and his worldly wisdom. This was the gift of pathos. Mrs. Barlow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear. If, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself: I must stand between the hazards of life and this helpless little thing, or, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered from Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband he beat her; if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.

When Roger told me that he had at last persuaded her to marry him, I wished him joy.

"I hope you'll be good friends," he said. "She's a little afraid of you, you know; she thinks you're callous.

"Upon my word I don't know why she should think that."

"You do like her, don't you?"

"Very much."

"She's had a rotten time, poor dear. I feel so dreadfully sorry for her."

"Yes," I said.

I couldn't say less. I knew she was stupid and I thought she was scheming. My own belief was that she was as hard as nails.

The first time I met her we had played bridge together and when she was my partner she twice trumped my best card. I behaved like an angel, but I confess that I thought if the tears were going to well up into anybody's eyes they should have been mine rather than hers. And when, having by the end of the evening lost a good deal of money to me, she said she would send me a cheque and never did, I could not but think that I and not she should have worn a pathetic expression when next we met.

Roger introduced her to his friends. He gave her lovely jewels. He took her here, there, and everywhere. Their marriage was announced

for the immediate future. Roger was very happy. He was committing a good action and at the same time doing something he had very much a mind to. It is an uncommon situation and it is not surprising if he was a trifle more pleased with himself than was altogether becoming.

Then, on a sudden, he fell out of love. I do not know why. It could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely that this pathetic look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the shrewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he was in a quandary. Now that he was in possession of his senses he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure. Besides, it is always awkward for a man to jilt a woman. People are apt to think he has behaved badly.

Roger kept his own counsel. He gave neither by word nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. They had made up their minds that they would be married as soon as they found a house that suited them, for he lived in chambers and she in furnished rooms; and they set about looking at desirable residences. The agents sent Roger orders to view and he took Ruth to see a number of houses. It was very hard to find anything that was quite satisfactory. Roger applied to more agents. They visited house after house. They went over them thoroughly, examining them from the cellars in the basement to the attics under the roof. Sometimes they were too large and sometimes they were too small, sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak. Roger always found a fault that made the house unsuitable. Of course he was hard to please; he could not bear to ask his dear Ruth to live in any but the perfect house, and the perfect house wanted finding. House-hunting is a tiring and a tiresome business and presently Ruth began to grow peevish. Roger begged her to have patience;

somewhere, surely, existed the very house they were looking for, and it only needed a little perseverance and they would find it. They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. Ruth was exhausted and more than once lost her temper.

"If you don't find a house soon," she said, "I shall have to reconsider my position. Why, if you go on like this we shan't be married for years."

"Don't say that," he answered. "I beseech you to have patience. I've just received some entirely new lists from agents I've only just heard of. There must be at least sixty houses on them."

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

"Do you want to marry me or do you not?" she asked him.

There was an unaccustomed hardness in her voice, but it did not affect the gentleness of his reply.

"Of course I do. We'll be married the very moment we find a house. By the way I've just heard of something that might suit us."

"I don't feel well enough to look at any more houses just yet."

"Poor dear, I was afraid you were looking rather tired."

Ruth Barlow took to her bed. She would not see Roger and he had to content himself with calling at her lodgings to enquire and sending her flowers. He was as ever assiduous and gallant. Every day he wrote and told her that he had heard of another house for them to look at. A week passed and then he received the following letter:

Roger,

I do not think you really love me. I have found someone who is anxious to take care of me and I am going to be married to him today.

Ruth.

He sent back his reply by special messenger:

Ruth,

Your news shatters me. I shall never get over the blow, but of course your happiness must be my first consideration. I send you herewith seven orders to view; they arrived by this morning's post and I am quite sure you will find among them a house that will exactly suit you.

Roger.

Vocabulary

menacingly [ˈmenəsɪŋlɪ] – таҳдидомез – грозно, угрожающе
selfsame [ˈselfseɪm] – худди ҳамон – тот же самый,
pathos [ˈpeɪθəs] – шавк, чӯшу хурӯш, хаячон – пафос
hazards of life – душвориҳо, (мураккабиҳо)-и сарнавишт –
перипетии судьбы/превратности жизни
callous [ˈkæləs] – беҳуш – бесчувственный;
she had a rotten time = unpleasant, miserable, awful, dreadful
as hard as nails – сахт-дил, золим – бесчувственный, жестокий
have a mind to – зид набудан – быть не прочь, быть склонным
(сделать или сказать что-л.)
heartstrings [ˈhɑːtstriŋz] – муҳаббати беинтиҳо – глубочайшие
чувства
shrewd [ʃruːd] – бофаросат, нуктасанҷ, зирак – проницательный,
умный
solemn oath – савганди тантананок (ботантана) – торжествен-
ная клятва
quandary [ˈkwɒnd(ə)ɹɪ] – душворӣ, мушкилӣ – затруднительное
положение; затруднение;
jilt [dʒɪlt] – тарк кардан – бросать (супруга, партнера)
in chambers – дар идораи адвокат – в конторе адвоката
he is hard to please – ба ӯ писанд омадан душвор – ему трудно
угодить
house-hunting – чустучӯйи манзил (барои харидорӣ ё ичора)
– поиск жилья (для покупки или аренды)
peevish [ˈpiːvɪʃ] – сернозунуз, инчик, нозук – капризный, раз-
дражительный,
beseech [bɪsiːʃ] – зорӣ (илтиҳо, тавалло, илтимос) кардан –
умолять; молить
unaccustomed [ˌʌnəkʌstəmd] – ғайриодатӣ, одатнашуда –
непривычный; не привыкший
assiduous [əˈsɪdʒuəs] – боғайрат, серғайрат, бо чидду чаҳд,
серкӯшиш – прилежный; усердный; старательный
herewith [ˌhɪəwɪð] – ҳамин тавр, ба ҳамин тариқ – таким
образом

Answer the following questions

1. How many times Mrs. Barlow was a widow?
2. How did everyone treat her?

3. Why did he think that she was as hard as nails?
4. Why they didn't buy or hire any house immediately?
5. How long have they looking for house?

THEATRE

(By W. S. Maugham)

Michael flattered himself on his sense of humour. On the Sunday evening that followed his conversation with Dolly he strolled into Julia's room while she was dressing. They were going to the pictures after an early dinner.

"Who's coming tonight besides Charles?" he asked her.

"I couldn't find another woman. I've asked Tom."

"Good! I wanted to see him."

He chuckled at the thought of the joke he had up his sleeve. Julia was looking forward to the evening. At the cinema she would arrange the seating so that Tom sat next to her and he would hold her hand while she chatted in undertones to Charles on the other side of her. Dear Charles, it was nice of him to have loved her so long and so devotedly; she would go out of her way to be very sweet to him. Charles and Tom arrived together. Tom was wearing his new dinner jacket for the first time and he and Julia exchanged a little private glance, of satisfaction on his part and of compliment on hers.

"Well, young feller," said Michael heartily, rubbing his hands, "do you know what I hear about you? I hear that you are compromising my wife."

Tom gave him a startled look and went scarlet. The habit of flushing mortified him horribly, but he could not break himself of it.

"Oh my dear," cried Julia gaily, "how marvellous! I've been trying to get someone to compromise me all my life. Who told you, Michael?"

"A little bird," he said archly.

"Well, Tom, if Michael divorces me you'll have to marry me, you know."

Charles smiled with his gentle, rather melancholy eyes.

"What have you been doing, Tom?" he asked.

Charles was gravely, Michael boisterously, diverted by the young man's obvious embarrassment. Julia, though she seemed to share their amusement, was alert and watchful.

"Well, it appears that the young rip has been taking Julia to night clubs when she ought to have been in bed and asleep."

Julia crowed with delight.

"Shall we deny it, Tom, or shall we brazen out?"

"Well, I'll tell you what I said to the little bird," Michael broke in. "I said to her, as long as Julia doesn't want me to go to night clubs with her..."

Julia ceased to listen to what he said. Dolly, she thought, and oddly enough she described her to herself in exactly the words Michael had used a couple days before. Dinner was announced and their bright talk turned to other things. But though Julia took part in it with gaiety, though she appeared to be giving her guests all her attention and even listened with a show of appreciation to one of Michael's theatrical stories that she had heard twenty times before, she was privately holding an animated conversation with Dolly. Dolly cowered before her while she told her exactly what she thought of her.

"You old cow," she said to her. "How dare you interfere with my private concerns? No, don't speak. Don't try to excuse yourself. I know exactly what you said to Michael. It was unpardonable. I thought you were a friend of mine. I thought I could rely on you. Well, that finishes it. I'll never speak to you again. Never. Never. D'you think I'm impressed by your rotten old money? Oh, it's no good saying you didn't mean it. Where would you be except for me, I should like to know. Any distinction you've got, the only importance you have in the world, is that you happen to know me. Who's made your parties go all these years? D'you think that people came to them to see you? They came to see me. Never again. Never." It was in point of fact a monologue rather than a conversation.

Later on, at the cinema, she sat next to Tom as she had intended and held his hand, but it seemed to her singularly unresponsive.... She suspected that he was thinking uncomfortably of what Michael had said. She wished that she had had an opportunity of a few words with him so that she might have told him not to worry. After all no one could have carried off the incident with more brilliance than she had. Aplomb; that was the word. She wondered what it was exactly that Dolly had told Michael. She had better find out. It would not do to ask Michael, that would look as though she attached importance to it; she must find out from Dolly herself. It would be much wiser not to have a row with her. Julia smiled at the scene she would have with Dolly. She would be sweetness itself, she would wheedle it all out of her, and never give her an inkling that she was angry. It was curious

that it should send a cold shiver down her back to think that people were talking about her. After all if she couldn't do what she liked, who could? Her private life was nobody's business. All the same one couldn't deny that it wouldn't be very nice if people were laughing at her. She wondered what Michael would do if he found out the truth. He couldn't very well divorce her and continue to manage for her. If he had any sense he'd shut his eyes. But Michael was funny in some ways; every now and then he would get up on his hind legs and start doing his colonel stuff. He was quite capable of saying all of a sudden that damn it all, he must behave like a gentleman. Men were such fools; there wasn't one of them who wouldn't cut off his nose to spite his face. Of course it wouldn't really matter very much to her. She could go and act in America for a year till the scandal had died down and then go into management with somebody else. But it would be a bore. And then there was Roger to consider; he'd feel it, poor lamb; he'd be humiliated, naturally it was no good shutting one's eyes to the fact, at her age she'd look a perfect fool being divorced on account of a boy of three-and-twenty. Of course she wouldn't be such a fool as to marry Tom. Would Charles marry her? She turned and in the half-light looked at his distinguished profile. He had been madly in love with her for years; he was one of those chivalrous idiots that a woman could turn round her little finger; perhaps he wouldn't mind being co-respondent instead of Tom. That might be a very good way out. Lady Charles Tamerley. It sounded all right. Perhaps she had been a little imprudent. She had always been very careful when she went to Tom's flat, but it might be that one of the chauffeurs in the mews had seen her go in or come out and had thought things. That class of people had such filthy minds. As far as the night clubs were concerned, she'd have been only too glad to go with Tom to quiet little places where no one would see them, but he didn't like that. He loved a crowd, he wanted to see smart people, and be seen. He liked to show her off.

"Damn," she said to herself. "Damn, damn."

Julia didn't enjoy her evening at the cinema as much as she had expected.

Vocabulary

sense of humor – шұхтабый, зарофатсанчй – чувство юмора
to go out of one's way – бо тамоми кудрат кұшиш кардан –
стараться изо всех сил

feller [ˈfelə] – чавон, йигит – парень
 compromise [ˈkɒmprəmaɪz] – обрӯ резондан, беобрӯ (безътибор, бадном) кардан – компрометировать
 brazen out – густохона (беадабона) рафтор кардан – держаться вызывающе, нагло вести себя
 appreciation [əˌpriːʃiːeɪʃ(ə)n] – фикр, акида, баҳо, мулохиза – оценка
 unpardonable [ʌnˈpɑːdnəbl] – набахшиданӣ, бахшиданашиаванда – непростительный
 unresponsive [ˌʌnrɪˈspɒn(t)sɪv] – мутаассир набудан – неотзывчивый
 aplomb [əˈplɒm], [æpˈlɒm] – худбоварӣ, кибр, мағрурӣ – апломб; уверенность
 to wheedle out – фиреб дода берун баровардан – выманивать
 every now and then – гоҳ-гоҳ, баъзан – время от времени, каждый раз
 hind legs – пойҳои қафо – задние ноги
 all of a sudden – ногаҳон, якбора, банохост – внезапно, вдруг
 to cut off one's nose to spite one's face – ба кассе зиён хоҳӣ ба худ зиён мерасонӣ – навредить себе, желая навредить другому
 die down – ором (хомӯш) шудан, фуру ништастан – утихнуть
 half-light [ˌhɑːfˈlaɪt] – нимрӯшной, нимториқӣ – полутьма; полумрак, сумерки
 turn round her little finger – ба нақораи касе рақсидан – заставить кого-л. плясать под свою дудку
 co-respondent [ˌkəʊrɪˈspɒndənt] – ба масъулият шарик (дар муурофияи талокдихӣ) – соответчик (в бракоразводном процессе)
 way out – рақоӣ аз вазъият – выход из положения

Answer to the following questions

1. How did Tom look when Michel said that they were compromising his wife?
2. Was Tom responsive to her when she was sitting in the cinema next to him?
3. Who had seen her when she went to Tom's flat?
4. Did she enjoy her evening in the cinema? Why not?

THE KILLING OF JULIUS CAESAR "LOCALIZED"

(*by Mark Twain*)

Being the only true and reliable account ever published; taken from the Roman "Daily Evening Fasces," of the date of that tremendous occurrence.

Nothing in the world affords a newspaper reporter so much satisfaction as gathering up the details of a bloody and mysterious murder and writing them up with aggravating circumstantiality. He takes a living delight in this labor of love--for such it is to him, especially if he knows that all the other papers have gone to press, and his will be the only one that will contain the dreadful intelligence. A feeling of regret has often come over me that I was not reporting in Rome when Caesar was killed--reporting on an evening paper, and the only one in the city, and getting at least twelve hours ahead of the morning-paper boys with this most magnificent "item" that ever fell to the lot of the craft. Other events have happened as startling as this, but none that possessed so peculiarly all the characteristics of the favorite "item" of the present day, magnified into grandeur and sublimity by the high rank, fame, and social and political standing of the actors in it.

However, as I was not permitted to report Caesar's assassination in the regular way, it has at least afforded me rare satisfaction to translate the following able account of it from the original Latin of the Roman Daily Evening Fasces of that date--second edition:

Our usually quiet city of Rome was thrown into a state of wild excitement yesterday by the occurrence of one of those bloody affrays which sicken the heart and fill the soul with fear, while they inspire all thinking men with forebodings for the future of a city where human life is held so cheaply and the gravest laws are so openly set at defiance. As the result of that affray, it is our painful duty, as public journalists, to record the death of one of our most esteemed citizens--a man whose name is known wherever this paper circulates, and where fame it has been our pleasure and our privilege to extend, and also to protect from the tongue of slander and falsehood, to the best of our poor ability. We refer to Mr. J. Caesar, the Emperor-elect.

The facts of the case, as nearly as our reporter could determine them from the conflicting statements of eye-witnesses, were about as follows:- The affair was an election row, of course. Nine-tenths of

the ghastly butcheries that disgrace the city nowadays grow out of the bickerings and jealousies and animosities engendered by these accursed elections. Rome would be the gainer by it if her very constables were elected to serve a century; for in our experience we have never even been able to choose anything without celebrating the event with a dozen knockdowns and a general cramming of the station-house with drunken vagabonds overnight. It is said that when the immense majority for Caesar at the polls in the market was declared the other day, and the crown was offered to that gentleman, even his amazing unselfishness in refusing it three times was not sufficient to save him from the whispered insults of such men as Casca, of the Tenth Ward, and other hirelings of the disappointed candidate, hailing mostly from the Eleventh and Thirteenth and other outside districts, who were overheard speaking ironically and contemptuously of Mr. Caesar's conduct upon that occasion.

We are further informed that there are many among us who think they are justified in believing that the assassination of Julius Caesar was a put-up thing--a cut-and-dried arrangement, hatched by Marcus Brutus and a lot of his hired roughs, and carried out only too faithfully according to the program. Whether there be good grounds for this suspicion or not, we leave to the people to judge for themselves, only asking that they will read the following account of the sad occurrence carefully and dispassionately before they render that judgment.

The Senate was already in session, and Caesar was coming down the street toward the capitol, conversing with some personal friends, and followed, as usual, by a large number of citizens. Just as he was passing in front of Demosthenes and Thucydides' drug store, he was observing casually to a gentleman, who, our informant thinks, is a fortune-teller, that the Ides of March were come. The reply was, "Yes, they are come, but not gone yet." At this moment Artemidorus stepped up and passed the time of day, and asked Caesar to read a schedule or a tract or something of the kind, which he had brought for his perusal. Mr. Decius Brutus also said something about an "humble suit" which he wanted read. Artemidorus begged that attention might be paid to his first, because it was of personal consequence to Caesar. The latter replied that what concerned himself should be read last, or words to that effect. Artemidorus begged and beseeched him to read the paper instantly!--[Mark that: It is hinted by William Shakespeare, who saw the beginning and the end of the unfortunate affray, that

this "schedule" was simply a note discovering to Caesar that a plot was brewing to take his life.] -- However, Caesar shook him off, and refused to read any petition in the street. He then entered the capitol, and the crowd followed him.

About this time the following conversation was overheard, and we consider that, taken in connection with the events which succeeded it, it bears an appalling significance: Mr. Papilius Lena remarked to George W. Cassias (commonly known as the "Nobby Boy of the Third Ward"), a bruiser in the pay of the Opposition, that he hoped his enterprise to-day might thrive; and when Cassias asked "What enterprise?" he only closed his left eye temporarily and said with simulated indifference, "Fare you well," and sauntered toward Caesar. Marcus Brutus, who is suspected of being the ringleader of the band that killed Caesar, asked what it was that Lena had said. Cassias told him, and added in a low tone, "I fear our purpose is discovered."

Brutus told his wretched accomplice to keep an eye on Lena, and a moment after Cassias urged that lean and hungry vagrant, Casca, whose reputation here is none of the best, to be sudden, for he feared prevention. He then turned to Brutus, apparently much excited, and asked what should be done, and swore that either he or Caesar would never turn back--he would kill himself first. At this time Caesar was talking to some of the back-country members about the approaching fall elections, and paying little attention to what was going on around him. Billy Trebonius got into conversation with the people's friend and Caesar's--Mark Antony--and under some pretense or other got him away, and Brutus, Decius, Casca, Cinna, Metellus Cimber, and others of the gang of infamous desperadoes that infest Rome at present, closed around the doomed Caesar. Then Metellus Cimber knelt down and begged that his brother might be recalled from banishment, but Caesar rebuked him for his fawning conduct, and refused to grant his petition. Immediately, at Cimber's request, first Brutus and then Cassias begged for the return of the banished Publius; but Caesar still refused. He said he could not be moved; that he was as fixed as the North Star, and proceeded to speak in the most complimentary terms of the firmness of that star and its steady character. Then he said he was like it, and he believed he was the only man in the country that was; therefore, since he was "constant" that Cimber should be banished, he was also "constant" that he should stay banished, and he'd be hanged if he didn't keep him so!

Instantly seizing upon this shallow pretext for a fight, Casca sprang at Caesar and struck him with a dirk, Caesar grabbing him by the arm with his right hand, and launching a blow straight from the shoulder with his left, that sent the reptile bleeding to the earth. He then backed up against Pompey's statue, and squared himself to receive his assailants. Cassias and Cimber and Cinna rushed, upon him with their daggers drawn, and the former succeeded in inflicting a wound upon his body; but before he could strike again, and before either of the others could strike at all, Caesar stretched the three miscreants at his feet with as many blows of his powerful fist. By this time the Senate was in an indescribable uproar; the throng of citizens in the lobbies had blockaded the doors in their frantic efforts to escape from the building, the sergeant-at-arms and his assistants were struggling with the assassins, venerable senators had cast aside their encumbering robes, and were leaping over benches and flying down the aisles in wild confusion toward the shelter of the committee-rooms, and a thousand voices were shouting "Po-lice! Po-lice!" in discordant tones that rose above the frightful din like shrieking winds above the roaring of a tempest. And amid it all great Caesar stood with his back against the statue, like a lion at bay, and fought his assailants weaponless and hand to hand, with the defiant bearing and the unwavering courage which he had shown before on many a bloody field. Billy Trebonius and Caius Legarius struck him with their daggers and fell, as their brother-conspirators before them had fallen. But at last, when Caesar saw his old friend Brutus step forward armed with a murderous knife, it is said he seemed utterly overpowered with grief and amazement, and, dropping his invincible left arm by his side, he hid his face in the folds of his mantle and received the treacherous blow without an effort to stay the hand that gave it. He only said, "Et tu, Brute?" and fell lifeless on the marble pavement.

We learn that the coat deceased had on when he was killed was the same one he wore in his tent on the afternoon of the day he overcame the Nervii, and that when it was removed from the corpse it was found to be cut and gashed in no less than seven different places. There was nothing in the pockets. It will be exhibited at the coroner's inquest, and will be damning proof of the fact of the killing. These latter facts may be relied on, as we get them from Mark Antony, whose position enables him to learn every item of news connected with the one subject of absorbing interest of to-day.

LATER: While the coroner was summoning a jury, Mark Antony and other friends of the late Caesar got hold of the body, and lugged it off to the Forum, and at last accounts Antony and Brutus were making speeches over it and raising such a row among the people that, as we go to press, the chief of police is satisfied there is going to be a riot, and is taking measures accordingly.

Vocabulary

occurrences [ə'kɪə(ə)n(t)s] – ходиса, вокеа, мочаро – происшествия

circumstantiality [ˌsɜ:kəmˌstæn(t)fi'ælɪti] – пуррагй, муфассал (ботафсил) будан – обстоятельность

labor of love – кори дўстдошта – любимое дело

fall to smb.'s lot – насиби касе шудан – выпасть на чью-л. долю

grandeur [ˈgrændʒə] – азамат, бузургй, хашмат – грандиозность; великолепие

assassination [əˌsæsiˌneɪʃ(ə)n] – куштор, қатл – убийство

affray [ə'freɪ] – чанг (задухўрди) гурўхй дар чойи чамъиятй – групповая драка в общественном месте

defiance [dɪ'faɪəns] – саркашй, беитоатй, итоат накардан – неповиновение

eye-witness – шоҳид – свидетель-очевидец

nine tenths – аз даҳ нух (9/10) – девят из десяти (9/10)

butchery [ˈbʊʃəri] – хунрезй, кушокушй, куштор – бойня

bickering [ˈbɪkəriŋ] – баҳс, мубоҳиса; низоъ – спор, ссора

engender [m'ʤendə] – ба вучуд овардан – порождать,

accursed [ə'kɜ:sɪd] – сабилмонда – проклятый

station-house – идораи милитсия – полицейский участок

vagabond [ˈvægəbɒnd] – овора – бродяга

the polls – маҳалли интихобот – избирательный пункт

unselfishness [ʌn'selfɪʃnəs] – неххоҳй, хайрхоҳй – благожелательность, доброжелательность

Tenth Ward – даҳум округи интихобот – десяти избирательный округ

contemptuously [kən'tempfuəslɪ] – бо нафрат – презрительно

a put - up – аз рўйи нақшаи пешакй – заранее спланированный

cut and dried – тайёр – готовый, в готовом вид

good grounds – далелхои чиддй – серьезные (разумные) основания

fortune-teller ['fɔ:tʃən,telə] – фолбин, пешгӯй – гадалка, предсказательница будущего

pass the time of day – бо ҳамдигар салом додан – обмениваться приветствиями

perusal [pə'ru:z(ə)l] – хониш, хондан – прочтение

shake off – халос шудан, дур кардан – избавляться

appalling [ə'pɔ:lɪŋ] – фоциавӣ, мудҳиш, даҳшатангез – ужасный, ужасающий, страшный;

in the pay of = employed by

Fare you well! – Ал видо – Прощай (те)! Счастливо!

ringleader ['rɪŋ,li:də] – саркор ташаббускор – зачинщик, вожак, главарь

keep an eye on smb / smth – бодикқат касеро/чизеро поидан – внимательно следить за кем-л./чем-л.

desperado [ˌdespə'ra:dəʊ] – одамкуш – головорез

doomed [du:md] – маҳкумшуда – обречённый

banish ['bæniʃ] – бадарға кардан – высылать, изгонять

pretext ['pri:tekst] – асос, сабаб, баҳона – повод, предлог

to spring at – хез зада ҳучум (ҳамла) кардан, дарафтидан – набрасываться на кого-л.

uproar [ˈʌprɔ:] – мағал, ғалоғула, ғавғо – шум

invincible [ɪnˈvɪnsəbl] – мағлубнопазир – непобедимый

treacherous [ˈtreɪʃərəs] – предательский; коварный

coroner's inquest – тафтиши муфаттиш – следствие коронара

Answer to the following questions:

1. What language did he translate the account of Caesar's assassination from?

2. How many times did Mr. Caesar refuse the crown?

3. Whom was the assassination of Julius Caesar hatched by?

4. Why did Artemidorus beg and beseech Mr. Caesar to read the paper instantly?

5. What did Mr. Papilius Lena remark to George W. Cassias?

6. Why did Cassias tell Brutus that their purpose was discovered?

7. What did Casca swear to Brutus?

8. What was the pretext for a fight that the gang of infamous desperadoes seized upon?

JAMES GROVER THURBER



James Grover Thurber (December 8, 1894 – November 2, 1961) was an American cartoonist, author, humorist, journalist, playwright, and celebrated wit. He was best known for his cartoons and short stories published mainly in *The New Yorker* magazine, such as “The Catbird Seat”, and collected in his numerous books. He was one of the most popular humorists of his time, as he celebrated the comic frustrations and eccentricities of ordinary people. He wrote the Broadway comedy *The Male Animal* in collaboration with his college friend Elliott Nugent; it was later adapted into a film starring Henry Fonda and Olivia de Havilland. His short story “The Secret Life of Walter Mitty” has been adapted for film twice, once in 1947 and again in 2013.

Thurber was born in Columbus, Ohio, to Charles L. Thurber and Mary Agnes “Mame” (née Fisher) Thurber on December 8, 1894. Both of his parents greatly influenced his work. His father was a sporadically employed clerk and minor politician who dreamed of being a lawyer or an actor. Thurber described his mother as a “born comedian” and “one of the finest comic talents I think I have ever known.” She was a practical joker and, on one occasion, pretended to be crippled and attended a faith healer revival, only to jump up and proclaim herself healed.

When Thurber was seven years old, he and one of his brothers were playing a game of *William Tell*, when his brother shot James in the eye with an arrow. He lost that eye, and the injury later caused him to become almost entirely blind. He was unable to participate in sports and other activities in his childhood because of this injury, but he developed a creative mind which he used to express himself in writings. Neurologist V.S. Ramachandran suggests that Thurber’s imagination may be partly explained by Charles Bonnet syndrome, a neurological condition which causes complex visual hallucinations in people who have suffered some level of visual loss. (This was the basis for the piece “The Admiral on the Wheel”.)

From 1913 to 1918, Thurber attended Ohio State University where he was a member of the Phi Kappa Psi fraternity. It was during this time he rented the house on 77 Jefferson Avenue, which became Thurber House in 1984. He never graduated from the university

because his poor eyesight prevented him from taking a mandatory Reserve Officers' Training Corps (ROTC) course. In 1995 he was posthumously awarded a degree.

From 1918 to 1920, Thurber worked as a code clerk for the United States Department of State, first in Washington, D.C. and then at the embassy in Paris. On returning to Columbus, he began his career as a reporter for The Columbus Dispatch from 1921 to 1924. During part of this time, he reviewed books, films, and plays in a weekly column called "Credos and Curios", a title that was given to a posthumous collection of his work. Thurber returned to Paris during this period, where he wrote for the Chicago Tribune and other newspapers

THE SECRET LIFE OF WALTER MITTY

(by James Thurber)

"We're going through!" The Commander's voice was like thin ice breaking. He wore his full-dress uniform, with the heavily braided white cap pulled down rakishly over one cold grey eye. "We can't make it, sir. It's spoiling for a hurricane, if you ask me." "I'm not asking you, Lieutenant Berg," said the Commander. "Throw on the power lights! Rev her up to 8.500! We're going through!" The pounding of the cylinders increased: ta-pocketa-pocketa-pocketa-pocketa-pocketa. The Commander stared at the ice forming on the pilot window. He walked over and twisted a row of complicated dials. "Switch on №8 auxiliary!" he shouted. "Switch on №8 auxiliary!" repeated Lieutenant Berg. The crew, bending to their various tasks in the huge, hurtling eight-engined Navy Hydroplane, looked at each other and grinned. "The Old Man'll get us through," they said to one another. "The Old Man ain't afraid of Hell!"...

"Not so fast! You're driving too fast!" said Mrs Mitty. "What are you driving so fast for?"

"Humm?" said Walter Mitty. He looked at his wife, in the seat beside him, with shocked astonishment. She seemed grossly unfamiliar, like a strange woman who had yelled at him in a crowd. "You were up to fifty-five," she said. "You know I don't like to go more than forty. You were up to fifty-five!" Walter Mitty drove on toward Waterbury in silence. "You're tensed up again," said Mrs Mitty. "It's one of your days. I wish you'd let Doctor Renshaw look you over."

Walter Mitty stopped the car in front of the building where his wife went to have her hair done. "Remember to get those overshoes while I'm having my hair done," she said. "I don't need overshoes," said Mitty. She put her mirror back into her bag. "We've been through all that," she said, getting out of the car. "You're not a young man any longer." He raced the engine a little. "Why don't you wear your gloves? Have you lost your gloves?" Walter Mitty reached in a pocket and brought out the gloves. He put them on, but after she had turned and gone into the building and he had driven on to a red light, he took them off again. "Pick it up, brother!" snapped a cop as the light changed, and Mitty hastily pulled on his gloves and lurched ahead. He drove around the streets aimlessly for a time, and then he drove past the hospital on his way to the parking lot.

... "It's the millionaire banker, Wellington McMillan," said the pretty nurse. "Yes?" said Walter Mitty, removing his gloves slowly. "Who has the case?" "Dr Renshaw and Dr Benbow, but there are two specialists here, Dr Remington from New York and Mr Pritchard-Mitford from London. He flew over." A door opened down a long, cool corridor and Dr Renshaw came out. He looked distraught and haggard. "Hello, Mitty," he said. "We're having the devil's own time with McMillan, the millionaire banker and close personal friend of Roosevelt. Obstetrisis of the ductal tract. Tertiary. Wish you'd take a look at him." "Glad to," said Mitty.

In the operating room there were whispered introductions: "Dr Remington. Dr Mitty. Mr Pritchard-Mitford, Dr Mitty." "I've read your book on streptothricosis," said Pritchard-Mitford, shaking hands. "A brilliant performance, sir." "Thank you," said Walter Mitty. "Didn't know you were in the States, Mitty," grumbled Remington. "Coals to Newcastle, bringing Mitford and me up here for a tertiary." "You are very kind." Said Mitty. A huge, complicated machine, connected to the operating table, with many tubes and wires, began at this moment to go pocketa-pocketa-pocketa. "The new anaesthetizer is giving way!" shouted an intern. "There is no one in the East who knows how to fix it!" "Quiet, man!" said Mitty, in a low, cool voice. He sprang to the machine which was now going pocketa-pocketa-queep-pocketa-queep. He began fingering delicately a row of glistening dials. "Give me a fountain-pen!" he snapped. Someone handed him a fountain-pen. He pulled a faulty piston out of the

machine and inserted the pen in its place. "That will hold for ten minutes," he said. "Get on with the operation." A nurse hurried over and whispered to Renshaw, and Mitty saw the man turn pale. "Coreopsis has set in," said Renshaw nervously. "If you would take over, Mitty?" Mitty looked at him and at the craven figure of Benbow who drank, and at the grave, uncertain faces of the two great specialists. "If you wish," he said. They slipped a white gown on him, he adjusted a mask and drew on thin gloves; nurses handed him shining...

"Back it up, Mac! Look out for that Buick!" Walter Mitty jammed on the brakes. "Wrong lane, Mac," said the parking-lot attendant, looking at Mitty closely. "Gee, Yeh," muttered Mitty. He began cautiously to back out of the lane marked "Exit only." "Leave her sit there," said the attendant "I'll put her away." Mitty got out of the car. "Hey, better leave the key." "Oh," said Mitty, handing the man the ignition key. The attendant vaulted into the car, backed it up with insolent skill, and put it where it belonged.

"They're so damn cocky," thought Walter Mitty, walking along Main Street; they think they know everything. Once he had tried to take his chains off, outside New Mitford and he had got them wound around the axles. A man had to come out in a wrecking car and unwind them, a young grinning garageman. Since then Mrs Mitty always made him drive to a garage to have the chains taken off. The next time he thought, I'll wear my right arm in a sling and they'll see I couldn't possibly take the chains off myself. He kicked at the slush on the sidewalk. "Overshoes," he said to himself, and he began looking for a shoe store.

When he came out in the street again, with the overshoes in a box under his arm, Walter Mitty began to wonder what the other thing was his wife had told him to get. She had told him twice, before they set out from their house for Waterbury. In a way he hated these weekly trips to town – he was always getting something wrong. Kleenex, he thought, Squibb's razor blades? No. Toothpaste, toothbrush, bicarbonate, carborandum, initiative and referendum? He gave it up. But she would remember it. "Where's the what's-its-name?" she would ask. "Don't tell me you forgot the what's-its-name." A newsboy went by shouting something about the Waterbury trial.

"Perhaps this will refresh your memory." The District Attorney suddenly thrust a heavy automatic at the quiet figure on the witness

stand. "Have you ever seen this before?" Walter Mitty took the gun and examined it expertly. "This is my Webley-Vickes 50.80;" he said calmly. An excited buzz ran around the courtroom. The judge rapped for order. "You are a crack shot with any sort of firearms, I believe?" said the District Attorney, insinuatingly. "Objection!" shouted Mitty's attorney. "We have shown that he wore his right arm in a sling on the night of the fourteenth of July."

Walter Mitty raised his hand briefly and the bickering attorneys were stilled. "With any known make of gun," he said evenly, "I could have killed Gregory Fitzhurst at three hundred feet with my left hand." Pandemonium broke loose in the courtroom. A woman's scream rose above the bedlam and suddenly a lovely, dark-haired girl was in Waller Mitty's arms. The District Attorney struck at her savagely. Mitty let the man have it

"Puppy biscuit," said Walter Mitty. He stopped walking and the buildings of Waterbury rose up out of the misty courtroom and surrounded him again. A woman who was passing laughed. "He said 'Puppy biscuit' to himself," she said to her companion. "That man said 'Puppy biscuit.'" Walter Mitty hurried on. He went into an A&P, not the first one he came to but a smaller one farther up the street. "I want some biscuit for small, young dogs," he said to the clerk. "Any special brand, sir?"

The greatest pistol shot in the world thought a moment. "It says 'Puppies bark for it' on the box," said Walter Mitty.

His wife would be through at the hairdresser's in fifteen minutes. Mitty saw in looking at his watch, unless they had trouble drying it; sometimes they had trouble drying it. She didn't like to get to the hotel first, she would want him to be there waiting for her as usual. He found a big leather chair in the lobby, facing a window, and he put the over-shoes and the puppy biscuits on the floor beside it. He picked up an old copy of *Liberty* and sank down into the chair. "Can Germany conquer the World Through the Air?" Walter Mitty looked at the pictures of bombing planes and of ruined streets.

..... "The cannonading has got the wind up in young Raleigh, sir," said the sergeant. Captain Mitty looked up at him through tousled hair. "Get him to bed," he said wearily. "With the others. I'll fly alone." "But you can't, sir," said the sergeant anxiously. "It takes two men to handle that bomber and the Archies are pounding hell out of the air."

Von Richtman's circus is between here and Saulier." "Somebody's got to get that ammunition dump," said Mitty. "I'm going over. Spot of brandy?" He poured a drink for the sergeant and one for himself. War thundered and whined around the dugout and battered at the door. There was a rending of wood and splinters flew through the room. "A bit of a near thing," said Captain Mitty carelessly. "The box barrage is closing in," said the sergeant. "We only live once, Sergeant," said Mitty, with his faint, fleeting smile. "Or do we?" He poured another brandy and tossed it off. "I never see a man could hold his brandy like you, sir." Captain Mitty stood up and strapped on his huge Webley-Vickers automatic. "It's forty kilometers through hell, sir," said the sergeant. Mitty finished one last brandy. "After all," he said softly, "what isn't?" The pounding of the cannon increased, there was the rat-rat-tatting of machine guns, and from somewhere came the menacing pocketa-pocketa-pocketa of the new flame-throwers. Walter Mitty walked to the door of the dugout humming "Aupres de ma Blonde." He turned and waved to the sergeant. "Cheerio!" he said...

Something struck his shoulder. "I've been looking all over this hotel for you," said Mrs Mitty. "Why do you have to hide in this old chair? How did you expect me to find you?" "Things close in," said Walter Mitty vaguely. "What?" Mrs Mitty said. "Did you get what's-its-name? The puppy biscuit? What's in that box?" "Overshoes," said Mitty. "Couldn't you have put them on in the store?" "I was thinking," said Walter Mitty. "Does it ever occur to you that I am sometimes thinking?" "I'm going to take your temperature when I get you home," she said.

They went out through the revolving doors that made a faintly derisive sound whistling sound when you pushed them. It was two blocks to the parking lot. At the drugstore on the corner she said, "Wait here for me. I forgot something. I won't be a minute." She was more than a minute. Walter Mitty lighted a cigarette. It began to rain, rain with sleet in it. He stood up against the wall of the drugstore, smoking... He put his shoulders back and his heels together. "To hell with the handkerchief," said Walter Mitty scornfully. He took one last drag on his cigarette and snapped it away. Then, with that faint, fleeting smile playing about his lips, he faced the firing squad; erect and motionless, proud and disdainful. Walter Mitty, the Undefeated, inscrutable to the last.

Vocabulary

- hurricane [ˈhʌrɪkən] – туфон, тундбод, гирдбод – ураган;
rev up – суратро афзудан – прибавить обороты
hydroplane [ˈhaɪdrəʊpleɪn] – гидроплан, гидросамолёт
grin [ɡrɪn] – писханд кардан – ухмыляться
in't [eɪnt] = am not, are not, is not
not so fast – шитоб накунед – не спешите
astonishment [əˈstɒnɪʃmənt] – тааччуб, ҳайрат – удивление
have one's hair done – ороиш додани мӯи сар – сделать причёску
overshoes – калуши соқдор – боты
lurched ahead – ба пеш ҳаракат кардан – двигался вперёд
parking lot – истгоҳ (таваққуфгоҳ)-и мошинҳо – автостоянка;
парковка
distraught [dɪˈstrɔ:t] – оташин – обезумевший
the devil's own time – лаҳзаҳои бениҳоят душвор – чертовски
трудное время
take a look at smb. / smth. – ба касе / чизе нигоҳ кардан – по-
смотреть на кого-л. / что-л.; ознакомиться с кем-л. / чем-л. – ба
касе/ чизе нигоҳ кардан
coals to Newcastle - something brought or sent to a place where it
is already plentiful
fountain pen [ˈfaʊntɪnpən] – қалами худнавис – авторучка
piston [ˈpɪst(ə)n] – поршень; плунжер
set in – оғоз (сар) шудан – начинаться; наступать
take over – қабул кардан, ба зиммаи (ба ўҳдаи) худ гирифтан
– принимать (должность, полномочия, обязанности и т. п. от
другого лица)
jam on the brakes – зуд боздоштан – резко нажать на тормоза
wrong lane – оби бегона – чужая вода
wrecking car – мошини хизматрасонии техникӣ – машина
технической помощи
Sidewalk – пиёдараҳо – тротуар
crack shot – мохир, кордон – большой спец
insinuatingly [ɪnˈsmjuetɪŋli] – бо нармзабонӣ – льстиво,
вкрадчиво
bickering [ˈbɪkərɪŋ] – баҳс, мубоҳиса – спор, ссора
pandemonium [ˌpændəˈmeɪniəm] – мағал, ғавғо – столпотворе-
ние, шум
to break loose – аз назорат дур шудан – выходить из-под
контроля

bedlam ['bedləm] – бетартибї, бесарусомонї – бедлам, хаос
 struck at – задан, зарба задан – ударять
 A&P = advertising and promotion
 cannonade [ˌkænənəɪd] – тўпзанї – канонада, орудийный
 огонь, пушечная стрельба – тўлзанї
 get the wind up – тарсидан, харосидан – испугаться, струсить,
 струхнуть;
 tousled hair – пахмоқмўй, чўлидамўй – взъерошенные волосы
 ammunition dump – амбори лавозимоти чангї – склад
 боеприпасов
 batter at the door – дарро задан (кўфтан) – колотить в дверь
 a near thing – ҳолати хатарнок, ҳолати хавфнок – опасное,
 рискованное положение

Answer to the following question:

1. How does Walter Mitty picture himself in his dreams?
2. How can you describe his real personality?
3. What can you say about Mrs Mitty?
4. Do Mr and Mrs Mitty get on with each other?
5. Does Mrs Mitty know anything about Mr Mitty's secret life?
6. Does Walter Mitty often day-dream?
7. What causes his day-dreams?



WILLIAM SOMERSET MAUGHAM

William Somerset Maugham, (January 25, 1874 – December 16, 1965), better known as W. Somerset Maugham, was a British playwright, novelist and short story writer. He was among the most popular writers of his era and reputedly the highest-paid author during the 1930s.

After both his parents died before he was 10, Maugham was raised by a paternal uncle who was emotionally cold. Not wanting to become a lawyer like other men in his family, Maugham eventually trained and qualified as a physician. The initial run of his first novel, *Liza of Lambeth* (1897), sold out so rapidly that Maugham gave up medicine to write full-time.

During the First World War he served with the Red Cross and in the ambulance corps, before being recruited in 1916 into the British Secret Intelligence Service, for which he worked in Switzerland and

Russia before the October Revolution of 1917. During and after the war, he travelled in India and Southeast Asia; these experiences were reflected in later short stories and novels.

THE MAN WITH THE SCAR

(by William Somerset Maugham)

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

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

«How is life, general?»

«Not so bad. Business is not too good, but it might be worse.»

«What will you have, general?»

«A brandy.»

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

«Thank you.»

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

«Who is your friend?» I asked. «That's a terrific scar on his face.»

«It doesn't add to his beauty, does it? He's an exile from Nicaragua. He's a ruffian of course and a bandit, but not a bad fellow. I give him a few pesos now and then. He took part in a rebellion and was general of the rebellious troops. If his ammunition hadn't given out he'd have upset the government and would be minister of war now instead of

selling lottery tickets in Guatemala. They captured him together with his staff, and tried him by court-martial. Such things are usually done without delay in these countries, you know, and he was sentenced to be shot at dawn. I think he knew what was coming to him when he was caught. He spent the night in jail and he and the others, there were five of them altogether, passed the time playing poker. They used matches for chips. He told me he'd never had such bad luck in his life: he lost and lost all the time. When the day broke and the soldiers came into the cell to fetch them for execution he had lost more matches than a man could use in a life-time.

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

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

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

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

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

«She is waiting at the prison door.»

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

«Hardly that, Señor General.»

«Have him placed on one side.»

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

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

«Caramba,» said the general.

She was in black, with a veil over her hair, and her face was dead white. She was hardly more than a girl, a slim creature, with little

regular features and enormous eyes. Her loveliness was such that as she ran, her mouth slightly open and the agony on her beautiful face, even the indifferent soldiers who looked at her gave a gasp of surprise.

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

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

«She's dead,» he whispered.

«The rebel crossed himself. »

«Why did you do it?» asked the general.

«I loved her.»

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

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

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

My friend stopped and for a little while I was silent. I must explain that he was a Guatemaltecan and spoke to me in Spanish. I have translated what he told me as well as I could, but I have made no attempt to change his rather high-flown language. To tell the truth I think it suits the story.

«But how then did he get the scar?» I asked at last.

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

«I never liked it,» said I.

Vocabulary

on account of – аз (ба) сабаби, дар натиҷаи – из-за, вследствие
shabby [ˈʃæbi] – нимдошт, кӯҳна – поношенный, потрепанный

sombrero [səm'breəru] – сомbrero (кулохи васеѣлапари испанӣ) – сомbrero

exile ['eksail] – бадарғашуда – ссыльный

ruffian ['rʌfiən] – одамкуш – головорез

rebellion [ri'beliən] – шӯриш – восстание

court-martial [ˌkɔ:t'mɑ:ʃ(ə)l] – суди ҳарбӣ – военный суд

execution [ˌeksɪ'kju:ʃn] – қатл – казнь

condemned [kən'demd] – маҳкум кардашуда, ҳукмшуда – осудѣнный; приговорѣнный

with outstretched arms – бо меҳрубонӣ пешвоз гирифтан – с распростертыми объятиями

ginger ale – лимонади занчабилӣ – имбирный лимонад

Answer to the following questions

1. Who was the person with scar?
2. Where did he see the man with scar?
3. Whom did he asked about the man with scar?
4. What did his companion tell him about the man with scar?
5. Why the firing squad didn't fire at once?
6. Why did he kill his wife?

ALFRED ELTON VAN VOGT



Alfred Elton van Vogt (/væn voot/; April 26, 1912 – January 26, 2000) was a Canadian-born science fiction author. He is regarded as one of the most popular, influential and complex practitioners of the mid-twentieth century, the genre's so-called Golden Age.

Alfred Vogt (both “Elton” and “van” were added much later) was born on April 26, 1912 on his grandparents' farm in Edenburg, Manitoba, a tiny (and now defunct) Russian Mennonite community east of Gretna, Manitoba, Canada in the Mennonite West Reserve. He was the third of six children born to Heinrich “Henry” Vogt and Aganetha “Agnes” Vogt (née Buhr), both of whom were themselves born in Manitoba, but who grew up in heavily immigrant communities. Until age four, van Vogt and his family spoke only a dialect of Low German at home.

For the first dozen or so years of his life, van Vogt's father, a lawyer, moved his family several times within western Canada, alighting

successively in Neville, Saskatchewan; Morden, Manitoba; and finally Winnipeg, Manitoba. His son found these moves difficult, later remarking:

Childhood was a terrible period for me. I was like a ship without anchor being swept along through darkness in a storm. Again and again I sought shelter, only to be forced out of it by something new.

By the 1920s, living in Winnipeg, father Henry worked as an agent for a steamship company, but the stock market crash of 1929 proved financially disastrous, as the family was unable to afford to send Alfred to college. During his teen years, Alfred worked as a farmhand and a truck driver, and by the age of 19, he was working in Ottawa for the Canadian census bureau. He began his writing career with stories in the true confession style of pulp magazines such as *True Story*. Most of these stories were published anonymously, with the first-person narratives allegedly being written by people (often women) in extraordinary, emotional, and life-changing circumstances.

After a year in Ottawa, he moved back to Winnipeg, where he sold newspaper advertising space and continued to write. While continuing to pen melodramatic “true confessions” stories through 1937, he also began writing short radio dramas for local radio station CKY, as well as conducting interviews published in trade magazines. He added the middle name “Elton” at some point in the mid-1930s, and at least one confessional story (1937’s “To Be His Keeper”) was sold to the *Toronto Star*, who misspelled his name “Alfred Alton Bogt” in the byline. Shortly thereafter, he added the “van” to his surname, and from that point forward he used the name “A.E. van Vogt” both personally and professionally.

ERSATZ ETERNAL

(by Alfred Elton van Vogt)

Grayson removed the irons from the other’s wrists and legs. “Hart!” he said sharply.

The young man on the cot did not stir. Grayson hesitated and then deliberately kicked the man. “Damn you, Hart, listen to me! I’m releasing you—just in case I don’t come back ” John Hart neither opened his eyes nor showed any awareness of the blow he had received. He lay inert; and the only evidence of life in him was that he was limp, not rigid. There was almost no color in his cheeks.

His black hair was damp and stringy.

Grayson said earnestly, "Hart, I'm going out to look for Malkins. Remember, he left four days ago, intending only to be gone twenty-four hours." When there was no response, the older man started to turn away, but he hesitated and said, "Hart, if I don't come back, you must realize where we are, This is new planets, understand. We've never been here before."

Our ship was wrecked, and the three of us came down in a lifeboat, and what we need is fuel. That's what Malkins went out to look for, and now I'm going out to look for Malkins." The figure on the cot remained blank. And Grayson walked reluctantly out the door and off toward the hills. He had no particular hope.

Three men were down on a planet God-only-knew-where—and one of those man was violently insane.

As he walked along, he glanced around him in occasional puzzlement.

The scenery was very earthlike: trees, shrubs, grass, and distant mountains misted by blue haze. It was still a little odd that when they had landed Malkins and he had had the distinct impression that they were coming down onto a barren world without atmosphere and without life.

A soft breeze touched his cheeks. The scent of flowers was in the air. He saw birds flitting among the trees, and once he heard a song that was startlingly like that of a meadow lark.

He walked all day and saw no sign of Malkins. Nor was there any habitation to indicate that the planet had intelligent life. Just before dusk he heard a woman calling his name.

Grayson turned with a start, and it was his mother, looking much younger than he remembered her in her coffin eight years before. She came up, and she said severely, "'Billie, don't forget your rubbers.'" Grayson stared at her with eyes that kept twisting away in disbelief.

Then, deliberately, he walked over and touched her. She caught his hand, and her fingers were warm and lifelike.

She said, "I want you to go tell your father that dinner is ready." Grayson released himself and stepped back and looked tensely around him. The two of them stood on an empty, grassy plain. Far in the distance was the gleam of a silver shining river.

He turned away from her and strode on into the twilight. When he looked back, there was no one in sight. But presently a boy was

moving in step beside him. Grayson paid no attention at first, but presently he stole a glance at his companion.

It was himself at the age of fifteen.

Just before the gathering night blotted out any chance of recognition, he saw that a second boy was now striding along beside the first. Himself, aged about eleven.

Three Bill Graysons, thought Grayson. He began to laugh wildly.

Then he began to run. When he looked back, he was alone. Sobbing under his breath, he slowed to a walk, and almost immediately heard the laughter of children in the soft darkness. Familiar sounds, yet the impact of them was stunning.

Grayson babbled at them, "All me, at different ages. Get away! I know you're only hallucinations." When he had worn himself out, when there was nothing left to his voice but a harsh whisper, he thought, Only hallucinations? Am I sure?

He felt unutterably depressed and exhausted. "Hart and me," he said aloud wearily, "we belong in the same asylum." Dawn came, cool; and his hope was that sunrise would bring an end to the madness of the night. As the slow light lengthened over the land, Grayson looked around him in bewilderment. He was on a hill, and below him spread his home town of Calypso, Ohio.

He stared down at it with unbelieving eyes, and then, because it looked as real as life, he started to run toward it.

It was Calypso, but as it had been when he was a boy. He headed for his own house. And there he was; he'd know that boy of ten anywhere. He called out to the youngster, who took one look at him, turned away, and ran into the house.

Grayson lay down on the lawn, and covered his eyes. "Someone," he told himself "something is taking pictures out of my mind and making me see them." It seemed to him that if he hoped to remain sane—and alive—he'd have to hold that thought.

It was the sixth day after Grayson's departure. Aboard the lifeboat, John Hart stirred and opened his eyes. "Hungry," he said aloud to no one in particular. He waited he knew not for what and than wearily sat up, slipped off the cot, and made his way to the galley. When he had eaten, he walked to the lock-door, and stood for a long time staring out over the earthlike scene that spread before him. It made him feel better, vaguely.

He jumped abruptly down to the ground and began to walk toward the nearest hilltop. Darkness was falling rapidly but it did not occur to him to turn back.

Soon the ship was lost in the night behind him.

A girlfriend of his youth was the first to talk to him. She came out of the blackness and they had a long conversation. In the end they decided to marry. The ceremony was immediately completed by a minister who drove up in a car and found both families assembled in a beautiful home in the suburbs of Pittsburgh. The clergyman was an old man whom Hart had known in his childhood.

The young couple went to New York City and to Niagara Falls for their honeymoon, then headed by aero-taxi for California to make their home.

Suddenly there were three children, and they owned a hundred-thousand-acre ranch with a million cattle on it, and there were cowboys who dressed like movie stars. For Grayson, the civilization that sprang into full-grown existence around him on what had originally been a barren, airless planet had nightmarish qualities. The people he met had a life expectancy of less than seventy years. Children were born in nine months and ten days after conception.

He buried six generations of one family that he had founded. And then, one day as he was crossing Broadway—in New York City—the small sturdiness, the walk, and the manner of a man coming from the opposite direction made him stop short.

“Henry!” he shouted. “Henry Malkins!”

“Well, I’ll be—Bill Grayson.” They shook hands, silent after the first excited greeting. Malkins spoke first. “There’s a bar around the corner.” During the middle of the second drink John Hart’s name came up.

“A life force seeking form used his mind” said Grayson matter-of-factly. “It apparently has no expression of its own. It tried to use me—” He glanced at Malkins questioningly.

The other man nodded. “And me!” he said, “I guess we resisted too hard.” Malkins wiped the perspiration from his forehead. “Bill,” he said, “it’s all like a dream. I get married and divorced every forty years. I marry what seems to be a twenty-year-old girl. In a few decades she looks five hundred.”

“Do you think it’s all in our minds?”

“No no-nothing like that. I think all this civilization exists—whatever I mean by existence.” Malkins groaned. “Let’s not get into that.

When I read some of the philosophy explaining life, I feel as if I'm on the edge of an abyss. If only we could get rid of Hart, somehow." Grayson was smiling grimly. "So you haven't found out yet?"

"What do you mean?"

"Have you got a weapon on you?" Silently, Malkius produced a needle-beam projector. Grayson took it, pointed it at his own right temple, and pressed the curved firing pin—as Malkins grabbed at him frantically but too late.

The thin, white beam seemed to penetrate Grayson's heed. It burned a round, black, smoldering hole in the woodwork beyond. Coolly, the unhurt Grayson pointed the triangular muzzle at his companion.

"Like me to try it on you?" he asked jovially.

The older man shuddered and grabbed at the weapon. "Give me that!" he said.

He calmed presently and asked, "I've noticed that I'm no older. Bill, what are we going to do?"

"I think we're being held in reserve," said Grayson.

He stood up and held out his hand. "Well, Henry, it's been good seeing you. Suppose we meet here every year from now on and compare notes."

"But—" Grayson smiled a little tautly. "Brace up, my friend. Don't you see?"

This is the biggest thing in the universe. We're going to live forever. We're possible substitutes if anything goes wrong."

"But what is it? What's doing it?"

"Ask me a million years from now. Maybe I'll have an answer." He turned and walked out of the bar. He did not look back.

Vocabulary

stir [stɜː] – чунбидан, чунбиш хӯрдан, ҳаракат кардан – шевелиться; двигаться

to be wrecked – ба садама дучор шудан – потерпеть крушение

lifeboat [ˈlaɪfbəʊt] – қайқи наҷотдиҳӣ – спасательная шлюпка

reluctantly [rɪˈlʌkt(ə)ntli] – бемайлу рағбат, бо дили нохоҳам – с неохотой, неохотно, против желания

insane [ɪnˈseɪn] – девона – душевнобольной, ненормальный, сумасшедший, безумный

puzzlement [ˈpʌzlmənt] – изтироб, ташвиш; муаммо – смущение; загадка

scenery [ˈsiːnəri] – манзараи табиат – пейзаж

distinct [dɪˈstɪŋ(k)t] – аник, дакиқ – отчётливый, ясный
 barren [ˈbær(ə)n] – бəхосил, бесамар – бесплодный
 gleam [gli:m] – шуъла, партав, шарора, рахш, тобиш – проблеск
 steal a glance (at) – пинҳонӣ назар кардан – бросить взгляд
 украдкой
 to blot – пӯшидан, бастан – закрывать
 babble [ˈbæbl] – беробита гап задан – лепетать
 hallucination [həˌluːsɪneɪʃ(ə)n] – таваҳхум – галлюцинация
 asylum [əˈsaɪləm] – паноҳгоҳ – убежище
 bewilderment [bɪˈwɪldəmənt] – ҳайрат, тааҷҷуб – изумление
 to slip off – гечида ғуромадан – соскользнуть
 clergyman [ˈklæːdʒmən] – кашиш, поп, рӯхонӣ – священник
 full-grown [ˌfulˈgrəʊn] – болиғ, қадрас – взрослый, развившийся
 nightmarish [ˈnaɪtmɛərɪʃ] – даҳшатовар, даҳшатангез – кошмар-
 ный
 life expectancy – давомнокии миёнаи ҳаёт (умр) – средняя
 продолжительность жизни
 on the edge of an abyss – дар лаби партгоҳ – на краю бездны
 smoldering – фаношавӣ; кӯрдуд сӯхтан – тление
 temple [ˈtempl] – чакаи рӯй – висок
 muzzle [ˈmʌzl] – афт, башара – морда

Answer to the following questions

1. What happened with their ship?
2. Why did Grayson leave Hart alone?
3. What was the new planet like?
4. Who was the woman calling his name?
5. Who was moving in step beside him?
6. Did John Hart go out to look for his friends?
7. Whom did he meet first?
8. Did he find them?
9. What did Malkins say to Grayson when they met?

THE WINEPRESS

(by Josef Essberger)

“You don’t have to be French to enjoy a decent red wine,” Charles Jousselein de Gruse used to tell his foreign guests whenever he entertained them in Paris. “But you do have to be French to recognize one,” he would add with a laugh.

After a lifetime in the French diplomatic corps, the Count de Gruse lived with his wife in an elegant townhouse on Quai Voltaire. He was a likeable man, cultivated of course, with a well-deserved reputation as a generous host and an amusing raconteur.

This evening's guests were all European and all equally convinced that immigration was at the root of Europe's problems. Charles de Gruse said nothing. He had always concealed his contempt for such ideas. And, in any case, he had never much cared for these particular guests.

The first of the red Bordeaux was being served with the veal, and one of the guests turned to de Gruse.

"Come on, Charles, it's simple arithmetic. Nothing to do with race or colour. You must've had bags of experience of this sort of thing. What d'you say?"

"Yes, General. Bags!"

Without another word, de Gruse picked up his glass and introduced his bulbous, winey nose. After a moment he looked up with watery eyes.

"A truly full-bodied Bordeaux," he said warmly, "a wine among wines."

The four guests held their glasses to the light and studied their blood-red contents. They all agreed that it was the best wine they had ever tasted.

One by one the little white lights along the Seine were coming on, and from the first-floor windows you could see the brightly lit bateaux-mouches passing through the arches of the Pont du Carrousel. The party moved on to a dish of game served with a more vigorous claret.

"Can you imagine," asked de Gruse, as the claret was poured, "that there are people who actually serve wines they know nothing about?"

"Really?" said one of the guests, a German politician.

"Personally, before I uncork a bottle I like to know what's in it."

"But how? How can anyone be sure?"

"I like to hunt around the vineyards. Take this place I used to visit in Bordeaux. I got to know the winegrower there personally. That's the way to know what you're drinking."

"A matter of pedigree, Charles," said the other politician.

"This fellow," continued de Gruse as though the Dutchman had not spoken, "always gave you the story behind his wines. One of them

was the most extraordinary story I ever heard. We were tasting, in his winery, and we came to a cask that made him frown. He asked if I agreed with him that red Bordeaux was the best wine in the world. Of course, I agreed. Then he made the strangest statement.

“The wine in this cask,’ he said, and there were tears in his eyes, ‘is the best vintage in the world. But it started its life far from the country where it was grown.’”

De Gruse paused to check that his guests were being served.

“Well?” said the Dutchman.

De Gruse and his wife exchanged glances.

“Do tell them, mon chéri,” she said.

De Gruse leaned forwards, took another sip of wine, and dabbed his lips with the corner of his napkin. This is the story he told them.

At the age of twenty-one, Pierre - that was the name he gave the winegrower - had been sent by his father to spend some time with his uncle in Madagascar. Within two weeks he had fallen for a local girl called Faniry, or “Desire” in Malagasy. You could not blame him. At seventeen she was ravishing. In the Malagasy sunlight her skin was golden. Her black, waist-length hair, which hung straight beside her cheeks, framed large, fathomless eyes. It was a genuine coup de foudre, for both of them. Within five months they were married. Faniry had no family, but Pierre’s parents came out from France for the wedding, even though they did not strictly approve of it, and for three years the young couple lived very happily on the island of Madagascar. Then, one day, a telegram came from France. Pierre’s parents and his only brother had been killed in a car crash. Pierre took the next flight home to attend the funeral and manage the vineyard left by his father.

Faniry followed two weeks later. Pierre was grief-stricken, but with Faniry he settled down to running the vineyard. His family, and the lazy, idyllic days under a tropical sun, were gone forever. But he was very happily married, and he was very well-off. Perhaps, he reasoned, life in Bordeaux would not be so bad.

But he was wrong. It soon became obvious that Faniry was jealous. In Madagascar she had no match. In France she was jealous of everyone. Of the maids. Of the secretary. Even of the peasant girls who picked the grapes and giggled at her funny accent. She convinced herself that Pierre made love to each of them in turn.

She started with insinuations, simple, artless ones that Pierre hardly even recognized. Then she tried blunt accusation in the privacy of

their bedroom. When he denied that, she resorted to violent, humiliating denouncements in the kitchens, the winery, the plantations. The angel that Pierre had married in Madagascar had become a termagant, blinded by jealousy. Nothing he did or said could help. Often, she would refuse to speak for a week or more, and when at last she spoke it would only be to scream yet more abuse or swear again her intention to leave him. By the third vine-harvest it was obvious to everyone that they loathed each other.

One Friday evening, Pierre was down in the winery, working on a new electric winepress. He was alone. The grape-pickers had left. Suddenly the door opened and Faniry entered, excessively made up. She walked straight up to Pierre, flung her arms around his neck, and pressed herself against him. Even above the fumes from the pressed grapes he could smell that she had been drinking.

“Darling,” she sighed, “what shall we do?”

He badly wanted her, but all the past insults and humiliating scenes welled up inside him. He pushed her away.

“But, darling, I’m going to have a baby.”

“Don’t be absurd. Go to bed! You’re drunk. And take that paint off. It makes you look like a tart.”

Faniry’s face blackened, and she threw herself at him with new accusations. He had never cared for her. He was obsessed with white women. But the women in France, the white women, they were the tarts, and he was welcome to them. She snatched a knife from the wall and lunged at him with it. She was in tears, but it took all his strength to keep the knife from his throat. Eventually he pushed her off, and she stumbled towards the winepress. Pierre stood, breathing heavily, as the screw of the press caught at her hair and dragged her in. She screamed, struggling to free herself. The screw bit slowly into her shoulder and she screamed again. Then she fainted, though whether from the pain or the fumes he was not sure. He looked away until a sickening sound told him it was over. Then he raised his arm and switched the current off.

The guests shuddered visibly and de Gruse paused in his story.

“Well, I won’t go into the details at table,” he said. “Pierre fed the rest of the body into the press and tidied up. Then he went up to the house, had a bath, ate a meal, and went to bed. The next day, he told everyone Faniry had finally left him and gone back to Madagascar. No-one was surprised.”

He paused again. His guests sat motionless, their eyes turned towards him.

“Of course,” he continued, “Sixty-five was a bad year for red Bordeaux. Except for Pierre’s. That was the extraordinary thing. It won award after award, and nobody could understand why.”

The general’s wife cleared her throat.

“But, surely,” she said, “you didn’t taste it?”

“No, I didn’t taste it, though Pierre did assure me his wife had lent the wine an incomparable aroma.”

“And you didn’t, er, buy any?” asked the general.

“How could I refuse? It isn’t every day that one finds such a pedigree.”

There was a long silence. The Dutchman shifted awkwardly in his seat, his glass poised midway between the table and his open lips. The other guests looked around uneasily at each other. They did not understand.

“But look here, Gruse,” said the general at last, “you don’t mean to tell me we’re drinking this damned woman now, d’you?”

De Gruse gazed impassively at the Englishman.

“Heaven forbid, General,” he said slowly. “Everyone knows that the best vintage should always come first.”

By Josef Essberger

Vocabulary

arithmetic (n) – арифметика

aroma (n) – накхат, атр, хушбӯй, бӯи хуш – аромат

bulbous (adj) [ˈbʌlbəs] – барчаства (ба пиёз монанд) – луковице-образный; выпуклый

cask (n) [kɑːsk] – чалак – бочка

claret (n) [ˈklærət] – шароби сурх – кларет, красное вино

ravishing [ˈrævɪʃɪŋ] – дилрабо – восхитительный

coup de foudre - 1) – ногаҳонӣ – неожиданность 2) ишқ аз нигоҳи аввал – любовь с первого взгляда

idyllic [ɪˈdɪlɪk], [aɪˈdɪlɪk] – беташвиш – идиллический

well-off – давлатманд, бодавлат, мулкдор, бой – состоятельный; богатый

termagant [ˈtɜːməɡənt] – зани дағал, беадаб, занаки шаттоҳ – грубая, сварливая женщина, мегера

to be obsessed with – шефтаи (гирифтори) чизе будан – быть одержимым чем-л.

Heaven[God] forbid! – Худо нигах дорад! – Боже упаси

conceal (v) [kən'si:l] – пинҳон (ниҳон) кардан – скрывать

contempt (n) [kən'tempt] – таҳқир, ҳақорат, нафрат, бадбинӣ – презрение

cultivated (adj) ['kʌltiveɪtɪd] – бомаърифат, босавод – образованный

dab (v) [dæb] – ламс кардан – лёгкое прикосновение

decent (adj) ['di:snt] – аз рӯйи одоб, шоиста, сазовор, дуруст – приличный

denouncements (n) – айбдор (гунаҳкор) кардан(и), айбдоркунӣ – обвинение

elegant (adj) – босалиқа, базеб, хушдӯхт – элегантный

entertain (v) - [ˌentə'tein] – хурсанд (хушнуд, хушвақт) кардан, шод кардан – развлекать,

excessively (adj) – аз ҳад зиёд; беандоза, беҳад – чересчур, чрезмерно

fathomless (adj) ['fæðəmləs] – беҳад, бепоён – бездонный, безмерно глубокий

fling (v) [flɪŋ] (flung) – партофтан, ҳаво додан, афкандан – бросать

gaze (v) - [geɪz] – нигоҳи дақиқ – пристальный взгляд

grief-stricken (adj) – upset because of a loss – алам зада убитый горем

Answer to the following questions

1. Who was Charles Jousselin de Gruse?
2. What kind of person was Charles Jousselin de Gruse?
3. How did de Gruse praise Bordeaux?
4. How did he start his story?
5. Who was Pierre?
6. Where did he meet Faniry?
7. Why did Pierre come back home?
8. Was his wife jealous?
9. Did Pierre kill his wife?
10. What did he say to general when he asked him whether they were drinking that damned woman?

VOCABULARY

LESSON 1.

abreast – в ряд, на уровне – баробар, пахлӯ ба пахлӯ, дар
чараён, огоҳ

advertisement [əd'vɜ:tismənt] – объявление, реклама – эълон,
тарғиб, хабар

appearance [ə'piərəns] – внешний вид, появление – намуди
зохирӣ, пайдоиш

backwater ['bækwɔ:tə] – заводь, болото – ботлоқ

boil [bɔil] – кипятить – чӯшиш, чӯшидан, бухор шудан

breast [breɪst] – грудь, советъ, душ – сина, пистон, вичдон рӯҳ

carving ['kɑ:viŋ] – вырезать, резать – кандакорӣ кардан, таро-
шидан

chest [tʃest] – сундук, большой ящик – сандук, қуттии калон

column ['kɒləm] – столбец – сутун

damn [dæm] – проклятие, ругательство – лаънат, дашном, лаъ-
нат хондан

discarded [di'skɑ:dɪd] – отбрасывать – партофтан, дур афкан-
дан

escape [ɪs'keɪp] – бегство, побег, избавление – фирор гурез,
раҳой, начот

exclaim [ɪks'kleɪm] – воскликнуть – фарёд кардан

float [fləʊt] – плавать, выпускать – шино кардан, сар додан

hamper ['hæmpə] – препятствовать – монеъ шудан, халал
расондан

indignation [ɪndɪg'neɪʃn] – негодование, возмущение – хашм,
қаҳр, ранчиш

jar [dʒɑ:] – кувшин – кӯза, шишаи даҳонкушода

leave [li:v] – оставлять, покидать – тарк кардан партофта раф-
тан

meadow ['medəʊ] – луг, поляна – алафзор чаман, марғзор

peacefulness ['pi:sflnəs] – мирный – сулҳдӯст, сулҳчӯй

poison ['pɔɪzn] – положение, позиция – ҷо, маҳал, мавқеъ, вазъ,
ҳол

pump [pʌmp] – насос, наполнить воздухом – насос, бо ҳаво пур
кардан

rushe [rʌʃ] – тростник, камыш – бўрё, камиш

sluggish ['slʌɡɪʃ] – медлительный – танбал, лаванд

snatch [snæʃ] – урвать, схватить – гирифтан, доштан, дастгир
кардан

stolid ['sɒlɪd] – вялый – беҳол, беҳис, беақл

sufficiently [sə'fɪʃntli] – достаточное количество, достаточный
– миқдори кофӣ, кифоя

towards [tə'wɔːdz] – по направлению – ба тарафи, ба самти

tumble [tʌmbl] – падение, беспорядок – афтиш, бесарусомонӣ,
бетартибӣ

twisted ['twɪstɪd] – скрученный – печонидашуда, кручёная –
гардиш, хамӣ, качӣ

typhoid ['taɪfɔɪd] – тиф – арақи домана (беморӣ)

various ['veəriəs] – различный, разные – гуногун, мухталиф

veins [veɪn] – вена – шараён

westward ['westwəd] – направление на запад – рӯ ба ғарб, ба
тарафи ғарб

LESSON 2.

apparently [ə'pærəntli] – по-видимому, очевидно – эҳтимол

awake [ə'weɪk] – бодрствующий, проснувшийся – бедор, хушёр,
бедор шудан

conscious ['kɒnʃəs] – сознающий, сознательный – дарккунанда,
хушёр, солим

devil [devl] – черт – шайтон, ёвар

drained [dreɪnd] – дренажная канава, труба, канализационная
труба – чӯи захбур, лулаи канализатсия

explode [ɪks'pləʊd] – взрывать, перен – тарконидан, якбора ба
ғазаб омадан

explosion [ɪks'pləʊzən] – эксплуатация, разработка – истисмор,
истихроҷи конҳо

frightful ['fraɪtful] – ужасно – ваҳшатовар, бадшакл

gunner ['gʌnə] – артиллерист – тўпчӣ
 height [haɪt] – высота – баландӣ, теппа
 immediately [ɪ'miːdjətli] – немедленно – зуд, фавран
 leant [li:n] – леант – кам шудан
 mess [mes] – беспорядок – бетартибӣ, бенизомӣ
 mutter ['mʌtə] – муттер – гур– гур
 nod [nɒd] – кивок, дремота – сарчунбонӣ, пинак, ғазаб
 pal [pæl] – товарищ, прияте – дӯст, рафиқ
 panting ['pæntɪŋ] – задыхаясь – нафаскашӣ
 part [pa:t] – часть – қисм
 pathetic [pə'θetɪk] – патетический – рикқатомез, эҳсосотӣ
 propped [prɒpt] – подпорка, подставка – поя, такагоҳ
 queer [kwɪə] – квир – ғариб, оқиз
 sand [sænd] – песок, посыпать песок – рег, қум, бо қум омехта

кардан

survive [sə'vaɪv] – выживать, уцелеть – зинда монан
 torch [tɔ:ʃ] – факел – машғал, чароғ
 tray [treɪ] – лоток – лаълӣ
 twitched [twɪʃ] – дергался – ногаҳон кашидан, силтав додан
 victims ['vɪktɪm] – жертва – қурбонӣ, қурбонии чанг
 vital [vaɪtɪl] – жизненный – муҳим, ҳаётӣ
 wax [wæks] – воск, вощить – мум, мумӣ
 wearily ['wɪərɪli] – утомительно – хастакунанда,

LESSON 3

angle [æŋɡl] – угол – кунҷ, гӯша, бо тур моҳӣ
 capable ['keɪpəbl] – способный – қобил бо истеъдод
 chattering ['ʃætərɪŋ] – трещать, болтать без умолку
 clues [klu:] – ключи – маслиҳатҳо
 combining [kəm'baɪn] – комбинировать, смешивать – таркиб

кардан

complication [kəmplɪ'keɪʃn] – сложность – мураккабӣ
 confusion [kən'fju:zən] – беспорядок, путанница – бетартибӣ,

бенизомӣ

double [dʌbl] – двойное количество – ду баробар
 doubt ['daʊt] – сомнение – шак, шубҳа
 duplicated ['dju:plikeɪtɪd] – дубликат – нусха, дублировать –
 такрор кардан
 equivalent [ɪ'kwɪvələnt] – эквивалент, равноцветный – ҳамарз,
 баробарқимат, ҳамвазн
 estimated ['estɪmeɪtɪd] – оценка, смета – баҳо, смета, баҳо додан
 fields [fi:ld] – поле – майдон, амин
 fraction [frækʃn] – дробь – каср, касри даҳӣ
 input ['ɪnpʊt] – ввод, пуск – ба кор андохтан, ба ҳаракат, даро-
 вардан
 instance ['ɪnstəns] – пример, например – мисол, масоил, маса-
 лан
 interplanetary [ɪntə'plænɪtəri] – межпланетный – байнисайёравӣ
 output ['aʊtpʊt] – продукция, выпуск – маҳсулот, барориш
 overlook [əʊvə'lʊkt] – смотрит на что-л сверху – ба чизе аз боло
 нигоҳ кардан
 painfully ['peɪnfəli] – болезненный – дарднок, пурзаҳмат
 particularity [pə'tɪkjʊ'lærɪti] – особенность – хусусият, ҷузъият
 pick out [pɪk aʊt] – выбирать – интихоб кардан
 rate [reɪt] – браниться – сарзаниш кардан, 2. Ставка – нарх,
 қарор
 recognize ['rekəɡnaɪz] – узнать, прознавать – шинохтан, эъти-
 роф кардан
 request [rɪ'kwest] – просьба – хоҳиш, дархост
 require [rɪ'kwaɪə] – требовать, приказывать – хостан амр до-
 дан, лозим доштан
 research [rɪ'sɜ:ʃ] – исследование – тадқиқотӣ
 scarcity ['skeəsɪti] – скудость – камӣ, норасоӣ
 scientific [saɪən'tɪfɪk] – научный – илмӣ
 search [sɜ:ʃ] – оиски, обык – ҷустуҷӯ, кофтуков, тафтиш
 shade [ʃeɪd] – тень – соя
 single [sɪŋɡl] – один, единственный, холостой – танҳо, ягона,
 муҷаррад

statement ['steɪtmənt] – сообщение, заявление – изхорот, баё-
ния, суратҳисоб

suspense [səs'pens] – неизвестность – номаълумӣ, беҳабарӣ

switched [swɪʃt] – прут, хльст – химча, калид

LESSON 4

abundance [ə'bʌndəns] – изобилие – фаровонӣ

acquired [ə'kwaiəd] – приобретать – ба даст овардан

arrear [ˈɛəriə] – задолженность – қарз

batter ['bætə] – бездрожжевое – хаамири беҳамиртуруш, жидкое
тесто – сахт кӯфтан

chisel [ʃɪzl] – резец – теғ

convulsion [kən'vʌlʃn] – судорога – кашиш, рангкашӣ

countenance ['kaʊntməns] – выражение лица – симо, қиёфа

deliberately [dɪ'libərɪtli] – намеренный – санчидан донистан

divine [dɪ'vaɪn] – духовное лицо – олами дин, худой

dizzy ['dɪzi] – испытывающий головокружение – гичкунанда,
сарчархзанӣ, гич қардан

dummy ['dʌmi] – манекен, чучело – хӯса, намуна, бозича

folly ['fɒli] – безрассудство – аблахӣ, аҳмоқӣ

fragment ['frægmənt] – обломок, осколок – пора, қисм

fudge [fʌdʒ] – глупости – суханҳои қабех

groceries ['grəʊsərɪz] – бакалея – молҳои баққолӣ, баққолӣ

grotesque [grəʊ'tesk] – гротескный – ачибу ғариб

hammer ['hæmə] – молоток – болға

mangled [mæŋɡld] – рубить – буридан, маъюб қардан

marble [mɑ:bl] – мрамор – мармар

meddle [mɪdl] – вмешиваться – даҳолат қардан

nightmare ['naɪtmɛə] – кобус, хоби даҳшатовар

otherwise ['ʌðəwaɪz] – иначе – ба тарзи дигар

persecute ['pɜ:sɪkjʊ:t] – преследовать – азият додан

scarecrow ['skeəkrəʊ] – угасло – хӯса

simpleton ['sɪmpltən] – симптом – аломат, нишона

starvation [stɑ:'veɪʃn] – голодание – гурӯснагӣ

starve [stɑ:v] – голодать – гуруснагй
venus ['vi:nəs] – Венера (планета) – сайёра
wilt [wɪlt] – вянуть – пажмурда шудан
wrist [rɪst] – вырывать – кофтан, кофтан

LESSON 5

aware [ə'weə] – сознающий – огох, бехабар
blind [blaɪnd] – слепой – кӯр
captive ['kæptɪv] – пленник – асир
circumstances ['sɜ:kəmstənsɪz] – обстоятельство – сурат, ҳолат
clutch ['klʌʃ] – когти – чангол
colossal [kə'lɒsl] – колоссальный – азимчусса
fur [fɜ:] – мех, шерсть – мӯина, хаз, пӯст
further ['fɜ:ðə] – дальше – дуртар
grease [gri:s] – жир, сало – равған, чарб
gull [gʌl] – чайка – парандаи бахрӣ, простак – содалавх
intermittent [ɪntə'mɪtnt] – перемежающийся – бо навбат ба амал
оянда

latitude ['lætɪtju:d] – широта, терпимость – арзи чуғрофӣ,
таҳаммул

muffled [mʌfld] – закутывать – печонидан
raw [rɔ:] – сырой – хом
ridge [rɪdʒ] – гребень горы – теғаи кӯх
rough [rʌf] – грубый, неровный – дурушт, ноҳамвор
shelter ['ʃeltə] – убижающие – паноҳгоҳ
shrug [ʃrʌg] – нажимать – китф фишурдан
sore ['sɔ:] – язва – захм
splash [splæʃ] – брызгать – пошидан
startle ['stɑ:tl] – напугать – тарсондан
stifle [stɪfl] – душить – хафа кардан
tent [tent] – палатка – чодар, хайма
waist [weɪst] – талия – камар, камари борик
wreckage ['rekɪdʒ] – обломки крушения – тикапора

LESSON 6

accomplished [ə'kɒmplɪʃt] – законченный – анҷомёфта
accuracy [ˈækjʊərəsɪ] – точность – дурустӣ
bacillus [bə'sɪləs] – бацилла – батсила (микроб)
causal [ˈkɔːzəl] – причинный – сабабдор
crucial [ˈkruːʃəl] – решающий – ҳалқунанда
deliberately [dɪˈlɪbəɪtli] – намеренный – санчида
drudge [drʌdʒ] – исполняющий – иҷроқунанда
flasks [flɑːsk] – пороховниа – борутдон
frost [frɒst] – мороз – яхбандӣ
labyrinth [læbəˈrɪnθ] – лабиринт – ҷойи парпечу хам
lens [lenz] – линза – линза
moustache [məʊˈtɑːʃ] – усы – мӯйлаб
nostrils [ˈnɒstrɪl] – ноздря – суроҳии бинӣ
precious [ˈpreʃəs] – драгоценный – қиматбаҳо
ragged [ˈræɡɪd] – рваный – кӯҳна
rapture [ˈræptʃə] – восторг – вачд
severe [sɪˈvɪə] – строгий – сахтгир
shape [ˈʃæpə] – форма – шакл
shelved [ʃelvd] – расставлять – гузоштан
submerged [səbˈmɜːdʒd] – затоплять – ғарқ кардан
trace [treɪs] – след – асар

LESSON 7

abate [əˈbeɪt] – уменьшать – кам кардан
ancestor [ˈænsɪstə] – преок – ниё, чад
ape [eɪp] – обезьяна – маймун
arouse [əˈraʊz] – будить – бедор кардан
bishop [ˈbɪʃəp] – епископ–епископ – фили шоҳмот
coincidence [kəʊˈɪnsɪdəns] – совпадение – муфовикат
comprehensive [kəmprɪˈhensɪv] – онятливый – фаҳмо
contemplate [ˈkɒntempleɪt] – рассматривать – баҳо додан
evolution [iːvəˈluːʃn] – развитие – тақомули тадриҷӣ
explicit [ɪksˈplɪsɪt] – ясный – равшан

extinct [ɪks'tɪŋkt] – потухший – хамӯш, мурда
 fossils [fɒslz] – ископаемое – канданӣ
 hatred ['heɪtrɪd] – ненависть – нафрат
 hustle [hʌsl] – толкотня – такон додан
 impress [ɪm'prest] – печать – мухр
 inclined [ɪn'klaɪnd] – наклон – нишебӣ
 incredible [ɪn'kredəbl] – невероятный – боварнокарданӣ
 indicated ['ɪndɪkeɪtɪd] – указывать – нишон додан
 odds [ɒdz] – неравенство – нобаробарӣ
 outrage ['aʊtreɪdʒ] – нарушение – поймол кардан
 pampas ['ræmpəs] – пампасы – пампас (қойи паҳновар ва бедарахт дар Амрикои Чанубӣ)
 passage ['pæsiʒ] – проход – гузар
 prevailing [pri'veɪlɪŋ] – преобладающий – ғолиб, ҳоким
 scheduled ['ʃedju:ld] – каталог – фехрист
 species ['spi:ʃi:z] – без измен – навъ
 spirit ['spɪrɪt] – дух – рӯҳ
 uproar ['ʌprɔ:] – шум – ғавғо
 utterly ['ʌtəli] – крайне – комилан
 vague [veɪg] – неясный – номаълум
 vary ['veəri] – менять – тағйир ёфтан
 viper ['vaɪpə] – гадюка – афъӣ
 wrath [rɒθ] – гнев – хашм

LESSON 8

apparition [æpə'riʃn] – появление – зоҳиршавӣ
 attempt [ə'tempt] – попытка – кӯшиш
 beam ['bi:m] – луч – нур
 chamber ['tʃembə] – палата – қаср
 descent [dɪ'sent] – спуск – сарозерӣ
 desperate [despə'reɪt] – отчаянный – навмед шудан
 divest [daɪ'vest] – раздевать – урён кардан
 feature ['fi:tʃə] – обыкн – тарҳи сурат
 gaiters [geɪtəs] – гамаши – соқӯшак

glimpse [glɪmps] – с пппервого взгляд – аз нигоҳи аввал
 grate [ɡreɪt] – решётка – шабакаи оҳанӣ
 infinite [ˈɪnfɪt] – бесконечный – бепоён
 mercy [ˈmɜːsi] – милость – меҳрубонӣ
 modesty [ˈmɒdɪsti] – скромность – хоксорӣ
 pale [peɪl] – бледный – рангпарида
 peep [piːp] – взгляд украдкой – нигоҳи дуздона
 perplexing [prəˈpleksɪŋ] – растерянность – саросемагӣ
 price [praɪs] – цена – баҳо
 propos [prəˈpəʊz] – предложить – пешниҳод
 robber [ˈrɒbə] – грабитель – дузд
 ticking [ˈtɪkɪŋ] – тик – тик (навъи матоъ)
 venture [ˈventʃə] – рисковать – ба хатар андохтан
 wine [waɪn] – вино – май

LESSON 9

amusement [əˈmjuːzmənt] – развлечение – саргармӣ
 audience [ˈɔːdjəns] – аудитория, публик – тамошобинон
 challenge [ˈtʃælɪndʒ] – оклик – фарёд
 crude [kruːd] – сырой – хом, нимпаз
 effort [ˈefət] – усилие – кӯшиш
 entertainment [entəˈteɪnmənt] – приём – қабул
 especially [ɪsˈpeʃəli] – особенно – махсусан
 fellow [ˈfeləʊ] – человек, парень – мард, одам
 heavy [ˈhevi] – тяжёлый – вазнин
 movie [ˈmuːvi] – кино – синамо
 possess [pəˈzes] – владеть – доро будан
 receptive [rɪˈseptɪv] – восприимчивый – дарккунанда
 rescued [ˈreskjuːd] – спасение – наҷот
 youthful [ˈjuːθfʊl] – молодой – ҷавон

LESSON 10

alter [ˈɔːltə] – изменять – тағйир додан
 arrangement [əˈreɪndʒmənt] – приведение – тартиб, қарор

assistance [ə'sistəns] – помощь – ёрӣ
 blanket ['blæŋkɪt] – шерстяное одеяло – рӯйпӯши пашмӣ
 canvas ['kænvəs] – парусина – лавҳа
 cliff [klɪf] – утёска – шах
 compel [kəm'peld] – заставляют – маҷбур кардан
 constantly ['kɒnstəntli] – постоянно – доимо
 dare [deə] – смет – чуръат кардан
 draughts [dra:fts] – сквозняк – чараёни ҳаво
 engage [ɪn'geɪdʒ] – нанимать – киро кардан
 faithfully ['feɪθfəli] – верно – аз рӯйи вафодорӣ
 feast [fi:st] – пир – ҷашн
 float [fləʊt] – плавать – шино кардан
 habit ['hæbɪt] – привычка – одат
 harness ['hɑ:nɪs] – упряжь – афзол, абзор
 helicopter ['helɪkɔptə] – вертолёт – чархбол
 hired ['haɪəd] – наём прокат – ичора гирифтан
 inflated [ɪn'fleɪtɪd] – надувать – бо ҳаво
 local ['ləʊkəl] – вынуждать – маҷбур кардан
 obey [ə'beɪ] – слышатся – итоат кардан
 obtain [əb'teɪn] – приобретать – ба даст овардан
 perpetual [pə'petʃʊəl] – вечный – абадӣ
 preferable ['prefərəbl] – предпочтительный – беҳтар донистан
 privacy ['prɪvəsi] – уединение – танҳоӣ
 rash [ræʃ] – стремительный – носанҷида
 shadow ['ʃædəʊ] – тень – соя
 shore [ʃɔ:] – берег моря – соҳили баҳр
 strip [stri:p] – сдирать – пуст кардан
 violent ['vaɪələnt] – сильный – шадид

LESSON11

abnormal [æb'nɔ:məl] – ненормальный – ғайриодӣ
 aware [ə'weə] – сознающий – огох, беҳабар
 blaze [bleɪz] – яркое пламя – шуълаи равшан
 bowel ['bauəl] – кишка – рӯда

buzz [ˈbʌz] – жужжание – гиччос
 delight [drɪˈlaɪt] – наслаждение – хушй
 distinguished [dɪsˈtɪŋɡwɪʃt] – выдающийся – барчагта
 edge [edʒ] – край – лаб, дам, теҗ
 evil [iːvl] – зло – бадй
 frail [freɪl] – хрупкий – шикананда
 grasp [grɑːspt] – хватка – қабз
 hesitate [ˈhezɪteɪt] – колебаться – дудила шудан
 horror [ˈhɒrə] – ужас – тарс
 humble [hʌmbl] – скромный – хоксор
 incongruous [ɪnˈkɒŋɡruəs] – несоответственный – номувофик
 indignation [ɪndɪɡˈneɪʃn] – негодование – хашм, қахр
 lawn [lɔːn] – батист – батист (навъи матои нафис)
 linden [ˈlɪndən] – липа – зерфун
 nocturnal [ˈnɒktʃ:nl] – ночной – шабона
 purse [pɜːs] – кошелек – ҳамён
 saddened [sædnɪd] – опечалить – ғамгин шудан
 shabby [ˈʃæbɪ] – поношенный – куҳна
 sinister [ˈsɪnɪstə] – зловеший – шум, наҳс
 solely [ˈseʊli] – поношенный – куҳна
 sprays [spreɪ] – струя воды – қатраҳои об, чакраҳо
 stray [ˈsteɪ] – блуждать – овора шудан
 torrid [ˈtɒrɪd] – жаркий – сӯзон
 treasure [ˈtrezə] – сокровище – ганҷ, ҷавохирот
 wail [weɪl] – выть – уллос задан

LESSON 12

abridged [əˈbrɪdʒd] – сокращать – мухтасар кардан
 affairs [əˈfeəz] – дело – кор
 annual [ˈænjʊəl] – однолетнее растение – рустании яксола
 approval [əˈpruːvəl] – одобрение – тасвиб, писандидан
 assembly [əˈsembli] – собрание – анҷуман, маҷлис
 commonwealth [ˈkɒmənwelθ] – государство – давлат, ҷумхурий
 conspiracy [kənˈspɪrəsi] – заговор – суйиқасд

conspirator [kən'spirətə] – заговорщик – суйикасдчй
 countrymen ['kʌntrɪmən] – земля – җамватан
 defeated [dɪ'fi:tɪd] – поражение – шикаст
 desire [dɪ'zaɪə] – желание – майл хохиш
 envy ['envɪ] – завесить – җасад, җасад бурдан
 fortunate ['fɔ:tʃnɪt] – счастливый – хушбахт, хуб
 funeral ['fju:nərəl] – похороны – оинаи дафн
 fury ['fjʊəri] – ярость, неистов тост – җашми зиёд
 genius ['dʒi:njəs] – одарённость – истеъдод
 hostility [hɒs'tɪlɪtɪ] – враждебность – душманӣ
 inheritance [ɪn'herɪtəns] – наследование – ворисшавӣ
 kindled [kɪndləd] – зажигать – барафрӯхтан
 liberty ['lɪbəti] – свобода – озодӣ
 military ['mɪlɪtəri] – военный – җарбӣ
 murder ['mɜ:də] – убийство – одамкушӣ
 offended [ə'fendɪd] – правонарушитель – конуншикан
 oration [ə'reɪʃn] – речь – суханронӣ
 reproach [rɪ'prəʊʃ] – упрёк – сарзаниш
 retained [rɪ'teɪnd] – удерживать – нигоҳ доштан
 revenge [rɪ'vendʒ] – месть – қасос
 sacrifice ['sækrɪfaɪs] – жертво – қурбонӣ
 sovereign ['sɒvrɪn] – монарх – подшоҳ
 stab [stæb] – наносить удар – зарба задан
 surrendered [sə'rendəd] – сдавать – таслим шудан
 unselfish ['ʌn'selfɪʃ] – бескорыстный – беғараз
 upright ['ʌpraɪt] – стойка – такагоҳ
 weep [wi:p] – плач, рыдания – гир кардан
 willing ['wɪlɪŋ] – готовый – моил тайёр

LESSON 13

annual ['ænjʊəl] – однолетнее растение – рустании яқсола
 arrangement [ə'reɪndʒmənt] – приведение – тартиб, қарор
 assistance [ə'sɪstəns] – помощь – ёрӣ
 commonwealth ['kɒmənwelθ] – государство – давлат, ҷумҳурӣ

compel [kəm'peld] – заставлять – маҷбур кардан
faithfully ['feɪθfʊli] – верно – аз рӯйи вафодорӣ
helicopter ['helɪkɒptə] – вертолёт – ҷархбол
hired ['haɪəd] – наём прокат – иҷора гирифтан
inflated [ɪn'fleɪtɪd] – надувать – бо ҳаво
local ['ləʊkəl] – вынуждать – маҷбур кардан
obtain [əb'teɪn] – приобретать – ба даст овардан
privacy ['prɪvəsi] – уединение – танҳоӣ
reproach [rɪ'prəʊʃ] – упрёк – сарзаниш
sacrifice ['sækrɪfaɪs] – жертво – қурбонӣ
stab [stæb] – наносить удар – зарба задан
willing ['wɪlɪŋ] – готовый – моил, тайёр

LESSON 14

acceleration [ækseɪlə'reɪʃn] – ускорение – шитоб
colleague ['kəli:g] – сослуживец – ҳамкор
foresight ['fɔ:sait] – предвидение – пешбинӣ
hostility [hɒs'tɪlɪtɪ] – враждебность – душманӣ
ignorance ['ɪgnərəns] – незнание – ғафлат, беҳабарӣ
illiteracy [ɪ'lɪtərəsɪ] – неграмотность – бесаводӣ
link [lɪŋk] – звено – банд, ҳалқа

LESSON 1

Adventures on the River (from “Three Men in a Boat” by Jerome).....	4
--	---

LESSON 2

Death of a Gunner (from “The Small Back Room” by Nigel).....	17
---	----

LESSON 3

Breaking the Language Barrier (by Hartley Howe, from “The Popular Science Magazine”).....	33
--	----

LESSON 4

The Capitoline Venus (<u>by Mark Twain, slightly abridged</u>).....	47
---	----

LESSON 5

A Captive in the Land (<u>Ex-tract from the novel by James Aldridge</u>).....	62
---	----

LESSON 6

Shannon’s way (<u>Extract from the novel by A.T.Cro-nin, slightly abridged</u>).....	78
--	----

LESSON 7

A Theory that Shook the World (by Ruth Moore).....	93
---	----

LESSON 8

Mr. Pickwick Meets with a Romantic Adventure (from “The Posthumous Papers of the Pickwick Club” by Charles Dickens, abridged).....	110
---	-----

LESSON 9

The Wonderful World of the Theatre (from the book by J.B.Priestley).....	125
---	-----

LESSON 10

Letters to the Secretary of State for Air Concerning Helicopters
(a magazine story by H. F. Ellis)136

LESSON 11

Heatwave in Berlin (Ex-tract from the novel
by Dymphna Cusach, abridged)150

LESSON 12

Mark Antony's Funeral Oration over Julius
Caesar (from "Julius Caesar" by William
Shakespeare, abridged)169

LESSON 13

The Mexican (by Jack London, abridged)178

LESSON 14

The two cultures (from a lecture by C. P. Snow)197

**ПАРВОНА ЧАМШЕДОВ, КИМИЁ АЛИДОДХОНОВА,
СУРАЙЁХОН ХОҶАЕВА, САЙМИДДИН ҶОМАТОВ,
ШУҲРАТ КАРИМОВ, ФАЙЗИДДИН БАРОТЗОДА,
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